

# ANKAAA Arts Worker

## Extension Program 2015



# 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 28 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 Darwin/Katherine 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**  
**Former ANKAAA Director**



***'It is 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 ANKAAA 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 fifth 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 coordinators 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: the National Gallery of Australia (Canberra); the National Museum of Australia (Canberra); the Museum of Contemporary Art (Sydney); the Art Gallery of New South Wales (Sydney); the Art Gallery of Western Australia (Perth); the National Gallery of Victoria (Melbourne); the Museum Victoria (Melbourne); the Museum and Art Gallery of the Northern Territory (Darwin), and the Grimwade Centre for Cultural Materials Conservation (University of Melbourne).

Image above left to right: Jennifer Dickens, Gabriel Nodea, Raylene Bonson, Paula Gumana, Gloria Mengil, Maxine Charlie, Aaron McTaggart, Troy Mardigan, Marcus Pascoe, Michelle Woody and Dylan Miller at the Tent Embassy Sovereignty installation.

# Art Worker Extension Program Participants 2015

1



**Aaron McTaggart**

Merrepen Arts,  
Daly River

2



**Troy Mardigan**

Merrepen Arts,  
Daly River

3



**Dylan Miller**

Karungkarni Art and  
Culture, Kalkarindji

4



**Paula Gumana**

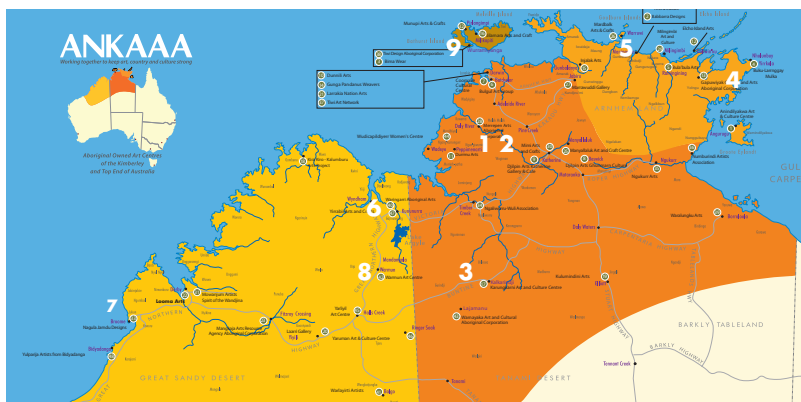
Buku-Larrnggay  
Mulka, Yirkala

5



**Raylene Bonson**

Babbarra Designs,  
Maningrida



6



**Gloria Mengil**

Waringarri  
Aboriginal Arts,  
Kununurra

7



**Maxine Charlie**

Ngula Jarndu  
Designs, Broome

8



**Gabriel Nodea**

Warmun Art  
Centre, Turkey  
Creek

9



**Michelle Woody**

Jilamara Arts and  
Craft, Milikapiti



# The Art Worker Extension Graduate Program

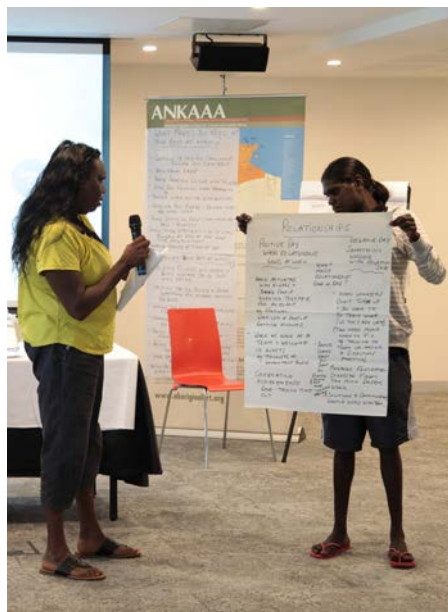


AWEP 2011 Graduates Rachael Umbagai, and Vivian Warlapinni Kerinauia, in Darwin for the ANKAAA Arts Worker Graduate Conference, April 2015

The ANKAAA Arts Worker Extension Program – Graduate Program was developed for past program participants to strengthen and extend professional development and employment opportunities opened up through the Arts Worker Extension Program.

The Graduate Program aims to continue building strong, supportive professional networks between Indigenous arts workers in Northern Australia and nationally.

The program also aims to continue building on professional pathways for graduates through a range of mentoring, networking, educational and knowledge sharing activities. Graduates' skills as mentors and role models are also developed through a mentoring program for the new Arts Worker Extension program participants.



AWEP 2013 Graduates Sharon Anderson and Evangeline Wilson presenting during the 'Resilience in the Workplace' session at the AWEP Graduate Conference, May 2015.

