

ANKA Arts Worker Extension Program
Foundation Program 2019

ANKA

ARNHEM, NORTHERN
AND KIMBERLEY ARTISTS
ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Introduction to ANKA

Arnhem Northern and Kimberley Artists (ANKA) Aboriginal Corporation is a not-for-profit Indigenous governed corporation, which has been operating for over 30 years.

ANKA is the peak advocacy and support agency for Indigenous artists, working individually with almost 50 Aboriginal Art Centres located in communities spread across one million square kilometres of country in the Kimberley, Arnhem Land, the Tiwi Islands, and Darwin/Katherine regions of North Australia.

ANKA supports more than 5000 artists, many of whom are internationally acclaimed and respected cultural leaders.

ANKA's mission is to:

- work together to keep art, country and culture strong;
- support the development of strong and sustainable Indigenous owned Art Centres;
- develop training and professional pathways for young and old people to learn;
- keep our voices strong and respected; and
- support the continuing development of the Aboriginal arts industry for our artists.



It is really important for our mob to meet and work with the people who are running the mainstream galleries and organisations at those very high levels. This kind of course helps remote people to understand more and extend themselves. For the people from remote areas we are really stirring them around and opening their visions and their dreams to get into this open world. It is a new pathway opening up for arts workers - a new pathway for both sides.

Djambawa Marawili AM ANKA Chairman



Yolngu (Aboriginal people) and Balanda (non-Aboriginal people) can train working together. There must be two way learning. Because we are learning one another. Sharing ideas together. Trying to help each other. Make Art Centres strong and grow.

Ruth Nalmakarra, ANKA Special Advisor



We need the ANKA Arts Worker Extension Program to be ongoing. We need a lot of support for the arts workers. These are the young people who want to give their time and commitment to be trained up to work at their Art Centres. A lot of skills are required, for example marketing and computer skills. It is a wonderful program and it should continue.

Jemma Puruntatameri, ANKA Director, Tiwi Region

The Arts Worker Extension Program (AWEP) - 2019 Foundation



ANKA's Arts Worker Extension Program (AWEP) is the leading professional development and career pathways program for Aboriginal arts workers from remote communities across Northern Australia. The program addresses key Indigenous employment and training needs in community Art Centres, strengthens Aboriginal workforce participation, and builds Indigenous arts leadership nationally.

The highly successful first stage of AWEP, developed and delivered by ANKA in partnership with major cultural and education institutions nationally over six years (from 2011 to 2016), produced outstanding results.

50 Aboriginal arts workers from 24 remote community Art Centres participated in and graduated from the program, and a network of highly skilled Aboriginal arts leaders now connects remote communities across the Top End.

Replacing the original AWEP Undergraduate Program, the Foundation Program's updated curriculum and delivery model aims to equip participants with the tools, knowledge, networks and confidence they need to undertake further professional development,

higher education and take on leadership roles in the future.

The new Stage Two AWEP Foundation Program is an intensive vocational education program for Aboriginal arts workers from Top End Art Centres looking to learn new skills, expand their professional networks, advance their career and increase their participation in the wider arts sector.

Like the former Undergraduate Program, participants in the AWEP Foundation Program participate in:

- Darwin-based group training;
- Individual workplace assessments;
- A two-week interstate internship at major cultural and education institutions;
- Professional development activities at Darwin Aboriginal Art Fair; and,
- Leadership workshops at ANKA's Annual Conference.

A key innovation of the new Foundation Program is the integration of assistive technologies (on iPads or phones) to support reading and writing in English for arts workers who do not have English as a first language.

Above: (L-R) AWEP Mentor Rhoda Hammer and 2019 AWEP participants with Franchesca Cubillo (Senior Curator of Aboriginal and Torres Strait Islander Art) at the National Gallery of Australia

