

ANKAAA Arts Worker Extension Program 2014



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 has been operating for 27 years.

ANKAAA is the peak advocacy and support agency for Indigenous artists working individually and through 48 Aboriginal Art Centres located in communities spread across one million square kilometres of country in the Kimberley, Arnhem Land, the Tiwi Islands, and Katherine/Darwin regions of North Australia.

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



'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**



'It's fantastic to see that our young people are going for the Arts Worker Extension Program because it is important

for arts workers to learn the skills to operate Art Centres. Art Centres need Indigenous people in positions of responsibility and leadership.'

**Djambawa Marawili AM
ANKAAA Chairman**



' We need the 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'.

**Jedda Puruntatameri,
ANKAAA Director, Tiwi Region**

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, 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 fourth 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 professional skills and industry networks for arts workers 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. They are instrumental in contributing to the many functions of Art Centres as complex business operations, places of learning and keeping places of cultural and artistic traditions.

The program includes Darwin based intensive professional development sessions, workplace support, field trips, cross-regional exchanges, short-term interstate industry placements and nine month mentorships to strengthen each participant's capacity to achieve their goals within the Indigenous arts sector. ANKAAA also supports Art Centre managers to help develop viable career pathways for the participants. Each participant receives a laptop computer and a wireless Internet modem, through which to 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: National Gallery of Australia (Canberra); National Museum 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 Victoria (Melbourne); Museum and Art Gallery of the Northern Territory (Darwin), and the Centre for Cultural Materials Conservation (University of Melbourne).

Image above left: (Top row) Selina Gallagher, Rhoda Hammer, Kieren McTaggart, Rachael Morris, Serena Pinday, Evangeline Wilson (2013 Graduate), Mally Pindan, Deborah Wurikidj. (Bottom row) Jimmy Mungatopi and DJ Marika

The Art Worker Extension Graduate Program

The ANKAAA Arts Worker Extension Program includes an additional program for graduates. The 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. It helps 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.

This year, the Arts Worker Extension Graduate Program has for the first time received substantial funding that will allow ANKAAA to strategically develop program activities to maximise the long-term employment and development outcomes for AWEPP alumni. The Graduate Program is supported by the Northern Territory Government Department of Business, Indigenous Workforce Participation Initiative Program (2014-2016), the WA Department of Culture and the Arts, Looking Forward Fund (2013-2015), the Ministry for the Arts, Professional Development Fund (2014) and INPEX Ichthys Pty (2013-2014).



Graduate Program participant Evangeline Wilson (graduated 2013) at the Australian Indigenous Fashion Week Sydney, 2014



2013 graduate Stanley Taylor showing a pearl shell object at the Harvesting Traditional Knowledge workshop at Mowanjumb, 2013



2013 graduate Sharon Anderson and Resource and Development Officer Jonathon Saunders at Warnayaka Art and Cultural Aboriginal Corporation, 2014

Arts Worker Extension Program 2014 Participants

1



Kieren McTaggart

Merrepen Arts,
Daly River

2



Rachael Morris

Karungkarni
Art and Culture,
Kalkarindji

3



Rhoda Hammer

Waralungku Arts,
Borroloola

4



DJ Marika

Buku-Larrnggay
Mulka, Yirrkala

5



Deborah Wurridj

Babbarra Designs,
Maningrida



Selina Gallagher

Waringarri Arts,
Kununurra

6



Mally Pindan

Mowanjum Artists
Spirit of the Wandjina,
Derby

7



Serena Pinday

Warmun Art
Centre, Turkey
Creek

8



Jimmy Mungatopi

Jilamara Arts &
Craft, Milikapiti

9

AWEP Graduate Program

2011

						
Vivian Warlapinni	Praxedes Tipungwuti *	Dora Griffiths	Rachael Umbagogi	Faith Thompson	Miriam Charlie	Ruth Nalmakarra
Tiwi Design, Bathurst Island	Tiwi Design, Bathurst Island	Waringarri Arts, Kununurra	Mowanjum Artists Spirit of the Wandjina, Derby	Ngukurr Arts, Ngukurr	Waralungku Arts, Borroloola	Milingimbi Art and Culture, Milingimbi
						Buku- Larrnggay Mulka, Yirrkala

2012

							
Janice Murray	Jennifer Dickens	Roseleen Park	Regina Pilawuk Wilson	Marilyn Nakamarra	Alan Joshua Jr	Yimunthu Max Gumana	Kevin Yarangu Winungui
Jilamara Arts and Craft, Milikapiti Melville Island	Mangkaja Arts, Fitzroy Crossing	Warmun Art Centre, Warmun	Durumu Arts, Peppimenarti	Mimi Arts & Crafts, Katherine	Ngukurr Arts, Ngukurr	Buku- Larrnggay Mulka, Yirrkala	Maningrida Arts and Culture, Maningrida

2013

						
Edward Yunupingu	John Peter Pilakui	Stanley Taylor	Betty Bundamurra	Jane Tinmarie-Yalunga	Sharon Anderson	Evangeline Wilson
Munupi Arts and Craft, Pirlangimpi	Jilamara Arts & Crafts, Milikapiti	Mowanjum Artists Spirit of the Wandjina, Derby	Kira Kiro Art Centre, Kalumburu	Warmun Art Centre, Warmun	Warnayaka Art and Culture, Lajamanu	Djilpin Arts, Beswick

	
Barayawa Munungur	Marcus Pascoe
Buku- Larrnggay Mulka, Yirrkala	Maningrida Arts and Culture, Maningrida

* Praxedes Tipungwuti sadly passed away in July 2014. ANKAAA would like to acknowledge her enthusiastic participation in the Arts Worker Extension and Graduate Programs. Praxedes brought great life to the programs from the very beginning and will be hugely missed by the ANKAAA family.

