

ANKAAA Arts Worker Extension Program 2013



ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

Introduction to ANKAAA

The Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) is a not-for-profit Indigenous governed corporation which celebrated its 25th anniversary in 2012.

ANKAAA is the peak advocacy and support agency for Indigenous artists working individually and through 49 Aboriginal Art Centres located in communities spread across one million square kilometres of country in the Kimberley, Arnhem Land, Tiwi and Katherine/Darwin regions of North Australia.

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

ANKAAA's mission is to:

- work together to keep art culture and country 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
ANKAAA 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
ANKAAA Board Member**

Photo of D.Marawili courtesy of Wayne Quillam Photography

The Arts Worker Extension Program



The ANKAAA Arts Worker Extension Program (AWEP) is an intensive nine month professional development program for nine high achieving, long serving Indigenous arts workers from the ANKAAA membership. The group includes arts workers from each of ANKAAA's four regions: Arnhem Land, Darwin/Katherine, the Kimberley and the Tiwi Islands.

Now in its third year, the Arts Worker Extension Program continues to make an important contribution to ANKAAA's overarching strategy to support sustainable Indigenous owned and operated Art Centres for its members.

The program is designed to increase arts worker professional skills and industry networks to further their careers in Northern Australian Indigenous Art Centres. Indigenous arts workers typically work in Art Centre management support roles and are in an important position in their Art Centres, contributing to their many functions, as complex business operations, places of learning and keeping places of cultural and artistic traditions.

The program includes Darwin-based intensive training sessions, workplace support, field trips, cross-regional exchanges, short-term interstate industry placements and nine month mentorships to strengthen each participants' capacity to achieve their goals within the Indigenous arts sector. ANKAAA also supports Art Centre managers to develop viable career pathways for the participants. Each participant receives a laptop computer and a wireless Internet modem, through which they communicate as a group and build support networks across regions and the arts industry.

Partnerships to support arts worker industry placements have been established with leading institutions that have played a vital role in the program development and delivery. Partners include: the National Gallery of Australia (Canberra); Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); Art Gallery of Western Australia (Perth); National Gallery of Victoria (Melbourne); Museum and Art Gallery of the Northern Territory (Darwin), and the Centre for Cultural Materials Conservation (University of Melbourne).

It is ANKAAA's goal to provide ongoing professional pathways for Indigenous arts workers, so that training programs are not offered in isolation, but rather built upon in subsequent years through a range of professional development opportunities.

Image: AWEP participants with John Saunders (ANKAAA) and Dion Teasdale (AWEP Project Support Officer) at the National Gallery of Victoria

AWEP Graduate Program

The Arts Worker Extension Program – Graduate Program, was developed for past program participants, to strengthen and extend professional development and employment opportunities that had been opened up through their participation in the Arts Worker Extension Program.

The Graduate Program aims to build strong, supportive professional networks between Indigenous arts workers across the Top End, and between program graduates and leading arts institutions, helping to create professional pathways for graduates through a range of networking and knowledge sharing activities. The Graduate Program also develops graduates' skills as mentors and role models through a mentoring program for new Arts Worker Extension Program participants.

ANKAAA is in the process of formalising the development of this program to promote continued professional development among the graduates of the Arts Worker Extension Program.



Vivian Warlapinni (2011 Graduate) presenting to staff and museum guides at the National Gallery of Australia, Canberra, June 2013



Jennifer Dickens (2012 Graduate) presenting to staff and museum guides at the National Gallery of Australia, Canberra, June 2013



Ruth Nalmakarra (2011 Graduate) presenting to the new AWEPP participants about leadership on the ANKAAA Board of Directors

