

ANKA Arts Worker

Extension Program 2016



ANKA

ARNHEM, NORTHERN
AND KIMBERLEY ARTISTS
ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Introduction to ANKA

Arnhem Northern and Kimberley Artists (ANKA) Aboriginal Corporation is a not-for-profit Indigenous governed corporation, which has been operating for 29 years.

ANKA is the peak advocacy and support agency for Indigenous artists working individually and through 47 Aboriginal Art Centres located in communities spread across one million square kilometres of country in the Kimberley, Arnhem Land, the Tiwi Islands, and Darwin/Katherine regions of North Australia.

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

ANKA's mission is to:

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



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

Djambawa Marawili AM ANKA Chairman



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

Ruth Nalmakarra, ANKA Special Advisor



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

Jemma Puruntatameri, ANKA Director, Tiwi Region

The Arts Worker Extension Program



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

Now in its sixth year - the last in its first cycle, the Arts Worker Extension Program continues to make an important contribution to ANKA'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.

ANKA also supports Art Centre coordinators to help develop viable career pathways for the participants. Each participant in the 2016 program received an iPad with cellular access 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); National Museum of Australia (Canberra); Museum of Contemporary Art (Sydney); Art Gallery of Western Australia (Perth); National Gallery of Victoria (Melbourne); Museum Victoria (Melbourne); Museum, Art Gallery of the Northern Territory (Darwin), and the Grimwade Centre for Cultural Materials Conservation (University of Melbourne) and the Art Gallery of New South Wales (Sydney).

Image above left to right: Ribgna Green, AWEP 2013 Graduate Alan Joshua Jr, Resource and Development Officer Jonathon Saunders, Ishmael Marika, Jason Marrkula, AWEP 2015 Graduate Maxine Charlie, Jangu Nundhirribala, Augustina Kennedy, AWEP Support Officer Dion Teasdale, Bernadette Mungatopi, Resource and Development Officer Frances Grant preparing for the AWEP interstate internship.

Arts Worker Extension Program Participants 2016



Arts Worker Extension Graduate Program



Michelle Woody doing SAM (Stories Art Money) Art Centre database training at Australian Centre for Indigenous Knowledges & Education (ACIKE) at Charles Darwin University.

The ANKA Arts Worker Extension 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 developed through a mentoring program for the new Arts Worker Extension program participants. In 2015/2016 the Graduate Program has been 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 ANKA to expand the program and provide ongoing, personalised support targeting the individual learning needs of Graduates. In 2015, 32 of the 42 arts workers who had graduated from the AWEV 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.

See pages 42 - 47 for an update on activities in the Graduate Program.

Celebrating 50 Arts Worker Extension Program Graduates 2011 - 2016

| | | | | | | |
|------|---|--|--|---|--|---|
| 2011 |  Vivian Warlapinni Kerinawa Tiwi Design, Bathurst Island |  Praxedes Tipungwuti* Tiwi Design, Bathurst Island |  Dora Griffiths Waringarri Aboriginal Arts, Kununurra |  Rachael Umbagai Mowanjum Artists Spirit of the Wandjina |  Faith Thompson Ngukurr Arts, Ngukurr |  Miriam Charlie Waralungku Arts, Borroloola |
| |  Jonathon Saunders ANKA, Darwin |  Ruth Nalmakarra Milingimbi Art and Culture |  Bulmirri Yunupingu Buku-Larrnggay Mulka, Yirrkala | 2012 |  Janice Murray Jilamara Arts and Craft, Milikapiti |  Jennifer Dickens Mangkaja Arts, Fitzroy Crossing |
| |  Regina Pilawuk Wilson Durrmu Arts, Peppimenarti |  Marilyn Nakamarra Mimi Arts & Crafts, Katherine |  Alan Joshua Jr Ngukurr Arts, Ngukurr | |  Yimunthu Max Gumana Buku-Larrnggay Mulka, Yirrkala |  Kevin Yarangku Winunguj Maningrida Arts and Culture |
| | 2013 (continued) |  John Peter Pilakui Jilamara Arts & Crafts, Milikapiti |  Stanley Taylor Mowanjum Artists Spirit of the Wandjina, Derby | |  Betty Bundamurra Kira Kiro Art Centre, Kalumburu |  Jane Tinmarie- Yalunga Warmun Art Centre, Turkey Creek |
| | |  Barayuwa Munungur Buku-Larrnggay Mulka, Yirrkala |  Marcus Pascoe Maningrida Arts and Culture, Maningrida | |  Jimmy Mungatopi Jilamara Arts and Crafts, Milikapiti |  Selina Gallagher Waringarri Aboriginal Arts, Kununurra |
| | |  Rhoda Hammer Waralungku Arts, Borroloola |  Kieran Karritpul McTaggart Merrepn Arts, Daly River | |  DJ Marika Buku-Larrnggay Mulka, Yirrkala |  Deborah Wurkidj Babbarra Designs, Maningrida |
| | | 2015 |  Gloria Mengil Waringarri Aboriginal Arts, Kununurra | |  Maxine Charlie Ngula Jarndu Designs, Broome | |
| | | | | | | |



50 Aboriginal arts workers from Indigenous owned community Art Centres have completed the nine month intensive professional development program and joined the alumni and many also the Graduate Program. Congratulations to all for taking part in this exciting ongoing journey!