AWEP 2019 Foundation Program Participants

1



Risha McDonald

Mimi Arts and Craft,
Katherine

2



Rodriguez Wilson

Durrmu Arts,
Peppimenarti

3



Bitharr Maymuru

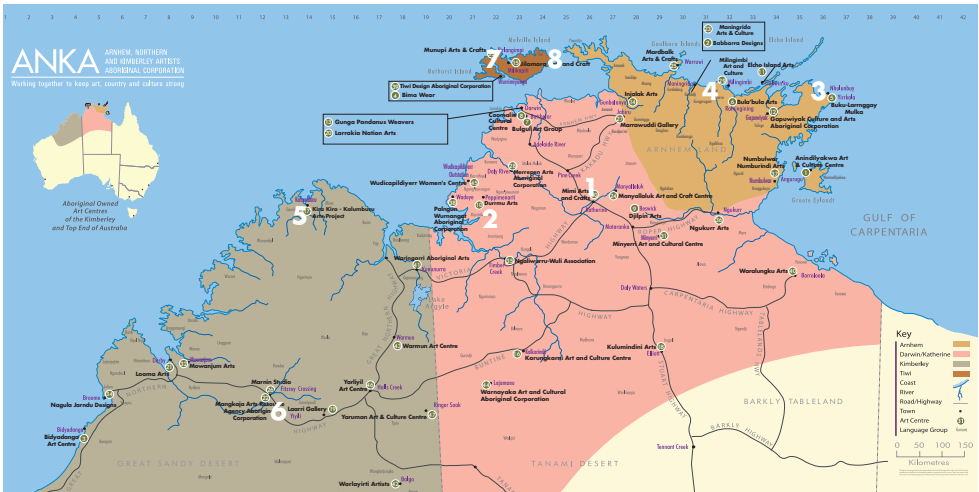
Buku-Larrgagay Mulka,
Yirkala

4



Leon Dhamarrandji

Milingimbi Art &
Culture Centre,
Milingimbi



Angelina Booma

Kira Kiro,
Kalumburu

5



Hozaus Claire

Mangkaja Arts,
Fitzroy Crossing

6



Josephine Burak

Munupi Arts,
Pirlangimpi

7



Colin Puruntotameri

Jilamara Arts and
Craft, Milikapiti

8

Arts Worker Extension Program (AWEP) - Pathways



Above:(L-R) Ruth Nalmakarra, Dora Griffiths, Rhoda Hammer, DJ Marika, Vivian Warlapinni, Djambawa Marawili AM, Gabriel Nodea, Augustina Kennedy, Michelle Woody, Lynley Nargoodah at the Grimwade Centre for Materials Cultural Conservation during the AWEP Pathways Program, Pilot Specialist Certificate in Cross-Cultural Conservation and Heritage developed at University of Melbourne. This two year pilot is a partnership between ANKA, the Grimwade Centre and Trinity College

The new AWEP Pathways Program (replacing the original AWEP Graduate Program 2011 - 2018), is an ongoing career development and support project connecting AWEP graduates to higher education, and other ongoing professional development opportunities.

Alongside higher education programs, ANKA will continue to connect graduates to professional development opportunities and to develop and deliver a range of in-house programs and opportunities for AWEP Graduates.

ANKA is partnering with education institutions to develop new university courses and professional development opportunities which cater to the evolving needs of AWEP Graduates based in remote communities. Tailored programs are being developed in key areas such as conservation, arts management and curatorial studies, so AWEP graduates can attain recognised qualifications to advance their careers. Higher education pilot programs are being designed so AWEP graduates can complete intensive study with their peers, in manageable blocks, and take new skills and qualifications back to their communities to benefit their Art Centres.

Celebrating 50 Arts Worker Extension Program Graduates 2011 - 2016



By 2016, over 50 Aboriginal arts workers from Indigenous owned community Art Centres had completed the first stage of the Arts Worker Extension Program.

Special thanks to the many Indigenous arts professionals nationally who have enthusiastically supported the first stage of the program since its inception in 2010. And to the programs principal funders: the NT Department of Business; the Tim Fairfax Family Foundation; and the WA Department of Culture and the Arts, for making the journey possible. Thanks also to ANKA's core program funders: Department of Communications and the Arts, the Australia Council for the Arts, and Arts NT. The many Art Centre coordinators and the dedicated ANKA staff team are also thanked for their central roles. Principal program partners: the National Gallery of Australia and the Melbourne University Grimwade Centre for



Cultural Materials Conservation are sincerely thanked; along with the many other leading arts institutions nationally which have generously given time and resources to the program through its first six years.

The ANKA board and AWEPP graduates look forward to working together with program partners nationally as the exciting second stage of the 2018 - 2022 five year program is underway.

Art Centre: Mimi Aboriginal Arts & Crafts
Position: Arts Worker
Languages: Kriol, Myali, English
Born: 1986



Risha McDonald during study at Grimwade Centre for Cultural Materials Conservation

Mimi Arts and Craft

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My goal is to make the Art Centre better than it was before. Personally, I want to keep improving and growing, building my confidence so that I can be a representative of the Art Centre and artists.

Risha McDonald

Mimi Arts and Craft Art Centre in Katherine covers an area of 380,000 square kilometres that include Lajamanu on the edge of the Tanami desert, the Kimberley and Arnhem art styles. Mimi artists produce affordable fine art, beautiful woven objects and authentic artefacts. Mimi is community owned and operated by those who are passionate about maintaining and strengthening culture through, exhibiting and marketing the Aboriginal art and craft of the region.



Risha McDonald with fellow AVEP participant Bithar Maymuru and Graduate Mentor mentor Rhoda Hammer at Trinity College's exhibition, *Revealed: Arnhem Land Barks from the Anita Castan Collection*

Risha was born in Katherine in 1986. She attended Katherine High School and also studied for one year at Yirara College in Alice Springs where she completed year 11. After school she began working in the Kalano Community Store. She then started working at Mimi Arts in early 2018.

At the Art Centre Risha is responsible for many administrative and retail tasks, such as ordering of art supplies, sales and customer service. She also plays an important role assisting artists in the Art Centre studio and accompanying them on bush trips to gather materials.

Risha's father is from Maningrida and her mother from Port Lincoln, both have guided her throughout her career to date as well as many other elders.