Arts Worker Extension Program 2013 Participants



Edward Yunupingu

Munupi Arts and Craft, Pirlangimpi, Melville Island



John Peter Pilakui

Jilamara Arts and Crafts, Milikapiti, Melville Island



Marcus Pascoe

Maningrida Arts and Culture, Maningrida



Barayuya Munungur

Buku-Larrnggay Mulka, Yirrkala



Stanley Taylor

Mowanjumi Artists Spirit of the Wandjina, Derby



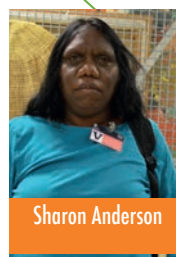
Betty Bundamurra

Kira Kiro Art Centre, Kulumburu



Jane Tinmarie-Yalunga

Warmun Art Centre, Warmun



Sharon Anderson

Warnayaka Art and Cultural Aboriginal Corp., Lajamanu



Evangeline Wilson

Djilpin Arts, Beswick

AWEP Graduate Program Participants



Regina Pilawuk Wilson

Durrmu Arts, Peppimenarti



Vivian Warlapinni

Tiwi Design, Bathurst Island



Praxedes Tipungwuti

Tiwi Design, Bathurst Island



Janice Murray

Jilamara Arts & Crafts, Milikapiti



Kevin Yarangu Winunguj

Maningrida Arts and Culture, Maningrida



Ruth Nalmakarra

Milingimbi Art and Culture, Milingimbi



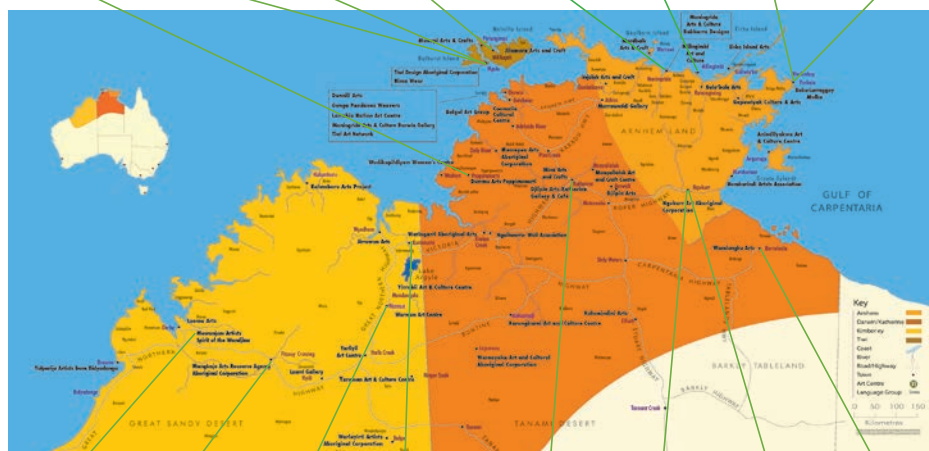
Bulmirri Yunupingu

Buku-Larrnggay Mulka, Yirrkala



Yimunthu Max Gumana

Buku-Larrnggay Mulka, Yirrkala



Rachael Umbagai

Mowanjumb Artists, Derby



Jennifer Dickens

Mangkaja Arts, Fitzroy Crossing



Roseleen Park

Warmun Art Centre, Warmun



Dora Griffiths

Waringarri Arts, Kununurra



Marilyn Nakamarra

Mimi Arts & Crafts, Katherine



Alan Joshua Jr

Ngukurr Arts, Ngukurr



Faith Thompson

Ngukurr Arts, Ngukurr



Miriam Charlie

Waralungku Arts, Borroloola

Photo of Ruth Nalmakarra courtesy of Wayne Quillam Photography

Sharon Nampijimpa Anderson

Position: Arts Worker
Languages: Warlpiri, English
DOB: 09/10/1970



Warnayaka Art and Cultural Aboriginal Corporation

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Sharon at the Museum and Art Gallery of the Northern Territory, Darwin

'I joined the Arts Worker Extension Program because I want to learn the skills for things like conservation. My aim is to teach and mentor the young staff members at the Warnayaka Arts Centre with the skills I gain from the program.'

Sharon Nampijimpa Anderson

Warnayaka Art is the community Art Centre in the remote town of Lajamanu, which is located halfway between Alice Springs and Darwin, and 580 km south-west of Katherine. Lajamanu has a population of around 900 Warlpiri people. The older members of the Lajamanu community work in a dot style of painting which derives from traditional forms of painting ochre on the bodies for ceremony. The transferral of ancient forms to painting on canvas surfaces following the start of the contemporary art movement in 1986, links today's art with ceremony, law, culture, the environment and Jukurrpa (Dreaming).



Sharon at the Centre for Cultural Materials Conservation, University of Melbourne

Sharon Anderson works at Warnayaka Art Centre in the Walpiri community of Lajamanu at the top of the Tanamai Desert. Her key responsibilities as an arts worker include supporting artists from the local community, especially older artists, to create new work and record stories and language. Fluent in several languages, Sharon has worked as a professional translator for many years. These are skills she uses daily at the Art Centre. Sharon also assists with the Art Centre's cultural tours, education programs and community projects.

Through the Arts Worker Extension Program, Sharon was keen to gain a better understanding of the broader Aboriginal visual arts sector and her own place in it. Highlights of the program for Sharon were getting to visit key cultural institutions in a range of capital cities (Darwin, Canberra,

Sydney and Melbourne) and building a network of Aboriginal arts professionals. She embraced the opportunity to share her knowledge of the Aboriginal cultural practices and language unique to her community and region through participating in the Arts Worker Extension Program.

'I got to visit many galleries and museums, and meet the people who run them and work in them, something I would otherwise never get to do. I feel more confident now to take a leading role back at my Art Centre when talking to visitors and educating our young people.'

Sharon Nampijimpa Anderson

Betty Bundamurra

Position: Arts Worker

Languages: Ngarinyan, English

DOB: 21/09/1960



Betty receiving her new computer during the first Darwin-based training

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'I wanted to join the Arts Worker Extension Program to gain new skills in using a computer as well as using cameras. I also wanted to know more about handling art works and other things that will help me as an Art Centre worker.'

Betty Bundamurra

Kira Kiro Art Centre was established in 2009 as a physical embodiment of the community's inherent interest in creating art and sharing ideas. Located in Kalumburu on the banks of King Edward River in the far north of the Kimberley region, Kira Kiro Art Centre was developed with ongoing assistance from Waringarri Aboriginal Arts in the neighbouring community of Kununurra.



Betty cleaning a work of art at the Centre for Cultural Materials Conservation, University of Melbourne

Born in the bush surrounding Karunji Station, where her father was a stockman, Betty Bundamurra was taken to Kalumburu Mission Convent at the age of three, where she was looked after by Ignatia Ganwalla and the nuns following the death of her mother.

After working on the mission baking bread, doing domestic work and gardening, Betty worked at the Kalumburu Kwini Store, before taking on work at the Kalumburu School as a teaching aide for a number of years.

Betty started painting at Kira Kiro Art Centre in 2009, and has been involved in the running of the centre ever since. Betty has five children and six grandchildren, and lives happily with her family in Kalumburu.

For Betty, joining the Arts Worker Extension Program was initially about her desire to learn computer skills and gain experience in digital photography.

While she learned a lot in these areas, the real highlight of the program for Betty was having the opportunity to meet and work with other arts workers from across North Australia, and doing hands-on training in art handling and conservation in Canberra and Melbourne. She also relished opportunities to share stories about her community, her artwork and Kira Kiro Art Centre.

'At first I wasn't sure if the Arts Worker Extension Program was really what I wanted to do. But the old people in my community, and my family, they told me to step up, to go and learn more, make new friends and share the stories from where we live. That's what I have been able to do.'