Selina Gallagher

Position: Arts Worker
Languages: Mirriwoong and English
DOB: 1976



Selina Gallagher Driving the Waringarri Aboriginal Arts Land Cruiser at Kununurra, WA

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'I'd like to keep working to help the Art Centre to build up. To show our art and culture to others around the globe. My vision is to help talented younger people to learn from the Elders and be confident to do their art.'

Selina Gallagher

Waringarri Aboriginal Arts is a wholly Aboriginal owned Art Centre promoting and celebrating art and culture. Situated in the heart of Miriwoong Country at Kununurra, the centre operates as an artists' studio and gallery specialising in contemporary collectable Indigenous artworks of the East Kimberley region and sells ochre paintings, limited edition prints, engraved boabs, artefacts and didgeridoos.



Selina Gallagher and Conservator Lisa Addison at the National Gallery of Australia, Canberra

Selina works at Waringarri Aboriginal Arts as an artist support worker, where she has learnt many skills, including woodcarving and textile printing, while looking after the senior artists' needs and cleaning the Art Centre.

Selina plays a key role in the day to day operation of Waringarri Arts, such as ordering supplies and undertaking administrative duties. For Selina, helping the old artists is important in making the Art Centre a strong place.

Participating in the Arts Worker Extension Program has helped Selina towards achieving her goal of moving up to become

the Waringarri Aboriginal Arts Operations Co-ordinator. During the program, Selina has worked closely with industry professionals at major arts institutions. She made it a priority to get to know the other arts workers in the program and share culture. It's Selina's goal to share the culture and people of Waringarri Arts with the world.

'The trip was great fun especially visiting the Melbourne Museum and looking at all different kinds of art. There is so much beautiful art. The most important part was learning more about how to look after art. So I thank the ANKAAA team and partners for everything.'

Selina Gallagher

Rhoda Hammer

Position: Keeping Place Research
and Development Officer

Languages: English

DOB: 1968



Waralungku Arts

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Rhoda Hammer collecting pandanus around
Borroloola

'I want to teach kids about art and culture, and to work full time looking after our keeping place while learning more about Art Centre management.'

Rhoda Hammer

Waralungku Arts brings together artists from the Yanyuwa, Garawa, Gudanji and Marra language groups of the gulf region. The centre name 'Waralungku' is the place name for the 'Burketown' crossing on the McArthur River, associated with Kangaroo dreaming. The Art Centre maintains a strong emphasis on community art and cultural development. The artists' unique styles reflect not only their own traditional cultures but also the many influences on this region, such as Maccassan traders, pastoral days and modern-day mining companies.



Kieren McTaggart, Selina Gallagher and Rhoda Hammer with Franchesca Cubillo, Senior Advisor, Aboriginal and Torres Strait Islander Art, at the National Gallery of Australia

Rhoda works with community members, as well as collection experts, to research, document and maintain the keeping place collection in preparation for the new Keeping Place and Knowledge Centre at Borroloola. At the Art Centre, Rhoda also organises artists' supplies and takes artists to collect materials for weavings and clapsticks.

For Rhoda, participating in the Arts Worker Extension Program has been invaluable in developing a broader understanding of computers, art sales and administration. Working with key cultural institutions, seeing Aboriginal arts professionals and building networks, have all been highlights of the interstate trip, which Rhoda will use back at Waralungku Arts.

'Rhoda came into her position with great commitment and many practical skills, but she needed to be fast-tracked with arts and museum industry specific knowledge to understand the scope of her role. The AWEP program gave her the perspective to more fully understand the importance of her job, and develop the professional skills and networks she needs to do it.'

Madeleine Challender
Waralungku Art Centre Coordinator

'AWEP makes me see more of what I can achieve not just in Borroloola, but also for Borroloola too.'

Rhoda Hammer

DJ Marika

Position: Arts Worker, Yidaki Specialist
Languages: Yolngu Matha, English
DOB: 1991



DJ Marika at the Museum and Art Gallery of the Northern Territory, Darwin



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'I need to build on my computer skills and knowledge of the art world outside, so I can bring it back to my community'.

DJ Marika

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).



Jimmy Mungatopi and DJ Marika at the Centre for Cultural Materials Conservation, University of Melbourne

DJ Marika from Yirrkala's Buku-Larrnggay Mulka Art Centre is a specialist in making Yidaki (didgeridoo). He is also an exquisite Yidaki player who has joined the Darwin Symphony Orchestra on stage and performed at several exhibition openings and other events. After completing year 12 at the Yirrkala School, DJ Marika was part of the school's collaborative project with the Art Centre, to engage young people in a meaningful and creative way through the highly successful self-portrait print project.

Gaining a better understanding of conservation, packing artworks and getting hands on experience in

technical areas of art handling has been DJ's focus in the Arts Worker Extension Program. Working with key staff at Australia's leading art institutions and sharing knowledge regarding art handling has been invaluable to DJ.

'I really enjoyed meeting up with arts workers from other communities and sharing ideas and good friendships.'