A significant reason Risha sought work at the Art Centre was to continue to develop her cultural knowledge.

During AVEP Risha built upon her existing professional networks and achieved her goal of increasing her IT skills. Her next goal is to integrate these new skills into her day to day administrative tasks and learn how to use the Stories Art Money (SAM) database.

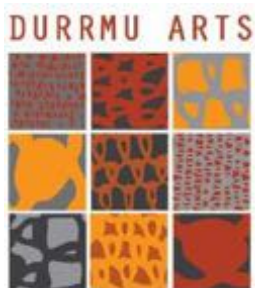
Rodriguez Wilson

Art Centre: Durrmu Arts,
Peppimenarti

Position: Art Worker/Gallery
Assistance

Languages: Kriol, English

Born: 1997



Durrmu Arts

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Rodriguez Wilson, Durrmu Arts

I would like to become a strong advocate for my people and our culture. I see opportunities for growth in opening our community to visitors in a controlled and community owned approach. I believe art plays an important role in this and in preserving our strong culture.

Located in Peppimenarti, 300km south west of Darwin, Durrmu Arts has developed a distinct artistic voice. The fibre artists from Durrmu Arts are renowned for vibrant and original yerrgi (pandanus) and yerrepen (sand palm) weavings, including warrgadi (string dilly bags), wupun (baskets), walipan (string fish nets) and stunning sun mats. The paintings from Peppimenarti are based on weaving stitches, kanbi (didgeridoo) designs and durrmu (body painting). These traditional concepts have been developed into unique contemporary styles whilst maintaining their original significance.



Rodriguez Wilson with Tina Baum, Indigenous curator at the National Gallery of Australia, Canberra

Rodriguez is a Thyemirri man from Peppimenarti community in the Daly Waters region of the Northern Territory. He also has family connections to Yolngu in West Arnhem land. As Assistant Manager at Durrmu Arts Rodriguez manages the Art Centre independently, with support from an off-site manager. His role includes retail, sales, cataloguing, freight and artist support.

He has a very busy role supporting his grandmother Regina Pilawuk Wilson (Telstra Award winner in 2008) and is regularly contributing to the organisation of interstate and international exhibitions and accompanying her on tours.

Prior to his current position Rodriguez worked at Provenance Arts, Darwin. He also plays an active role supporting youth

well-being and leadership programs.

Through participation in the AWEPP program Rodriguez made important professional connections to link his community with many of the Indigenous collections nationally. Rodriguez was also able to help the Sydney University Macleay Museum staff to connect with elders in West Arnhem Land, to identify and extend knowledge of objects in their collection.

Bitharr Maymuru

Art Centre: Buku-Larrnggay Mulka

Position: Arts Worker, Editor,
Film Maker

Languages: Yolngu Matha, English

Born: 1988



Bitharr Maymuru at Parliament House

Buku-Larrnggay Mulka

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I decided to apply for AWEP because I really want to learn and I hope that being part of the Art Centre will be a big part of my life. Working at the Art Centre is my pathway and I want to keep moving forward on my pathway.

The Lonely Planet Guide says visitors 'should not miss this major Centre'. Yirrkala is the home of land rights. Buku artists have won over twenty major art prizes in the last fifteen years. Buku has catered to the artistic, political and community needs of the culturally strong Yolngu people of Yirrkala and more than twenty outstations in North East Arnhem Land since 1976. The Centre is one of the largest in the country with three gallery spaces, a printmaking workshop and a large museum (including the historic Yirrkala Church Panels) as well as housing The Mulka Project, which consists of a theatrette and multimedia studio. The specialities of Buku artists are bark paintings and memorial poles, wooden sculptures, limited edition works on paper printed on site in the Yirrkala Print Space, fibrework, bush jewellery and yidaki (didgeridoos).



Bitharr Maymuru at the Macleay Museum store, University of Sydney

Bitharr Maymuru was born in Nhulunbuy and grew up in Garthalala Homeland near Yirrkalá. She has worked at Buku-Larrnggay Mulka Art Centre for two years. Her previous position was doing cataloguing, but now she also works in the Print Studio. She prints large editions in different mediums including lino prints, etching and wood blocks. Alongside printmaking and cataloguing, her other responsibilities include sales, speaking to customers and tourists, preparing barks and repairing artworks.

artists are working and document their work and share stories from places where the Balanda (non-Yolngu) are not permitted to go. The AWEPP program supported her to build confidence, skills, knowledge and industry networks to undertake this transition successfully.

Bitharr's goal is to be the leader of the Print Studio. She is also training to do social media and journalism so that she can go into communities where the

Leon Milmurru Dhamarrandji

Art Centre: Milingimbi Art and Culture Centre
Position: Arts Worker
Languages: Djambarrpuyngu, English
Born: 1985

MILINGIMBI ART AND CULTURE



Leon Dhamarrandji, Milingimbi Art

Milingimbi Art and Culture Centre

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I'd like to learn how to keep culture strong in my community, by getting stories for paintings, by talking up strong, and by keeping the old art and stories safe.