# AWEPP Graduate Program

## 2011

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

## 2012

							
<b>Janice Murray</b>	<b>Jennifer Dickens</b>	<b>Roseleen Park</b>	<b>Regina Pilawuk Wilson</b>	<b>Marilyn Nakamarra</b>	<b>Alan Joshua Jr</b>	<b>Yimunthu Max Guma</b>	<b>Kevin Yarangu Winungui</b>
Jilamara Arts and Craft, Milikapiti	Mangkaja Arts, Fitzroy Crossing	Warmun Art Centre, Turkey Creek	Durrmu Arts, Peppimenarti	Mimi Arts & Crafts, Katherine	Ngukurr Arts, Ngukurr	Buku-Larrnggay Mulka, Yirrkala	Maningrida Arts and Culture, Maningrida

## 2013

						
<b>Edward Yunupingu</b>	<b>John Peter Pilakui</b>	<b>Stanley Taylor</b>	<b>Bethy Bundamurra</b>	<b>Jane Tinmarie Yalunga</b>	<b>Sharon Anderson</b>	<b>Evangeline Wilson</b>
Munupi Arts and Craft, Pirlangimpi	Jilamara Arts & Crafts, Milikapiti	Mowanjurn Artists Spirit of the Wandjina, Derby	Kira Kiro Art Centre, Kalumburu	Warmun Art Centre, Turkey Creek	Warnayaka Art and Culture, Lajamanu	Djilpin Arts, Beswick

	
<b>Baraywua Munungui</b>	<b>Marcus Pascoe</b>
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 is hugely missed by the ANKAAA family.

# AWEP Graduate Program Participants

2014

							
<b>Jimmy Mungatipi</b>	<b>Selina Gallagher</b>	<b>Mally Pindan</b>	<b>Serena Pinday</b>	<b>Rhoda Hammer</b>	<b>Kieran Larrripul McTaggard</b>	<b>DJ Marika</b>	<b>Deborah Wurrkidj</b>
Jilamara Arts and Crafts, Milikapiti	Waringarri Aboriginal Arts, Kununurra	Mowanjum Artists Spirit of the Wandjina, Derby	Warmun Art Centre, Turkey Creek	Waralungku Arts, Borrooloola	Merrepen Arts, Daly River	Buku-Larrnggay Mulka, Yirrkala	Babbarra Designs, Maningrida

From the second half of 2014 the Graduate Program was enhanced with the generous support of a two year grant from the Northern Territory Department of Business, complementing existing WA Department of Culture and the Arts support for Western Australian graduates and funding from the Federal Government's Ministry for the Arts.

This additional funding has allowed ANKAAA to expand the program and provide ongoing, personalised support targeting the individual learning needs of Graduates. Over the past 12 months, 27 of the 34 arts workers who have graduated from the AWEP Program have participated in a range of group and individual activities with a focus on peer-learning, skills sharing, mentoring and the expanding of professional networks.

Group activities have included an AWEP Graduate Networking Meeting at the ANKAAA AGM, held at Mt Bundy Station in November last year, and an intensive three-day Graduate Conference held in Darwin in April this year.

Training and skills development activities have included a two-day 'Stories, Art, Money' (SAM) Database Training workshop at Charles Darwin University in May, and a week-long Textiles Masterclass held at Daly River involving Graduates from Merrepen Arts, Tiwi Design and Babbarra Designs.

More recently, Graduates have participated in a two-day Fresh Water Cove Cultural Tourism Field Trip at Mowanjum Arts and Culture, Derby, Western Australia, and a two-day Archive Box Making Workshop, presented in partnership with the Grimwade Centre for Cultural Materials Conservation, Melbourne University was held in Darwin.

Upcoming Graduate activities include a Community Museums Workshop at Jilamara Arts on the Tiwi Islands, another Cultural Tourism Field Trip for Graduates working on tourism projects in their Art Centres, a program of cross-regional exchanges and visits, and regionally based Social Media training.

# Raylene Bonson

Art Centre: Babbarra Designs  
Position: Arts worker, Textile Artist  
Languages: Ndjebbana, Kuninjku,  
English  
Born: 1974



Raylene Bonson Outstation Gallery in Darwin



## Babbarra Designs

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[babbarra@bawinanga.com](mailto:babbarra@bawinanga.com)

[www.babbarradesigns.com.au](http://www.babbarradesigns.com.au)

*'Raylene's confidence and computer literacy have improved exponentially and she has a renewed enthusiasm for her work as a textile artist. Raylene is very proud of her heritage, both in textile printing (her mother was also an artist) and in representing her country and showcasing it to the other participants. Raylene is a great role model to others in the community, showing that they too can achieve great heights.'*

*Julia Harris  
Manager Babbarra Designs*

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 have 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.





Raylene Bonson at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Raylene Bonson has been working at Babbarra Designs since 2012 as an arts worker and textile artist. She is from the Kunwinjku language group of Central Arnhem Land. She has been mentored by her mother Nancy Gununwanga, who is a senior textile artist at Babbarra Designs. As part of her job, Raylene runs printing demonstrations and engages with visitors to the Women's Centre.

Raylene's main aim for participating in the AWEPP program was to build her confidence when interacting with customers and visitors to Maningrida and Babbarra Designs. Forming relationships with arts workers from other remote community Art Centres, and meeting and getting

to know arts professionals from cultural institutions interstate has helped Raylene connect with and build a broader network. This has helped her feel stronger and more connected in the work place.