DJ Marika

Kieren McTaggart

Position: Trainee, Arts Worker
Languages: Ngangi Kurungurr,
Ngengi Wumirri, English
DOB: 1994



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Kieren McTaggart cleaning a painting at the Centre for Cultural Materials Conservation

'I want to build my confidence and to learn about what other Art Centres and artists are doing.'

Kieren McTaggart

Merrepen artists and their gallery are located at Naviyu Community, Daly River. From its humble beginnings as a Womens' Centre in 1986, the centre grew and was incorporated in 1992 as Merrepen Arts Aboriginal Corporation. The gallery features the works of local Indigenous artists, and includes works on canvas, limited edition etchings, weavings, papier mâché, silk paintings, screen printed textiles and greeting cards.



Kieren McTaggart with ANKAAA Resource and Development Officer Jonathon Saunders at Merrepen Arts

Kieren comes from a long line of recognised artists, with his mother, older brother and aunties also actively work in the arts.

to present what he does best at Merrepen Arts and his own musical pursuits during the arts worker presentation at the host institutions.

Kieren paints at home, but works and trains at Merrepen Arts. He is one of the leading artists in the art gallery and a highly talented young emerging artist. Kieren's goals for the program are to build his confidence while learning more about the administrative side of running an Art Centre.

'The Arts Worker program was great. Learning from the galleries down south was really important, and I will take that knowledge back to Merrepen.'

Kieren McTaggart

During the AWEP interstate trip Kieren embraced the chance to learn from the interstate institutions and Indigenous arts professionals. Kieren also relished the opportunity

Rachael Morris

Position: Arts Worker and Administrator

Languages: Gurindj, Warlpiri, English

DOB: 1963



Rachael Morris at Karungkarni Art & Culture Centre, Kalkarindji

Karungkarni Art & Culture Centre

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'I want to be working with artists and going to other communities to learn more about art and how other Art Centres work.'

Rachael Morris

Karungkarni Art is owned and operated by the artists of Kalkarindji / Daguragu. The older artists are renowned for their courageous participation in the Wave Hill Walk Off in 1966. They form the core of this enterprise, which provides economic and cultural benefits for the artists, families and community. Their artwork is predominantly painting on linen and making of traditional artefacts. It is a distinctive and genuine expression of the traditional stories of the Gurindji.



Deborah Wurrkidj and Rachael Morris doing iPad training at ABC Open, Darwin

Rachael was a founding member of the Karungkarni Art and Culture Aboriginal Corporation. In 2012 she was elected as a Director of the Art Centre. In 2014, Rachael was employed as Administration Assistant for Karungkarni Art. Rachael also works as a translator for the Aboriginal Interpreter Service (AIS) based in Darwin and Katherine, helping to translate for lawyers, Centrelink, health clinics and other services. In 2013, Rachael travelled to Canberra with three other artists from Karungkarni Art as part of the 100 year anniversary of Canberra.

During the Arts Worker Extension Program, Rachael has expanded her network, using every opportunity to not only learn more about her fellow art workers' Art Centres,

but to also expand her knowledge regarding major interstate institutions. Knowledge that she will take back to Karungkarni Arts for the benefit of the community.

'We had a really good trip with AWEP. We went to see Parliament House in Canberra and talked to Nova Peris and Warren Snowden in their offices. At AIATSIS, I found some history of my mother and father. In Sydney we went to MCA with Keith Munro and learned about many different things. The most interesting part of our trip was at the CCMC at Melbourne University when we wore the white gown and looked at dot paintings from Papunya to see bugs and insect eggs and learned how to store things away properly.'

Rachael Morris

Jimmy Mungatopi

Position: Arts Worker, Gallery Assistant

Languages: Tiwi, English

DOB: 1985



Jimmy Mungatopi at the ANKAAA Office, Darwin

Jilamara Arts & Craft

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'I want to learn about culture, learn about art, learn about dancing, and learn about Art Centres.'

Jimmy Mungatopi

Jilamara Arts and Craft 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.



Jimmy Mungatopi at Tiwi Art Network exhibition at Darwin Entertainment Centre, Darwin

As Arts Support Officer at Jilamara Arts and Craft, Jimmy is closely involved in teaching the local school children about Tiwi art and culture on their weekly visits to the Art Centre. Jimmy is recognised for his traditional dancing and singing and often performs publicly. In 2013, with the encouragement of his family, Jimmy started producing his own artwork; traditional Tiwi carvings and paintings with ochres on canvas.

In 2014, he formed part of the annual emerging artists group show at Outstation Gallery in Darwin.

Jimmy used the interstate internship to learn more about the host institutions and how they catalogue and document art work. Jimmy also assisted CCMC staff in repairing a Pukumani pole that had been damaged by fire, using his knowledge of ochre and hardwood timber.

'Doing the program was really great! Everyone back at the Art Centre has been asking what it's like, and I tell them everything I've done in Darwin and down south. It has really helped me back at Jilamara.'

Jimmy Mungatopi

Mally Pindan

Position: Arts Worker
Retail Arts Worker
Languages: Worrorra, English
DOB: 1995



Mally Pindan at the Centre for Cultural Materials Conservation (CCMC), University of Melbourne

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'In the future I would like to be leading tours as a Cultural Tourism guide, taking visitors to my country and explaining my culture and how the painting relates to this.'

Mally Pindan

The Wandjina is the supreme spirit being of the Worrorra, 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.