Special thanks to the many Indigenous arts professionals nationally who have enthusiastically supported the program since its inception in 2010-11. And to the programs principal funders: the NT Department of Business; the Tim Fairfax Family Foundation; and the WA Department of Culture and the Arts, for making the journey possible. Thanks also to ANKA's core program funders: the Ministry for the Arts, the Australia Council for the Arts, and Art NT.

The many Art Centre coordinators and the dedicated ANKA staff team are also thanked for their central roles. Principal program partners: the National Gallery of Australia and the Melbourne University Grimwade Centre for Cultural Materials Conservation are sincerely thanked; along with the many other leading arts institutions nationally which have generously given time and resources to the program through its first six years.

The ANKA board and AWEPP graduates look forward to working together with program partners nationally to plan and develop the next exciting second stage of the program and the new five year program plan 2018 - 2022.

* Praxedes Tipungwuti sadly passed away in July 2014. ANKA 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 ANKA family.

Augustina Kennedy

Art Centre: Djilpin Arts Ghunmarn Cultural Centre

Position: Arts worker, Gallery Assistance

Languages: Kriol, English

Born: 1990



Augustina Kennedy at the Victorian Public Records Office, Melbourne.

Djilpin Arts Ghunmarn Cultural Centre

PO Box 489, Katherine NT 0851
+61 8 8977 4250
info@djilpinarts.org.au
www.djilpinarts.org.au

Djilpin Arts Aboriginal Corporation is a not for profit organisation based in the Beswick (Wugularr) community of the Northern Territory. It was established in 2002 to maintain, develop and promote traditional and contemporary Indigenous visual and performing arts of the Katherine and Arnhem regions.

Djilpin Arts' activities, which include visual, performing and multimedia arts, are rich in spirit, bringing healing to the community, linking traditional culture with modern enterprise. Djilpin operates from the Ghunmarn Cultural Centre in Beswick and its Katherine Gallery. The annual Walking With Spirits Festival at Malkgulumbu (Beswick Falls) re-enacts the ancient art of corroboree with fire, music and imagery.

The art worker program made me more confident than before. I was feeling shy and down before, but the program made me speak up!

Augustina Kennedy



Augustina Kennedy with Marcelle Scott at the Grimwade Centre for Cultural Material Conservation, Melbourne.

Augie Kennedy is 26 years old and lives in the community of Beswick/Wugularr in the Northern Territory.

management and administration skills within the Indigenous art sector.

She is the eldest great-grandchild of the renowned artist and didjeridu master, David Blanas. Augie first started working for Djilpin Arts in 2007 when the Ghunmarn Culture Centre opened, and has been working there longer than any other arts worker.

Augie has a very varied role with Djilpin Arts. As well as working in the art and culture centre she also looks after the guest facility and takes tourists on trips out bush, and she is an excellent barista. Augie has just started creating her own art works, she has designed a silk scarf and also a limited edition print.

The arts worker program has given Augustina confidence to take a lead in

Having Augie in the arts worker program has been really good. Augie has been really engaged while doing the arts worker program. It has really boosted her confidence.

Rowena Withers, Djilpin Arts

Jangu Nundhirribala

Art Centre: Numburindi Artists Association

Position: Arts worker, Weaver, Linguist
ANKA Director

Languages: Nunggubuyo, Anindilyawkwa, Yolngu Matha, English

Born: 1947



Jangu Nundhirribala.



Numburindi Artists Association

Numbulwar
C/- ANKA, GPO Box 2152,
Darwin NT 0801
+61 8 8981 6134
info@anka.org.au

I want to build up a proper Art Centre for Numbulwar, with a building and a manager. I can teach the young ones about art and culture.

Jangu Nundhirribala

Numbulwar, is a community of approximately 800 people well known for its fibre art, and is located at the mouth of the Rose River on the coast of the Gulf of Carpentaria in East Arnhem Land, about 400 km east of Katherine. Numbulwar can only be accessed by road during the dry season and by air throughout the year.



Jangu Nundhirribala at the National Gallery of Victoria art store.

Jangu Nundhirribala was born in East Arnhem Land in 1947 and has spent most of her life in Numbulwar community. From early on in her life, she was taught to weave by her mother and grandmother, and assisted the old ladies from when she was a young girl with collecting and stripping pandanus. Although Numbulwar does not currently have an Art Centre building, Jangu has been a strong advocate for one. She continues to teach weaving practice to children and young people, and continues to assist with collecting and preparing pandanus.

She has had various professional development opportunities in her 'arts worker' role, including attending the Darwin Aboriginal Art Fair several times. Jangu has been on the ANKA board for several years and is an important

contributor to all board meetings. She is also a significant linguist, and works on cultural and linguistic projects at Numbulwar School.

In 2014, Jangu was awarded the Care and Compassion medal at the NT Pride of Australia Awards for her previous work in health and education. The Arts Worker Extension Program has been a significant opportunity for Jangu to gain the skills that will be valuable in getting an Art Centre running in her community.

I love the AWEPP program. It's great to learn about how to use iPads. It's been exciting meeting other arts workers from different communities.