Betty Bundamurra

Barayuwa Munungur

Position: Arts Worker
Languages: English, Yolngu Matha
DOB: 28/09/1980



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Barayuwa at the Centre for Cultural Materials Conservation, University of Melbourne

'It's been really good to meet the other arts workers, learn about what they do and where they come from. We have our own network now, and we stay connected through email and facebook. The trips to Canberra and Melbourne were the best part because we all got to learn what happens down there and the people there got to learn from us. We got to share our knowledge. The learning was always two-ways.'

Barayuwa Munungur

Since 1975, Buku-Larrnggay Mulka has catered to the artistic, political and community needs of the culturally strong Yolngu people of Yirrkala and more than twenty outstations in Northeast Arnhem Land. The centre boasts four gallery spaces, a printmaker's workshop and a large museum. Local artists have top reputations for magnificent and award-winning bark paintings and ochred memorial poles, wood carvings, limited edition works on paper and 'yidaki' (didgeridoos).



Barayuwa presenting to staff and museum guides at the National Gallery of Australia in Canberra

Barayuwa Munungur is a longtime staff member of Buku-Larrnggay Mulka, where he provides support and assistance to local artists to create high quality art work. His key responsibilities as an arts worker include harvesting and processing natural materials, including bark, wood for carving and natural ochres, which are then used by local artists to create traditional and contemporary works.

Through working closely with natural materials, and working beside local artists, Barayuwa has developed a sharp eye and a fine hand for the handling, storage and restoration of locally produced artwork. He is also becoming a sought after artist in his own right, painting both his own Djapu clan designs as well as those belonging to his mother's Munyuku clan. Barayuwa

likes to create yidaki, spears and clapsticks.

Gaining a better understanding of the Aboriginal visual arts industry, and getting hands-on experience in technical areas of art handling and conservation, were among Barayuwa's main goals when he signed up to participate in the Arts Worker Extension Program. Forming strong bonds with his peers and building up a network of arts professionals across Australia were an added bonus.

Marcus Pascoe

Position: Gallery Manager
Arts Worker

Languages: Burarra (Martay)
English

D.O.B: 11/04/1982



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Marcus presenting to staff at the National Gallery of Australia, Canberra

'I joined the Arts Worker Extension Program because I wanted to learn from the larger museums and take those skills and that knowledge with me for my work at the Djomi Museum in Maningrida.'

Marcus Pascoe

Maningrida Arts and Culture (MAC) promotes the work of more than 800 artists from the Stone and Salt Water Country in West Arnhem Land. Maningrida art is dynamic and innovative, reflecting the diversity of languages and cultures present in the region. Owned by the Bawinanga Aboriginal Corporation, MAC supports sustainable local industry in Maningrida, and is well recognised in the art sector for its high quality contemporary work, which is purchased directly from hundreds of Maningrida artists, allowing them to remain in their homelands. The Djomi Museum located next to the current Art Centre contains one of Australia's most important community collections.



Marcus working with Don at Don Whyte Framing, Darwin

Marcus Pascoe is one of Maningrida Art and Culture's (MAC) shining stars and has been working at the Art Centre in various roles for more than ten years. He is currently employed as MAC's Gallery Manager and also helps coordinate MAC's tourism program, regularly conducting tours through the Art Centre and Djomi Museum.

Marcus is MAC's head Artist Liaison Officer and works tirelessly to support MAC's artists, particularly young and emerging talent. He coordinates regular bush trips for artists to collect materials as well as to pick up completed artworks made on country.

Marcus' main drive in developing his arts career is his passion for showcasing Maningrida's art and culture to the rest of the world, and learning from others. These two goals were central to him participating in Arts Worker Extension Program.

Throughout the program Marcus embraced the chance to educate others about Maningrida's art, culture and community, and relished all public speaking opportunities. He also embraced all opportunities to engage in hands on learning, particularly during institution visits.

'This program has helped me share what I do and where I come from with a new audience. It has also given me more confidence and new skills to take back to Maningrida. Everywhere we went I felt the spirit of our old people and the ancestors was strong, and that makes me feel strong and keeps me focused on what I will do with my career.'

Marcus Pascoe

John Peter Pilakui

Position: Arts Worker
ANKAAA Board of Directors
2013 - 2014

Languages: Tiwi, English

DOB: 11/04/70



Jilamara Arts & Crafts

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John at the National Gallery of Australia, Canberra

'I want to learn and increase my leadership skills and technical abilities to help the Art Centre, including cataloguing the community collection and speaking up strong for Tiwi culture.'

John Peter Pilakui

Jilamara Arts & Craft's Association is located in Milikapiti on Melville Island. Jilamara has grown into a highly respected Art Centre servicing the needs of 60 local Tiwi artists. 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. Jilamara Arts and Craft is a member of the Tiwi Art Network who organises art buying trips to the Tiwi Art Centres.



John in the storage area at the National Gallery of Australia, Canberra

John Peter Pilakui became a member of Jilamara Arts and Crafts Association in 2006. He has since been voted onto the Art Centre Board as a Director in 2007 and became an ANKAAA Board Director in 2010. He is also one of the teachers at Jilamara as part of the Artist in Residence Program, teaching students from the local Milikapiti Community School about Tiwi culture.

As a small boy John grew up in Nguiv community and remembers old men teaching carving at his school. He always loved watching the old people paint themselves and make pukamani poles for ceremony. When he moved to Milikapiti he finally had the chance to start carving. He has a passion for carving and continues to learn and create stronger sculptures. Traditional forms are important and looking at old carvings inspires John to make sculptures that are challenging.

Being part of the program was an opportunity for John to work with arts workers from other communities and to learn more about art conservation, an area that has become increasingly important in his job at Jilamara since the opening of the Jilamara Museum building in 2012. Highlights of the program for John include the conservation training at the National Gallery of Australia and at the Centre for Cultural Materials Conservation (University of Melbourne).

'It was really good to train with arts workers from other Art Centres. I think it helps all of us to learn from each other, and side-by-side. Getting to do art conservation training in Melbourne was one of the best things for me because it gave me real skills and knowledge to take back and use at my Art Centre.'