Mally Pindan at Museum and Art Gallery of the Northern Territory

Mally started working at the Art Centre when she was 16 years old. Before that, she was undertaking a course at Freshwater Cove on tourism. Through Wandjina Tours, Mally met tourists from cruise ships and told them about country and rock art sites at Raft Point. During that time, Mally was also selling paintings, but decided to move closer to home and started working at Mowanjurn. At the Art Centre, Mally greets tourists, gives cultural tours and makes art sales.

Her goal in the Arts Worker Extension Program is to expand her knowledge and skills and move up to a more administrative role. Being part of the program has allowed Mally to work together with other arts workers from other ANKAAA regions, expand her contacts with major art institutions, and learn how the major galleries install displays and handle artworks for exhibitions.

'The best thing was going to all the different museums and art galleries, looking at different art from different places. They showed us how to make things like the boxes to transport art.'

The Sydney Opera House was great. The Bangarra dancers were fantastic and we got to meet them backstage!!! One girl was from Broome, and her little sister knew my Mum's sister!

We went out for dinner with people who worked at the National Gallery like Franchesca Cubillo who was so nice. She took us on a tour around the back of the gallery seeing how art was handled.

I learnt so much I find it hard to describe.'
Mally Pindan

Serena Pinday

Arts Worker, Gallery Assistant

Languages: Gija, English

DOB: 1982



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Serena Pinday at Nomad Art Gallery Parap, Darwin

'I was really interested in those big crates and after floods how they fix artworks up. And it was really good to see my ganggayi's [Serena's grandmother Shirley Purdie's] painting and carving – that far away!'

Serena Pinday

Warmun artists stand at the forefront of contemporary art, carrying on from leading Indigenous artists like Rover Thomas, Queenie McKenzie and Jack Britten who passed their vision to the current generation of artists. Warmun Art is an expression of Gija country and culture, drawing on traditional Ngarranggarni (Dreaming) stories, contemporary experiences and representation of unique Kimberley landscapes. Warmun Art Centre is owned and governed by Gija artists, providing opportunities for economic independence and maintenance of Gija language and culture through the arts.



Serena Pinday with Beverly Knight, Director of the Alcaston Gallery, in front of Shirley Purdie's (Serena's Grandmother) work. Alcaston Gallery, Melbourne

Serena Pinday was inspired to begin painting at the Warmun Art Centre because her great grandmother and her grandmother shared their stories with her. She now wants to be able to pass those stories on to her children. Serena's subject matter in her work are the skin group names of Gija woman and stories from her grandparents and great grandparents' country. She also carves birds from boab nuts. Serena is the Administrative Assistant at Warmun Art Centre.

For Serena, undertaking the Arts Worker Extension Program was important to keep the message of her grandmother strong. Translating and transmitting cultural knowledge is very important to Serena, and working with not only other AWEP participants, but with Indigenous curators and arts professionals has ensured that she will continue her goal.

'The skills and experience Serena has gained from AWEP are a great benefit to Serena personally, but in lifting her up, they also lift up the Art Centre and the community as a whole. By creating pathways to leadership such as these, opportunities have been created that have allowed Serena to step into a very different future to the one she imagined before'.

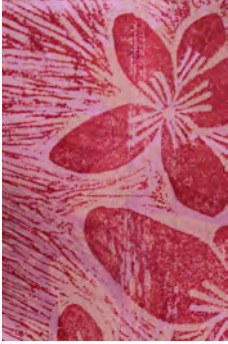
**Adam Boyd,
Manager, Warmun Art Centre,
Turkey Creek**

Deborah Wurrkidj

Position: Arts Worker,
Senior Textile Artist

Languages: Gunwinggu, English

DOB: 1971



Deborah Wurrkidj

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'I want to be a leader and help others understand more about the business side of making art. I enjoy talking and explaining to others about my work here at Babbarra Designs and Maningrida Arts and Culture. I have enjoyed looking at different galleries. I enjoy using the laptop and storing photographs and doing emails and facebook. I have enjoyed making friends with other artists and listening to stories about their work.'

Deborah Wurrkidj

Babbarra Designs is proudly owned by Bawinanga Aboriginal Corporation and operates out of the Babbarra Women's Centre in Maningrida, Arnhem Land. Babbarra Designs produces lino printed fabric, and has over thirty silk screen print designs. The sewing team creates unique homewares and clothing. The artists depict the landscape, dreaming stories, spirit beings, bush foods and bush crafts from their country. The variation in subject matter reflects the cultural identity of women from the different language groups in the Maningrida Region.



Deborah Wurrkidj with Conservator and PhD researcher Samantha Hamilton and cleaning a painting at CCMC, Melbourne

Deborah Wurrkidj started making weavings, carvings and bark paintings as a young woman, guided by the teachings of her grandparents. She has been actively involved as an artist with Babbarra Designs since 1991, creating highly sought-after works and designs. Deborah gets strength from the collaborative and committed team of women working at the Centre and feels that her participation in this year's AWEPP program will enable her to contribute to the sales and marketing of the artists work.

The Arts Worker Extension Program has helped Deborah learn more about the administrative and business side of the art world. Working along side Indigenous professionals in major art

institutions has helped Deborah in taking the next step in becoming a cultural leader at Babbarra Designs.

'Deborah identified that she wanted to do the AWEPP course with ANKAAA in 2013. She was instrumental in following up the application process and very keen to participate. The course has not disappointed. Deborah eagerly awaits the training weeks and has visibly grown in her ability to take her story far and wide. It has given her enormous pride to be able to share the story of her long time work at Babbarra amongst friends and strangers.'