Jangu Nundhirribala

Ishmael Marika

Art Centre: Buku-Larrnggay Mulka

Position: Arts Worker, Editor,
Film Maker

Languages: Yolngu Matha, English

Born: 1990



Ishmael Marika presenting at the University of Melbourne

Buku-Larrnggay Mulka

PO Box 570, NT 0880

p. 08 8987 1701

f. 08 8987 2701

art@yirrkala.com

www.yirrkala.com

I want to be a leader for my people here in North East Arnhem Land. I can show the young ones what's good for them.

Ishmael 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, The Mulka Centre, focused on media, 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).



Ishmael Marika interviewing curator Kimberly Moulton at the Melbourne Museum.

Ishmael Marika is currently a director, editor, and production officer at The Mulka Project in Yirrkala North East Arnhem Land. He has worked on numerous Yolngu cultural productions including documentations of dhapi, bapurru, and other ceremonial events, as well as sporting, community and meeting activities.

Ishmael is best known for his documentary on Yolngu land rights entitled Wanga Watangumirri Dharuk which has screened at many festivals as well as a private screening with the East Timor President Ramos Horta. Ishmael has also had work commissioned by the ABC and was an invitee to Primavera

2014, at the Museum of Contemporary Art.

The arts worker extension program has allowed Ishmael to expand his networks with other arts workers across ANKA's regions and to learn about their culture.

It was great to meet other arts workers from other communities and to learn about new ideas from other people.

Ishmael Marika

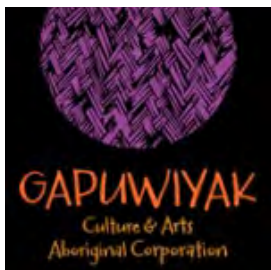
Jason Marrkula

Art Centre: Gapuwiyak Culture and Arts

Position: Arts Worker

Languages: Yolngu Matha, English

Born: 1973



Jason Marrkula at the National Gallery of Australia

Gapuwiyak Culture and Arts Aboriginal Corporation

PMB 18, Gapuwiyak
via Nhulunbuy NT 0881
+61 8 8987 9110
gapuwiyakcultureandarts@gmail.com
www.gapuwiyak.com.au

I want to develop culture and art tourism, pass on our culture and arts to our children. I want to make our Art Centre a beautiful place for everyone.

Jason Marrkula

Gapuwiyak Culture and Arts Aboriginal Corporation is a recent initiative of the remote East Arnhem Land community of Gapuwiyak, also known as Lake Evella. The organisation is not-for-profit. It was created to enhance the wellbeing of Yolngu people living in the region by supporting their cultural practices, values and intellectual property while providing opportunities for leadership, meaningful employment and professional development.



Jason Marrkula giving a talk at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Jason Mungunbatjiwuy Marrkula comes from the Gubapuygu tribe and Marrkula clan group. His subsection is Gutjuk and his moiety Yirritja.

Alongside his wife Audrey Marrray, Jason has been the main arts worker at Gapuwiyak Culture and Arts since its inception. In that time he has developed valuable skills including phone answering and computer skills, and has been important in working closely with artists.

Jason has had various professional development opportunities in the past, including attending the Darwin Aboriginal Art Fair and maintaining a stall with Audrey. The 2016 AWEV interstate trip was the first time Jason has

travelled outside the Northern Territory.

Jason is also an artist who learned to paint by watching his parents. His designs focus on his totems, the diving bird and the cat fish.

I want to be a manager here at Gapuwiyak. I love this job. This is my land, and I want to teach kids about art and culture. The arts worker program has helped me step up.

Jason Marrkula

Jennifer Wurrkidj

Art Centre: Babbarra Designs

Position: Arts Worker, Textile Artist, Painter and Weaver

Languages: Kunwinjiki and English

Born: 1977



Jennifer Wurrkidj at the Barangaroo Reserve Sydney

Babbarra Designs

PMB 102, Winnellie NT 0821

Phone: +61 88979 5775

Fax: +61 8 8979 5775

babbarra@bawinanga.com

www.babbarradesigns.com.au

I want to continue to develop my art skills and promote it all over Australia. I want to encourage young ones to learn art, computers and dealing with different cultures.

Jennifer 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 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.



Jennifer Wurrkidj at the National Gallery of Australia, Canberra

Jennifer Wurrkidj has been working at Babbarra Designs since 1991. She was born in Maningrida and has lived there all her life, particularly at Mumeka Outstation with family members and her husband, renowned artist Hamish Gaykamangu.

Through the Arts Worker Extension Program, Jennifer has learnt a number of computer and social media skills that are invaluable for promoting her art works and her work at Babbarra Designs.

Jennifer is from the Kunwinjku language group of Western Arnhem Land. She is a acclaimed artist and weaver, with works represented by Maningrida Arts and Culture.

Jennifer's work at Babbarra Designs focuses primarily on the textile printing process. As well as designing her own textiles, she is highly experienced with both lino prints and screen prints, and prints regularly. She is also experienced in customer service and is a very capable arts worker.

It was great to meet all the new arts workers in the program.

Jennifer Wurrkidj

Ribgna Green

Art Centre: Warlayirti Artists
Position: Art Worker, Studio Manager
Languages: English
Born: 1979



Ribgna Green, Warlayirti Artists, at the Grimwade Centre for Cultural Materials Conservation, Melbourne.

