

ANKA ARNHEM, NORTHERN
AND KIMBERLEY ARTISTS
ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Arts **BACKBONE**

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Northern Kimberley and Arnhem Aboriginal Artists, Aboriginal Corporation (ANKA) is the peak body for Aboriginal artists and 47 Aboriginal owned community Art Centres in: the Kimberley, Arnhem Land, Tiwi Islands and Katherine /Darwin regions of Northern Australia. ANKA is a fully Indigenous governed not-for-profit Aboriginal Corporation. Founded in 1987, ANKA is Australia's first peak body for Indigenous art.

This publication may contain the names of Aboriginal people who have passed away.

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Introducing

ANKA

ARNHEM, NORTHERN AND KIMBERLEY ARTISTS ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

ANKAAA has had a name change.

At the November 2015 ANKAAA Annual General Meeting, a motion was moved and accepted to change the organisation's name to ANKA: Arnhem, Northern and Kimberley Artists Aboriginal Corporation.

The organisation was first established in March 1987 as the Association of Northern Central and Arnhem Aboriginal Artists (ANCAAA) by 16 Aboriginal owned and controlled community art and craft centres from NT, WA and SA. Its main function was to foster the Aboriginal arts industry for the benefit of its artists and organisations, and to ensure 'Aboriginal art is controlled by Aboriginal people'.

In 1992, the Central region incorporated to become Desert. At this time ANCAAA subsequently changed its name to ANKAAA by substituting Kimberley for Central. Today, ANKA represents up to 5,000 Artists and 47 Art Centres in the Tiwi Islands, the Darwin/Katherine, Kimberley, and Arnhem Land regions.

Now 29 years old, ANKA is led by a strong Indigenous Board and has strong relationships with community, government and industry partners. ANKA has six core work areas: training, day-to-day resourcing and supporting, referral and networking, advocacy and lobbying, and marketing and promotion.



ANKA is proud to have guest edited the June 2016 edition of Artlink Magazine. Titled INDIGENOUS_Northern, the magazine features stories from many of ANKA's supported Art Centres and artists.

ANKA typically includes such stories in Arts Backbone, so as a result of the June Artlink, this edition of Arts Backbone instead highlights core ANKA work areas, and the programs and projects delivered to support member artists, Art Centres and their communities.



In 2015/16, long-term Waralungku Arts worker, Miriam Charlie was supported by professional photographer Rhett Hamerton to create a body of photographic works that document the poor living conditions in her community of Borroloola, Northern Territory.

The project resulted in the development of Miriam's technical skills to such a level that the body of work was selected for exhibition at the Centre for Contemporary Photography in

Melbourne, this June.

The project was supported by ANKA's Training and Development Support Program (TADS). TADS is an ongoing responsive program designed to provide targeted support and small amounts of funding to ANKA members.

See Page 6 for other TADS projects.

Top: One of Miriam's photographs exhibited at the Centre for Contemporary photography, Melbourne.

This is a photo of Jacob Riley, a Mara elder. Jacob lives in a small tin shed with no fans, kitchen or electricity. It was built in the early seventies. There are three other houses like this that other elders live in.

He has to walk about 400 metres to go to the toilet, through the rain and at night, because there is no sewerage or water. - Miriam Charlie

Above: Miriam Charlie: Children from the Yanyuwa Camp.

Left: Miriam Charlie at work on her photographic series which documents life and the living conditions in her community of Borroloola, Northern Territory.

Photos courtesy of Waralungku Art Centre

ANKA's Arts worker Extension Program (AWEP) is a leading intensive professional development program building skills and career pathways for Indigenous arts workers in Northern Australia.

The program runs for nine months and includes professional development in computer and administrative skills, public speaking, care and conservation of artworks, knowledge of arts institutions, curating and archiving. Participating arts workers undertake professional development in Darwin and travel to Canberra, Sydney and Melbourne for internships at some of Australia's leading arts institutions, which have strongly supported the program since it began in 2010/11.

The first two group sessions for 2016 took place in Darwin during April and May. The arts workers took part in workshops, and each received an iPad with internet access through which they communicate as a group and build support networks across regions and the arts industry. They also used their iPads to develop visual presentations about their Art Centres and communities, which they later delivered at the National Gallery of Australia, Melbourne University, and at the 2016 Darwin Aboriginal Art Fair in August.

While in Darwin, participants visited: the Museum and Art Gallery of the Northern Territory; the Australian Centre for Indigenous Knowledge and Education; the Northern Centre for Contemporary Art; Nomad Art; Outstation Gallery; Don Whyte Framing; and Paul Johnstone Art Gallery.

In June, the arts workers undertook short internships at major interstate arts institutions, where they gained valuable knowledge and skills in archiving, preservation and curation through



workshops and practical demonstrations. The internships are vital to the personal and professional development of each participant, offering opportunities not accessible in their communities.

An important component of AWEP is ANKA's collaboration with Art Centre coordinators to develop and support viable career pathways for arts workers. ANKA staff visit participants at their remote community Art Centres during the program for one-on-one training and to observe their daily work routines.