Leon Milmurru Dhamarrandji

The Milingimbi Art Centre is located on a small island named Yurrwi, just off the Arnhem Land coast about 400km east of Darwin. The community has a long tradition of producing high-quality bark paintings, carvings and weavings, which are made with natural materials and ochre paints. The diverse culture of the community has been influenced by long term contact with traders from the Indonesian island of Sulawesi and the coming together of over twelve clans from both the mainland and 'salt water' country of the Crocodile Islands.



Leon Dhamarrandji at the Macleay Museum store, University of Sydney. Viewing an historic hand- woven sail for a lip lipa (canoe) collected at Milingimbi in the early 20th century

Leon Dhamarrandji was born in Nhulunbuy and grew up in Yurrwi. He started work at Milingimbi Art and Culture in 2018. In his current role at the Art Centre Leon's responsibilities include harvesting bark from the bush, captaining the Art Centre boat, taking the miyalks (women) to harvest dye colours and fiber, working on the digital community collection, working with collections in museums, supporting older artists, looking after the Art Centre and making it a nice place for other Yolngu to come.

In November 2018 Leon travelled to the Museum and Art Gallery of the Northern Territory to assist with conservation of MECA collection artworks. Leon was also employed at Crocodile Island Rangers, Milingimbi Shop, Milingimbi

Mechanic Workshop and was one of the original Chooky Dancers.

Milingimbi Arts and Culture have several important cultural collections across the interstate institutions that the AWEPP participants visited. While there, Leon engaged with the curators and collections teams assisting Milingimbi to build a comprehensive digital archive of this work.

Josephine Burak

Art Centre: Munupi Arts and Craft Association

Position: Arts Worker

Languages: Tiwi, English

Born: 1977



Munupi Arts and Crafts

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Josephine Burak, Munupi Arts

I hope to get more skills to help me go forward to my goal and vision to have Munupi Artists and members manage and coordinate all activity and art business.

Josephine Burak

The unique cultural traditions of Tiwi life and culture are celebrated by the artists of Pirlangimpi on Melville Island. Munupi Arts and Crafts Association assists with the development and promotion of Tiwi art to local, national and international audiences. Drawing inspiration from their lush natural environment and Tiwi creation stories, Munupi's artists are highly regarded for their carvings, ochre paintings, ceramics and printmaking.



Josephine Burak, cleaning a painting during a conservation exercise at the Grimwade Centre for Cultural Material Conservation, University of Melbourne

Josephine has worked at Munupi Arts for the past three years and contributes significantly to the day-to-day management and operations of the Art Centre. In previous years she has been on the Board of Directors of Munupi Arts. Josephine has also been a practicing artist since 1995.

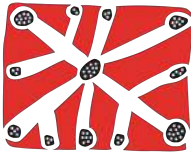
Josephine is the daughter of respected custodian of traditional medical knowledge, Lydia Burak. Having gained her mother's carving skills Josephine often prepares her own pwoja (comb, painting tool) to shape it to her exact needs.

Josephine's subject will often be the significant Kulama ceremony, though her designs are also wonderfully reminiscent of astronomic star charts. In the past Josephine has worked in the post office and as a preschool teacher.

During the Melbourne portion of the interstate internship, Josephine met with Senior Curator of Indigenous Art Judith Ryan to contribute to curatorial planning for a special exhibition on Tiwi Art and Culture planned for the National Gallery Victoria.

Colin Puruntatameri

Art Centre: Jilamara Arts and Craft
Position: Arts Worker & Screen-printing Assistant
Languages: Tiwi, Warlpiri, English
Born: 1995



JILAMARA
Arts & Crafts Association

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Colin Puruntatameri, Jilamara Arts and Craft

My goal for the next year is to try project management so that I learn to be the driver behind my community and my Art Centre. I want to be working at the Art Centre and to have more skills and responsibilities.

Colin Puruntatameri

Jilamara Arts and Craft is located at Milikapiti on Melville Island. The artists at Jilamara are renowned for their dedicated use of natural ochres across the mediums of painting, tungas (ceremonial bark bags), tutini poles and carvings. Jilamara has also produced an extensive body of limited edition prints. Artists at the Centre participate in an ongoing program of both commercial and public gallery exhibitions and are represented in many major collections.



Colin Puruntatameri, looking at some Pukumani poles at the National Gallery of Victoria store, Melbourne

Colin grew up in Pirlangimpi (Pularumpi) on Melville Island and now lives in the Milikapiti community. Colin also has family connections to Warlpiri and Anmatjere people and spent some of his childhood in Alice Springs, where he attended St Phillips College boarding school.

At 21 Colin moved to Melbourne for a year and interned with the National Gallery of Victoria (NGV) undertaking training in retail and arts administration. Colin has worked at Jilamara Arts since 2018. His responsibilities include screen printing, cataloguing, interviewing artists, documenting artworks and contributing to social media.

Colin has recently undertaken training in iPad video content production with

ICTV. Colin is an artist, dancer and musician, and has also been a member and Director of Munupi Arts but now lives at Snake Bay where Jilamara Arts is located.