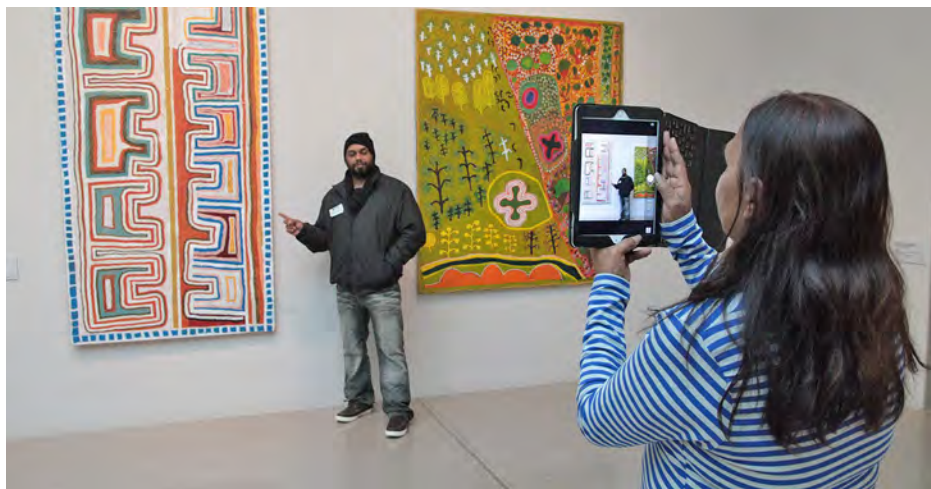
Warlayirti Artists Art and Culture Centre

PMB 102, Winnellie NT 0821
+61 8 9168 8960
admin@balgoart.org.au
www.balgoart.org.au

I would like to learn as much as I can about the art industry so I can help and train my people in art. This is an important part of keeping our culture strong.

Ribgna Green

Warlayirti Artists is located in Wirrimanu community (Balgo) on the edges of the Tanami and Great Sandy Deserts, 300 km south of Halls Creek. Warlayirti has a well-earned and established national and international reputation for luminous acrylic paintings and limited edition original prints. The Art Centre in Balgo is one of the largest in remote Australia. As well as two galleries of artworks for sale, it is also home to a keeping place collection of significant art and objects as well as a professional recording studio. Warlayirti's artists live in Balgo, Billiluna and Mulan, but have their home country across the deserts far to the east west and south down the Canning Stock Route.



Ribgna Green with work from Balgo community at the National Gallery of Australia, Canberra.

Ribgna Green is a Jaru/Yankunytjatjara man. Born in Adelaide he eventually moved to Halls Creek. Ribgna's mother was the first Indigenous woman to have a solo art exhibition in Queensland. She was stolen generation so her paintings were not traditional but instead were of her memories of her harsh childhood on the mission in Oodnadatta. Because of this, art has played a big part in Ribgna's life and he has been working at Warlayirti Artists for approximately three years.

As the Studio Manager, his duties include managing other workers, stretching, paint mixing, painting the boards, admin, selling and wrapping paintings, selling paintings online and any other jobs that are required.

The Arts Worker Extension Program has expanded Ribgna's networks within the Indigenous art Industry.

My goal in the next 5-10 years is to see Art Centres directed and run by Indigenous People, especially Balgo.

Ribgna Green

Linley Nargoodah

Art Centre: Mangkaja Arts
Position: Arts Worker, Admin Assistance
Languages: English
Born: 1983

MANGKAJA
ARTS RESOURCE AGENCY

Mangkaja Arts Resource Agency Aboriginal Corporation

8 Bell Rd (PO Box 117),
Fitzroy Crossing WA 6765

+61 8 91915833
admin@mangkaja.com
www.mangkaja.com
www.karungkarniart.com



Lynley Nargoodah at the ANKA office Darwin during professional development workshop

I'd like to see younger generations more interested in art and stories so they don't get lost.

Lynley Nargoodah

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



Lynley Nargoodah at Melbourne University presenting on cultural custodianship at Mangkaja Arts.

Lynley Nargoodah is from the Jimbalakudunj Community 120kms from Fitzroy Crossing. Lynley has been working for Mangkaja Arts for the last three years.

When she first started, Lynley was Gallery Assistant and she is now the Administrator Assistant and HR Manager for Mangkaja Arts.

Growing up in and around Fitzroy Crossing Lynley has learnt how important it is to preserve stories from elders. From a very young age Lynley would be told stories about the cultural past. Since working at Mangkaja she has been able to see those stories come alive through art.

Training and experiences Lynley has undertaken in her time with Mangkaja have shown her to be someone of great skill who we want to encourage to remain in the arts industry by ensuring that she has continuing opportunities to learn and grow.

**Belinda Cook, Manager,
Mangkaja Arts**

Bernadette Mungatopi

Art Centre: Munupi Arts and Craft

Position: Gallery/Management Assistant, Arts Worker

Languages: Tiwi and English

Born: 1971



Bernadette Mungatopi at the Barangaroo Reserve Sydney



Munupi Arts and Crafts Association

Pirlangimpi, Melville Island
PMB 163, Pirlangimpi NT 0822
+61 8 8978 39875
munupi@tiwiart.com
www.tiwiart.com

I want to learn more about art business and become an Art Centre manager.