Top: AWEP 2016 participants and ANKA staff outside the Museum and Art Gallery of the Northern Territory, Darwin. L-R: Graduate Mentor Vivian Warlapinni, Jennifer Wurrkidj, Jason Marrkula, Augustina Kennedy, Ribgna Green, Eva Nargoodah, Jonathan Saunders, Lynley and Wyatt Nargoodah, Ishmael Marika, Jangu Nundhirribala, Ruth Nalmakarra, Graduate Mentor Bernadette Mungatopi, Frances Grant (ANKA).

Above: AWEP 2016 participants Ishmael Marika (Buku-Larrnggay Mulka Art Centre) and Jason Marrkula (Gapuwiyak Arts and Culture) examining works for insects at the conservation area of the Museum and Art Gallery of the Northern Territory.



ANKA is grateful for the long-term support of interstate hosts of the program, especially the National Gallery of Australia, Canberra and the Grimwade Centre for Cultural Materials Conservation, University of Melbourne. ANKA is also grateful to the Art Gallery of New South Wales; Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS); Bangarra Dance Company; Bunjilaka Culture Centre, Museum Victoria; Murrup Barak Institute for Indigenous Development; Museum of Contemporary Art Australia; National Gallery of Victoria; National Museum of Australia; Parliament House Canberra; and Trinity College, Melbourne University. ANKA is especially grateful to the strong

Indigenous leaders within these institutions. Graduate Mentors, Ruth Nalmakarra (AWEP 2011) and Vivian Warlapinni (AWEP 2011) supported participants during Darwin professional development and on-site visits. Maxine Charlie (AWEP 2015) and Alan Joshua (AWEP 2012) accompanied and mentored participants on interstate internships and Art Centre site visits.

The Arts Worker Extension Program doesn't end there! The AWEP Graduate Program extends the professional development of alumni as they continue their employment at their Art Centre (See Pages 10-11 for details).



Left: L-R: AWEP participant Ishmael Marika (Buku-Larrnggay Mulka, NT), Ribgna Green (Warlayirti Artists, WA), AWEP 2015 Graduate Maxine Charlie (Nagula Jarndu Designs, WA), AWEP 2014 Graduate Alan Joshua Jr (Ngukurr Arts, NT) and Jason Marrkula (Gapuwiyak Art & Culture, NT) at the The Aboriginal Memorial at the National Gallery of Australia, Canberra.

Top: AWEP participant Jennifer Wurrkidj (Babbarra Designs, NT) enjoying the harbour view on a ferry ride, Sydney.

Above: AWEP participant Lynley Nargoodah (Mangkaja Arts, WA) cleaning a bark and preventing further damage at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne.

Warm thanks to the Tim Fairfax Family Foundation as the principal funder for the 2016 AWEP Program. Thanks also to WA Department of Culture and the Arts and INPEX ICHTHYS.



ANKA's Training and Development Support Program (TADS) is an ongoing responsive program designed to provide targeted support and small amounts of funding to ANKA members. It complements ANKA's wider core training and support.

The program's 'ground up' approach recognises that the needs of Art Centres and regions differ, and maximises value accordingly. TADS contributes to one-off development projects for: artists and arts workers; Art Centre marketing and promotion; and strengthening of business practice.

Following are examples of TADS-supported projects, completed or underway between January and June 2016. ANKA Supported Art Centres are encouraged to contact the ANKA Resource and Development team with projects or ideas.

Babbarra Designs

(Maningrida, NT)
Support for women in their work at the Art Centre to document their fabric and prints and to fill orders (ongoing).

Bula Bula Arts

(Ramingining, NT)
Print workshop with Basil Hall (ongoing).

Djilpin Arts and Craft

(Beswick, NT)
Museum collection management workshop: arts workers trained in collection management practices including cataloguing and curating works, producing descriptive wall panels, and maintenance and care of the Art Centre collection.

Durumu Arts

(Peppimenarti, NT), see page 18.

Mangkaja Arts

(Fitzroy Crossing, WA)
Business planning and strategic

development exchange with Waringarri Arts, building on links across the Kimberley and allowing the Mangkaja board and staff to receive mentoring and assistance from the Waringarri board and staff.

Maningrida Art and Culture

(Maningrida, NT)
Photography training workshop with renowned Indigenous photographer James Tylor (ongoing).

Mardbalk Arts and Crafts

(Warruwi, Goulburn Island NT)
Curation of a photographic exhibition marking the 100th anniversary of missionaries arriving on Goulburn Island.

Mowanjium Art and Culture

(Derby, WA)
Website development workshop for arts workers resulting in arts workers developing the capacity to update the website without assistance.

Munupi Arts

(Pirlangimpi, Melville Island, NT)
Social media workshop aimed at empowering local artists and community members to create unique content for social media and work on storytelling (ongoing).

Ngukurr Arts

(Ngukurr, NT), see page 15.

Waralungku Arts

(Borrooloola, NT)
Print workshop with Jacqueline Gribbon and Sean Smith (ongoing).

Waralungku Art Centre

(Borrooloola, NT), see page 3.

Top: L-R Mangkaja Arts directors June Davis, Dorothy Forrest and Rosie Tarku King working on business and strategic planning and mentoring for the Art Centre's future directions.