*'The program has been really good for me. It's boosted my confidence and I feel more connected to other arts workers and the arts industry.'*

**Raylene Bonson**

# Maxine Charlie

Art Centre: Nagula Jarndu Women's Resource Centre

Position: Arts worker,  
ANKAAA Stand in Director

Languages: Yawuru, English

Born: 1963



## Nagula Jarndu Women's Resource Centre

PO Box 865, Broome, WA 6725

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[jarndu@westnet.com.au](mailto:jarndu@westnet.com.au)

Yawuru Jarndu has been operating for 27 years since 1987 when it was first established as an Indigenous women's resource centre by Yawuru women, with the aim of recording oral history and preserving Yawuru language and culture. The Centre evolved as an arts and textiles business, offering training in screen printing and dressmaking and producing fabrics for clothing and home wares, designed and made by local Indigenous artists. A retail outlet was established in 1998 called Nagula Jarndu Designs which proved a successful venture.



Maxine Charlie at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

*'I'm interested to share knowledge and bring information back from the AWEPP program to the Art Centre. I want to be a role model for all women. This course helped me to upgrade my skills so I'm better prepared for the future working at my Art Centre.'*

**Maxine Charlie**



Maxine Charlie presenting to Gallery staff and volunteers at the National Gallery of Australia, Canberra

Maxine Charlie is a Yawuru Custodian of the Broome region – Yawuru Country. She has been a Director of the Yawuru Native Title Holders Aboriginal Corporation for the past year, and she holds a three-year term. Maxine is also an artist, beginning her career in 1996 where she attended courses at Geraldton TAFE in contemporary art techniques. Maxine then continued her studies after moving back to Broome at the Kimberley Institute of Training. Maxine is also an ANKAAA Stand-In-Director.

For Maxine, participating in the AWEPP program was the opportunity to share her knowledge and experience with peers, and learn new skills to benefit her Art Centre, as well as her own career. Maxine formed strong bonds with the other AWEPP participants and embraced

all opportunities to share skills and engage in peer-to-peer learning. Maxine also enjoyed professional exchanges with arts workers at interstate cultural institutions.

*'Maxine's confidence has grown enormously since commencing AWEPP. She now has many new skills and capabilities. Maxine has enjoyed the training, travel and working with other participants. The skills and experience will set her up for many opportunities well into the future.'*

**Sandy Darrington**  
Co-ordinator, Nagula Jarndu  
Women's Resource Centre

# Paula Gumana

Art Centre: Buku - Larrnggay Mulka  
Position: Arts worker, Print Studio/  
Database staff  
Languages: Yolngu Matha, English  
Born: 1988



Paula Gumana at the National Gallery of Australia, Canberra

## Buku-Larrnggay Mulka

PO Box 570, NT 0880

Phone: 08 8987 1701

Fax: 08 8987 2701

art@yirrkala.com

www.yirrkala.com

*'I'm doing this program so I can meet other Yolngu in my job, travel a bit, and see new places and things.'*

**Paula Gumana**

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).





Paula Gumana with the Bark Petition in the Yolngu language, together with an English translation, on permanent display at Parliament House, Canberra.

Paula Gumana is an artist and arts worker at Buku-Larrnggay Mulka in Yirrkala. Born in Nhulunbuy Hospital, Paula's mother is Bawuli Marika and her father is Gutjapin Gumana. Paula's brother Max Gumana was a participant in the 2012 AWEPP program. Paula has been employed at Buku-Larrnggay since 2013 where she has worked in the print studio and managed the artist database.

Paula joined the AWEPP Program eager to build on her network of arts workers across the Top End and interstate, and learn more about the broader arts industry. Highlights of the program for Paula include having the opportunity to share

her knowledge and experience with her peers and interstate audiences through the AWEPP Public Presentations and connecting with curators and conservators at major cultural institutions in Canberra, Sydney and Melbourne.

***'The best thing for me was getting to work with arts workers from other Art Centres across the Top End, and for us to build a network and feel connected to each other.'***

**Paula Gumana**

# Troy Mardigan

Art Centre: Merrepen Arts Culture and  
Language Aboriginal Corp

Position: Trainee, Arts worker

Languages: Ngangi Kurungurr,  
Ngengi Wumirri, English

DOB: 1994



## **Merrepen Arts, Culture & Language Aboriginal Corporation**

PMB 28, Daly River, NT, 0822

Phone: 08 8978 2533

Fax: 08 8978 2766

Merrepen artists and their gallery are located at Nauiyu Community, Daly River. From its 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.



Troy Mardigan, and Michelle Woody during a Conservation workshop at the National Gallery of Australia, Canberra

*'I want to have the skills to help  
the other artists in my community.  
I want to be a role model in the  
community and the arts.'*

**Troy Mardigan**



Troy Mardigan and co-worker Aaron McTaggart from Merrepen Arts at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Troy Mardigan was born in Darwin in 1996. He attended early and middle school both at Kormilda College, Darwin, and St Francis Xavier Catholic School, Nauiyu Community. He then attended high school at St Joseph's College in Melbourne and Rostrevor College, Adelaide. Troy started his position as Arts Worker at Merrepen Arts in 2014. Troy is an emerging artist, having watched his aunty, Miriam Rose Ungganmerr-Bauman, and grandmother, Mary Kunyi, paint from an early age. His grandmother also taught him about bush tucker and traditional language.