Bernadette Mungatopi

Munupi Arts and Crafts Association is located along Melville Islands north-western coastline at Pirlangimpi (Garden Point) and is the most recently formed Art Centre on the Tiwi Islands. In 1990, the Yikikini Women's Centre and Pirlangimpi Pottery were incorporated under the name Munupi Arts and Crafts Association giving local artists an opportunity to proudly celebrate Tiwi culture through both traditional and contemporary mediums. Eddie Puruntatameri was the first president of Munupi Arts and Crafts. Eddie worked at Tiwi Pottery at Nguiu for many years until he moved to Pirlangimpi in late 1983 and set up a pottery workshop in the community.



Bernadette Mungatopi and Justine Van Mourik, Director Art Collections and Exhibitions, Parliament House, Canberra with pottery by Robert Puruntatameri from Munupi Arts, Melville Island

Bernadette was born in Milikapti and completed her secondary schooling at Kormilda College until 1987, going on to complete year 11 at Slade College in Warwick (QLD). After returning to Melville Island, Bernadette took up a job at the Women's Centre.

In 2000 Bernadette moved to Pirlangimpi with her partner Robert Puruntatameri and their four children. Bernadette started working at Munupi Arts in 2004 along with Robert, who is a well renowned potter and carver.

Bernadette began painting at Munupi in 2005 working with natural ochres on canvas, and her works have been exhibited internationally.

The Arts Worker Extension Program is a great opportunity for personal growth and it's been great for her enthusiasm for the job. We're very happy for Berna to have had this opportunity and are grateful to ANKA

Mike Stiffold

Bernadette has been an arts worker at Munupi for several years now. She is a highly capable arts worker who has attended several SAM Art Centre database training sessions and manages all of Munupi Arts' cataloguing and database requirements.

In the future, she hopes to develop bookkeeping skills in order to take on more responsibility at the Art Centre.

Darwin - Based Professional Development Programs

The 2016 ANKA Arts Worker Extension Program began in April when eight arts workers from across ANKA's four regions joined together in Darwin for the first professional development block.

This was a week long program which focused on intensive computer training run by ANKA staff. Each participant received a new iPad and support in 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 treating damaged artworks.

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

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.



Dion Teasdale (ANKA) with Jennifer Wirrkidj at the Museum and Art Gallery of the Northern Territory



Graduate Mentor Vivian Warlapinni (AWEP 2011) with Jangu Nundhirbala supporting work on Jangu's new iPad



AWEP 2016 participants outside the Museum and Gallery of the Northern Territory with program graduate mentors Ruth Nalimakarra and Vivian Warlapinni (AWEP 2011).



AWEP Graduate (2011) Mentor Ruth Nalimakarra presenting Lynley Nargoodah with her iPad.

Darwin - Based Professional Development Programs



Bernadette Mungatopi 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 iPad skills development and focused on public presentation skills. A media skills workshop was led by Helen Davidson from The Guardian.

Participants also enjoyed behind-the-scenes access to the Museum and Art Gallery of the Northern Territory's collections store, where they spent time with MAGNT curators learning how works for the Telstra National Aboriginal and Torres Strait Islander Art Award are selected and how the show is curated.



Rigbna Green, Mentor Ruth Nalmakarra and Jennifer Wirrkidj in Darwin



2016 AWEPP participant group with The Guardian journalist Helen Davidson and ANKA staff



Museum and Art Gallery of the Northern Territory conservator Sandra Yee demonstrating conservation techniques.

Art Centre Site Visits



ANKA Resource and Development Officer Frances Grant supporting Jennifer Wurrkidj at Babbarra Designs, Maningrida

Following the second professional development week in Darwin, ANKA staff visited participants on-site in their community Art Centres for one-on-one iPad, digital photography and public speaking skills development follow-up. They also conducted a workplace and job description assessment with Art Centre coordinators.

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

The NT site visits were to:

- Babbarra Designs, Maningrida
- Buku-Larrnggay Mulka, Yirrkala
- Gapuwiyak Art and Culture, Gapuwiyak

- Djilpin Arts Ghunmarn Cultural Centre, Katherine
- Munupi Arts and Craft Association, Tiwi Island
- Numburindi Artists Association, Numbulwar

Site visits to Warlayirti Arts, Balgo and Mangkaja Arts, Fitzroy Crossing WA will take place in the later part of the year.



Graduate Mentor Ruth Nalmakarra supporting Jangu Nundhirribala during site visit to Numburindi Artists, Numbulwar



Augustina Kennedy at Beswick during ANKA site visit



Bernadette Mungatopi at Munupi Arts, Pirlangimpi during ANKA site visit



Jason Marrkula with ANKA Resource and Development Officer John Saunders during the Arts Worker Extension Program site visit at Gapuwiyak Culture and Arts



2016 Art Worker Extension Program participants visiting Parliament House, Canberra

In June the arts workers set out on a two-week intensive interstate trip to participate in short internships and tours at major cultural institutions in Canberra, Sydney and Melbourne. The arts workers were led and supported on the trip by ANKA staff and two mentors – Program Graduates Maxine Charlie (AWEP 2015) from Nagula Jarndu Women's Centre in Broome, WA, and Alan Joshua Jr (AWEP 2012) from Ngukurr Arts, NT.

