ANKA Arts Worker Extension Program
Foundation Program 2024

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 the peak support and advocacy body for Aboriginal artists and Aboriginal-owned community controlled art and culture centres across over one million square kilometres of the Top End of the Northern Territory and Western Australia. A not-for-profit Aboriginal Corporation governed by an all Aboriginal board, ANKA has had a strong grassroots membership since 1987 delivering targeted services to its members for over 35 years.

ANKA currently represents almost 50 Aboriginal-owned remote community controlled art and culture centres and over 6000 artists. Many ANKA members are internationally acclaimed artists, arts professionals and important community leaders.

ANKA has four regions: the Kimberley, Arnhem Land, the Tiwi Islands and Darwin/Katherine.

ANKA's Vision is to keep art, country and culture strong.

ANKA's Mission is to support the self-determination of Aboriginal artists and art and culture centres.

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 from one another. Sharing ideas together. Trying to help each other. Make art and culture 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 and culture centres. A lot of skills are required, for example marketing and computer skills. It is a wonderful program and it should continue.

Jedda Puruntatameri, ANKA Director, Tiwi Region

Arts Worker Extension Program (AWEP)

ANKA's Arts Worker Extension Program (AWEP) is the leading professional development and career pathways program for Aboriginal arts workers from remote communities across Northern Australia. The program addresses key Indigenous employment and training needs in community art and culture centres, strengthens Aboriginal workforce participation, and builds Indigenous arts leadership nationally.

The highly successful first stage of AWEP (from 2010 to 2016), developed and delivered by ANKA in partnership with major cultural and education institutions across Australia, produced outstanding results. 50 Aboriginal arts workers from 24 remote community art and culture centres participated in and graduated from the program, and a network of highly skilled Aboriginal arts leaders now connects remote communities across the Top End.

Replacing the original AWEP Undergraduate Program, the Foundation Program's updated curriculum and delivery model aims to equip participants with the tools, knowledge, networks, and confidence they need to undertake further professional development, take on leadership roles in the future and potentially transition to higher education.

The Stage Two AWEP Foundation Program is an intensive vocational education program for Aboriginal arts workers from Top End art and culture centres looking to learn new skills, expand their professional networks, advance their careers and increase their participation in the wider arts sector.

Participants of the AWEP Foundation Program take part in:

- Darwin-based Professional Development training;
- Individual workplace assessments and virtual site visits;
- A two-week internship at major cultural and eduction institutions in Canberra, Sydney & Melbourne;
- Professional development activities and leadership workshops at ANKA's Annual Conference.

A key innovation of the Foundation Program, since 2019, is the integration of assistive technologies (on iPads) to support reading and writing in English for arts workers who have Indigenous languages as their first language.

In 2024, 85 remote Aboriginal art and culture workers have graduated from the program.

Image above: ANKA 2024 AWEP Foundation Program participants (left to right): Sprotin Bangaar, Dhamarrarr Munungurr, Elijah Nelson, Travis Seccin, Janette Murrungun, Cathy Ward, Michelle Bush and Tracey Mulardy at the Museum and Art Gallery of the Northern Territory (MAGNT).

1

Janette Murrungun

Numbulwar Numburindi Arts, Numbulwar

2

Travis Seccin

Djilpin Arts, Beswick

3

Annie Roberts

Waralungku Arts, Boroloola

4

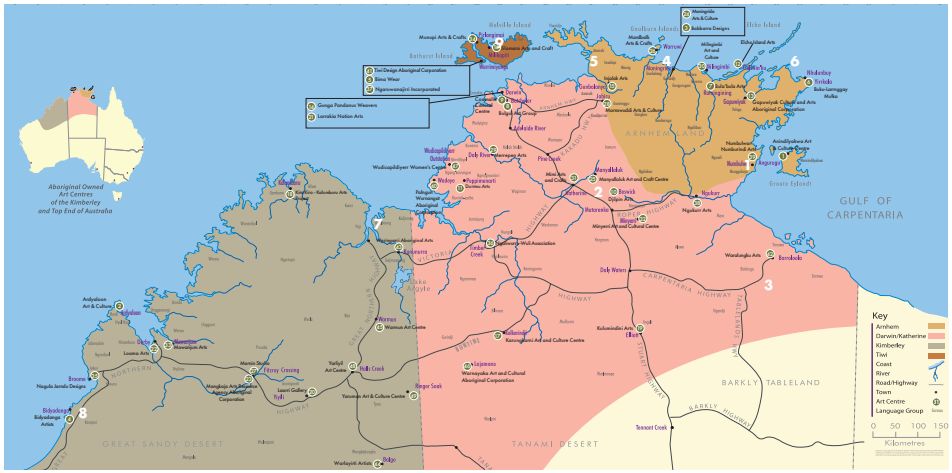
Elijah Nelson

Maningrida Arts & Culture, Maningrida

5

Sprotin Bangaar

Injalak Arts, Gunbalanya



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Dhamarrarr Munungurr

Buku-Larrnggay Mulka, Yirrkala

7

Cathy Ward

Waringarri Aboriginal Arts, Kununurra

8

Tracey Mulardy

Broome Circle / Bidyadanga Artists

9

Michelle Bush

Jilamara Arts & Crafts, Milikapiti

left to right: Megan Yunupingu, Maxine Charlie, Russell Davey, Angelina Boona and Rodriguez Wilson at the Grimwade Centre for Cultural Materials Conservation during the AWEP Pathways Program, Specialist Certificate in Cross-Cultural Conservation and Heritage at University of Melbourne in November 2023. This is a partnership between ANKA, the Grimwade Centre and Trinity College.

The new AWEP Pathways Program is an ongoing career development and support project connecting AWEP graduates to higher education, and other ongoing professional development opportunities.