Top left: Rhoda Hammer and Chloe Gibbon from Waralungku Arts delivering their presentation.
Top right: Maitland Ngerdu and Sherika Nulgit from Mowanjium Aboriginal Art and Culture Centre delivering their presentation.
Middle left: Over 30 staff from 11 ANKA-supported Art Centres participated in the event, shown here with staff from The Mulka Project and Buku-Larrnggay Mulka Art Centre.
Left: Joseph Brady and Ishmael Marika from The Mulka Project explaining its history, philosophy and activities.
Above: Injalak Art Centre staff brainstorming prior to giving their presentation. L-R Isaac Nagurrurba, Brendan Dirri, Christa Djorlm, Gabriella Maralngurra, David Wickens.

On 13-14 July, ANKA supported Art Centres from the NT and WA participated in a community Cultural Legacy Forum during a field-trip to The Mulka Project at Buku-Larrnggay Mulka Art Centre, Yirrkala, North East Arnhem Land.

Over 30 staff from eleven Art Centres participated in the event, which included an introduction to the history, philosophy and operations of The Mulka Project, a tour of the Buku-Larrnggay Mulka Art Centre, and a special ceremony at the community's 'church panels', led by ANKA Chairman Djambawa Marawili, Director Wukun Wanambi and Ishmael Marika of The Mulka Project.

The forum included presentations by staff from each Art Centre, where information was shared about digital media activities, archiving, keeping places, community collections, challenges they face and lessons learned. A brief discussion followed to identify key themes, tips and advice.

The Mulka Project is the award-winning archive and media house of Buku-Larrnggay Mulka Art Centre. Its mission is to sustain and protect Yolngu cultural knowledge in Northeast Arnhem Land, under the leadership of community Elders. At the core of The Mulka Project resides a growing, living archive of

Yolngu knowledge, ceremony, and cultural history.

This ANKA event responded to requests from Art Centres in recent years to organise a visit to Buku-Larrnggay Mulka Art Centre. ANKA provided financial assistance to participating Art Centres to support travel and accommodation expenses. The project was funded by the Australia Council for the Arts, National Indigenous Arts Infrastructure Program. The Northern Territory Department of Business supported NT Art Worker Extension Program Graduate participants and mentoring.



SAM (Stories Art Money) is a database and cataloguing tool used by most Indigenous Art Centres across the country.

ANKA held SAM Training at Yarliyil Art Centre, Halls Creek, Western Australia, in December 2015. Arts workers and managers from six Kimberley Art Centres attended the training, including Warmun Arts, Waringarri Aboriginal Arts, Warlayirti Artists, Mangkaja Arts Resource Agency, Laarri Gallery, and Yarliyil Art Centre.

Yarliyil Art Centre organised a ceremonial smoking for participants prior to the event and a group dinner was held for all participants.

In conjunction with the trip, ANKA staff conducted site visits to Art Centres across the Kimberley, including Warmun, Yarliyil, Mangkaja, Laarri Gallery, and Nagula Jarndu.

Thank you to Adam Griffiths and Bronwyn Taylor from SAM for their assistance with the training.

Top: Carmel Smiler from Mangkaja Arts and Geraldine Nowee from Warlayirti Artists.
Middle: Attendees at Kimberley SAM Training, Yarliyil Art Centre December 2015.
Bottom: Warlayirti arts workers Timothy Mudji and Christine Mudgebell, Kimberley SAM Training.

ANKA held further Stories Art Money (SAM) database training at Charles Darwin University in June 2016. Arts workers and managers from nine Art Centres received support from ANKA in attending, including Maningrida Art and Culture, Djilpin Arts, Jilamara Art and Craft, Gapuwiyak Culture and Art, Durrmu Arts, Munupi Arts and Craft, Buku-Larrnggay Mulka, Karungkarni Art and Culture, and Milingimbi Art and Culture.

There was great feedback from attendees, including:

'I really needed the training and I did learn a lot from it' (Narelle Miller, Arts Worker, Karungkarni Art and Culture)

'It was great to network and be able to ask specific questions' (Sally Mooney, Bookkeeper, Buku Larrnggay Mulka)

'It was good to be able to meet and talk about management and financial matters with other managers and admin people' (Trevor Van Weeren, Manager, Gapuwiyak Culture and Art)

Top: Rosetta Wayatju, Joyce Nabilayu and Ruth Nalmakarra from Milingimbi Art and Culture.

Middle: Dylan Miller, Narelle Miller and Sophie Dodd from Karungkarni Art and Culture.

Bottom left: Narelle Miller and Sophie Dodd from Karungkarni Art and Culture.

Bottom right: Attendees at Darwin SAM Training 2016.



The ANKA Arts Worker Extension Graduate Program (AWEF 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 across ANKA regions 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 new Arts Worker Extension Program participants and through a focus on mentoring in the workplace.

From late 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 ANKA to expand the program and provide ongoing personalised support targeting the individual learning needs of graduates, who developed individual learning plans tailored to career development goals.

Throughout the first half of 2016, ANKA has supported graduate attendance at activities including a Textiles Masterclass in Sydney, SAM Art Centre database training in Darwin, and the ANKA Cultural Legacy digital archiving, media and keeping place support trip to The

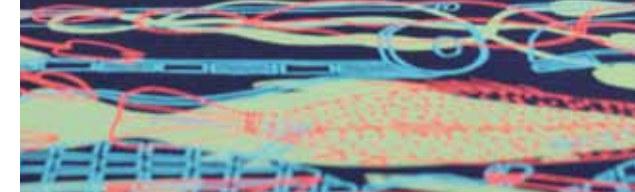


Mulka Project at Buku-Larrnggay Mulka Art Centre, Yirrkala. ANKA has also supported extensive graduate mentoring both within Art Centres and as a part of the 2016 undergraduate AWEF Darwin training and interstate trip.