The first stop on the interstate trip was a two-day internship at the National Gallery of Australia (NGA). There, Indigenous Australian Art Senior Curator Franchesca Cubillo, led participants through the Indigenous and Torres Strait Islander gallery spaces.

On-site activities at the NGA also included a tour 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 including Indigenous curator Tina Baum and Kellie Cole.

As part of the internship at the NGA, the arts workers toured other key cultural institutions including the National Museum of Australia led by Curator and Repatriation Officer Lee Burgess, and the Australian Institute of Aboriginal and Torres Strait Islander Studies, where arts workers did research using the Institute's library and databases with Senior Access Officer Kylie Simpson.

The group also visited Parliament House on a tour of both Houses of Parliament and Parliament's Collection of Aboriginal Art by Justine Van Mourik, Director of Art Collections and Exhibitions.



Franchesca Cubillo (Senior Curator Aboriginal and Torres Strait Islander Art) with Ishmael Marika and Jangu Nundhirribala at the National Gallery of Australia

Canberra Visit - Host Institutions

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



Lee Burgess, Indigenous Curator, National Museum of Australia with AWEP Participants and AWEP Project Officer Dion Teasdale

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

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



AWEP participants at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)



Jason Marrkula and Ribgna Green researching community and family history at AIATSIS Institute of Aboriginal and Torres Strait Islander Art (AIATSIS)



At the Aboriginal Memorial, National Gallery of Australia, Canberra



AWEP participants with Djon Mundine OAM - Independent Curator, Lydia Miller - Executive Director, Aboriginal and Torres Strait Islander Arts and Rhoda Roberts - Head of Indigenous Programming at the Sydney Opera House at the Art Gallery of New South Wales, Sydney.



Bernadette Mungatopi on Sydney Harbour

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 ANKA Arts Worker Extension Program. It has been a pleasure sharing my time with participants. The role you provide in your community is crucial in helping to build a dynamic and secure future for the production and promotion of our art. Too deadly!

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

The Sydney trip kicked off with an Indigenous led visit to the new harbour side Barangaroo Reserve by Visitor Services Guide Jessica Nirk, who introduced the re-developed site and related Aboriginal culture and history. The tour ended with a water taxi ride highlighting important cultural sites of the Gadigal people.

The next stop was a visit to the Art Gallery of New South Wales, where independent curator Djon Mundine OAM (former Indigenous curator at AGNSW) introduced the main Indigenous exhibition spaces. Leading Aboriginal artist Judy Watson joined the group to talk about her art work in the collection; and Lydia Miller, Executive Director, Aboriginal and Torres Strait Islander Arts at the Australia Council and Rhoda Roberts, Head of Indigenous Programming at the Sydney Opera House, also joined the group.

In the afternoon participants visited the Museum of Contemporary Art where they viewed 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 at the Sydney Opera House by Bangarra Dance of their latest production *Our Land People Stories*, which included *Nyapamyapa* a work inspired by the life and paintings of internationally acclaimed Yolngu artist Nyapanyapa Yunupingu. After the show the arts workers got to meet and talk with the dancers.



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

Sydney Visit - Host Institutions

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



Ishmael Marika and Lydia Miller, Executive Director of Aboriginal and Torres Strait Islander Arts Australia Council and Rhoda Roberts, Head of Indigenous Programming at the Sydney Opera House looking at Ishmaels film made during the AWEPP program



Jessica Nirk talking to the 2016 AWEPP group on the cultural significance of Barangaroo Reserve, Sydney



Waanyi artist Judy Watson introducing her artwork in the collection of the Art Gallery of NSW with Jason Marrkula, Augustina Kennedy and Graduate Mentor Alan Joshua.



AWEP participants with dancers of the Bangarra Dance Theatre production of Our Land People Stories at the Sydney Opera House

Melbourne Visit



Lynley Nargoodah working on bark preservation at Grimwade Centre for Materials Cultural Conservation, University of Melbourne

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

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



Judith Ryan, Senior Curator of Indigenous Art at National Gallery of Victoria storage area with Ishmael Marika viewing his family's artwork

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

Whilst at the University of Melbourne the arts workers were invited to networking events with staff and members of Murrup Barak, the Melbourne Institute for Indigenous Development, and a lunch and tour with staff at Trinity College. The arts workers also toured the GCCMC's laboratories at the Victorian Public Records Office in North Melbourne and participated in an archive box making workshop.

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 Bunjilaka Cultural Centre. During the visit to the National Gallery of Victoria, hosted by Judith Ryan, Senior 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, students and invited guests.



Arts workers and GCCMC staff outside of the Grimwade Centre for Cultural Materials Conservation.

Melbourne Visit - Host Institutions

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



AWEP participants showing their communities on a map to staff at Murrup Barak Institute for Indigenous Development, Melbourne University



Curator Judith Ryan showing AWEP 2016 participants historic William Barak works in storage at the National Gallery of Victoria



2015 AWEP Graduate Maxine Charlie and Jangu Nundhiribala working on mould removal at the Grimwade Centre for Cultural Material Conservation.