During the AWEPP interstate internship Colin participated in a curatorial planning meeting with Senior Curator of Indigenous Art Judith Ryan for a special exhibition on Tiwi Art and Culture for the National Gallery of Victoria.

Angelina Guluwulla Karadada Boona

Art Centre: Kira Kiro Artists
Position: Senior Art Worker
Languages: Wunambal, Worrorra, English
Born: 1967



Angelina Boona, Kira Kiro Artists

Kira Kiro Artists - Kalumburu

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I love doing art and running the Art Centre. The Art Centre is very important for the community, for the younger generation to come and learn if they want to be an artist. My goal is to run the Kira Kiro Art Centre, so I am the main person responsible for daily activities.

Kalumburu Community is the northernmost community in Western Australia. The region is rich in rock art, particularly of the Wandjina and Gwion or Kira Kiro figures. Arts practice is grounded in the rock art tradition with contemporary practice also including secular themes of sea-life and seasonal flora. While arts practice has always been a strong cultural activity for the Kalumburu community it was only in 2009 that the Kira Kiro Artists - Kalumburu was established with ongoing assistance from Waringarri Aboriginal Arts in Kununurra. Artists paint with ochre pigments onto canvas, papers and bark.



Angelina Boona at the National Gallery of Victoria in front of the work Wandjina, Alex Mingelmanganu, 1980

Angelina Boona was born in Kalumburu. As a young girl she travelled across the Kimberley with her family studying at the School of the Air and attending high school in Derby. She has lived in Kalumburu most of her life and has been a painter at Kira Kiro Arts for several years.

Angelina's mother is famous artist Lily Karadada and her father is Jack Karadada, who was a medicine man and would make artifacts such as didgeridoos and spears for hunting.

Angelina commenced her formal position at Kira Kiro Arts in 2018 but spent many years helping the former senior arts worker Betty Bundamurra. Angelina holds a high level of responsibility managing the day-to-day

operations supported by Waringarri Arts and visiting support workers. The goal is that Angelina can run the Kira Kiro Art Centre independently.

In the past Angelina has worked for Home and Community Care as an aged care worker. She has also delivered programs to school children.

The AWEPP foundation program gave Angelina the opportunity to forge important professional networks and view significant works from Kira Kiro Arts and the Kalumburu area with major cultural institutions.

Hozaus Claire

Art Centre: Mangkaja Arts Resource
Agency Aboriginal
Corporation,

Position: Arts worker, Community
Engagement Officer,
Vice Chairperson

Languages: Gooniyandi, Bunuba,
Walmajarri, Kreole,
English

Born: 1995



Hozaus Claire, Mangkaja Arts

MANGKAJA

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*My goal is to help
with reconciling the
miscommunication about the
relationship between culture,
land & rights. The way I see it
is that we are part of it, rather
than looking from a detached
way of being responsible.*

Mangkaja Arts is a thriving Kimberley Art Centre in the township of Fitzroy Crossing, four hours east of Broome. The artists paint iconic images of country that tell essential stories of heritage and identity. Their paintings are characterised by a colourful, contemporary style featuring an uninhibited immediacy and large brush strokes. The meeting of desert and river cultures has created a unique range of strengths and artistic expression. Many of the artists at Mangkaja have well-established careers and are represented both nationally and internationally.



Hozaus Claire at the Grimwade Centre for Cultural Material Conservation, University of Melbourne

Born in Derby, Hozaus grew up in the Fitzroy Valley in various communities with the elders as his teachers. Hozaus has worked as a Youth & Community Engagement Officer of Mangkaja Arts since 2018. He is also the Vice Chairperson and a practicing artist. Prior to working at Mangkaja Arts Hozaus was a Marra Worra Worra (MWW) Youth Worker and a director of Fitzroy Crossing Men's Shed.

Hozaus is a respected member of the community and highly regarded amongst his peers and elders for his leadership skills and ability to teach traditional ways. Working with youth is one of his passions and he utilises this and his artistic and cultural skills in his youth work. He is a co-founder of 'The Fitzroy Crossing Mural Project', which

has created many public art pieces around Fitzroy Crossing and other communities. Hozaus is developing a career as an artist and has recently exhibited at Revealed, Fremantle Arts Centre and was a finalist in the Kimberley Art Prize.

The AWEPP visit to the Museum and Art Gallery of the Northern Territory gave him an opportunity to engage with Shaun Angeles and other community elders working on repatriation projects and to identify community significance in many of the collections in the Museum and Art Gallery of the Northern Territory and other key institutions.

Darwin - Based Professional Development Programs

The 2019 ANKA Arts Worker Extension Foundation Program began in May when eight arts workers from across ANKA's four regions joined together in Darwin for the first professional development block.

This intensive week long program started with iPad training. Participants received a new iPad and support to consolidate skills including: researching and communicating online; taking and editing digital photographs; use of social media; and preparing presentations. Participants were introduced to assistive technologies on the iPad to facilitate reading-and-writing in English via 'text to voice' and 'voice to text' technologies.