ANKA is partnering with education institutions to develop new university courses and professional development opportunities that cater to the evolving needs of AWEP graduates based in remote communities, in key areas such as conservation, arts management, and curatorial studies.

These higher education pilot programs are being designed so that AWEP graduates can complete intensive study in manageable blocks with their peers, attain recognised qualifications to advance their careers, and take new skills back to their communities to benefit their art and culture centres.

One of the successful higher education programs ANKA has developed is the postgraduate qualification in Cross-Cultural Conservation and Heritage in partnership with the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne. The 2019 pilot program saw nine arts workers graduate, with a further five participating in 2023 after the program recommenced post-Covid.

Over the next five years, a further 30 Indigenous art workers will participate in the specialist certificate in Cross Cultural-Conservation and Heritage. ANKA's vision is for three of these students to then obtain the Graduate Certificate in Arts (Advanced) - Cultural Material Conservation or Master of Cultural Materials Conservation, achieving a revolutionary goal for Aboriginal people living and working in remote Indigenous communities.

Alongside higher education programs, ANKA will continue to connect graduates to professional development opportunities and design a range of in-house programs for AWEP Graduates, to be delivered in Darwin and in remote community art and culture centres across Northern Australia.

Celebrating over 70 Arts Worker Extension Program Graduates 2011 - 2023

2011

Vivian Warlapinni Kerinaua
Tiwi Design, Wurrimiyanga

Praxedes Tipungwuti*
Tiwi Design, Wurrimiyanga

Dora Griffiths
Waringarri Aboriginal Arts, Kununurra

Rachael Umbagai
Mowanjum Aboriginal Art & Culture Centre, Derby

Faith Thompson
Ngukurr Arts, Ngukurr

Miriam Charlie
Waralungku Arts, Borroloola

Jonathon Saunders
ANKA, Darwin

2013

Alan Joshua Jr
Ngukurr Arts, Ngukurr

Yimunthu Max Gumana
Buku-Larrnggay Mulka, Yirrkala

Kevin Yarangku Winunguj
Maningrida Arts & Culture, Maningrida

Edward Yunupingu
Munupi Arts, Pirlangimpi

John Peter Pilakui
Jilamara Arts & Crafts, Milikapiti

Stanley Taylor
Mowanjum Aboriginal Art & Culture Centre, Derby

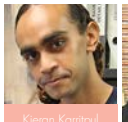
Betty Bundamurra
Kira Kiro Art Centre, Kalumburu

2015

Mally Pindan
Mowanjum Aboriginal Art & Culture Centre, Derby

Serena Pinday
Warmun Art Centre, Turkey Creek

Rhoda Hammer
Waralungku Arts, Borroloola



Kieran Karritpul McTaggart
Merrepen Arts, Daly River

DJ Marika
Buku-Larrnggay Mulka, Yirrkala

Deborah Wurrkidj
Babbarra Designs, Maningrida

Gloria Mengil
Waringarri Aboriginal Arts, Kununurra

2016

Augustina Kennedy
Djilpin Arts, Beswick

Jangu Nundhirribala
Numburindi Artists, Numbulwar

Ishmael Marika
Buku Larrngay Mulka, Yirrkala

Jason Marrkula
Gapuwiyak Art & Culture, Gapuwiyak

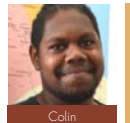
Jennifer Wurrkidj
Babbarra Designs, Maningrida

Ribgna Green
Warlayirti Artists, Balgo

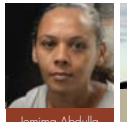
Lynley Nargoodah
Mangkaja Arts, Fitzroy Crossing

2020-2021

Josephine Burak
Munupi Arts, Pirlangimpi



Colin Puruntatameri
Jilamara Arts & Craft, Milikapiti



Jemima Abdulla
Tiwi Design, Wurrimiyanga

Bradley McAdam-Wynack
Yarliyil Art Centre, Halls Creek

Bruce Balwaldja Mununggurr
Buku-Larrngay Mulka, Yirrkala

Illiam Nargoodah
Mangkaja Arts, Fitzroy Crossing

Daniel Ngurruwuthun
Anindilyakwa Arts, Alyangula

Maicie Lalara
Anindilyakwa Arts, Groote Eylandt

Russell Davey
Ardyaloon Arts, Ardyaloon

Nathan Thomas
Waringarri Aboriginal Arts, Kununarra

Chantelle Murray
Marnin Studio, Fitzroy Crossing

Arthurina Moreen
Jilamara Arts & Craft, Milikapiti

2012

Ruth Nalmakarra
Milingimbi Art & Culture, Milingimbi

Bulmirri Yunupingu
Buku-Larrnggay Mulka, Yirrkala

Janice Murray
Jilamara Arts & Craft, Milikapiti

Jennifer Dickens
Mangkaja Arts, Fitzroy Crossing

Roseleen Park
Warmun Art Centre, Turkey Creek

Regina Pilawuk Wilson
Durrmu Arts, Peppimenarti

Marilyn Nakamarra
Mimi Arts & Crafts, Katherine

2014

Jane Tinmarie-Yalunga
Warmun Art Centre, Turkey Creek

Sharon Anderson
Warnayaka Art & Culture, Lajamanu

Evangeline Wilson
Djilpin Arts, Beswick

Barayuwa Mununggur
Buku-Larrnggay Mulka, Yirrkala

Marcus Pascoe
Maningrida Arts & Culture, Maningrida

Jimmy Mungatopi
Jilamara Arts & Crafts, Milikapiti

Selina Gallagher
Waringarri Aboriginal Arts, Kununurra

Maxine Charlie
Ngula Jarndu Designs, Broome

Gabriel Nodea
Warmun Art Centre, Turkey Creek

Aaron McTaggart
Merrepen Arts, Daly River

Troy Mardigan
Merrepen Arts, Daly River

Dylan Miller
Karungkarni Art & Culture, Kalkarindji

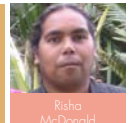
Paula Gumana
Buku-Larrnggay Mulka, Yirrkala