John Peter Pilakui

Evangeline Wilson

Position: Arts Worker
Languages: Mayali, Kriol, English
DOB: 10/04/1990



Djilpin Arts

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Evangeline at the Art Gallery of NSW, Sydney

'I've loved every bit of this program – making friends with the other arts workers, working with and learning from ANKAAA, doing all the computer training in Darwin and then the trip to Canberra, Sydney and Melbourne – that was amazing. For a young person it's such a good way to get new skills and learn about what you can do in the future.'

Evangeline Wilson

Djilpin Arts Aboriginal Corporation is a not-for-profit organisation based in the Beswick (Wugularr) community of the Northern Territory. It was established in 2002 to maintain, develop and promote traditional and contemporary Indigenous visual and performing arts of the Katherine and Arnhem regions. Djilpin Arts has 100% Indigenous membership of approximately 75 people from Wugularr and other communities, and members are from Rittharngu/Wagalak, Dalabon, Mialli, Mara, Jawoyn and Rembarnga language groups.



Evangeline with Tina Baum, Curator of Aboriginal and Torres Strait Islander Art, at the National Gallery of Australia, Canberra

Evangeline Wilson is originally from Maningrida in Central Arnhem Land, but she grew up in Wugularr (Beswick) community. Evangeline's skin name is Gamanyjan and she belongs to the Dhuwa moiety. Evangeline's family on her father's side lives in Ramingining, and her mother's family lives in Maningrida, but she has a lot of family that now live in Beswick.

Evangeline started school at Beswick then moved to Katherine to attend high school. In 2007 to 2008 Evangeline moved back to Beswick to work for Sport and Recreation as a Youth Worker. It was during this time that Evangeline became interested in working in Aboriginal arts and culture.

In 2012 Evangeline approached Djilpin Arts' Katherine Gallery seeking employment as an arts worker and was successful in gaining full-time work with the organisation.

For Evangeline, undertaking the Arts Worker Extension Program in 2013 was about getting to work with and learn from other arts workers, as well as expanding on her knowledge of the wider arts industry. She excelled at working collaboratively with other program members and with industry leaders, and was able to forge two-way learning relationships with her peers as well as with representatives from each of the major public institutions she visited.

'I wanted to learn more about Arts Centre management and work with others who have similar job to me.'

Evangeline Wilson

Stanley Taylor

Art Centre: Mowanjum Artists, Spirit of the Wandjina
Position: Studio Supervisor,
Arts Worker
Languages: English
DOB: 29/05/77



Stanley with Wandjina artworks at the National Gallery of Australia, Canberra



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'Getting to travel to Darwin for training, and then going to Canberra, Sydney and Melbourne, and meeting all the people we did along the way, and seeing what they do, was amazing. I learned so much. I would jump at the chance to do it all again.'

Stanley Taylor

The Wandjina is the supreme spirit being of the Wororra, Ngarinyin and Wunumbul people. Many of these people make their home at Mowanjum, near Derby in Western Australia. Wandjina art from Mowanjum was one of the first art forms established in the Kimberley. David Mowaljarlie, a Ngarinyin man, encouraged many people to paint and set up a sales point in the Mowanjum Art Store in the 1970s. Mowanjum Artists Spirit of the Wandjina Aboriginal Corporation (MASWAC) now carries on that work by providing materials and access to the marketplace for the Mowanjum Wandjina artists.



Stanley cleaning a work of art at the Centre for Cultural Materials Conservation, University of Melbourne

Stanley Taylor is a Nykina man from the Derby area with a large family right across the Kimberley region. His grandmother was Amy Benning who lived in Derby all her life. His grandfather was Frank Benning who was from Sunday Island. Stanley has a three year old daughter, Tiffany, with his partner Priscilla Numendumah, a Ngarinyin woman from Mowanjum Community.

Stanley started working at Mowanjum Arts and Culture Centre as Studio Technician in 2008, and was promoted to Studio Supervisor in 2012. He plays a key role in the day-to-day operation of the Art Centre and in the staging of the annual Mowanjum Festival.

For Stanley, participating in Arts Worker Extension Program was about gaining access to and developing ongoing relationships with other Aboriginal arts workers and leading public institutions across Australia.

Throughout the program Stanley impressed the ANKAAA team, fellow program participants and host institutions with his highly developed public speaking and presentation skills. He worked hard to share his skills and experiences with fellow arts workers and, soaked up every opportunity to learn from arts professionals working in a range of fields. He also really enjoyed the sightseeing.

'I joined this program because I want to travel and meet new people, and experience new things.'

Stanley Taylor

Edward Yunupingu

Position: Arts Worker
Languages: English, Tiwi, Yolngu
DOB: 15/04/1979



Edward at the Centre for Cultural Materials Conservation, University of Melbourne

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'Through this program I want to get more skills and get ideas on how other Art Centres run. I hope it helps me to become the manager of the Art Centre someday.'

Edward Yunupingu

Munupi Arts & Craft provides opportunities for storytelling and artistic expression. The artist owned Aboriginal Association provides a friendly and welcoming studio atmosphere with a real sense of Tiwi ownership and pride. This energetic environment encourages new forms of expressing traditional and contemporary Tiwi culture resulting in a diverse array of individual styles. Munupi Arts also has a pottery studio run by local resident potter Robert Puruntatameri and a well-used carving shed for ironwood carving.



Edward with Marcus Pascoe in front of Arnhem Land bark paintings at the Art Gallery of New South Wales, Sydney

Edward Yunupingu has lived on the Tiwi Islands all his life. He went to school at Nguu and then Darwin. Edward started carving at Nguu as a young man. In 2007 he moved to Pirlangimpi to paint and carve at Munupi Arts and Crafts.