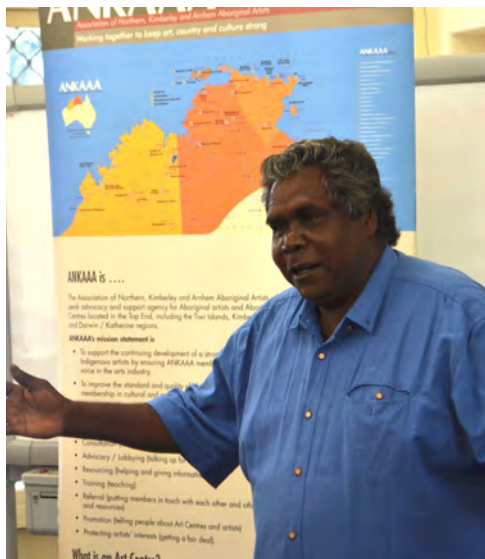
Claire Nicholl, Manager, Babbarra Designs, Maningrida

Darwin - Based Professional Development Programs

The 2014 ANKAAA Arts Worker Extension Program began in April when the arts workers from across ANKAAA's four regions joined together in Darwin for the first professional development block. This was a week-long meeting, opened by ANKAAA Chairman Djambawa Marawili AM, who welcomed participants and provided an overview of the importance of Indigenous leadership. Participant and master yidaki (didgeridoo) player DJ Marika from Buku-Larrnggay Mulka gave a powerful performance for the opening of the program. The program continued with intensive computer training workshops run by ANKAAA staff and the Darwin Digital Hub. The training 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 tour of the permanent collection and temporary exhibitions by museum staff.

Participants also toured a range of commercial galleries and industry support organisations based in Darwin including Outstation Gallery, Nomad Art, Don Whyte Framing, the Northern Centre for Contemporary Art, Northern Editions, the Nan Giese Gallery, the CDU Gallery and the Tiwi Art 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.



ANKAAA Chairman Djambawa Marawili AM introducing the 2014 AWEF participants to the program



Kieren McTaggart during iPad training at ABC Open Darwin



Deborah Wurrkidj and Kieren McTaggart at Darwin Digital Hub



ANKAAA Chairman Djambawa Marawili AM opening the 2014 program with DJ Marika playing Yidaki

Darwin - Based Professional Development Programs



Rhoda Hammer during iPad training at NT Libraries, Darwin

In May, the Arts Worker Extension Program participants returned to Darwin for the second professional development block. This week included further computer and iPad training delivered by NT Libraries and ABC Open.

Participants also enjoyed digital archiving workshops at NT Libraries and were given behind-the-scenes access to the Museum and Art Gallery of the Northern Territory's collections store, where they had a one-to-one with MAGNT curators to learn how works for the Telstra National Aboriginal and Torres Strait Islander Art Award are selected and how the show is curated.

'It was great to have the arts workers visit the ABC and for them to be able to share their stories and skills. We ended up featuring many of their stories on the ABC Open website as part of the 'Life's Big Questions Top End' project. It was also great to see the arts workers embrace their iPads to create stories.'

**Will Tinapple, ABC Open
Producer**



ANKAAA Project Officer Dion Teasdale, DJ Marika and Christine Tarbett-Buckley (Head of Collections/Registrar at Museum and Art Gallery of the Northern Territory) at MAGNT, Darwin



ABC Open Producer, Will Tinapple conducting an iPad video editing workshop at ABC Darwin Studio with 2014 ANKAAA Arts Worker Extension Program participants



Jimmy Mungatopi collecting bark at Jilamara Arts and Craft, Milikapiti

Following the second professional development week in Darwin, ANKAAA staff visited NT based 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 with Art Centre managers.

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 co-workers. Site visits to WA-based participants will take place later in 2014.

The NT site visits were to:

- Babbarra Designs, Maningrida
- Merrepen Arts, Daly River

- Buku-Larrnggay Mulka, Yirrkala
- Karungkarni Arts and Culture, Kalkarindji
- Waralungku Arts, Borroloola
- Jilamara Arts and Craft, Melville Island

'It is during the site visits that we really get to see how the arts workers are developing - in their world, and in their day-to-day lives. It's when we see how important they are to their Art Centre and broader communities, and what being part of AWEP means to them...it's here we build up more trust, and self-confidence. It's an incredibly rewarding exchange.'

Dion Teasdale, ANKAAA AWEP Project Support Officer



DJ Marika at his Art Centre, Buku-Larrnggay Mulka, during the ANKAAA site visit



Rachael Morris at her Art Centre, Karungkarni Arts, during the ANKAAA site visit



Deborah Wurrkidj at Babbarra Designs during the ANKAAA site visit

Canberra Visit



AWEPP participants with Francesca Cubillo at the National Gallery of Australia, Canberra



Rhoda Hammer presenting 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 and supported on the trip by ANKAAA staff and two mentors – Program Graduate, Evangeline Wilson from Djilpin Arts, and Chair of Buku-Larrnggay Mulka, Yinimala Gumana.

The first stop on the interstate trip was the Parliament House of Australia, where Senator Nova Peris OAM took arts workers on a tour of the Senate and the House of Representatives, and participants viewed Parliament's collection of Aboriginal art.

Following the visit to Parliament House, the arts workers commenced a two-day internship at the National Gallery of Australia (NGA). There, Franchesca Cubillo, Senior Advisor of Aboriginal and Torres Strait Islander Art, led participants through a packed program of site visits and behind-the-scenes tours.