Raylene Bonson
Babbarra Designs, Maningrida

Michelle Woody
Jilamara Arts & Crafts, Milikapiti

2019

Bernadette Mungatopi
Munupi Arts, Pirlangimpi



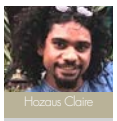
Risha McDonald
Mimi Arts & Crafts, Katherine

Rodriguez Wilson
Durrmu Arts, Peppimenarti

Bitharr Maymuru
Buku-Larrngay Mulka, Kununurra Kununurra

Leon Dhamarrandji
Milingimbi Art & Culture Centre, Milingimbi

Angelina Boona
Kira Kiro, Kalumburu

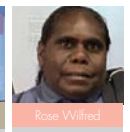


Hozaus Claire
Mangkaja Arts, Fitzroy Crossing

2023

Karen Rogers
Ngukurr Arts, Ngukurr

Cecilia Umbagai
Mowanjum Aboriginal Art & Culture Centre, Mowanjum



Rose Wilfred
Numbulwar Numburindi Artists, Numbulawar

Megan Yunupingu
Elcho Island Arts, Galiwin'ku

Narelle Morris
Karungkarni Arts, Kalkarindji

Hayden Wilson
Durrmu Arts, Peppimenarti

Alison Cooper
Maningrida Arts & Culture, Maningrida

In 2023, close to 80 Aboriginal arts workers from Aboriginal-owned community art and cultural centers had completed the ANKA Arts Worker Extension Foundation Program. In 2024, the ANKA Board is excited to celebrate the graduation of an additional nine Aboriginal arts workers, bringing ANKA closer to achieving its target goal of 100 Aboriginal arts graduates by 2027.

Janette Murrungun

Art Centre: Numbulwar Numburindi Arts, Numbulwar

Position: Art centre coordinator

Languages: Wubuy (Nunggubuyu), English

Born: 1958

Janette Murrungun, Numbulwar Numburindi Arts

Numbulwar Numburindi Arts

PMB 71 via Winnellie, NT, 0822

t +61 4083 19879

e art@numbulwar.com

w www.numbulwar.com

'My vision for the art centre is to keep bringing back history so the young generation can connect with the past. It needs to be a place where culture can continue.'

Janette Murrungun

Built on self-determination, Numbulwar Numburindi Arts (NNA) is a collective of artists whose mission is to keep culture strong. Established in 2019, NNA was born from the community's desire to practice and engage with traditional culture, and is a space for artistic and cultural expression. Champions of fibre art, NNA artists marry naturally-dyed and locally-harvested pandanus with bright and bold ghost nets, abandoned fishing line retrieved from Numbulwar's shoreline. Their Wulbung (baskets) and Yir (dillybags) fit as naturally in traditional applications as they do in contemporary, urban environments. Numbulwar sits on the Rose River and belongs to the Nunggayinbala clan, one of the Wubuy or Nunggubuyu speaking clans from the region. Ceremonial activities are still very important within the region and occur regularly.

Janette Murrungun (right) with Annie Roberts, inspecting an artwork for a condition report at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

Janette is the art centre coordinator at Numbulwar Numburindi Arts, where she has worked since 2020. Her role involves managing the day-to-day operation of the art centre, overseeing administration, reporting to the art centre manager and liaising with artists.

Highlights of Janette's work at the art centre include delivering a ghost net weaving talk at Melbourne Design Week in both 2023 and 2024, and running in-person and online weaving workshops throughout the year.

Prior to joining the art centre, Janette worked for Roper Gulf Regional Council for twelve years. She has also participated in further training in customer service and business administration.

Janette joined AWEP to further understand the role of art and culture centres in the wider industry. During the program, she met with key Indigenous curators across Australia and learnt about their work in the sector.

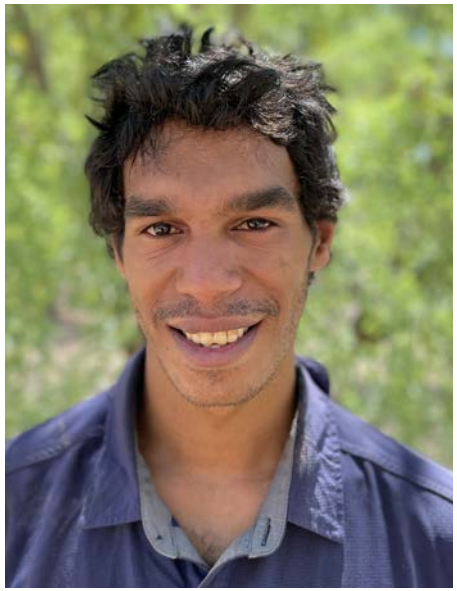
Travis Seccin

Art Centre: Djilpin Arts, Beswick

Position: Arts worker

Languages: Kriol, English

Born: 1999



Travis Seccin, Djilpin Arts

Djilpin Arts

PO Box 489, Katherine NT 0851

t +61 8 8977 4250

e info@djilpinarts.org.au

w www.djilpinarts.org.au

'I'm proud of working at the art centre, sharing my culture and knowledge. I want to help the art centre grow and make my family proud, while passing knowledge onto the next generation.'

Travis Seccin

Djilpin Arts 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 and linking traditional culture with modern enterprise. Djilpin operates from the Ghunmarn Cultural Centre in Beswick and its Katherine Gallery.