Indigenous curator Kimberley Moulton with the arts workers at Museum Victoria



Conservator Jordi Casasayas at Grimwade Centre for Cultural Materials Conservation, University of Melbourne with Ishmael Marika, Ribgna Green and Lynley Nargoodah

Graduate Program News



AWEP Graduate Program workshops at ANKA 2015 Annual Conference, CDU Katherine.

Top left: AWEP Graduate workshop 'Looking To The Future & Growing Expertise' LR: Dora Griffiths (AWEP 2011), Miriam Charlie (AWEP 2011), Ishmael Marika (AWEP 2016)

Top Right: Jennifer Dickens (Mangkaja Arts, AWEP 2012) and Aaron McTaggart (AWEP 2015)

Middle Left: Social Media and iPad AWEP Graduate workshop at CDU Katherine: Regina Wilson (AWEP 2012)

Middle Right: Colours of Country weaving workshop led by Regina Wilson (AWEP 2012) LR: Rhoda Hammer (AWEP 2014), Regina Wilson, Raylene Bonson (AWEP 2015), and Deborah Wurrkidj (AWEP 2014)



AWEP Graduate Community Collections Workshop at Jilamara Arts and Crafts with conservator Carolyn McLennan. Michelle Woody (Jilamara Arts, AWEP 2015) left and Jennifer Dickens (Mangkaja Arts, AWEP 2012)

Arts Worker Extension Graduate Program
News continued from p. 5

Over the last year 2015 graduates have participated in a range of group and individual AWEPE Graduate activities with a focus on peer-learning, skills sharing, mentoring, expanding of professional networks and development of individual work goals and professional development plans.

An AWEPE Graduate Community Museums Workshop was held at Jilamara Arts and Crafts in September 2015. Hosted by Jilamara graduates and facilitated by conservator Carolyn McLennan, the event was attended by graduates from across ANKA's four regions. 2014 AWEPE Graduate Rhoda Hammer from Waralungku Arts said, "I liked the workshop a lot because we got to do things and not just sit there and listen. This is the best way to learn. I feel like I have some good new skills to share with the team at my Art Centre."

The 2015 ANKA Annual Conference included a solid program for graduates, as well as multiple networking opportunities and roles hosting and delivering conference panels and workshops. Specific AWEPE Graduate Program meetings included a workshop on AWEPE future directions entitled: 'Looking to the future and growing expertise', attended by numerous graduates. There were also social media and iPad training workshops and graduates led and participated in a 'Colours of Country' workshop on dying pandanus for weaving and use of ground ochres.

Further Graduate Program training and skills development activities have included two SAM training sessions, including a two-day Kimberley workshop in Halls Creek in December 2015 and a two-day SAM Database Training workshop at Charles Darwin University in June 2016. Several graduates took part in a week-long Textiles Residency at Publisher Textiles,

Sydney in early 2016. Babbarra Designs and Merrepen Arts art workers, undertook professional development with major textile companies and a behind the scenes tour of the textile collection at the Museum of Applied Arts and Sciences.

Graduates also participated in the ANKA Cultural Legacy site visit and forum to the Mulka Centre Buku-Larrnggay Mulka. Attended by nine AWEPE graduates from seven Art Centres the event shared knowledge and skills in digital archiving, media and Art Centre keeping places. Graduates from Buku-Larrnggay Mulka mentored other participants and shared their experiences.

There has been a strong focus on mentoring and peer learning in the AWEPE Graduate Program throughout 2016. This has involved a series of site visits by ANKA staff to graduates' Art Centres and graduates mentoring current AWEPE participants one-on-one during the Darwin training blocks, the interstate trip, and on site visits, and Art Centre site visits by ANKA staff.

Graduate mentors who have worked with the current AWEPE group have included: Vivian Warlapinni (Tiwi Design, AWEPE 2011), Ruth Nalmakarra (Milingimbi Art and Culture, AWEPE 2011), Alan Joshua Jr (Ngukurr Arts, AWEPE 2012), and Maxine Charlie. (Nagula Jarndu, AWEPE 2015).

Graduate site visits have included: Merrepen Arts, Durumu Arts, Maningrida Art and Culture, Babbarra Designs, Jilamara Art and Craft, Munupi Arts, Buku-Larrnggay Mulka, Djilpin Arts, Mangkaja Arts, Nagula Jarndu, Warmun Arts, Waringarri Arts, and Tiwi Design.

Further graduate activities are planned throughout 2016, in particular a three day graduate conference in Katherine in November.