On-site activities at the NGA included hands-on workshops with the gallery's conservation team, tours of the gallery's exhibition and storage spaces, and inspections of the NGA's imaging facilities and framing and packing workshops. The internship at the NGA culminated with the arts workers giving presentations on their Art Centres to the NGA's staff and invited guests in Gandel Hall. As part of the internship at the NGA, the arts workers toured other key cultural institutions including the National Museum of Australia (NMA), where arts workers got to see the Old Masters Bark Painting Exhibition, and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), where arts workers toured and accessed the Institute's library and databases.



AWEPP participants in Darwin outside the ANKAAA office after a shopping trip packing new warm clothes for their first stop in Canberra

Canberra Visit - Host Institutions

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



Left to Right: AWEF graduate Evangeline Wilson, Selina Gallagher, Deborah Wurrkidj, Mally Pindan and Kieren McTaggart at the National Gallery of Australia, Canberra

'The National Gallery of Australia strongly believes in and supports ANKAAA's Arts Worker Extension Program (AWEF) 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



2014 program participants at the National Gallery of Australia, Canberra with Lisa Addison, Conservator



Program Participants outside of AIATSIS with AIATSIS staff Heath Garrett, Kylie Simpson and Eleanor Galvin

Sydney Visit



Program participants with Emily McDaniel at the Art Gallery NSW, Sydney



Serena Pinday, Rhoda Hammer, Selina Gallagher and Deborah Wurrkidj at the Art Gallery of NSW

'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 three days 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 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 Emily McDaniel, Assistant 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 an evening performance of Bangarra Dance's latest production *Patyegarang* during a visit to the Sydney Opera House, after which the arts workers got to meet and talk with the dancers.



Rachael Morris and Kieren McTaggart at the Art Gallery of NSW, Sydney

Sydney Visit - Host Institutions

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



Program participants with Keith Munro at the Museum of Contemporary Art, Sydney



Kieren McTaggart, Deborah Wurrkidj, Rhoda Hammer and Serena Pinday at the Art Gallery of NSW



Selina Gallagher at the Art Gallery of NSW, Sydney



Serena Pinday, Selina Gallagher and Mally Pindan at the Art Gallery of NSW, Sydney

Melbourne Visit



Yinimala Gumana with Yirrkalá bark at the National Gallery of Victoria, Melbourne

'The partnership between CCMC and ANKAAA 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 ANKAAA network to develop conservation skills among their members so that they can look after their own art and cultural material.'

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



Jimmy Mungatopi and Painting Conservator, Vanessa Kowalski restoring a Pukumani pole that has fire damage at the CCMC labs, Melbourne

The second week of the interstate trip was focused on a four-day internship at the Centre for Cultural Materials Conservation (CCMC), University of Melbourne. There, arts workers participated in practical conservation training in the CCMC 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, the arts workers were invited to lunch with staff and members of Murrup Barak, the Melbourne Institute for Indigenous Development, and staff at Trinity College. They also toured the CCMC's laboratories at the Victorian Public Records Office in North Melbourne.

The trip to Melbourne also included site visits to the Melbourne Museum, the Victorian College of the Arts (VCA) and the National Gallery of Victoria (NGV).

At the Melbourne Museum, Indigenous Curator, Kimberley Moulton, led the arts workers on a tour of the museum's

new major Aboriginal exhibition at the Bunjilaka Cultural Centre.

At the Victorian College of the Arts, the arts workers were taken on a tour of the School of Art by Head of Drawing and Print Media, Mark Dustin, and visited the Wilin Centre for Indigenous Arts and Cultural Development, hosted by Centre Coordinator, Eugenia Flynn.

During the visit to the National Gallery of Victoria, hosted by Sana Balai, Assistant Curator, Indigenous Art and Brian McKinnon, Indigenous Education Officer, 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.



Serena Pinday with a Warmun painting at the CCMC, University of Melbourne



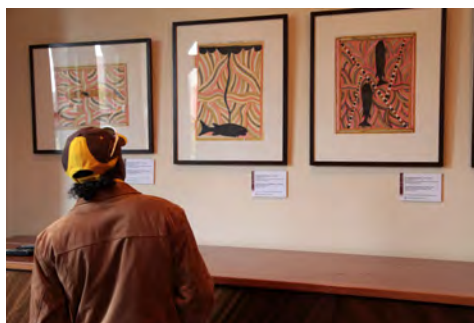
AWEPP participants at the Wilin Centre, Victorian College of the Arts, Melbourne

Melbourne Visit - Host Institutions

- The Centre for Cultural Materials Conservation (CCMC), University of Melbourne
- National Gallery of Victoria
- Museum Victoria
- School of Art, Victoria College of the Arts, University of Melbourne
- Wilin Centre for Indigenous Arts, Victoria College of the Arts, University of Melbourne