Travis Seccin delivering his presentation at the National Gallery of Australia

Travis has been working at Djilpin Arts since 2022 and has become one of their most committed and enthusiastic staff members. He has been mentored by Frankie Lane, Djilpin's senior artist and longstanding board member.

Throughout his time at Djilpin, Travis has gained experience with cataloguing and selling art, assisting artists with harvesting and preparing materials, as well as general art centre duties.

A key part of his role is tour guiding, where he welcomes vistors and shows them around the gallery and museum.

Travis shares his extensive cultural knowledge though on country tours. He also works with school groups, sharing culture, art and traditional cooking with the next generation.

Travis participated in AWEP this year to build his confidence, and to develop skills and knowledge to bring back to the art and culture centre.

Annie Roberts

Art Centre: Waralungku Arts, Boroloola

Position: Art studio assistant

Languages: Yanyuwa, Garrwa, English

Born: 1971

Annie Roberts, Waralungku Arts

Waralungku Arts

191 Robinson Road, Boroloola NT 0854

t +61 8 89756718

e waralungkumanager@mabunji.com.au

w waralungku.com

'My ultimate goal in 5-10 years is to become the art centre manager. As an artist myself, I am passionate about art, especially Indigenous art.'

Annie Roberts

Waralungku Arts (pronounced Wharr Ral Loonghu) is an Indigenous art centre located in the remote town of Borroloola. It is not-for-profit, and fully owned and governed by Aboriginal peoples of the region. Waralungku Arts represents artists the from four main language groups – Yanyuwa, Garrwa, Marra and Gudanji.

Waralungku artists are producing vibrant contemporary artwork which reflects history and tradition, but also speaks of current issues and concerns for Aboriginal people of today. The leading Borroloola artists explore a range of themes in their work including the life and the history of the community, wider political views and environmental concerns and also (very often) simply the distinctive beauty of the surrounding landscape.

Annie Roberts with dyed fishing lines from Boroloola held in the Melbourne Museum Indigenous collection

Annie works as the art studio assistant at Waralungku Arts in Boroloola where she facilitates and supports artwork production through promotion and sales, and maintaining cultural practices relevant to the production of Indigenous artwork from the Gulf region.

She has also worked as a radio host for Mabunji's community radio station, as well as being the current Chairperson of Mabunji Aboriginal Resource Centre. As part of this role, Annie has undertaken governance training through ORIC.

Annie joined AWEP to gain more experience in the art industry and expand her skills as an arts worker in a remote art and culture centre. The program allowed her to meet other arts workers and learn about their art centres. A highlight for Annie was viewing important cultural objects from her community during a visit to the Melbourne Museum collection.

Elijah Nelson

Art Centre: Maningrida Arts & Culture, Maningrida

Position: Arts worker

Languages: Burarra, English

Born: 2001

Elijah Nelson, Maningrida Arts and Culture

MANINGRIDA ARTS AND CULTURE

Maningrida Arts and Culture

PMB 102

Winnellie NT 0822

t +61 (0)8 8979 6100

e maningridaarts@bawinanga.com

w maningrida.com

'I would like to learn more about taking care of the artworks, and work at the Djiomi Museum in the future. I want to help the art centre and museum document culture and language.'

Elijah Nelson

Maningrida Arts and Culture (MAC) promotes the work of more than 700 artists from the Maningrida region in Arnhem Land. Bark paintings, wooden and fibre sculptures, fibre items, prints and works in bronze and aluminium, are created by Maningrida artists. Maningrida Art is heterogeneous, dynamic and innovative, reflecting the diversity of languages and cultures present in the region. Maningrida's Djomi Museum is one of Northern Australia's oldest and most substantial art and culture collections.

Elijah Nelson working with Professor Robyn Sloggett at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne.

Since joining the art centre in 2019, Elijah has become an indispensable member of the Maningrida Arts team. His role includes packing artwork for shipping, supporting artists during bush trips and harvesting, and assisting with conservation, storage, and accessioning at Djomi Museum.

In February this year, Elijah completed a two-week secondment at the Museum and Art Gallery of the Northern Territory (MAGNT), where he underwent intensive training in museum collection management and care.

Elijah participated in AWEP to gain skills in photography and media. Through the program, Elijah visited a variety of museums and galleries around Australia and was able to bring that experience back to Maningrida to support the keeping place, Djomi Museum.

Sprotin Bangaar

Art Centre: Injalak Arts, Gunbalanya

Position: Arts worker

Languages: Kunwinjku, English

Born: 1992

Sprotin Bangaar, Injalak Arts

Injalak Arts

PMB 131, Gunbalanya NT 0822

e info@injalak.com

t (+61) 08 8979 0190

w www.injalak.com

'I want to work towards being a mentor for the next generation, and to get other people working at the art centre.'

Sprotin Bangaar

Injalak Arts has been a centre for art, craft and community since its opening in 1989. It is based in Gunbalanya, an Aboriginal community of 1200 in West Arnhem Land at the top of the Northern Territory in Australia.

In Kunwinjku, Injalak means shelter. Injalak Arts creates a safe place for culture, creativity and knowledge to bloom within the community. With over 200 active members – artists, weavers and craftspeople from Gunbalanya and surrounding homelands, their year-round production of art is inspired by connection to culture, country and people.

Sprotin Bangaar in the lab at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne

As an arts worker at Injalak Arts, Sprotin prepares bark and materials for artists, photographs artworks for SAM and engages in the daily workings of the art centre. Sprotin spends most of his time at work in the screen printing studio, preparing materials for prints on fabrics and paper. He completed tour guide training at Injalak Arts, and now runs tours for the art and culture centre.