Thank you to the NT Department of Business, WA Department of Culture and the Arts, and INPEX Ichthys.

Top: AWEF Graduate Vivian Warlapinni (AWEF 2011, Tiwi Design, NT) mentoring 2016 AWEF participant Jangu Nundhirribala (Numburindi Artists, NT) during Darwin professional development.

Above: AWEF Graduate Kieren Karripul (AWEF 2014, Merrepen Arts, NT) working on new designs during the Sydney Textiles Residency at Publisher Textiles, with director Mark Cawood and textiles consultant Timothy Growcott. Photos: Marie Falcinella.



Left top: AWEF Graduate mentor Ruth Nalmakarra (AWEF 2011, Milingimbi Art and Culture, NT) presenting 2016 AWEF participant Lynley Nargoodah (Mangkaja Arts, WA) with an iPad.

Left middle: AWEF Graduate Viv Warlapinni (AWEF 2011, Tiwi Design, NT) mentoring Jennifer Wurrkidj (AWEF 2016) on the ground at her Art Centre, Babbarra Designs.

Left bottom: Milingimbi arts worker Joyce Nabilayu and AWEF Graduate Ruth Nalmakarra (AWEF 2011, Milingimbi Art and Culture) at Darwin SAM training.

Top: AWEF 2016 Interstate Trip mentors Alan Joshua (AWEF 2012, Ngukurr Arts, NT) and Maxine Charlie (AWEF 2015, Nagula Jarndu Designs, WA) at the National Gallery of Australia, with work by fellow AWEF Graduate Kieren Karripul (AWEF 2014, Merrepen Arts, NT).

Above: Deborah Wurrkidj (AWEF 2015, Babbarra Designs, NT) working on new designs during a textile residency at Publisher Textiles, Sydney. Photo: Marie Falcinella.

Owning a piece of Australian Aboriginal art can provide a great deal of personal pleasure and satisfaction. The following information helps you make informed and ethical choices about buying Aboriginal art and artefacts.

Background

Australian Aboriginal art is the longest continuing art tradition in the world. Aboriginal people have been making art in this country for an estimated period of at least 40,000 years.

Art is an important economic and cultural enterprise for Aboriginal artists. Aboriginal art is prized by collectors from all over the world. It is considered to be fine art as well as a unique form of cultural expression, and a way of sustaining and sharing traditional knowledge.

Who are the artists?

Aboriginal artists come from a diverse range of Aboriginal and Torres Strait Islander communities and cultures. This diversity reflects geographical, cultural and historical differences among numerous Aboriginal and Torres Strait Islander groups, many of whom continue to speak their ancestral languages.

Where do the artists work?

Artists are located in urban, rural and remote Aboriginal communities. Many remote Aboriginal artists are associated with community-based Art Centres. Aboriginal Art Centres are owned and governed by the artists with managers from the wider community. Art Centres are generally registered with the Office of the Registrar of Indigenous Corporations (ORIC). Urban artists often work independently and may be directly represented by a gallery.



Why do artists make the work?

Art is important to Aboriginal people economically, politically and culturally. It is a way to express a variety of messages about identity, belief and knowledge about people's relationship to ancestry and links to country.

While new art styles and new media have been adapted, distinct regional art styles remain strong. This diversity has become more varied as Aboriginal people experience different circumstances and influences. Artists utilise traditional materials such as bark, natural ochres and pigments, pandanus, native grasses and bush

timber, as well as Western materials and techniques, such as acrylic paints, canvas, ceramics, printmaking and digital media.

Aboriginal art is made for the fine art and tourist market, and varies in price accordingly.

Above: Jemma Puruntatameri at the Darwin Aboriginal Art Fair speaking with customers.

The role of art galleries and Art Centres

There are many commercial outlets for Aboriginal art, use your judgment to evaluate your purchase. The following information may help your decision:

- Aboriginal artists are located in urban, rural and remote communities.
- Authentic Aboriginal art can be purchased directly from Aboriginal owned community Art Centres or art galleries and other established art outlets. Art galleries may also act as agents for individual artists or purchase directly from artists.
- Aboriginal Art Centres are generally Aboriginal Corporations and are always owned and governed by the artists. They are non-profit organisations which facilitate protection of artists' intellectual and cultural property, provide employment, income earning and training opportunities for Aboriginal people. Art Centres may provide materials, promotion, documentation, dispatch systems and business management for the artists.

Is it authentic Aboriginal art?

Aboriginal art should usually include a certificate of authenticity to establish the origin of the work. There are exceptions to this when Aboriginal art is purchased as contemporary art from a reputable contemporary art gallery. Provenance may come in the form of an official Art Centre or gallery label or swing tag in the case of small artefacts or a certificate of authenticity in the case of fine art items. Documentation should include some or all of the following:

- The name of the artist
- Title of the work
- When the work was made
- Language group of the artist
- Appropriate cultural information
- Where the work was made

- Community Art Centre
- Artists statement

Price of the work

The price of art work in a gallery includes a gallery commission. This covers promoting, marketing, display and related gallery overheads. The Art Centre/artist also receives a percentage of the sale price which covers the cost of the artists' materials, packaging, freight and overheads for running the Art Centre and related support for artists and their communities. The greater percentage of funds returned to the Art Centre goes directly to the artist.