The AWEP Program was an opportunity for Troy to broaden his experience in the arts industry and connect with other arts workers

across the Top End and interstate. In particular, Troy relished the opportunity to work with and learn from his peers, and learn more about different aspects of the broader visual arts industry, including how commercial and public galleries operate.

*'Through the Program I got to meet and work alongside other arts workers, learn more about the arts industry and share my story.'*

**Troy Mardigan**

# Aaron McTaggart

Art Centre: Merrepen Arts Culture and Language Aboriginal Corp.

Position: Deputy CEO

Languages: Ngan gi Kurungurr,  
Ngengi Wumirri, English,

Born: 1995



## Merrepen Arts, Culture & Language Aboriginal Corporation

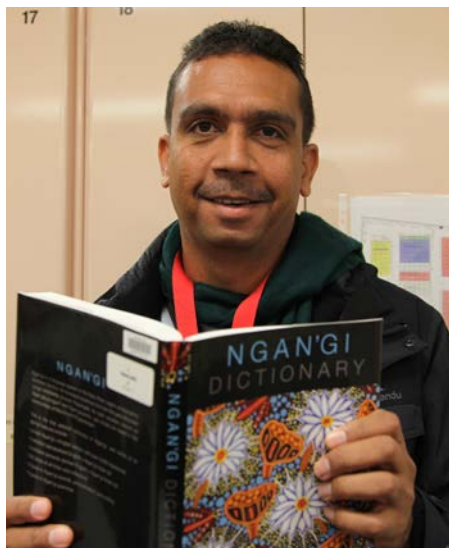
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Aaron McTaggart holding the Ngan'gi Dictionary written by his mother Patricia Marrfurra McTaggart, at the Australian Institution of Aboriginal and Torres Strait Islander Studies

*'I want to gain more skills and to sharpen up on my knowledge. Through this program I'd like to interact with other ANKAAA arts workers and to learn from others.'*

**Aaron 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.





(L-R) Troy Mardigan, Tina Baum, Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia and Aaron McTaggart at the National Gallery of Australia artworks storage facility

Aaron was born in Darwin and went to school both in Naviyu (St Francis Xavier School) and Darwin at St Mary's Primary School. He also attended St Johns College in Darwin. He grew up watching his mother Patricia McTaggart paint and create textiles. He sells his paintings and textile designs, which have won numerous awards and been commissioned for public art works, through Merrepen Arts Centre. Aaron is currently the deputy CEO of Merrepen Arts Culture and Language Aboriginal Corporation.

Aaron joined the AWEP program to expand his network of arts workers from across the Top End, increase his knowledge of the wider arts industry and learn new skills to assist with the day-to-day operation of his Art Centre. Highlights of

the program for Aaron have been building strong relationships with his peers from other Art Centres and building on his network with arts professionals at interstate cultural institutions.

*'AWEP expanded my personal and professional networks and really helped build my confidence and open doors for me.'*

**Aaron McTaggart**

# Gloria Mengil

Art Centre: Waringarri Aboriginal Arts  
Position: Vice Chair Waringarri Arts,  
Artist, Arts Worker  
Languages: Miriwoong and English  
Born: 1972



## Waringarri Aboriginal Arts

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[www.waringarriarts.com.au](http://www.waringarriarts.com.au)

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 art of the east Kimberley region and sells ochre paintings, limited edition prints, engraved boabs, artefacts and didgeridoos.



Gloria Mengil, at the Museum of Contemporary Art, Sydney

*'It was good having all us arts workers come together to learn and work together, and good for us to learn more about computers and different jobs in the arts.'*

**Gloria Mengil**



Gloria Mengil cleaning a boab nut artwork with Sophie Lewincamp, Conservator, Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Born in Kununurra, Gloria went to the local school and also studied in Broome. She later went on to study at Batchelor Institute in the Northern Territory. In 1997 Gloria started painting on canvas exploring her grandmother's country. By 2000 she expanded into boab carving at Waringarri Aboriginal Art. As Vice Chair for the Waringarri Board of Directors, Gloria assists with the decision-making on matters affecting the Art Centre. Gloria prides herself in talking with young community members and encourages them to paint at the Art Centre. As an artist, Gloria challenges herself by exploring new styles and art forms.

Gloria came to the AWEPP Program hoping to expand her knowledge of the wider arts industry, and to further relationships with artists and arts workers.

Highlights of the program for Gloria have been computer and social media training, which have allowed her to build her professional networks and engage with and communicate more effectively with other artists and arts workers.