Sprotin is interested in continuing his learning and training in governance. He is currently an active member of the Injalak Arts Board of Directors and participates in monthly board meetings, as well as sitting on the hiring panel for the art and culture centre.

Sprotin joined AWEP to further understand how larger galleries function and through visiting these institutions, he learnt how they interact with remote art and culture centres like Injalak Arts.

Dhamarrarr Mununguгr

Art Centre: Buku-Larrngay Mulka

Position: Arts worker

Languages: Yolngu Matha, English

Born: 1992

Dhamarrarr Mununguгr

Buku-Larrngay Mulka

PO Box 570 Nhulunbuy NT 0881

e art@yirrakala

t +61 8 8987 1701

w yirrkala.com

> 'I joined the AWEP program to develop my understanding of my role as an arts worker and build my experience in the field. I also want to meet fellow arts workers and share skills with them.'
>
> Dhamarrarr Mununguгr

Buku-Larrngay Mulka is the Indigenous community controlled art centre of Northeast Arnhem Land, located in Yirrkala and servicing approximately twenty-five homeland centres. Buku has catered to the artistic, political and community needs of the culturally strong Yolngu people of Yirrkala and more than twenty outstations in North East Arnhem Land since 1976. The centre is one of the largest in the country with three gallery spaces, a printmaker's workshop and a large museum (including the historic Yirrkala Church Panels) as well as housing The Mulka Project which consists of a theatrette and multimedia studio. The specialities of Buku artists are bark paintings and memorial poles, wooden sculpture, limited edition works on paper printed on site in the Yirrkala Print Space, fibrework, bush jewellery and yidaki (didgeridoo).

Dhamarrarr Mununguгr working on an etching at Basil Hall Editions, Canberra

Dhamarrarr has been an arts worker at Buku-Larrngay Mulka since 2021. He works there full-time harvesting natural materials including bark and larakitj for artists, packing artworks, doing performance and ceremonial work, tour guiding and artist liaison. He works closely with the staff team to organise bush trips for harvesting and travelling out to homelands to assist artists working on country.

Dhamarrarr hopes to continue to build on his knowledge and skills working at Buku in the future. He is working towards refining his harvesting skills, tour guiding during the busy season, training new eployees and travelling with artists to exhibitions.

Through AWEP, Dhamarrarr connected and exchanged knowledge with other Indigenous arts workers from remote communities across the Top End.

Cathy Ward

Art Centre: Waringarri Aboriginal Arts, Kununurra

Position: Arts worker & tour guide

Languages: Miriwoong, Kriol, English

Born: 1977

Cathy Ward, Waringarri Aboriginal Arts

'I want to be a successful artist and leader for my community.'

Cathy Ward

Waringarri Aboriginal Arts

PO Box 968, Kununurra WA, 6743

e gallery@waringarriarts.com.au

t +61 8 9168 2212

w waringarriarts.com.au

Waringarri Aboriginal Arts is a wholly Aboriginal owned art centre promoting and celebrating art and culture. Situated in the heart of Miriwoong Country at Kununurra, the centre operates as an artists' studio and gallery, specialising in contemporary collectable Indigenous art of the East Kimberley region, and sells ochre paintings, limited edition prints, engraved boabs, textiles, artefacts and artist inspired merchandise. Unique cultural tours operate from May to September.

Cathy Ward delivering her presentation at the National Gallery of Australia

Cathy is an arts worker at Waringarri Aboriginal Arts where she presents tours and workshops, maintains the art centre grounds, arranges logistics for on country trips and manages the studio. She runs textile workshops for the community and shares Miriwoong culture with visitors to the art and culture centre.

Cathy completed work experience with Save the Children, which involved facilitating afterschool programs. She has also participated in training in tourism, leadership and other arts worker professional development.

As an emerging leader at Waringarri Aboriginal Arts, Cathy has been elected as Chair of the art centre board and is continuing its strong governance, working closely with her elders.

Through visits to key art institutions across Australia, Cathy was able to learn more about the wider arts and culture industry. She is excited to continue to seek training opportunities and pathways available for remote Indigenous arts workers.

Tracey Mulardy

Art Centre: Broome CIRCLE / Bidyadanga Artists

Position: Studio support officer

Languages: Karajarri, English

Born: 1975

Tracey Mulardy, Broome CIRCLE / Bidyadanga Artists

Broome CIRCLE / Bidyadanga Artists

PO Box 1034, Broome, WA 6725

e enquiries@broomecircle.org.au

t +61 8 9193 6425

w broomcircle.org.au

'I'm still old-school and like to learn new things. I want to meet people from different places, learn how they work, and bring ideas back home and share it back to our art centre.'

Tracey Mulardy

Broome CIRCLE's Artists Away From Home program supports Indigenous artists while they are in Broome and allows them to continue their creative practice and remain connected to their home art centres. Finished works are returned to participating art centrres and sold directly through them to ensure art centres are able to stay strong and continue to provide the many important services to artists.

Bidyadanga Artists is one of the participating art centres of the Artists Away from Home Program. Supported by Bidyadanga Aboriginal Community La Grange inc Bidyadanga Artists include a group of diverse and talented artists from the five different Language groups that call Bidyadanga home: the Karajarri, Juwalinny, Mangala, Nyungamarta and Yulpartja people.

Tracey Mulardy inspecting a canvas at the Grimwade Centre for Cultural Materials Conservation, University of Melbourne.

Tracey is an artist from Bidyadanga and has worked at Broome CIRCLE for the past two years, as part of the Artists Away from Home Program. Tracey's role as studio support officer at Broome CIRCLE, involves a range of activities including: collecting artists and bringing them into the studio, preparing canvases and colours, recording artists' stories and cataloguing works, organising lunches, and managing new volunteers at the studio.