As a talented carver of ironwood, Edward is a valuable and dynamic member of the staff at Munupi Arts and Craft. He has exhibited fourteen times including in several national galleries. Examples of his work are held in the Australian Museum Collection and the Brian Tucker Collection.

Through the Arts Worker Extension Program Edward was keen to learn more about how other Art Centre's run, and learn more about the wider Aboriginal visual art scene.

During the interstate trip in particular, Edward worked closely with fellow remote community arts workers to share knowledge of the Art Centre industry with professionals interstate, and focused on building a strong network with key contacts from host institutions.

'I got to work with and learn from fellow arts workers from across the Northern Territory and Western Australia, and from arts workers who are the leaders in their field in places like Melbourne and Canberra. Everywhere we went we made new friends and picked up new things which each of us will carry with us in to the future.'

Edward Yunupingu

Jane Tinmarie - Yalunga

Position: Studio Assistant and Artist

Languages: English, Gija,
Kimberley Kriol

DOB: 2/05/1972



Marika Mung and Jane Tinmarie - Yalunga
at the Darwin Aboriginal Art Fair, 2012

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'I want to learn more about computers and gain confidence in public speaking and communicating with others. I also want to learn how to use the SAM database.'

Jane Tinmarie - Yalunga

Warmun Art Centre is one of the largest and most significant cultural institutions in northern Western Australia. Warmun Art Centre represents outstanding senior and emerging Gija contemporary artists. Established in 1998 and wholly owned by Warmun artists, Warmun Art Centre is a not-for-profit Aboriginal Corporation. 100% of income from sales is returned to Warmun artists and the community. The Art Centre operates an artists' Studio and Gallery that is owned and governed by Gija artists. Warmun Art Centre's architect-designed exhibition space opened in 2007. Gija Country covers a vast area in the spectacular East Kimberley region of Western Australia.



Jane Tinmarie - Yalunga with (L-R) Betty Bundamurra, Edward Yunupingu and Stanley Taylor behind the scenes at the Museum and Art Gallery of the Northern Territory

Jane Tinmarie - Yalunga was born in Wyndham, Western Australia. She went to school in Wyndham as a young girl, then moved to Warmun community, where she now lives. Jane worked as a teacher's aide at the Ngalangangpum Community School in Warmun for many years.

Jane also works as a studio assistant at Warmun Art Centre, where she is responsible for assisting Warmun artists with their requirements including preparation of materials, senior and emerging artist support and packing and despatch of sales.

As the daughter of one of Australia's most famous artists - Rover Thomas, Jane grew up watching her father paint. She started painting herself in 2000 at Warmun Art Centre and her subjects include her family country on Texas

Downs Station, local birds and animals, and the country around Warmun in the East Kimberley area of Western Australia. She also paints the Dreamings from her father's country including images from the significant 'Gurirr Gurirr joonba' (song cycle) that her father famously received in a dream, and which is central to the emergence of the contemporary Warmun Art Movement. Her work has been represented in many exhibitions. Jane lives in Warmun with her five children, her partner and her extended family.

Unfortunately, Jane was unable to fully complete the program in 2013 for health reasons.

Darwin - Based Professional Development Programs

The 2013 ANKAAA Arts Worker Extension Program kicked-off in March when the arts workers from across ANKAAA's four regions gathered in Darwin for the first professional development block – a week-long meeting, with intensive computer training workshops, focused on improving Internet usage, taking and editing digital photographs, presentation skills and using social media.

The professional development block also included an excursion to the Museum and Art Gallery of the Northern Territory (MAGNT), where participants were given a behind-the-scenes tour of the collection, spent time in the institution's conservation lab and gained insight into the staging of a new exhibition.

Participants also toured a range of commercial galleries and industry support organisations based in Darwin including Outstation Gallery, Nomad Art, Don Whyte Framing, the Maningrida Arts and Culture Shop and the Tiwi Arts Network where they received further behind-the-scenes tours and gained insight into practices and processes employed in different parts of the contemporary art world.



Evangeline Wilson with Talitha Kennedy at Nomad Art, Darwin



Betty Bundamurra during computer training in Darwin



(L-R) Edward Yunupingu, Barayuwa Munungur and Marcus Pascoe with David Mackenzie (ANKAAA) at the Northern Territory Library



(L-R) Sandra Yee from Museum and Art Gallery of the Northern Territory with Edward Yunupingu and Marcus Pascoe

Darwin - Based Professional Development Programs



Darwin training session introduction with participants, Dion Teasdale and ANKAAA staff

In May, the Arts Worker Extension Program participants returned to Darwin for the second professional development block – a week that included attendance at the World Indigenous Network (WIN) Conference, training in the Stories, Art and Money (SAM) database at Charles Darwin University and a half-day hands-on workshop in how to use and create content for the Community Stories Database at the Northern Territory Library.

The second professional development week also included spotlight sessions on Indigenous Textiles Production with textiles artist and tutor Tim Growcott, and a Good Governance session led by ANKAAA board members and Arts Worker Extension Program graduates,

Ruth Nalmakarra, Dora Griffiths and Regina Wilson, with contribution by ANKAAA Chairman Djambawa Marawili AM. The week culminated in a half-day Presentation Skills and Mentoring workshop, also led by Arts Worker Extension Program Graduates from previous years.



Sharon Anderson at the Museum and Art Gallery of Northern Territory

'Warnayaka Arts workers are from very remote desert areas. Any exposure to 'external world' experience is important. Sharon made the comment 'we were so flat out'. Exposure to a genuine pace of work in capital cities is very good for our art workers. Here the peer expectations can be low and therefore limitations on achievements destroy the art workers' confidence in themselves. Working and actually achieving something at a 'capital city pace' helps individuals realise they are capable of a lot.'