Sessions explored Art Centre structures, governance and art worker roles. These were contrasted to specialist mainstream art world jobs, such as those of: 'curators', 'arts administrators', 'conservators', 'preparators', 'and art historians/critics'. Participants prepared presentations to be delivered interstate introducing their Art Centres. Peer learning and support was emphasised, and mentoring with a senior ANKA board member.

The professional development block also included an excursion to the Museum and Art Gallery of the Northern Territory (MAGNT), where participants completed a hands-on workshop in the conservation



Hozaus Claire being presented his iPad for AVEP training from ANKA Directors Lily Roy and Jedda Puruntatameri

laboratory and learned about treating damaged artworks.

Participants also toured a range of commercial galleries and industry support organisations in Darwin including: the Northern Centre for Contemporary Art, The Indigenous Knowledge Centre at Charles Darwin University, Ouistation Gallery and Don Whyte Framing.

During these visits, participants received further behind-the-scenes access and gained insight into practices and processes employed in different parts of the contemporary art world.





Josephine Burak getting to know her new iPad



ANKA Resource and Development Officer John Saunders guiding Angelina Boona through the uses of contemporary assistive technology to support reading and writing in English



Angelina Boona, Colin Puruntatameri and Hozaus Claire during Darwin based professional development sessions



Above: Leon Dhamarrandji and Rodriguez Wilson at the Yidaki: Didjeridu and the Sound of Australia exhibition at the Museum and Art Gallery of Northern Territory

Left: Colin Puruntatameri practicing his Art Centre presentation in front of fellow AWEP participants and ANKA staff



Leon Dhamarrandji at Reinventing the MECA Collection exhibition at the CDU Art Gallery, Darwin



Rodriguez Wilson and Matt Ward at Outstation Gallery, Darwin, with a Durrmu Arts work



2019 AWEPP participants during a visit to Don Whyte Framing, Darwin



2019 AWEPP participants during a visit to Provenance Arts, Darwin

Virtual Art Centre Site Visits

This year marked the first use of virtual site visits for the ANKA arts worker extension program.

Site visits allow ANKA staff to tailor hands-on support to the needs of the individual, and to work with arts workers alongside their managers and co-workers. Due to time and logistic issues in previous years, not all arts workers were able to receive a site visit. Virtual site visits have allowed ANKA staff to provide one-on-one remote support to arts workers, and arts workers to lead a tour of their Art Centre and workspace using IT skills learnt during Darwin professional development sessions.



Resource and Development Officers John Saunders and Madeleine Challender conducting a virtual site visit with Rodriguez Wilson, Durumu Arts, Peppimenarti from the ANKA office

Canberra Visit

In June the arts workers set out on a two-week intensive interstate trip to participate in short internships and tours at major cultural institutions in Canberra, Sydney and Melbourne. The arts workers were led and supported on the trip by ANKA staff and 2014 AWEPP Graduate Mentor Rhoda Hammer from Waralungku Arts, Borroloola, NT. The first stop on the interstate trip was a two-day internship at the National Gallery of Australia (NGA). There, Senior Curator of Aboriginal and Torres Strait Islander Art, Franchesca Cubillo, led participants through the Aboriginal and Torres Strait Islander gallery spaces.

As part of the Canberra visit, the arts workers toured other key cultural institutions including, the National Museum of Australia led by Ethan Williams, Community Capacity and Programs Coordinator. The internship at the NGA was also supported by Indigenous curators Tina Baum and Kellie Cole and culminated with the arts workers giving presentations on their Art Centres to the NGA's staff and invited guests. The group also visited Parliament House to tour its art collection and chambers of Parliament, with Justine Van Mourik, Director of Art Collections and Exhibitions. Arts workers also visited the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to view historical community, art and cultural records was a highlight.



Franchesca Cubillo (Senior Curator, Aboriginal and Torres Strait Islander Art) with arts workers at the National Gallery of Australia.

Canberra Visit - Host Institutions

- National Gallery of Australia
- National Museum of Australia
- Australian Institute of Aboriginal and Torres Strait Islander Studies
- Parliament House of Australia



AWEPP 2019 participants at Parliament House Canberra with Director, Art Collection & Exhibitions at Department of Parliamentary Services, Justine van Mourik and Senior Collection Management Officer, Lachlan Murray

The National Gallery of Australia strongly believes in and supports ANKA's Arts Worker Extension Program as it provides training, 'hands-on' skills development and practical outcomes for its Indigenous arts workers. It also facilitates 'behind the scenes' insight into the wider arts sector via visits to state and national arts, museums, and cultural heritage institutions. The professional development opportunities, both short-term and long-term, that this program enables cannot be undervalued. The gallery, in particular the Aboriginal and Torres Strait Islander Art department, has watched with excitement and quiet confidence in the growing collective of confident, knowledgeable, and empowered Arts Ambassadors who will lead the Indigenous Art Centre sector into the future.