Tracey has extensive work experience in schools around the region and worked for over ten years at the education department.

She is currently studying a certificate in community services at Broome TAFE, and previously completed training in oral history. Tracey has spoken about her work at art and culture centres at the Kimberley Arts Network and other public forums.

In joining AWEP, Tracey gained confidence in her iPad and photography skills, and formed a strong network of remote Indigenous arts workers. Tracey was inspired by other artists and arts workers she met across the country.

Michelle Bush

Art Centre: Jilamara Arts & Crafts, Milikapiti

Position: Arts worker

Languages: Tiwi, English

Born: 1978

Michelle Bush, Jilamara Arts & Crafts

'I joined AWEP to step up and do more leadership for my art centre - for my community and my Tiwi people.'

Michelle Bush

Jilamara Arts & Crafts

PMB 258, Milikapiti NT 0822

e info@jilamaraarts.org.au

t +61 8 8978 3901

w www.jilamara.com

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

Michelle Bush with an artwork by fellow Jilamara Arts & Crafts artist and AWEP graduate, Michelle Woody, displayed at *Wurrdha Marra,* NGV Australia

Michelle is a longstanding, committed arts worker at Jilamara Arts & Crafts where she has been employed since 1996. At the art and culture centre, she works closely with the old people and artists with disabilities to prepare materials and colours. She also does cataloguing, pricing, sales and customer relations.

Before her role at Jilamara Arts & Crafts, Michelle worked as a school teacher at Milikapiti School for nine years. She has completed Stories Art Money (SAM) training too.

Michelle supports Jilamara Arts & Crafts to create a safe place for culture, and to help her old people.

During the short AWEP internship at the Grimwade Centre for Cultural Materials Conservation, Michelle learnt how to care for artworks and cultural objects. She wants to pass this knowledge on to the the next generation.

Her vision for the future is to be a leader at the art and culture centre - she wants to teach the young people about culture, story and song.

Darwin Professional Development Block

The 2024 ANKA Arts Worker Extension Foundation Program began in March, when eight of the nine arts workers from across ANKA's four regions joined together in Darwin for the first professional development block.*

Supported by ANKA staff and the mentorship of AWEP graduates Rodriguez Wilson (2019) and Megan Yunupingu (2020-21), the week-long Darwin intensive provided a rich program of training opportunities including inductions to conservation, repatriation, curatorial practice, governance, social media, assistive technologies, iPad training and public speaking.

Site visits to local businesses, commercial galleries, and state institutions introduced participants to a network of industry partners - contextualizing the role of remote art and culture centres within the broader arts industry. A conservation workshop at the Museum and Art Gallery of the Northern Territory (MAGNT) provided arts workers additional techniques for repairing and preserving different media at remote art and culture centres. Tours of MAGNT's collection storage and exhibitions provided arts workers a deeper understanding of museum practices including collection management, conservation, curatorial and exhibition planning.

A visit to Charles Darwin University (CDU) Art Collection and Art Gallery introduced art workers to recent acquisitions, collection and storage spaces.

Partcipants were also hosted by Don Whyte Framing, Outstation Gallery, Laundry Gallery, Aboriginal Bush Traders, Jackson's Art Supplies, the Supreme Court and Parliament House NT. Arts workers undertook an assistive technology workshop with local filmmaker Will Tinapple. Training in assistive technologies introduced participants to inbuilt iPad devices such as 'text to voice' and 'voice to text', which can support day-to-day operations for workers at remote art and culture centres.

Behind-the-scenes visits to arts businesses and galleries exposed arts workers to the range of roles within the contemporary art world, including curatorship, conservation, and arts administration. These visits invited consideration into how practices contrast with those in remote art and culture centres and where these institutions sit within the Indigenous art industry.

Elijah Nelson being presented with his iPad for AWEP training by 2020-21 AWEP Graduate Mentor, Megan Yunupingu

*Due to tropical cyclone Megan, Annie Roberts was unable to attend the Darwin training in March. A one-on-one training intensive was held in Darwin for Annie in May.

Tracey Mulardy, Michelle Bush and Travis Seccin with Dr Joanna Barrkman, Curator, Charles Darwin University Art Collection and Art Gallery.

AWEP graduate mentor, Megan Yunupingu, helping Sprotin Bangaar use his new iPad

2024 AWEP group with graduate mentors, Megan Yunupingu and Rodriguez Wilson, at Parliament House, NT

Darwin Professional Development Block

Hon. Chansey Paech, NT Minister for the Arts, and Michelle Bush at Parliament House, NT

Rebekah Raymond, Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of the Northern Territory (MAGNT), and Janette Murrungun looking at the collection

Travis Seccin learning how to clean bark paintings at MAGNT

Virtual Art Centre Site Visits

The 2024 AWEP group participated in virtual site visits with the ANKA AWEP staff team.

During these digital site visits, participants gave ANKA staff a virtual tour of their art centre, introducing their managers and co-workers, and showing their workplace. The visits allowed ANKA staff to have insight into the art worker's day-to-day work life and, in turn, allowed them to provide participants with more tailored support.

Participants also completed a skills & goals evaluation which involved identifying strengths and any areas they were hoping to gain more knowledge about through the program and beyond.

Images from 2023 virtual site visits

Top image: 2023 AWEP graduate, Alison Cooper online with manager, Brooke Ainscow at Maningrida Arts & Culture

Middle image: Two artists at Maningrida Arts & Culture being introduced to ANKA staff by Alison Cooper during her virtual tour

Bottom image: 2023 AWEP graduate, Russell Davey with Ardi'ol Art & Culture manager, Aggie Pigram, during his virtual site visit

Canberra Visit

In May, the AWEP participants set out on a two-week intensive interstate trip to Canberra, Sydeny and Melbourne, supported by ANKA staff and AWEP graduate mentors, Rodriguez Wilson and Megan Yunupingu.