Louise Erglis,
Manager, Warnayaka Arts



Marcus Pascoe at the Australian Centre for Indigenous Knowledges and Education, Charles Darwin University, Darwin

Exchanges and Site Visits



Vanessa Kredler (ANKAAA) visiting Evangeline at Djilpin Arts, Beswick

Following the second professional development week in Darwin, ANKAAA staff visited participants on-site in their community Art Centres for one-on-one computer, digital photography and presentation training follow-up. They also conducted a workplace and job description assessment.

These site visits allow ANKAAA staff to tailor hands-on training to the needs of the individual and work with the arts workers alongside their managers and other co-workers.

Included in the initial site visits were:

- Munupi Arts and Craft, Melville Island;
- Djilpin Arts, Katherine and Beswick;
- Buku-Larrnggay Mulka, Yirrkala;

- Mowanjumb Arts and Culture Centre, Derby and;
- Jilamara Arts and Crafts, Melville Island.

Stanley Taylor (Kimberley region) and John Pilakui (Tiwi region) did an inter-regional exchange visiting Buku-Larrnggay Mulka (Arnhem Land) in May. They attended ANKAAA's 2013 Arnhem Land Regional General Meeting, as guests and participated in the Harvesting Traditional Knowledge workshop, which focused on production and care of barks and other art objects made with bush materials. The workshop was a two-way learning exchange between traditional masters and visiting conservators from interstate institutions.



Stanley harvesting bark whist on exchange at the Harvesting Traditional Knowledge Workshop, Yirrkala, May



Stanley (centre) harvesting bark with (L-R) Max Gumana (2012 Graduate), Djambawa Marawili (ANKAAA Chairman), Yinimala Gumana (Buku-Larrnggay Mulka Chairman), Yirrkala, May



(L-R) John Peter Pilakui and Jonathon Saunders (ANKAAA) doing on-site training at Jilamara

Canberra Visit



AWEPP participants with Tina Baum at the National Gallery of Australia, Canberra



(L-R) Vivian Warlapinni, Barayuwa Munungur, Lisa Addison, Conservator and Marcus Pascoe at the National Gallery of Australia, Canberra

In June, the arts workers set out on a two-week intensive interstate trip to participate in internships and tours at major cultural institutions in Canberra, Sydney and Melbourne. The arts workers were led on the trip and supported by ANKAAA staff and two program graduates, Vivian Warlapinni and Jennifer Dickens.

The first stop on the interstate trip was a three-day internship at the National Gallery of Australia (NGA), where participants were led through a packed program of site visits and behind-the-scene tours by Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art and Tina Baum, Curator of Aboriginal and Torres Strait Islander Art.

On-site activities at the NGA included hands-on workshops with the gallery's conservation teams, and tours of the gallery stores. Participants also delivered presentations to the NGA's gallery guides and staff.

As part of the internship at the National Gallery, the arts workers toured other key cultural institutions including the National Film and Sound Archive, the National Museum of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies. Activities undertaken here included gallery tours, presentations by curators, behind-the-scenes talks and hands-on sessions with conservators.



Betty Bundamurra and Evangeline Wilson with Fiona Kemp, Conservator, at the National Gallery of Australia, Canberra

Canberra Visit - Host Institutions

National Gallery of Australia

Franchesca Cubillo - Senior Curator of Aboriginal and Torres Strait Islander Art

Tina Baum - Curator, Aboriginal and Torres Strait Islander Art

Kelli Cole - Assistant Curator, Aboriginal and Torres Strait Islander Art

Debbie Ward - Head of Conservation

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)

Lyndall Osborne - Director of Collections

National Film and Sound Archive

Peter White - Senior Curator, Indigenous Collections

National Museum of Australia

Alisa Duff - Head, Aboriginal & Torres Strait Islander Program



AWEPP participants on tour of the National Gallery of Australia Collections Store



Tina Baum with Edward Yunupingu, Evangeline Wilson, Stanley Taylor, Marcus Pascoe and John Pilakui at the National Gallery of Australia, Canberra



AWEP participants and Jonathon Saunders (ANKAAA) outside Parliament House, Canberra



AWEPP participants and John (ANKAAA) with Keith Munro at the Museum of Contemporary Art, Sydney



Marcus Pascoe and Evangeline Wilson at the Art Gallery of NSW, 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 this year's graduates of the ANKAAA 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, Sydney

After a busy time in Canberra, and en-route to Melbourne, the arts workers had a two night stopover in Sydney to take in the city's leading cultural institutions and meet key Indigenous arts industry professionals.

The Sydney trip kicked off with a visit to the Art Gallery of New South Wales, where participants were taken on a tour of the main exhibition spaces and enjoyed intimate floor talks with Cara Pinchbeck, Curator of Aboriginal and Torres Strait Islander Art.

Later in the day the participants visited the Museum of Contemporary Art, where they explored the current exhibitions, and were taken on a behind-the-scenes tour by Keith Munro, the Curator of Aboriginal and Torres Strait Islander Programs.

Another highlight of the Sydney trip was attending a performance of Bangarra Dance's production 'Blak' during a visit to the Sydney Opera House.



Marcus Pascoe at Spirit Gallery, Sydney



Evangeline Wilson and AWEPP group on tour with Keith Munro at the MCA, Sydney

Sydney Visit - Host Institutions

Museum of Contemporary Art, Sydney

Keith Munro - Curator of Aboriginal and Torres Strait Islander Programs

Art Gallery of New South Wales

Cara Pinchbeck - Curator of Aboriginal and Torres Strait Islander Art



(L-R) Marcus Pascoe, Cara Pinchbeck and Barayuwa Munungur at the Art Gallery of NSW, Sydney



Sharon Anderson and Evangeline Wilson at the Art Gallery of NSW, Sydney



AWEP participants with Jonathon Saunders (ANKAAA), Dion Teasdale and Cara Pinchbeck, Curator of Aboriginal and Torres Strait Islander Art, at the Art Gallery of NSW, Sydney



AWEP participants and Dion Teasdale at the Art Gallery of New South Wales, Sydney

Melbourne Visit



Marcus Pascoe at the Centre for Cultural Materials Conservation, University of Melbourne

'The Centre for Cultural Materials Conservation at the University of Melbourne is delighted to be part of the AWEPP program. Each year the arts workers share their knowledge and experience with us, and take back knowledge about the preservation of cultural material. For us this is an extraordinary opportunity to develop new skills, new knowledge and to make new friends. We look forward to the continuation of this unique program into the future.'