Franchesca Cubillo, Senior Adviser, Aboriginal and Torres Strait Islander Art, National Gallery of Australia, Canberra

Canberra Visit



Top: 2019 AWEPP Participants with Franchesca Cubillo (Senior Curator of Aboriginal and Torres Strait Islander Art) at the National Gallery of Australia viewing the Aboriginal Memorial, an installation of 200 hollow log coffins from Central Arnhem Land

Above: Colin Puruntatameri giving a presentation on his Art Centre at the National Gallery of Australia



Josephine Burak, Bitharr Maymuru, Colin Puruntatameri, Leon Dhamarrandji, Rodriguez Wilson, Hozaus Claire, Rhoda Hammer and Risha McDonald at Parliament House viewing the Barunga Statement



Bitharr Maymur and Angelina Boona at the House of Representatives, Canberra



Hozaus Claire viewing documents at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

Sydney Visit

The Sydney trip began with a visit to the Macleay Museum at the University of Sydney led by Senior Curator Jude Philip and Ethnography Curator Rebecca Conway.

The next stop was a visit to the Art Gallery of New South Wales, where Senior Curator of Aboriginal and Torres Strait Islander Art, Cara Pinchbeck, introduced the main Indigenous exhibition spaces and gave the arts workers a tour of the 2019 Wynne Exhibition which featured work from some ANKA members. In the afternoon AWEF participants visited the Museum of Contemporary Art where they viewed current exhibitions and met with Indigenous staff.

While in Sydney art workers also visited the Sydney Opera House and the Sydney Royal Botanic Gardens, attended the Vivid Festival on Sydney Harbour and took a ferry ride to Watsons Bay.



2019 AWEF participants at the Art Gallery of New South Wales with Cara Pinchbeck, Senior Curator of Aboriginal and Torres Strait Islander Arts

Sydney Visit - Host Institutions

- Art Gallery of New South Wales
- Museum of Contemporary Art
- Macleay Museum, University of Sydney



2019 AWEPP participants during a tour of The University of Sydney



Hozaus Claire viewing the Mangaka Arts installation at The National 2019: New Australian Art, Museum Contemporary Art



Leon Dhamarrandji and Colin Puruntatameri in the stores at the Macleay Museum

Sydney Visit - Host Institutions



2019 AWEPP Participants on the steps at the Sydney Opera House



Rodriguez Wilson from Durrmu Arts discovers some some rock art on the Headland Bush Walk near Watsons Bay in Sydney

It is immensely important to encourage and nurture the skills development of staff in community arts organisations and I would like to take this opportunity to congratulate graduates of the ANKA Arts Worker Extension Program. It has been a pleasure sharing my time with participants. The role you provide in your community is crucial in helping to build a dynamic and secure future for the production and promotion of our art. Too deadly!

Keith Munro

Curator of Aboriginal and Torres Strait Islander Programs, Museum of Contemporary Art.



Colin Puruntatameri with Kulama by Timothy Cook, 2015 at the Museum Contemporary Art



Bithair Maymuru with Manbuynga by Barayuwu Mununggurr, 2015 at the Museum Contemporary Art

Melbourne Visit

The second week of the interstate trip was focused on a five-day internship at the Grimwade Centre for Cultural Materials Conservation (GCCMC), at the University of Melbourne. There, arts workers participated in practical conservation training in the GCCMC laboratories with tutors and researchers. This included learning how to treat works on paper, canvas, fibre works and carvings damaged by dirt, water and mould.

Whilst at the University of Melbourne arts workers were invited to lunch with staff and Indigenous students of Trinity College. A tour of the Revealed exhibiton at the Trinity College Gallery featuring bark paintings from Arnhem Land, was hosted by Benjamin Thomas, Rusden Curator of Cultural Collections.

The trip to Melbourne also included site visits to the National Gallery of Victoria (NGV) and the Melbourne Museum. At the Melbourne Museum, Indigenous Curator, Kimberley Moulton, led a tour of the First Peoples: Bunjilaka exhibit. During the visit to the National Gallery of Victoria, hosted by Judith Ryan, Senior Curator of Indigenous Art, the arts workers were given an access-all-areas pass to the NGV's Indigenous Collection store and were able to view artworks by family and community members up-close.

The Melbourne visit culminated with the arts workers giving a presentation on the work they do at their Art Centres to Melbourne University staff, researchers, students and invited guests.