The price for original works of art and craft reflects the values, creative input, time, effort, cost of materials and cultural significance of the work and are the artist's livelihood.

Questions to consider when purchasing Aboriginal art

- Is the gallery a member of a reputable art gallery association such as the Australian Commercial Galleries Association?
- Does the art work have a certificate of authenticity to verify the origin of the work?
- Was the work sourced from an Art Centre?

What about souvenirs?

Some retail outlets sell manufactured items as Aboriginal art or artefacts.

- Check the authenticity of these items to ensure that they are attributed to and are licensed to an Aboriginal artist. This information should be included as part of the packaging.
- Unlicensed imitations of Aboriginal art may offend Aboriginal people, harm their livelihood options, and can infringe copyright and moral rights. An ethical consumer should avoid imitations.

Things to look out for:

- Is the work manufactured in Australia?
- Is the artist clearly attributed as the maker of the art work?
- Does the label include information about the artist and origin of the art work?

Copyright

Purchasing an art work means an individual acquires possession of the physical item. However the purchaser does not acquire the right to reproduce the work in any way. Permission must be sought from the artist to reproduce the work (including putting it on a website or making a drawing). A copyright fee may be required depending on the purpose of reproduction. Licence agreements with artists must be made to reproduce the work of an individual artist or community.

Aboriginal heritage

Aboriginal people have rights in relation to their cultural heritage, which may be legally enforceable.

Aboriginal heritage includes images depicting:

- Cultural practices
- Knowledge
- Beliefs
- Art styles and symbols

This article is an adaptation of the original ANKA Purchasing Australian Aboriginal Art Consumer Guide, a joint initiative of Arts NT and ANKA ©2005. It is available in four languages, English, Japanese, French and German.

To download digital copies of the Guide, visit: www.anka.org.au

Vivian Warlapinni Kerinaua	Praxedes Tipungwuti *	Dora Griffiths	Rachael Umbagai	Faith Thompson	Miriam Charlie	Jonathon Saunders	Ruth Nalmakarra	Bulmirri Yunupingu	Janice Murray	
Tiwi Design, Bathurst Island Graduated 2011	Tiwi Design, Bathurst Island Graduated 2011	Waringarri Aboriginal Arts, Kununurra Graduated 2011	Mowanjum Artists Spirit of the Wandjina, Derby Graduated 2011	Ngukurr Arts, Ngukurr Graduated 2011	Waralungku Arts, Borroloola Graduated 2011	ANKA, Darwin Graduated 2011	Milingimbi Art and Culture, Milingimbi Graduated 2011	Buku-Larrnggay Mulka, Yirrkala Graduated 2011	Jilamara Arts and Craft, Milikapiti Graduated 2012	
Jennifer Dickens	Roseleen Park	Regina Pilawak Wilson	Marilyn Nakamarra	Alan Joshua Jr	Yimanthu Max Gumana	Kevin Yarangu Wimanguj	Edward Yunupingu	John Peter Pilakui	Stanley Taylor	
Mangkaja Arts, Fitzroy Crossing Graduated 2012	Warmun Art Centre, Turkey Creek Graduated 2012	Durrmu Arts, Peppimenarti Graduated 2012	Mimi Arts & Crafts, Katherine Graduated 2012	Ngukurr Arts, Ngukurr Graduated 2012	Buku-Larrnggay Mulka, Yirrkala Graduated 2012	Manningrida Arts and Culture, Manningrida Graduated 2012	Munupi Arts and Craft, Pirlangimpi Graduated 2013	Jilamara Arts & Crafts, Milikapiti Graduated 2013	Mowanjum Artists Spirit of the Wandjina, Derby Graduated 2013	
Betty Bundumurra	Jane Timmarie-Yalunga	Sharon Anderson	Evangeline Wilson	Barayawa Munungur	Marcus Pascoe	Jimmy Mungatopi	Selina Gallagher	Mally Pindan	Serena Pinday	
Kira Kiro ArtCentre, Kalumburu Graduated 2013	Warmun Art Centre, Turkey Creek Graduated 2013	Warnayaka Art and Culture, Lajamanu Graduated 2013	Djilpin Arts, Beswick Graduated 2013	Buku-Larrnggay Mulka, Yirrkala Graduated 2013	Manningrida Arts and Culture, Manningrida Graduated 2013	Jilamara Arts and Crafts, Milikapiti Graduated 2014	Waringarri Aboriginal Arts, Kununurra Graduated 2014	Mowanjum Artists Spirit of the Wandjina, Derby Graduated 2014	Warmun Art Centre, Turkey Creek Graduated 2014	
Rhoda Hammer	Kieran Korrripul McTaggart	DJ Marika	Deborah Wurrkidj	Gloria Mengil	Maxine Charlie	Gabriel Nodea	Aaron McTaggart	Troy Mardigan	Dylan Miller	
Waralungku Arts, Borroloola Graduated 2014	Merrepn Arts, Daly River Graduated 2014	Buku-Larrnggay Mulka, Yirrkala Graduated 2014	Babbarra Designs, Manningrida Graduated 2014	Waringarri Aboriginal Arts, Kununurra Graduated 2015	Ngula Jarndu Designs, Broome Graduated 2015	Warmun Art Centre, Turkey Creek Graduated 2015	Merrepn Arts, Daly River Graduated 2015	Merrepn Arts, Daly River Graduated 2015	Karungkarni Art and Culture, Kalkarindji Graduated 2015	
Paula Gumana	Michelle Woody	Raylene Bonson	Augustina Kennedy	Jangu Nundhirribala	Ishmael Marika	Jason Marrkula	Jennifer Wurrkidj	Ribgna Green	Lynley Nargoodah	Bernadette Mungatopi
Buku-Larrnggay Mulka, Yirrkala Graduated 2015	Jilamara Arts and Crafts, Milikapiti Graduated 2015	Babbarra Designs, Manningrida Graduated 2015	Djilpin Arts, Beswick Graduated 2016	Numburindi Artists, Numbulwar Graduated 2016	Buku Larrnggay Mulka, Yirrkala Graduated 2016	Gapuwiyak Art & Culture, Gapuwiyak Graduated 2016	Babbarra Designs, Manningrida Graduated 2016	Warlayirti Artists, Balgo Graduated 2016	Mangkaja Arts, Fitzroy Crossing Graduated 2016	Munupi Arts, Pirlangimpi Graduated 2016