The trip began in Canberra with a three-day internship at the National Gallery of Australia (NGA), facilitated by Tina Baum, Curator of Aboriginal and Torres Strait Islander Art. During their time at the gallery, the participants learnt about conservation, provenance, collections and archiving from leading Indigenous arts professionals working at the NGA. The internship culminated with the arts workers delivering presentations on their work, art centres and communties to NGA staff, community and invited guests.

In Canberra, the arts workers visited other key cultural institutions, including the National Museum of Australia and Parliament House, to view the collections and tour their gallery spaces. A visit to the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) allowed participants to view historical community and cultural records. The Canberra program also included a hands-on session at Basil Hall Editions, where the group heard about Basil Hall's long history of working with remote art centres, and made their own small etchings to learn about the printmaking process.

AWEP 2024 group at the Nation Gallery of Australia with Senior Curator, Aboriginal and Torres Strait Islander Art, Tina Baum and Westfarmers First Nations Art Leadership Coordinator, Summer Sorensen

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
- Basil Hall Editions

AWEP 2024 group at the National Museum of Australia

'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, 2014

Sprotin Bangaar delivering a presentation on Injalak Arts at the National Gallery of Australia

Elijah Nelson, Dhamarrarr Mununguгr and Sprotin Bangaar at Parliament House, Canberra, viewing the Barunga Statement

Basil Hall welcoming the AWEP 2024 group to his print studio in Canberra

Michelle Bush and Cathy Ward with portrait of former senator, Nova Peris OAM at Parliament House

Dhamarrarr Mununguгr searching family records at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Canberra

AWEP 2024 participants after a visit to the Museum of Contemporary Art (MCA), with the Aaron Kennedy, First Nations Host, and Rebecca Ray, Curator, Aboriginal and Torres Strait Islander Collections and Exhibitions

Elijah Nelson exploring the collection at the Chau Chak Wing Museum, University of Sydney

I've just been so fortunate to meet and be welcomed by AWEP program participants whenever visiting remote art centres over many years now and this year's opportunity to take the AWEP participants to visit the deep history of Sydney's Aboriginal past written in the stone of Ku-Ring-Gai National Park was a very special opportunity I won't soon forget.

Matt Poll, Manager of Indigenous Programs, National Maritime Museum

The Sydney trip began with a busy day visiting several major art institutions, including the Art Gallery of NSW and the new First Nations wing, the Museum of Contemporary Art, and the new Chau Chak Wing Museum. During the visits, the group were toured through the collections, current exhibitions and behind-the-scenes storage spaces.

The AWEP participants spent the final morning in Sydney at the National Maritime Museum with Matt Poll, Manager of Indigenous Programs, looking through the Museum's collection with various artworks and artefacts from ANKA's regions. Matt Poll then accompanied the group to the ancient rock engravings at Ku-Ring-Gai Chase National Park where they found engravings of marine life, freshwater animals, spiritual figures, and cultural symbols, carved into rocks faces. This exceptional experience reiterated the diversity of First Nations art across the nation.

AWEP 2024 participants at the Ku-Ring-Gai Chase National Park

Sydney Visit - Host Institutions

- Art Gallery of New South Wales
- Museum of Contemporary Art
- Chau Chak Wing Museum, University of Sydney
- National Maritime Museum

Travis Seccin, Michelle Bush and Cathy Ward meeting Liam Keenan, Programs Assistant, Aboriginal and Torres Strait Islander art at the Art Gallery of NSW

Sprotin Bangaar and Dhamarrarr Mununguгr looking around the current exhibitions at the Museum of Contemporary Art

Dhamarrarr Mununguгr with artworks from Buku-Larrnggay at the Art Gallery of NSW

Sprotin Bangaar, Elijah Nelson, Dhamarrarr Mununguгr and Annie Roberts with Tyson Frigo, Curator of Indigenous Programs, and Matt Poll, Manager of Indigenous Programs at the Australian National Maritime Museum

Travis Seccin and graduate mentor, Megan Yunupingu, learning paper conservation at Grimwade Conservation Services

Dhamarrarr Munungurr with bilma from the Koorie Heritage Trust collection

Janette Murrungun, Professor Robyn Sloggett and Elijah Nelson working in the lab during the short internship at the Grimwade Centre for Cultural Material Conservation

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

The internship also involved a visit to Grimwade Conservation Services in North Melbourne, where the arts workers participated in hands-on workshops in caring for works on paper, paintings and objects.

Whilst at the University of Melbourne, arts workers were invited to a lunch and tour at Trinity College hosted by Benjamin Thomas, Rusden Curator of Cultural Collections.

The trip to Melbourne included visits to Agency Projects, Chapman & Bailey, the National Gallery of Victoria (NGV), the Koorie Heritage Trust and the Melbourne Museum, where they met with leading Indigenous curators and workers in the arts sector.

At the NGV, the group met with the First Nations team, who gave a tour of the new permanent collection *Wurrdha Marra* at NGV Australia. The conservation team also lead the arts workers behind-the scenes.

During their visit to the Melbourne Museum, the participants were welcomed into the Indigenous collection's storage, where the art workers found many woven objects, carved items, and important artefacts from their communities. The group also looked at the First Peoples: Bunjilaka exhibit at the museum.

The Melbourne visit culminated with the arts workers giving a presentation on their work and their art centres to staff, researchers, students and invited guests at the University of Melbourne, Grimwade Centre for Cultural Materials Conservation, followed by a celebratory dinner at University House.