Graduate Program News



AWEP Graduate Textile Residency Sydney, April 2016

Top left: Kieren McTaggart (Merrepen Arts, AWEP 2014) and Aaron McTaggart (Merrepen Arts, AWEP 2015) visiting the Museum of Applied Arts and Sciences

Top right: Deborah Wurrkidj. (Babbarra Designs, AWEP 2014) at Publisher Textiles, Sydney, 2016



Bottom left: Wesfarmers Indigenous Arts Leadership Program, National Gallery of Australia with 2015 AWEP graduate Aaron McTaggart (Merrepen Arts)



Bottom right: Mentoring site visit. ANKA Resource and Development Officer Frances Grant with AWEP 2015 graduate Maxine Charlie at Nagula Jarndu, Broome



Top left: Graduate Mentor Alan Joshua Jr (AWEP 2012) welcoming the audience to the Melbourne University AWEP 2016 presentations, June

Top right: Graduate mentoring during AWEP site visit to Babbarra Designs, Maningrida. Vivian Warlapinni (Tiwi Design, AWEP 2011) and Raylene Bonson (Babbarra Designs, AWEP 2015)

Bottom: Ruth Nalmakarra (Milingimbi Arts, AWEP 2011) mentoring Jennifer Wurrkidj (Babbarra Designs, AWEP 2016) at ANKA Darwin, April



AWEP Graduate Program News



Top: Ngukurr Arts site visit to see AWEP Graduate Alan Joshua Jr (AWEP 2012). ANKA staff and graduate mentor Ruth Nalmakarra (AWEP 2011), June

Left: Stories Art Money (SAM), Art Centre data base training Darwin June 2016. Dylan Miller (AWEP 2015) with Karungkarni arts workers Narelle Miller and Sophie Dodds.



Cultural Legacy Program visit and forum at the Mulka Project, Yirrkala July. Nine AWEP graduates joined and lead discussions of digital archiving and care of community collections.

Right: Jimmy Mungatopi (AWEP 2014), Jedda Puruntatameri (Munupi Arts) and Michelle Woody (AWEP 2015) presenting on Tiwi Island Keeping Places.



Right: ANKA Chair Djambawa Marawili AM mentoring art worker graduates on cultural tourism at the Cultural Legacy Program Yirrkala.



Acknowledgements

The Arts Worker Extension Program 2016 has been developed with the dedicated support and collaboration of ANKA members, managers, staff, industry partners and funding partners towards whom the ANKA Board expresses its sincere thanks.

The Tim Fairfax Family Foundation are especially thanked for their generous multi year support of the Northern Territory participants in this project. The Australian Government Ministry for the Arts and Western Australian Department of Culture and the Arts are thanked for their support of Kimberley participants. INPEX Ichthys Pty have funded graduate mentors.

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.

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

The Arts Worker Extension Graduate Program has been enriched and enhanced from late 2014 with funding from the Indigenous Workforce Participation Initiatives Program (IWPIP) of the Northern Territory Government Department of Business.

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

ANKA also acknowledges the ongoing input and support from Art Centre coordinators and boards of all participants in the 2016 AWEP and AWEP Graduate programs: Babbara Designs, Maningrida, Arnhem Land Buku-Larrnggay Mulka, Yirrkala, Arnhem Land; Djilpin Arts Beswick, Darwin/Katherine; Gapuwiyak Art & Culture, Gapuwiyak, Arnhem Land; Ngukurr Arts, Darwin/Katherine; Nugula Jarndu Arts, Kimberley; Mangkaja Arts, Fitzroy Crossing, Kimberley; Munupi Arts, Pirlangimpi, Tiwi Islands; Numburindi Artists, Numbulwar, Arnhem Land; Warlayirti Artists, Balgo, Kimberley.

Partnership Development

2016 marks the conclusion of the first six year cycle of ANKA's Art Worker Extension Program. The Pilot Program in 2010 -2011, followed by a five year project business plan (2012 - 2016) leading to 50 northern art workers graduates. Before AWEPP started many long-term Indigenous arts workers in the north had no significant access to professional skills development. It is gratifying to see how much the landscape has now changed for the better.

In later 2016 and 2017 ANKA will work together with AWEPP program supporters and partners to plan the second stage of the program and to complete a new five year project business plan 2018 - 2022. It is envisaged that no new intake of art workers will take place in 2017 during this planning phase. However with the conclusion in 2016 of the current two year funding for the Graduate Program from the NT Department of Business, ANKA will be seeking support for a 2017 Graduate Conference to promote ongoing skills development for graduates and for arts workers to contribute to the business plan for the next phase of the program.

ANKA is committed to ensuring that the program is as relevant and effective as possible in it's support of professional development for Indigenous art workers. During the first phase of the program from 2011 - 2016 ANKA has commissioned external evaluations of the program each year, and will undertake a full program Impact Assessment. The ANKA Board have been delighted and greatly encouraged by the generous partnerships and funding support given to this program from so many sources; and hopes to continue working together with our partners to keep art and culture strong and support Indigenous employment in the arts for benefit of all Australia.

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



Resource and Development Officer Jonathon Saunders, Ribgna Green, 2013 Graduate Alan Joshua Jr, AWEPP Support Officer Dion Teasdale and Jason Marrkula outside of Barangaroo Reserve, Sydney



Jennifer Wurrkidj and Wyatt Nargoodah at the Frogs Hollow Centre of the Arts, Darwin

Contact Details

For further information contact:



Christina Davidson (ANKA CEO)
p. 08 8981 6134
ceo@anka.org.au
www.anka.org.au



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



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Cover image: Franchesca Cubillo, Senior Curator Aboriginal and Torres Strait Islander Art, National Gallery of Australia mentoring ANKA Arts Worker Extension Program 2016 participants.

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Charles MARIJUAN

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