*'As each arts worker completes the program Waringarri benefits from increased industry knowledge. This is invaluable. Each arts-worker finds different benefits in the program. For Gloria it is not only the inspiration of listening to others and their love of art that contributes to a positive Waringarri; it is also the conservation skills she has learned whilst working at the Grimwade Centre for Cultural Materials Conservation. Gloria is now able to share her skills in repairing artefacts with Waringarri arts workers.'*

Cathy Cummins  
Manager, Waringarri Aboriginal Arts

# Dylan Miller

Art Centre: Karungkarni Arts and Culture Centre

Position: Arts Worker, Artist

Languages: Gurindj, Warlpiri, English

Born: 1989



Dylan Miller at the Australian Institute of Aboriginal and Torres Strait Islander Studies



## Karungkarni Art & Culture Centre

Lot 77 Buntine Highway Kalkarindji, NT

Phone: +61 427 177 779

karungkarniart@gmail.com

*'I really liked doing the conservation training and learning about how to take care of and repair art works. That's really good knowledge I have brought back to my Art Centre.'*

Dylan Miller

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.





(L-R) Dylan Miller, Sean Smith (AWEP Interstate Trip Support) and Troy Mardigan at the National Gallery of Victoria

Dylan Miller Japangardi lives in Kalkarindji. His Mother and Father are Warlpiri people from the northern Tanami region of the Northern Territory. He has four brothers. He is married to artist Narelle Morris and they have four children. When he was a boy he watched his grandmother and mother paint and he learned Dreamtime stories and painting techniques from them. Dylan has been a regular painter at Karungkarni Art Centre since 2014 and has been an arts worker there since 2013.

Dylan enrolled in the AWEP Program to learn more about Art Centre operation, arts worker career paths and the broader Indigenous visual arts scene. Highlights of the program for Dylan include visiting interstate cultural institutions, learning about conservation and curatorship from leading Aboriginal arts professionals and sharing his

knowledge and experience with interstate audiences.

*'We are pleased that Dylan's good work and initiative at the Art Centre can be rewarded in such a meaningful way through his participation in AWEP.'*

*Being selected for AWEP has made Dylan, his family and the other artists proud of his achievement.*

*With each stage of training, he has returned with renewed vigour and with greater confidence in his capacity to do his work at Karungkarni. He is a respected ambassador for the Art Centre and the community.'*

*Penny Smith, Manager,  
Karungkarni Arts & Culture Centre*

# Gabriel Nodea

Art Centre: Warmun Art Centre  
Position: Cultural Liaison Officer,  
ANKAAA Deputy Chair  
Languages: Gija, Kriol, English  
Born: 1969



## Warmun Art

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[www.warmunart.com.au](http://www.warmunart.com.au)

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.



Gabriel Nodea at the Art Gallery of New South Wales, Sydney

*'I want to run an Art Centre.'*

Gabriel Nodea



Gabriel Nodea presenting at the Grimwade Centre Cultural Materials Conservation, University of Melbourne

Gabriel Nodea was born in 1969. During his early life he moved around the Kimberley - from Texas Downs Station to Wyndham, then to Halls Creek, Nookanbah and finally to Warmun. There he attended Ngalangangpum Community School and went to High School in Broome. Gabriel worked for a long time in the Warmun community office and began painting in 2004. He is an acclaimed dancer and custodian of Gija culture and language. In his role as Cultural Liaison Officer at Warmun Art Centre, Gabriel initiates and plans activities and events to ensure that the Art Centre remains a cultural hub for the community. Gabriel is currently the Deputy Chair of ANKAAA.

Highlights of the AWEPP Program for Gabriel include increasing his knowledge of the day-to-day

operation of Art Centres, expanding his professional arts network with arts workers across the Top End and interstate and enhancing his computer and social media skills.

# Michelle Woody

Art Centre: Jilamara Arts and Craft

Position: Arts worker,  
Senior Textile Artist

Languages: Gunwinggu, English

DOB: 1971



## Jilamara Arts and Craft

PMB 258, Milikapiti NT 0822

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Michelle Woody with Emily McDaniel, Curator,  
at the Art Gallery of New South Wales

*'I want to learn more in my job  
and further my skills, and to work  
together with my managers.'*

**Michelle Woody**

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



Michelle Woody at the National Gallery of Australia, Canberra

Michelle Woody moved from Pirlangimpi to Milikapiti on the Tiwi Island in the 1980's. She attended high school at St John's in Darwin, and also studied in Brisbane. Prior to starting work at Jilamara Arts, Michelle worked in counselling support for Indigenous Health, Relationship Australia and the Red Cross. She started painting with her partner Nick Mario, and is currently the gallery assistant at Jilamara Art and Crafts.

Michelle applied to do the Arts Worker Extension Program because she was keen to learn new skills to benefit her career and her Art Centre. In particular Michelle enjoyed the computer, photography and social

media training.

Other key highlights of the program for Michelle were expanding her network of arts workers from other Top End Art Centres and having the opportunity to visit interstate cultural institutions.

*'I learned a lot of new skills, enjoyed working with the other arts workers and liked travelling to other parts of Australia.'*

Michelle Woody



# Darwin - Based Professional Development Programs

The 2015 ANKAAA Arts Worker Extension Program began in March when nine arts workers from across ANKAAA's four regions joined together in Darwin for the first professional development block.

This was a week long training program which focused on intensive computer training run by ANKAAA staff. Each participant received a new laptop computer and the training involved 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 did a hands-on workshop in the conservation laboratory and learned more about preventing and treating damaged artworks.

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 and the Indigenous Knowledge Centre at Charles Darwin University.