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, Universtity of Melbourne

Melbourne Visit - Host Institutions

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

AWEP graduate mentor, Megan Yunupingu, Janette Murrungun and Sprotin Bangaar looking through the Melbourne Museum Indigenous collections with Melanie Raberts, Collections Manager

AWEP 2024 group visiting Agency Projects, Collingwood, Melbourne

AWEP 2024 group at the National Gallery of Victoria

Tracey Mulardy with *History repeats* by Tony Albert (2022) in *Wurrdha Marra* exhibition at NGV Australia

Arts Worker Extension Program - Pathways Program

The ANKA AWEP graduate Pathways Program, introduced on page 5, builds bridges to ongoing professional opportunities. This includes a pioneering collaboration with the University of Melbourne's Grimwade Centre, to develop a Graduate Certificate in Cross Cultural Conservation and Heritage. Commenced in 2019, this is the first university course in Australia designed specifically for remote Indigenous art workers. The partnership is also supported by Trinity College.

Above: 2018 participants with Professor Robyn Sloggett at the Grimwade Centre for Cultural Material Conservation, University of Melbourne studying for the Specialist Certificate in Cross Cultural Conservation and Heritage.

Study iPad being presented to Gabriel Nodea by Katherine Rea, Senior Project Officer Workforce Initiatives, Department of Trade, Business and Innovation, Northern Territory Government

Below: 2023 participants, Megan Yunupingu, Rodriguez Wilson, Russell Davey & Angelina Boona, at the Grimwade Centre Lab.

Lorna Nabulward, Rosemary Nabulward, Conrad Maralngurra and Ingrid Johanson at *Kunred Kakayhme: Homeland Calling* exhibition at Darwin Aboriginal Art Fair 11-13 August, 2022

Rodriguez Pindiying Wilson, AWEP 2019 Graduate, with family at Mamardawerre community in West Arnhem land, 4-6 July 2023

Exhibition flyer: *Kunred Kakayhme: Homeland Calling*

In 2022 ANKA initiated its first formal traineeship for an AWEP graduate as part of the AWEP Pathways Program. Rodriguez Pindiying Wilson (AWEP 2019) worked towards a a Certificate IV in Indigenous Leadership with the Australian Indigenous Leadership Centre while working full-time in the ANKA office (2022-23).

In 2022 Rodriguez also undertook a curatorial mentorship to develop *Kunred Kakayhme: Homeland Calling* - an exhibition of weaving from his homeland community Mamardawerre in West Arnhem Land. First exhibited at the Darwin Aboriginal Art Fair and House of Darwin in 2022. This curatorial project was facilitated by Ingrid Johanson with mentorship from Rebecca Raymond, Curator of Aboriginal Art and Material Culture at MAGNT, Darwin and Jo Holder, Director of Cross Arts Projects, Sydney.

Acknowledgements

The ANKA Board sincerely thanks the ANKA members, art centre coordinators, staff, industry and funding partners for their dedicated support and collaboration in developing the ANKA Arts Worker Extension Program (AWEP) Foundation Program 2024.

Creative Australia is thanked for their multi-year support of the ANKA Arts Worker Extension Program (AWEP). This project is also made possible by valued operational and core program funding ANKA receives through the Australian Government Department of Infrastructure, Transport, Regional Development, Communication and the Arts; Creative Australia; and the Northern Territory Government through Arts NT.

ANKA acknowledges the extensive and generous collaboration of participating national art and educational institutions who have enthusiastically supported this program since 2010. In particular, the National Gallery of Australia (Canberra); the Grimwade Centre for Cultural Materials Conservation (University of Melbourne); The Museum of Contemporary Art (Sydney); Art Gallery of New South Wales (Sydney); the National Gallery of Victoria (Melbourne); The National Museum (Canberra); the Museum and Art Gallery of the Northern Territory (Darwin); and the Chau Chak Wing Museum (University of Sydney); as well as the other leading galleries, museums and arts businesses visited by program participants.

Thanks to the dedicated work of the ANKA AWEP 2024 staff team; Christina Davidson (CEO), Rosa Cass, Ingrid Johanson, Carly Day, Honey Abbott and Samantha Lillie. Special thanks to graduate mentors, Rodriguez Wilson (AWEP 2019) and Megan Yunupingu (AWEP 2020-21) who supported the AWEP 2024 group throughout the program.

ANKA also acknowledges the ongoing input and support from art and culture centre managers and boards of all participants in the 2024 AWEP Foundation Program and AWEP Foundation and Pathways programs from 2010 to 2024.

2024 AWEP group and graduate mentors, Rodriguez Wilson and Megan Yunupingu, at Parliament House, Canberra

Contact Details

For further information on the program contact

ANKA ARNHEM, NORTHERN AND KIMBERLEY ARTISTS ABORIGINAL CORPORATION

Working together to keep art, country and culture strong

Christina Davidson (ANKA CEO)

p. 08 8981 6134

e. ceo@anka.org.au, info@anka.org.au

w. anka.org.au

For information on art centres visit:

ANKA.org.au

Australian Government

Creative Australia

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Australian Government Indigenous Visual Arts Industry Support

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Australian Government Visual Arts and Craft Strategy Northern Territory

Proudly supported by Northern Territory Government

Cover image: Elijah Nelson, Sprotin Bangaar, Dhamarrarr Munungurr, Annie Roberts, Jannette Murrungun, Travis Seccin, Tracey Mulardy, Michelle Bush and Cathy Ward at Trinity College, Melbourne.

Back cover image: AWEP 2024 participant, Cathy Ward, in the ANKA Next Generation t-shirt, standing in front of the Dh'a'kiyarr Wirrpanda memorial poles at the Supreme Court of the Northern Territory, Darwin

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