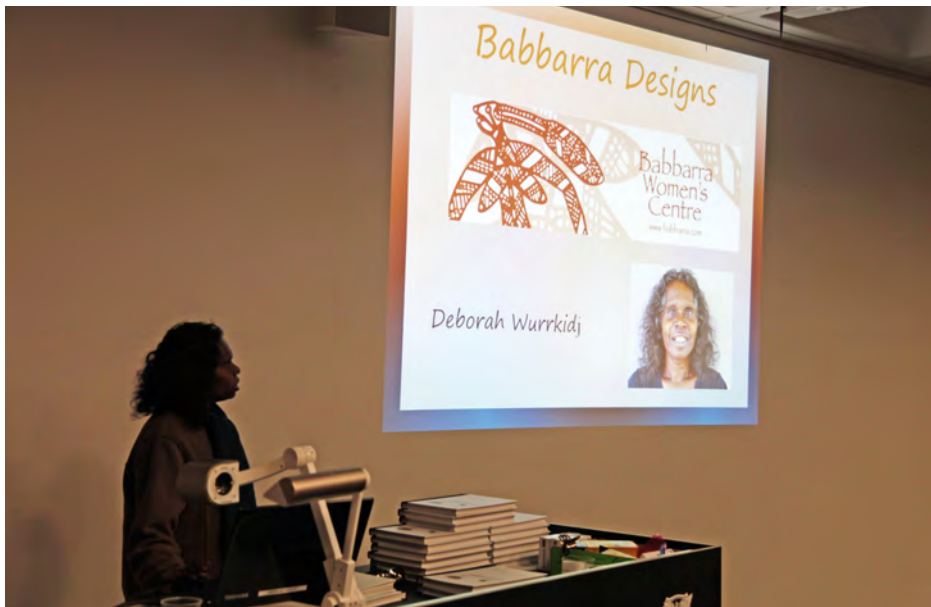
Rachael Morris cleaning a painting at CCMC, University of Melbourne



DJ Marika viewing Yirrkala drawings from the art collection of Trinity College, University of Melbourne



Program participants with ANKAAA Resource and Development Officer Anisha Stiffold and Conservator and PhD researcher Samantha Hamilton outside Museum Victoria



Deborah Wurrkidj presenting her power-point presentation at the University of Melbourne



Deborah Wurrkidj, Mally Pindan and Kieren McTaggart cleaning a painting at CCMC

Graduate Program News



Participants in the 2013 Wesfarmers Indigenous Leadership program at the National Gallery of Australia. Including Jennifer Dickens (Mangkaja Arts, AWEPP Graduate 2012) far left seated and Yinimala Gumana (Buku-Larrnggay Mulka AWEPP 2014 senior mentor) standing second from right

2012 Arts Worker Extension Program graduate **Jennifer Dickens**, Liaison Officer at Mangkaja Art Centre, participated in the prestigious Wesfarmers Indigenous Art Leadership Program at the National Gallery of Australia, where she learned about leadership, what it means and how to use leadership skills at her workplace.

In April 2014, **Evangeline Wilson**, Djilpin Arts (2013 graduate), and **Praxedes Tipungwuti**, Tiwi Design (2011 graduate), were supported by ANKAAA to do a professional experience program with the Australian Indigenous Fashion Week 2014, funded through a Regional Arts Fund grant. Evangeline was also invited to

'We had to really focus when we were out the back. It was so busy. There were people everywhere and everyone had a different job...we also answered questions on how dresses and the fabrics were made and how people get the local colours to make the natural dyes for the Pandanus during a press conference. And we worked on our own Art Centre stalls'.

Evangeline Wilson,
Djilpin Arts
2013 AWEPP Graduate

participate in this year's AWEPP interstate trip supporting the group as a graduate mentor.

Throughout 2013 and 2014, Arts Worker Extension Program graduates have undertaken inter-regional exchanges through ANKAAA's 'Harvesting Traditional Knowledge' project, where Indigenous artists, leading senior Indigenous Knowledge holders and conservators from museums and galleries across Australia come together to share knowledge about the production, care and meaning of traditional cultural objects.

Stanley Taylor, Mowanjum Art Centre (2013 graduate) participated in the first ANKAAA Harvesting Traditional Knowledge workshop held

at Buku-Larrnggay Mulka Art Centre in May 2013 and helped facilitate the second workshop in September 2013 at Mowanjum Arts. **Janice Murray**, Jilamara Arts and Craft (2012 graduate), and **Barawuya Mununggurr**, Buku-Larrnggay Mulka Art Centre (2013 graduate), participated in another Harvesting Traditional Knowledge workshop at Mowanjum Art Centre in September. **Miriam Charlie**, Waralungku Arts, (2011 graduate) participated in the Mowanjum workshop in September 2013 and the Tiwi workshop held at Jilamara Arts and Craft on Melville Island in May 2014. **Praxedes Tipungwuti**, Tiwi Design (2011 graduate), also attended the Tiwi Harvesting Traditional Knowledge workshop.



Arts worker graduate Evangeline Wilson with model at the Australian Indigenous Fashion Week, Sydney 2014

Graduate Program News



Senior Kimberley artist, Sam Lovell teaching AWEPP Graduate Barawuya Munungurr (Buku-Larrngay Mulka) boomerang making

Arts Worker Extension Program graduates continue to participate in ANKAAA professional development programs, such as the Stories Art Money database training. Four Graduates participated in this training in Darwin in October 2013, delivered by ANKAAA in collaboration with Desart, CDU and CompNet. These were **Rachel Umbagai**, Mowanjum Art Centre, Derby, WA (2011 graduate), **Miriam Charlie**, Waralungku Arts (2011 graduate), **Kevin Winungui**, Maningrida Arts and Culture (2012 graduate), **Stanley Taylor**, Mowanjum Art Centre (2013 graduate). Rachel Umbagai and Stanley Taylor, Evangeline Wilson and Miriam Charlie attended the April 2014 SAM training as well.