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



ANKAAA Deputy Chairman and AWEPP participant Gabriel Nodea presenting Michelle Woody her new Macbook Pro during the Darwin training



AWEPP Project Officer Dion Teasdale working with Dylan Miller on his new Macbook Pro, Darwin



Michelle Woody during an iPad workshop with ABC Open in Darwin



AWEP participants with ANKAAA CEO Christina Davidson and Manager of Operations Delivery David Ham during training at ANKAAA in Darwin

# Darwin - Based Professional Development Programs



AWEPP Project Officer Dion Teasdale and ANKAAA Resource and Development Officer Frances Grant with AWEPP participants at the Museum and Gallery of the Northern Territory, Darwin

In May, the Arts Worker Extension Program participants returned to Darwin for the second professional development block. This week included ongoing computer and iPad training delivered by ANKAAA and ABC Open, and focused on public presentation skills.

Participants also enjoyed behind-the-scenes access to the Museum and Art Gallery of the Northern Territory's collections store, where they had a 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.



Maxine Charlie during a visit to Don Whyte Framing in Darwin





(L-R) Gloria Mengil, Michelle Woody and Paula Gumana using iPads during workshop with ABC Open, Darwin



(L-R) ANKAAA Resource and Development Officer Frances Grant with AWEF participants during a visit to Northern Centre for Contemporary Art, NT

# Art Centre Site Visits



ANKAAA Resource and Development Officer John Saunders with Maxine Charlie during a site visit to Nagula Jarndu Women's Resource Centre, Broome

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 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 coordinators and co-workers.

The site visits were to:

- Babbarra Designs, Maningrida
- Merrepen Arts, Daly River
- Buku-Larrnggay Mulka, Yirrkala

- Jilamara Arts and Craft, Melville Island
- Nagula Jarndu Women's Resource Centre, Broome

*'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 AWEPP means to them...it's here we build up more trust, and self-confidence. It's an incredibly rewarding exchange.'*

**Dion Teasdale, ANKAAA AWEPP Project Support Officer**





Michelle Woody at her Art Centre, Jilamara Arts and Crafts, during the ANKAAA site visit



Troy Mardigan at his Art Centre, Merrepen Arts, during the ANKAAA site visit



ANKAAA Resource and Development Officer John Saunders with Aaron McTaggart, during the ANKAAA site visit at Merrepen Arts

# Canberra Visit



AWEPP participants at Parliament House in Canberra



Tina Baum, Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia with Gabriel Nodea

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 Graduates Marcus Pascoe from Maningrida Arts and Culture, and Jennifer Dickens from Mangkaja Arts in Fitzroy Crossing.

The first stop on the interstate trip was a two-day internship at the National Gallery of Australia (NGA). There, Tina Baum, Curator 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 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.

As part of the internship at the NGA, the arts workers toured other key cultural institutions including the National Museum of Australia, and the Australian Institute of Aboriginal and Torres Strait Islander Studies, where arts workers did research using the Institute's library and databases.

Following the internship at the NGA, the Arts Workers visited the Parliament House of Australia, where they viewed both Houses of Parliament and were led on a tour of Parliament's Collection of Aboriginal Art.



AWEF participants in the 'Garden of Australian Dreams' at the National Museum of Australia, Canberra



# Canberra Visit - Host Institutions

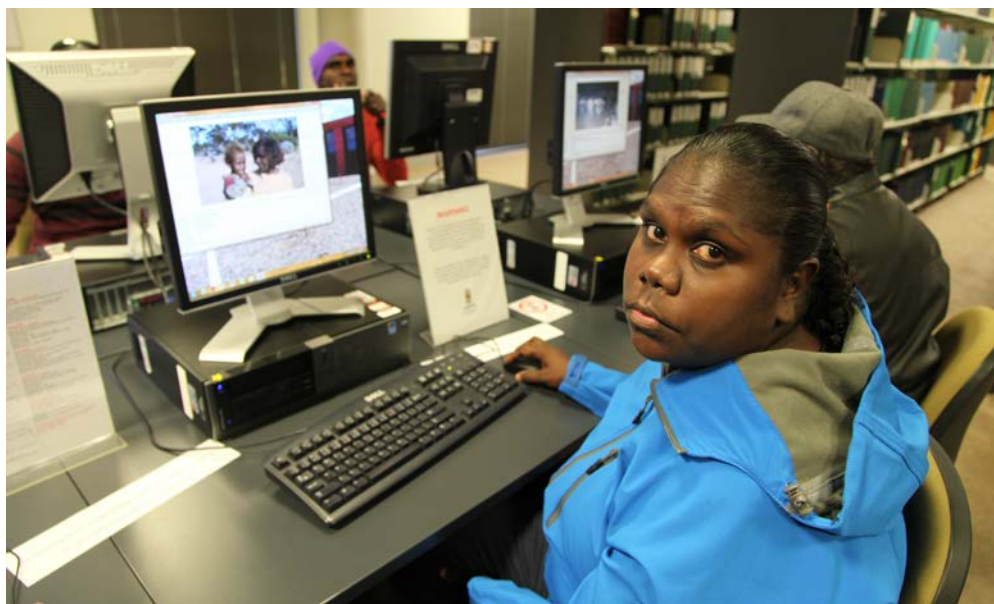
- National Gallery of Australia
- National Museum of Australia
- Australian Institute of Aboriginal and Torres Strait Islander Studies
- Parliament House of Australia



Gabriel Nodea with Lisa Addison, Conservator at the National Gallery of Australia, Canberra

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

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



Paula Gumana at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)



AWEP participants at AIATSIS viewing regional maps of Australia



Dylan Miller and AWEP Graduate Marcus Pascoe at the National Gallery of Australia





Program participants and family with Bangarra dancers after the show at the Sydney Opera House



AWEPP participants with ANKAAA Manager of Operations Delivery, David Ham at AGNSW

*'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, particularly Indigenous curators.