Rodriguez Wilson treating an artwork with fellow AWEPP participants at the Grimwade Centre for Cultural Materials conservation

Melbourne Visit - Host Institutions

- The Grimwade Centre for Cultural Materials Conservation, University of Melbourne
- National Gallery of Victoria
- Melbourne Museum



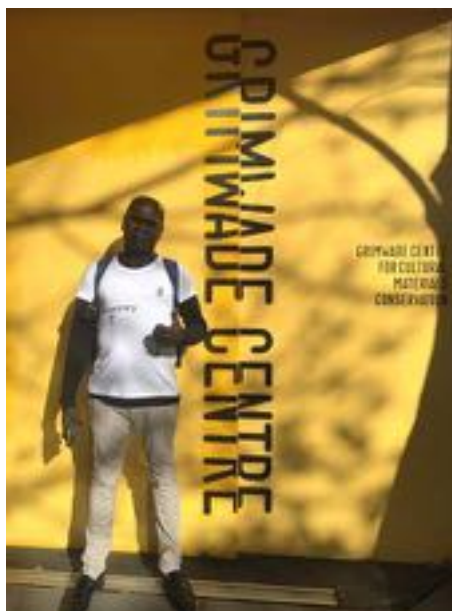
Leon Dhamarrandji engaged in two-way learning at the Grimwade Centre for Cultural Materials Conservation



AWEPP participants at the Grimwade Centre for Cultural Materials Conservation



AWEPP participants at the National Gallery of Victoria with Senior Curator of Indigenous Art, Judith Ryan



Leon Dhamarrandji outside of the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne

The partnership between GCCMC and ANKA provides an opportunity to discuss traditional art practices, to teach student conservators about Aboriginal cultural material, and results in a better understanding and ability to recommend the best approaches to the conservation of Indigenous cultural material. This important partnership also supports the ANKA network to develop conservation skills among their members so that they can look after their own art and cultural material.

Robyn Sloggett, Director, Grimwade Centre for Cultural Materials



AWEP participants during a day off in Melbourne, at a football match. For many it was their first time to see footy live



2019 AWEP participants with staff and students during the exhibition tour and lunch at Trinity College, University of Melbourne



AWEP Graduate Mentor Rhoda Hammer (left) and Angelina Boona outside the National Gallery of Victoria

Arts Worker Extension Program (AWEP) - Pathways Program

The ANKA AWEP Pathways Program builds bridges to ongoing professional opportunities. This includes a pioneering collaboration with the University of Melbourne to develop a graduate certificate; the first university course designed specifically for remote Indigenous Art workers.



Above: Participants of the first University of Melbourne Specialist Certificate in Cross Cultural Conservation and Heritage at the ANKA Office, Darwin, before departing for Melbourne to study at the Grimwade Centre for Cultural Materials Conservation. November 2018

(L-R) AWEP Graduates: Gabriel Nodea (2015), Ruth Nalmakarra (2011), Michelle Woody (2015) DJ Marika (2014), Dora Griffiths (2011), Augustina Kennedy (2016), Lynley Nargoodah (2016) and Vivian Warlapinni (2011)



Study iPad being presented to Gabriel Nodea by Katherine Rea, Senior Project Officer Workforce Initiatives, Department of Trade, Business and Innovation, Northern Territory Government





Left column (top to bottom): AVEP Graduates arriving at Trinity College, University of Melbourne to study for the Specialist Certificate in Cross Cultural Conservation and Heritage. This would be their home for two weeks

Participants with Professor Robyn Sloggett at the Grimwade Centre for Cultural Material Conservation, University of Melbourne studying for the Specialist Certificate in Cross Cultural Conservation and Heritage, December 2018

Augustina Kennedy showing ANKA Chair Djambawa Marawili AM conservation techniques, Grimwade Centre for Cultural Material Conservation, University of Melbourne

Right column (top to bottom): Dora Griffiths presenting at the Aboriginal Art & Engagement Symposium, University of Melbourne, November 2018

Vivian Warlapinni researching in the University of Melbourne Library

Michelle Woody modelling possum skin cloak at Museum Victoria



Acknowledgements

The Arts Worker Extension Program (AWEP) Foundation Program 2019 has been developed with the dedicated support and collaboration of ANKA members, managers, staff, industry partners and funding partners towards whom the ANKA Board expresses its sincere thanks.

The Northern Territory Government through the Department of Trade, Business and Innovation are thanked for their support of the Northern Territory participants in this project. INPEX Ichthys Pty, and the Australia Council are thanked for their support of Kimberley participants.

This project is also made possible by valued operational and core program funding ANKA receives through the Australian Government Department of Communication and the Arts; the Australia Council for the Arts; and the Northern Territory Government through Arts NT.

The Arts Worker Extension Graduate Program has been enriched and enhanced from late 2014, with the Aboriginal Workforce Grants Program through the Northern Territory Government Department of Business.

ANKA acknowledges the extensive and generous support and collaboration of participating national art and educational institutions who have enthusiastically supported this program since 2010. In particular the National Gallery of Australia (Canberra) and the Grimwade Centre for Cultural Materials Conservation (University of Melbourne); The Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); the Art Gallery of Western Australia (Perth); the National Gallery of Victoria (Melbourne); The National Museum (Canberra); the Museum and Art Gallery of the Northern Territory (Darwin); and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS); as well as the other leading galleries, museums and arts businesses visited by program participants.

The generous support of the Tim Fairfax Family Foundation and the Western Australia Government with multi-year funding of the first phase of this program (2011 - 2016) is gratefully acknowledged.

ANKA also acknowledges the ongoing input and support from Art Centre coordinators and boards of all participants in the 2019 AWEP Foundation Program and AWEP Graduate programs 2011 - 2016.

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ANKA.org.au



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