Dora Griffiths, Waringarri Arts (2011 graduate), gave a presentation at the

ANKAAA Annual Conference in November 2013 about the money story at Waringarri Arts, which was hugely popular with Art Centres.

ANKAAA is proud of all Arts Worker Extension Program graduates, the progress of their careers, and their ongoing contributions to the program. After participating in the Arts Worker Extension Program, ANKAAA endeavours to facilitate as many opportunities as possible for arts workers to access and continue to build their skills, knowledge and industry networks. Thanks to success in obtaining funding for the AWEPP Graduate program, ANKAAA is currently developing the program strategically and will soon be offering customised professional development plans and one on one mentoring for each graduate.



AWEPP Graduate, Stanley Taylor at Buku-Larrnggay Mulka for the inaugural Harvesting Traditional Knowledge workshop in May 2013

Miriam Charlie said about the Mowanjumu workshop:

'...I had never done anything like this before. I enjoyed watching Sammy Lovell showing the olden time things that his people had used and also the Boomerang making. I told the artists at my Art Centre how he smoothed it with his axe and they couldn't believe it...'

Miriam Charlie,
Waralungku Arts
2011 AWEPP Graduate



AWEPP Graduates, Miriam Charlie and Janice Murray with Robyn Sloggett, Director of the Centre for Cultural Materials Conservation at Mowanjumu Arts, Derby

Acknowledgements

The Arts Worker Extension Program 2014 has been developed with the dedicated support and collaboration of ANKAAA members, managers, staff, industry partners and funding partners towards whom the ANKAAA Board expresses its sincere thanks.

The 2014 Arts Worker Extension Program is principally funded through the Tim Fairfax Family Foundation and the Western Australian Department of Culture and the Arts. ANKAAA very warmly thanks the project's principal funders for their inspiration, vision and valued ongoing support. The NT Department of Business has recently built on their foundational support for the program in 2014 with a new two-year commitment to the AWEPP Graduate Program via the Indigenous Workforce Participation Initiatives Program (IWPIP). The Australian Ministry for the Arts' Indigenous Visual Arts Professional Development Fund is also contributing to the Graduate Program for 2014-15 and INPEX Ichthys Pty has made a contribution for the second year in 2014.

The valued operational funding ANKAAA receives through the Australian Ministry for the Arts (IVAIS, VACS and NT Jobs Package programs); the Australia Council for the Arts, Aboriginal and Torres Strait Islander Arts Board (NIAIP program); and the Northern Territory Government through Arts NT (NTAPS program); have also been important in making this project possible.

ANKAAA acknowledges the extensive support and collaboration of participating national art and educational institutions: National Gallery of Australia (Canberra); National Museum of Australia (Canberra); Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); the Art Gallery of Western Australia (Perth); National Gallery of Victoria (Melbourne); the Museum and Art Gallery of the Northern Territory (Darwin); Centre for Cultural Materials Conservation (University of Melbourne) as well as the other leading galleries, museums and arts businesses visited by program participants.

ANKAAA also acknowledges the important ongoing input and support of the managers and boards of the participant's Art Centres. In the 2014 programs these include: Babbara Designs, Maningrida, NT; Buku-Larrnggay Mulka, Yirrkala, NT; Djilpin Arts, Beswick and Katherine, NT; Jilamara Arts and Craft, Milikapiti, NT; Karungkarni Arts and Culture Centre, Kalkarindji / Daguragu, NT; Merrepen Arts, Nauyu Community, Daly River, NT; Mowanjurn Artists Spirit of the Wandjina, Derby, WA; Warmun Art, Warmun (Turkey Creek), WA; Waralungku Arts, Borroloola, NT; and Waringarri Aboriginal Arts, Kununurra, WA.

Partnership Development

The Indigenous Training and Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments, funded the first two years of the Arts Worker Extension Program including the 2010 -2011 Pilot Program and the 2011-2012 Demonstration Program.

The 2010 - 2012 programs were highly successful and an independent evaluation recommended the program be continued over a longer time frame to extend its potential benefits. ANKAAA is pleased to have secured funding from Tim Fairfax Family Foundation and WA Department of Culture and the Arts to continue this important program over a five-year period as described in the AWEPP Strategic Program Plan (2011-2016). The new partnership with the NT Department of Business will enable ANKAAA to strategically develop the Graduate Program over 2014 - 2015. The Australian Ministry for the Arts' Professional Development Fund is providing funds for Graduate activities for 2014 - 2015.

Further funding is needed to enable continuation of Western Australian participants for 2015 - 2016, and for the Graduate program beyond June 2016. ANKAAA and program partners remain confident that this program's proven success will be recognised and will attract ongoing funding partners.

'The Arts Worker Extension Program addresses the acute importance of building the capacity of Aboriginal arts workers to take on the direction and management of Aboriginal Art Centres'.

Sam Jorgensen, Executive Officer, Tim Fairfax Family Foundation



AWEPP Graduates Janice Murray and Miriam Charlie with Vanessa Kredler from ANKAAA at Harvesting Traditional Knowledge, Derby



AWEPP Graduates Stanley Taylor, Miriam Charlie and Rachael Umbagai in Darwin for SAM training

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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: Rachael Morris, DJ Marika, Deborah Wurrkidj, Selina Gallagher, Jimmy Mungatopi, Serena Pinday, arts worker mentor Evangeline Wilson, Mally Pindan, Rhoda Hammer and Kieren McTaggart outside of Parliament House, Canberra

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ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

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