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, and 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 *Lore* during a visit to the Sydney Opera House, after which the arts workers got to meet and talk with the dancers.



ANKAAA Resource and Development Officer John Saunders with Gabriel Nodea at the Art Gallery of NSW, Sydney

# Sydney Visit - Host Institutions

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



AWEPP participants and ANKAAA staff and friends with Curators Cara Pinchbeck and Emily McDaniel of the Art Gallery of New South Wales, Sydney



Gloria Mengil and Maxine Charlie with her daughter at the Art Gallery of New South Wales, Sydney





Keith Munro, Curator of Aboriginal and Torres Strait Islander Art, talking to participants at the Museum of Contemporary Art, Sydney



AWEP participants, ANKAAA staff and friends with Keith Munro, Curator of Aboriginal and Torres Strait Islander Art, Museum of Contemporary Art, Sydney

# Melbourne Visit



Raylene Bonson at the National Gallery of Victoria

*'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, Grimwade Centre for Cultural Materials Conservation, Melbourne



Paula Gumana and Gabriel Nodea with Indigenous Curator Kimberley Moulton at the Melbourne Museum's new major Aboriginal Exhibition at the Bunjilaka Cultural Centre



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

Whilst at the University of Melbourne 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, and toured the GCCMC's laboratories at the Victorian Public Records Office in North Melbourne.

The trip to Melbourne also included site visits to the Melbourne Museum and the National Gallery of Victoria (NGV).

At 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.

During the visit to the National Gallery of Victoria, hosted by Sana Balai, Assistant Curator, Indigenous Art, the arts workers were given an access-all-areas pass to the NGV's Indigenous Collection store and were able to view artworks by family and community members up close.

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



AWEF Participants after an Archive Box Making workshop at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

# Melbourne Visit - Host Institutions

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



Troy Mardigan, Paula Gumana, Raylene Bonson and Dion Teasdale at Museum Victoria



Raylene Bonson at the Museum Victoria



Gabriel Nodea and Gloria Mengil during a workshop with Sophie Lewincamp, Conservator, Grimwade Centre for Cultural Materials Conservation, University of Melbourne.



AWEPP Participants with Susie Collis and Sophie Lewincamp, Conservators, Grimwade Centre for Cultural Materials Conservation, University of Melbourne.



AWEPP participants, with Dion Teasdale and friends at the National Gallery of Victoria



# Graduate Program News



(L-R back row) AWEPP Graduates Vivian Warlapinni, Rhoda Hammer, Keiren McTaggart, Rachael Umbagai, Rachael Morris, Ruth Nalmakarra, Jimmy Mungatopi, John Pilakui, Kevin Winunguj, Stanley Taylor, Marcus Pascoe, DJ Marika, Deborah Wurrkidj, Miriam Charlie, Tour Guide Graham Kenyon, Evangeline Wilson, Sharon Anderson, Tour Guide Deanne Kenyon, and Edward Yunupingu during a Cultural Tour with Pudakul Aboriginal Cultural Tours, at the Arts Worker Network Conference, May 2014



AWEPP Graduates Rachael Umbagai, Ruth Nalmakarra and Vivian Warlapinni with ABC News Reporter, Sara Everingham reporting on the AWEPP Graduate Network Conference

Over the past 12 months, 27 of the 34 arts workers who have graduated from AWEPP have participated in a range of group and individual activities with a focus on peer-learning, skills sharing, mentoring and the expanding of professional networks.

Group activities have included an AWEPP Graduate Networking Meeting at the ANKAAA AGM, held at Mt Bundy Station in November last year, and an intensive three-day Graduate Conference held in Darwin in April this year.

Training and skills development activities have included a two-day SAM Database Training workshop at Charles Darwin University in May, and a week-long Textiles Masterclass held at Daly River involving Graduates from Merrepen Arts,

Tiwi Design and Babbarra Designs. More recently, Graduates have participated in a two-day Fresh Water Cove Cultural Tourism Field Trip at Mowanjumb Arts and Culture, and a two-day Archive Box Making Workshop, presented in partnership with the Grimwade Centre for Cultural Materials Conservation at Melbourne University, was held in Darwin.

Upcoming Graduate activities include a Community Museums Workshop at Jilamara Arts and Crafts on the Tiwi Islands, another Cultural Tourism Field Trip for Graduates working on tourism projects in their Art Centres, a program of cross-regional exchanges and visits and regionally based Social Media training.