Robyn Sloggett, Director,
Centre for Cultural Materials
Conservation, University of
Melbourne



Evangeline Wilson and Vivian Warlapinni with Catherine Nunn, Senior Painting Conservator, Marika Kocsis, Book and Paper Conservator from the Centre for Material Culture Conservation, Melbourne

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

The internship at the University of Melbourne also included site visits to the National Gallery of Victoria, Melbourne Museum and the Victorian Public Records Office. At the National Gallery of Victoria arts workers were given an access-all-areas pass and toured the conservation labs and gallery spaces. At Melbourne Museum the arts workers spent time with curatorial staff and were taken on a special behind-the-scenes tour of the museum's new major exhibition, which is currently being installed.

The Melbourne visit culminated with the arts workers giving a presentation on their Art Centres to Melbourne University staff, researchers and students.



AWEP participants with staff of CCMC, Melbourne



Sophie Lewincamp and Barayuwa at CCMC, Melbourne

'Great program and a fantastic and fun way to get to know each other. It was a refreshing opportunity to share professional knowledge and to learn from each other. I thoroughly enjoyed it and would love to be part of an ANKAAA initiative again'.

Marika Strohschnieder
Senior Conservator,
National Gallery of
Victoria

Melbourne Visit - Host Institutions

Centre for Cultural Materials Conservation, University of Melbourne

Robyn Sloggett - Director

Sophie Lewincamp - Paper Conservator, Academic Teaching

National Gallery of Victoria

Judith Ryan - Senior Curator of Indigenous Art

Marika Strohschnieder - Senior Conservator

Melbourne Museum

Victorian Public Records Office



L-R Evangeline Wilson with Vivian Warlapinni, John Pilakui, Kimberley Moulton, Project Officer, Melbourne Museum and Stanley Taylor



Betty Bundamurra at CCMC, University of Melbourne



Vivian Warlapinni at CCMC, University of Melbourne



Marcus Pascoe at the Centre for Cultural Materials Conservation, University of Melbourne



Barayuwa Munungur and Edward Yunupingu at the Melbourne Museum



(L-R) Graduates Miriam Charlie, Dora Griffiths, Jennifer Dickens, Ruth Nalmakarra and Regina Pilawuk Wilson at the World Indigenous Network Conference, Darwin, May 2013

In May 2013 six graduates of the Arts Worker Extension Program 2011 and 2012 came to Darwin to participate in this year's networking event, which took place at the World Indigenous Network conference over four days. Graduates participated in the conference program alongside 2013 AWEPP participants and coordinated the ANKAAA information stall. Graduates also mentored undergraduates and gave training on Indigenous governance issues.

Two graduates **Vivian Warlapinni (Tiwi Design)** and **Jennifer Dickens (Mangkaja Arts)** also participated in the 2013 interstate internships supporting the group as graduate mentors.

'The program is an opportunity for both Indigenous and non-Indigenous people to work together and build the two ways of learning.'

Ruth Nalmakarra
2011 AWEPP Graduate,
Milingimbi Art and Culture

'I'm now using that knowledge back at Ngukurr Arts, especially with artefacts and artworks. It's really important to have that knowledge.'

Alan Joshua 2012 AWEPP Graduate, Ngukurr Arts

After completing the Arts Worker Extension Program in 2012, **Janice Murray (Jilamara Arts)** was accepted into the National Gallery of Australia's 2012 Wesfarmers Arts Leadership Program. The leadership program brings together arts workers from across Australia for intensive hands-on training and professional development.

ANKAAA's Resource and Development Support Officer Jonathon Saunders, who has worked on the AWEPP program since it began in 2010, also won a place in the 2012 Wesfarmers Indigenous Arts Leadership Program.



2011-12 Graduate Janice Murray (centre front) and Jonathon Saunders (centre back) with the other participants of the Wesfarmers Arts Leadership Program, NGA, Canberra, 2012



The Governor General Hon Quentin Bryce, Lena Nyadbi and Roseleen Park (2011-12 Graduate), Paris, 2013, Photo: Jonathan Kimberley

Roseleen Park from Warmun Arts, also a graduate from the program in 2012, recently travelled to Paris with Lena Nyadbi to witness the unveiling of the artist's installation Dayiwul Lirlmim on the roof of the Musée du Quai Branly. Roseleen also supported the launch of the exhibition, 'Gija Manambarram Jimerawoon' (Gija Senior Law People Forever) at the Australian Embassy in Paris.

Dora Griffiths, a 2011 Arts Worker Extension Program Graduate and 2012 AWEPP Mentor, represented her Art Centre **Waringarri Arts** in Shanghai in 2013. Dora shared stories about her work at the OFOTO/ANART Gallery opening and at the 'Our Living Land' exhibition, which was hosted by the Salvo Hotel.

Vivian Warlapinni (Tiwi Design), a 2011 Graduate, was selected to join the Australian delegation of emerging artists at the Festival of Pacific Arts in the Solomon Islands in July 2012. He further developed his skills of representing his Art Centre to journalists that were cultivated in the ANKAAA program.

'The Arts Worker Extension Program has really helped me out a lot. The program helped to build my skills with computers, photography and my confidence. Before, I was really quite and shy, but now I'm confident and out there, and taking more roles at Tiwi Design. I'd really like to thank ANKAAA and the Arts Worker Extension Program for that.'