In 2016 ANKA celebrates 50 Aboriginal arts workers from northern Indigenous Art Centres successfully completing this innovative nine month intensive professional development program, and continued two-way learning in the Graduate Program. Congratulations to all the dedicated art workers, Art Centre coordinators, institutional partners, leading Indigenous arts professionals, committed funding partners, and ANKA staff for jointly making this transformative journey possible.

After the successful completion of the 2010-11 Pilot Program and 5 year project business plan (2012-2016), ANKA looks forward to continuing to work together with partners to plan the second phase of the program and a new project business plan 2018-2022. The new plan will be targeted to facilitate exceptional education and grounded achievements for individual northern Indigenous arts workers and to more broadly sustain Indigenous employment and leadership in the Indigenous arts industry for the benefit of all Australians.



In this ANKA supported project, local artists worked with an experienced technical sculpture advisor to develop their practice in order to create a series of totem poles for the Guluman Childcare Centre in Ngukurr.

The project involved a mix of senior and emerging artists and resulted in great development of the artists' technical skills and the creation of a number of strong sculptural artworks. The project was a significant demonstration of the committed cultural engagement of community members. Participants included community elders Wally Rogers, Harry Thompson, Robin Rogers, Peter Woods, artists Bruce Wilfred, Luke Djagarrarra, Roy Natilma, Wally Wilfred and facilitator Mark Swartz.

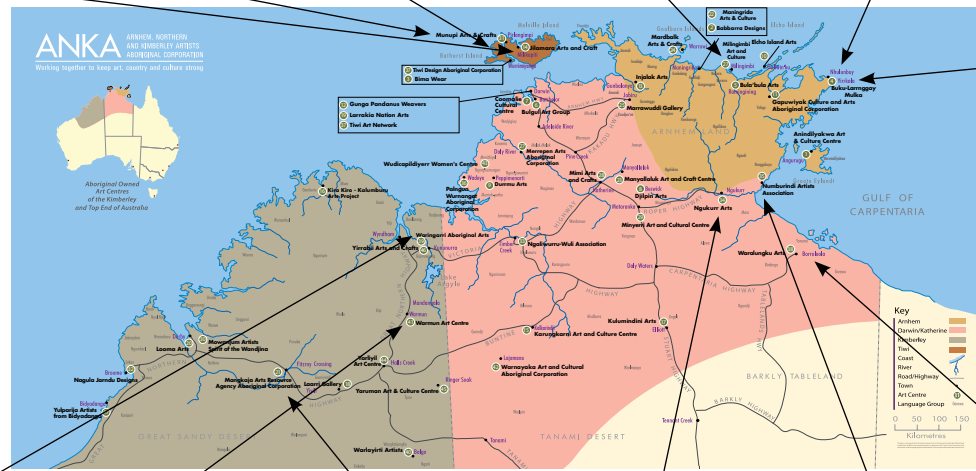


Art Centre manager Jude Emmett commented, "The project met, and in many ways exceeded all its objectives. It was cultural learning and maintenance, building of technical skills and artists working on collaborative process."

It was a great reminder that the richest learning comes not from meeting success in terms of reaching physical or economic objectives but rather from the unexpected paths and obstacles. This is never more evident when working with artists in a rich, complex and diverse culture."

Middle left: Meeting of the Elders
Bottom left: Bird sculpture by Luke Djagarrarra
Top left: Wally Rogers at work
Top right: Wally, Roy and Luke at work