AWEPP Graduate Rhoda Hammer presenting at the Digital Archiving and Keeping Place panel discussion during the AWEPP Network Conference, April 2015



# Graduate Program News



(L-R) AWEF Graduates Kieran McTaggart, Vivian Warlapinni, ANKAAA R&D Officer John Saunders, Jimmy Mungatopi, John Pilakui, Kevin Yarangu Winungui, Edward Yunupingu, Tour Guide Robert Mills, Stanley Taylor and Tour Guide Louie Mills on a tour with Batji Tours during the AWEF Graduate Network Conference, May 2015



AWEF Graduate, Marcus Pascoe, who attended as a Mentor for the Interstate trip, with Dylan Miller at the Australian Institute of Aboriginal and Torres Strait Islander Studies



Archive Box Making Workshop (L-R) Raylene Djitmu (Waralungku Arts), Jordi Casasayas from the Grimwade Centre for Cultural Materials Conservation and AWEPP Graduates Rhoda Hammer and Edward Yunupingu, with Aaron McTaggart



AWEPP Graduate Jennifer Dickens, who was a mentor on the Interstate Trip, with Gloria Mengil at the National Gallery of Australia, Canberra

# Acknowledgements

The 2015 Art 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 Northern Territory Department of Business have recently built on their foundational support for the program in with a two year commitment to the AWEPP Graduate Mentoring and Development Program (2015 -16) funded via the Indigenous Workforce Participation Initiatives Program (IWPIP).

The valued operational funding ANKAAA receives through the Australian Government Office for the Arts (IVAIS, VACS and NT Jobs Package programs); the Australia Council for the Arts, Aboriginal and Torres Strait Islander Arts Division (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: the National Gallery of Australia (Canberra); the Grimwade Centre for Cultural Materials Conservation (University of Melbourne); the National Museum (Canberra); the Museum of Contemporary Art (Sydney); the Art Gallery of New South Wales (Sydney); the National Gallery of Victoria (Melbourne); Museum Victoria; the Art Gallery of Western Australia (Perth); the Museum and Art Gallery of the Northern Territory (Darwin); Trinity College, University of Melbourne as well as the other leading galleries, museums and arts businesses visited by program participants.

ANKAAA also acknowledges the vital ongoing input and support of the coordinators and boards of directors of all participants Art Centres in the 2015 Arts Worker Extension Program and Arts Worker Extension Program Graduate programs: Babbarra Designs, Maningrida, NT; Buku Larnggay Mulka, Yirrkala, NT; Jilamara Arts and Crafts, Milikapiti, NT; Karungkarni Arts and Culture Centre, Kalkarindji / Daguragu, NT; Merrepen Arts, Nauiyu Community, Daly River, NT; Nagula Jardu Designs, WA; Warmun Art Centre, Warmun (Turkey Creek), WA; and Waringarri Aboriginal Arts, Kununurra, WA.

# Partnership Development

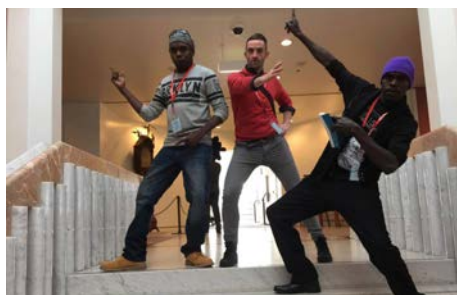
The Indigenous Training and Employment Program (ITEP), a partnership between the Northern Territory and Australian Governments funded the first two years of the Art Worker Extension Program including the 2010 -11 Pilot Program and the 2011-12 Demonstration Program.

The 2010 -12 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 triennial funding from Tim Fairfax Foundation and WA Department of Culture and the Arts to continue this important program. INPEX Ichthys Pty. are thanked for annual funding of Graduate Mentors 2013 -15.

Further funding is needed to enable continuation of Western Australian participants for 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



Dylan Miller, Dion Teasdale and Marcus Pascoe at Parliament House in Canberra



John Saunders, Troy Mardigan, Dion Teasdale at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne



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



**This project is supported by a grant under the Indigenous Workforce Participation Initiatives Program (IWPIP) of the Northern Territory Government Department of Business.**

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and through the Indigenous Visual Arts Industry Support Program.



**Australian Government**  
**Indigenous Visual Arts Industry Support**



**Australian Government**



Cover image: (L-R) Program Graduate Marcus Pascoe with AWEF Participants Maxine Charlie, Aaron McTaggart, Gabriel Nodea, Gloria Mengil, Troy Mardigan, Rachael Bonson, Dylan Miller and Paula Gumana at the National Gallery of Victoria.

Back Cover: Program Graduate Marcus Pascoe from Maningrida Arts and Culture, viewing Uta Uta Tjanggal's *Untitled (Jupiter Well to Tjukula)*, 1979, synthetic polymer paint canvas at the Art Gallery of New South Wales, Sydney.

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# ANKAAA

Association of Northern, Kimberley and Arnhem Aboriginal Artists

Working together to keep art, country and culture strong

[www.ankaaa.org.au](http://www.ankaaa.org.au)