Vivian Warlapinni, 2011 AWEPP Graduate



Dora Griffiths (2010 -11 Graduate) explaining paintings from Waringarri Arts in 'Our Living Land' exhibition at Salvo Hotel, Shanghai, 2013. Dora's paintings 'Sugar Loo' behind. Photo: C. Croll

Kevin Winunguj (Maningrida Art and Culture), a 2012 AWEF graduate, has provided ongoing mentorship to 2013 program participant Marcus Pascoe (also of Maningrida Art and Culture).

Max Gumana (Buku-Larrnggay Mulka), 2012 graduate, contributed to bark harvesting demonstrations for Arnhem Land artists and 15 conservators from national institutions at the ANKAAA Harvesting Traditional Knowledge workshop in Yirrkala in May. A documentary is being produced by the Mulka Project and filmed by **Bulmirri Yunupingu (Buku-Larrnggay Mulka)** who is a 2011 AWEF graduate.

Miriam Charlie (Waralungku Arts) has been invited to mentor arts workers participating in internships coordinated by Desart, Central Australian Indigenous arts peak body. She will share skills and experiences gained during internships and training as an ANKAAA Arts Worker Extension Program participant in 2011 and Graduate Program Participant in 2012 and 2013.

ANKAAA is proud of all the Arts Worker Extension Program graduates' career progress, and their ongoing contributions to the program. ANKAAA endeavours to facilitate as many opportunities as possible for arts workers to access after participating in Arts Worker Extension Program to continue to build their skills, knowledge and industry networks.

Acknowledgements



Franchesca Cubillo (NGA) with Jennifer Dickens in Canberra



Vivian Warlapinni, Peter White and John Saunders (ANKAAA) at the National Film and Sound Archives, Canberra

The Arts Worker Extension Program 2013 has been developed with the dedicated support and collaboration of ANKAAA members, managers, staff, industry partners and funding partners towards whom the ANKAAA board express their sincere thanks.

ANKAAA acknowledges the extensive support and collaboration of participating art and educational institutions; the National Gallery of Australia (Canberra), Centre for Cultural Materials Conservation (University of Melbourne), National Museum of Australia (Canberra), Australian Institute of Aboriginal and Torres Strait Islander Studies (Canberra), National Film and Sound Archives (Canberra), Museum of Contemporary Art (Sydney), Art Gallery of New South Wales (Sydney), Art Gallery of Western Australia (Perth), National Gallery of Victoria (Melbourne), Melbourne Museum (Melbourne), Victorian Public Records Office (Melbourne), the Museum and Art Gallery of the Northern Territory (Darwin), as well as other galleries, museums and art businesses visited by program participants.

ANKAAA also acknowledges the ongoing input and support from the Art Centre managers and boards of all participants in the 2013 AWEP and AWEP Graduate programs: Buku-Larrnggay Mulka, Yirrkala, NT; Djilpin Arts, Katherine, NT; Durumu Arts, Peppimenarti, NT; Jilamara Arts and Crafts, Melville Island, NT; Kira Kiro Art Centre, Kalumburu, WA; Mangkaja Arts Resource Agency, Fitzroy Crossing, WA; Maningrida Arts and Culture, Maningrida, NT; Milingimbi Arts and Culture, NT; Mimi Art and Craft, Katherine, NT; Mowanjurn Artists Spirit of the Wandjina, Derby, WA; Munupi Art, Melville Island, NT; Ngukurr Arts, Ngukkur, NT; Tiwi Design, Bathurst Island, NT; Waringarri Aboriginal Arts, Kununurra, WA; Warnayaka Art and Cultural Aboriginal Corp., Lajamanu, NT; Waralungku Arts, Borroloola, NT; and Warmun Art Centre, Warmun, WA.

Partnership Development

The establishment of the ANKAAA Art Worker Extension Program was generously sponsored by the Indigenous Training and Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments. The ITEP program funded the first two years of the program including the 2011 Pilot Program and the 2012 Demonstration Program.

The AWEP Pilot Program and Demonstration Program were highly successful and an independent evaluation recommended the program be continued over a longer time frame to extend its benefits. A five-year Strategic Project Plan 2012 -16 was drawn up to continue the program. By 2016 over 50 arts workers will have completed the program and joined the ongoing Graduate Program forming a network of Indigenous arts professionals across North Australia with connections to institutions and Indigenous and non-Indigenous professionals nationally.

The Western Australian Department of Culture and the Arts have funded Western Australian components of the program from July 2012 -15. The Tim Fairfax Family Foundation, the Northern Territory Government, and the Australian Government through the Professional Development Program (PDF), are funding Northern Territory participants for 2013. ANKAAA has also secured a corporate donation from INPEX Ichthys Pty Ltd that enabled two Graduate mentors to accompany this year's group on their interstate internships.

The valued operational funding ANKAAA receives through the Australian Government Office for the Arts (IVAIS, VACS and NT Jobs Package programs); and the Australia Council for the Arts, Aboriginal and Torres Straits Islander Arts Board (National Indigenous Arts Infrastructure Program) have also been vital in making this project possible.

Further funding is needed to enable continuation of Northern Territory participants within the program from 2014 -16, and the Western Australian participants from 2015 -16. ANKAAA is also seeking funding to develop the Graduate Program to keep the network of past and present participants active and further enhance their skills.

ANKAAA and project partners are confident that this program's proven success will be recognised and will attract funding partners with shared commitments to addressing this key employment and skills development priority in the Indigenous arts industry.

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For information on participating Art Centres visit:
www.aboriginalart.org



Government of **Western Australia**
Department of **Culture and the Arts**



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Australian Government
Indigenous Visual Arts Industry Support



Australian Government



Cover image: Arts Worker Extension Program participants outside the National Gallery of Australia, Canberra, 2013

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