 Brian Farmer Illortamini Treasurer Art Centre: Jilamara Arts & Crafts, Melville Island Country: Pikataramoor Languages spoken: Tiwi, English ANKA Board: 2009 - Present	 Jemma Puruntatameri Treasurer Art Centre: Munupi Arts & Crafts, Melville Island Country: Yapalika Languages spoken: Tiwi, Yolgnu Matha, English ANKA Board: 2013 - Present	 John Peter Pilakui Art Centre: Individual member, Bathurst Island Country: Yapalika Languages spoken: Tiwi, English ANKA Board: 2011 - Present	 Lily Roy Art Centre: Milingimbi Art & Culture, Milingimbi Country: Yilan Languages spoken: Burarra, Yan-nhangu, English ANKA Board: 2011 - Present	 Wukun Wanambi Art Centre: Buku-Larrnggay Mulka, Yirrkala Country: Gurka'wuy Languages spoken: Dhuwal, Dhuwala, Yolgnu Matha, English ANKA Board: 2013 - Present	 Djambawa Marawili AM Chairman Art Centre: Buku-Larrnggay Mulka, Yirrkala Country: Yilpara (Baniyala) Homeland Languages spoken: Dhuwala, Dhuwala, Djambarrpuy, Kriol, Gumatj, Anindilyakwa, English ANKA Board: Director 1998-99, Chairman 2000 - Present
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 Dora Griffiths Art Centre: Waringari Aboriginal Arts, Kununarra Country: Narinyman and Miriwoong Languages spoken: Miriwoong, English ANKA Board: 2013 - Present	 Gabriel Nodea Deputy Chair Art Centre: Warmun Art Centre, Warmun Country: Gija, Kriol, English Languages spoken: Gija, English ANKA Board: 2010 - Present	 Jennifer Dickens Art Centre: Mangkaja Arts Resource Agency, Fitzroy Crossing Country: Djgeridi Community Languages spoken: Walmajarri, Kriol, English ANKA Board: 2015 - Present	 Alan Joshua Jnr Art Centre: Ngukurr Arts, Ngukurr Country: Mangajarra Languages spoken: Mara, Wardaraang, Kriol, English ANKA Board: 2009 - Present	 Jangu Nundhirribala Art Centre: Numburindi Artists Association Country: Yilila, Wurindi Languages spoken: Nungubuy, English, Anindilyakwa ANKA Board: 2015 - Present	 Miriam Charlie Art Centre: Waralungku Arts Country: Ngainja Languages spoken: Yanyula, Garrawa, English ANKA Board: 2007-08, 2011-12, 2015 - Present
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Stand-in Directors

 Vivian Walapinni TIWI DESIGN, BATHURST IS.	 Maxine Charlie NAGULA JARNDU, BROOME
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ANKA Board meetings

In the first half of 2016, the ANKA Board of Directors came together twice to discuss the operation of the organisation. Their first two day meeting took place in Darwin on 5-6 April. This meeting allowed Directors to regroup after the Wet Season quiet time, plan ANKA activities for 2016, receive reporting and be brought up to date with housekeeping matters.

Key items on the agenda were a discussion on the future of the Art Worker Extension Program, plans for an ANKA Aboriginal Art Resource Centre and headquarters building in Darwin, and an update from the Chairman on his proposal for a national representative body bringing together the Indigenous chairs of each Indigenous arts peak.

Also at this meeting two new Art Centres were accepted as ANKA supported organisations: Minyerri Art Centre and Palngun Wurnangat Association, Wadeye, both in the Darwin/Katherine Region.

A board teleconference then took place on 17 June. This meeting enabled directors to share views and be brought up to date on the day to day running of ANKA business and funding news.

ANKA has again secured multi-year core program funding from Australia Council for the Arts (2017-2020). During a period of significant instability for arts funding nationally this is very welcome news. For the first time in several years ANKA now has secure multi-year core program funding from all of its three key operational funders, including the Federal Government Ministry for the Arts and Arts NT. This allows longer term certainty to deliver the ANKA Strategy 2020 – Strategic Plan 2016-2020, and will increase capacity to leverage other support.

ANKA Directors meet face to face at least four times each year and often have teleconferences in between. This ensures that ANKA Directors lead all major organisational decisions and provides the CEO an opportunity to report back to the Board.



Hard Drive Repository Service
ANKA Cultural Legacy Initiative



ANKA's Hard Drive Repository Service provides a regular hard-drive exchange for Art Centres located in Indigenous communities to store digital files safely off-site.

Participating Art Centres receive a 1-TB or 2-TB hard drive from ANKA to back up valuable digital records, images, films, interviews and songs. Every 4-6 months, ANKA sends a second hard drive with a pre-paid envelope in which Art Centres send back the first hard drive containing their backed-up records for confidential storage in a fire-proof safe. The two hard drives are continuously exchanged every 4-6 months.

This free service began in November 2010 from discussions at ANKA Regional Meetings, where the issues of digital archiving and of keeping places for culture were examined. Flooding in many communities around that time served as a reminder of the threats to valuable Art Centre records and important cultural documents. Approximately 20 Art Centres currently use the services.

ANKA hopes that through this project, important cultural and historical information will be safe for future generations.

This important initiative is supported by the Australia Council for the Arts, National Indigenous Arts Infrastructure Program.



Durmu Arts undertook an ANKA Training and Development Support (TADS) project in May, which aimed to re-establish the screen printing workshop in Peppimenarti, to educate and train community members in all aspects of screen printing, and to develop new product possibilities for the commercial market.

The project involved experienced print-maker Tim Growcott working with senior artists and engaging community members in the textile design process, and resulted in numerous new designs with strong commercial potential.

As part of the project, Peppimenati school children had an opportunity to learn about printing processes.

Top: Lorna Thomas working on screen printing with workshop facilitator Timothy Growcott

Middle: Regina Wilson working on a new design

Bottom: Peppimenati children learning about screen printing

Photos courtesy Durmu Arts



Harvesting Traditional Knowledge documentary film

Harvesting Traditional Knowledge (HTK) is a two-way learning platform that brings Australian Indigenous traditional knowledge masters together with conservators from Australian cultural institutions to share different approaches to caring for Indigenous cultural material.

In 2013 and 2014, a series of workshops were held in the four ANKA regions of northern Australia. ANKA collaborated with the Mulka Project, an Indigenous film crew based at Buku-Larrnggay Mulka Art Centre in Yirrkala, to produce a documentary film about the first two workshops.

The 54-minute documentary shows the demonstration and sharing of practices between senior traditional knowledge holders from Arnhem Land and the Kimberley regions. This includes bark and ochre harvesting, gathering and production of natural fibres for woven objects, and production of traditional tools such as hair and reed brushes, spears and boomerangs. 25 conservation specialists from major museums and arts institutions in Australia, where many important cultural objects are kept, joined the knowledge and exchange to explain and explore conservation techniques.

The HTK documentary is available on DVD from ANKA for \$30. If you would like to purchase a copy or host a screening of the Harvesting Traditional Knowledge documentary film, contact info@ankaaa.org.au

Right: A scene from the HTK documentary film: Max Gumana from Buku-Larrnggay Mulka Art Centre (left of tree) demonstrates how bark stripping is done in North East Arnhem Land with the assistance of Stanley Taylor from Mowanjum Arts and Culture, Derby, WA. Indigenous arts workers from different regions of northern NT and WA, and conservators from key Australian museums and arts institutions watch, and later participate in transforming the bark into a surface to paint on.

Screening at The British Museum

In May, The British Museum in London held a screening of the Harvesting Traditional Knowledge documentary for its conservation staff. This adds to a list of international screenings, which include being shown as part of a public exhibition earlier in the year at the Museum of Contemporary Aboriginal Art, Utrecht, the Netherlands.

The documentary had its Northern Australia launch at the ANKA AGM and Annual Conference on 12th November 2014. It was screened to an audience of more than 80 Indigenous artists and arts workers from remote communities across the Northern Territory and Western Australia. It was followed by a Southern Australian launch at the International Council of Museums Conservation Committee (ICOM-CC) 17th Triennial Conference in Melbourne on 18th September 2014. More than 600 international museum and gallery professionals attended the conference.



At the November 2015 ANKAAA Annual General Meeting, a motion was moved and accepted to change the organisation's name to the much simpler ANKA – Arnhem Northern and Kimberley Artists. The name change brought about the opportunity to undergo a soft-rebranding and re-launch of the organisation to the public at the 2016 Darwin Aboriginal Art Fair.

In determining the 'new look', ANKA focused on its recent Harvesting Traditional Knowledge project and a workshop held at the 2015 Annual Conference, titled 'Colours of Country'.

Colours of Country celebrates the colour palette of many Northern Aboriginal arts practices; colours derived from natural resources found directly on Country. These include ochres and dyes made from mineral and plant materials.

As part of ANKA's rebranding, Colours of Country will gradually be used in promotional material and business documentation, to reflect the strong traditions and cultural practices of the ANKA membership and regions.



Top left: Pandanus fibre freshly-dyed using natural dye made from plant roots.

Top right: Colours in a basket woven from pandanus fibre matched to Pantone print colours.

Above: ANKA Director Lily Roy (Milingimbi Art and Culture Centre, NT) with the freshly dyed pandanus fibre.

Right middle and bottom: Paints made from ochres matched to Pantone colours.

**ANKA Board of Directors
2015-2016**

Chairperson – Djambawa Marawili AM
Buku-Larrnggay Mulka and Baniyala Homeland Studio (Arnhem Region)

Deputy Chairperson – Gabriel Nodea
Warmun Art Centre (Kimberley Region)

Treasurer – Jedda Puruntatameri
Munupi Arts (Tiwi Region)

Lily Roy
Milingimbi Art and Culture (Arnhem Region)

Wukun Wanambi
Buku-Larrnggay Mulka (Arnhem Region)

Jennifer Dickens
Mangkaja Arts (Kimberley Region)

Dora Griffiths
Waringarri Aboriginal Arts (Kimberley Region)

Brian Farmer
Jilamara Arts and Crafts (Tiwi Region)

John Peter Pilakui
Individual Member (Tiwi Region)

Miriam Charlie
Waralungku Arts (Darwin/Katherine Region)

Jangu Nundhirribala
Numburindi Artists (Darwin/Katherine Region)

Alan Joshua Jnr
Ngukurr Arts (Darwin/Katherine Region)

ANKA Stand-In Directors

Maxine Charlie
Nagula Jarndu Designs (Kimberley Region)

Douglas Vivian Warlapinni
Tiwi Design (Tiwi Region)

ANKA Staff (2016)

Chief Executive Officer
Christina Davidson: ceo@anka.org.au

Operations Manager
Belinda Foster: info@anka.org.au

Program Manager
Under recruitment

Resource and Development Officer
Jonathon Saunders: rd1@anka.org.au

Resource and Development Officer
Frances Grant: resource@anka.org.au

Cultural Legacy Project Manager
Guy Hancock: clmanager@anka.org.au

AWEP Support Officer (P/T)
Dion Teasdale: awep@anka.org.au

NT Arts Infrastructure Projects Manager (P/T)
Paul Nowland: paul@nowland.net.au