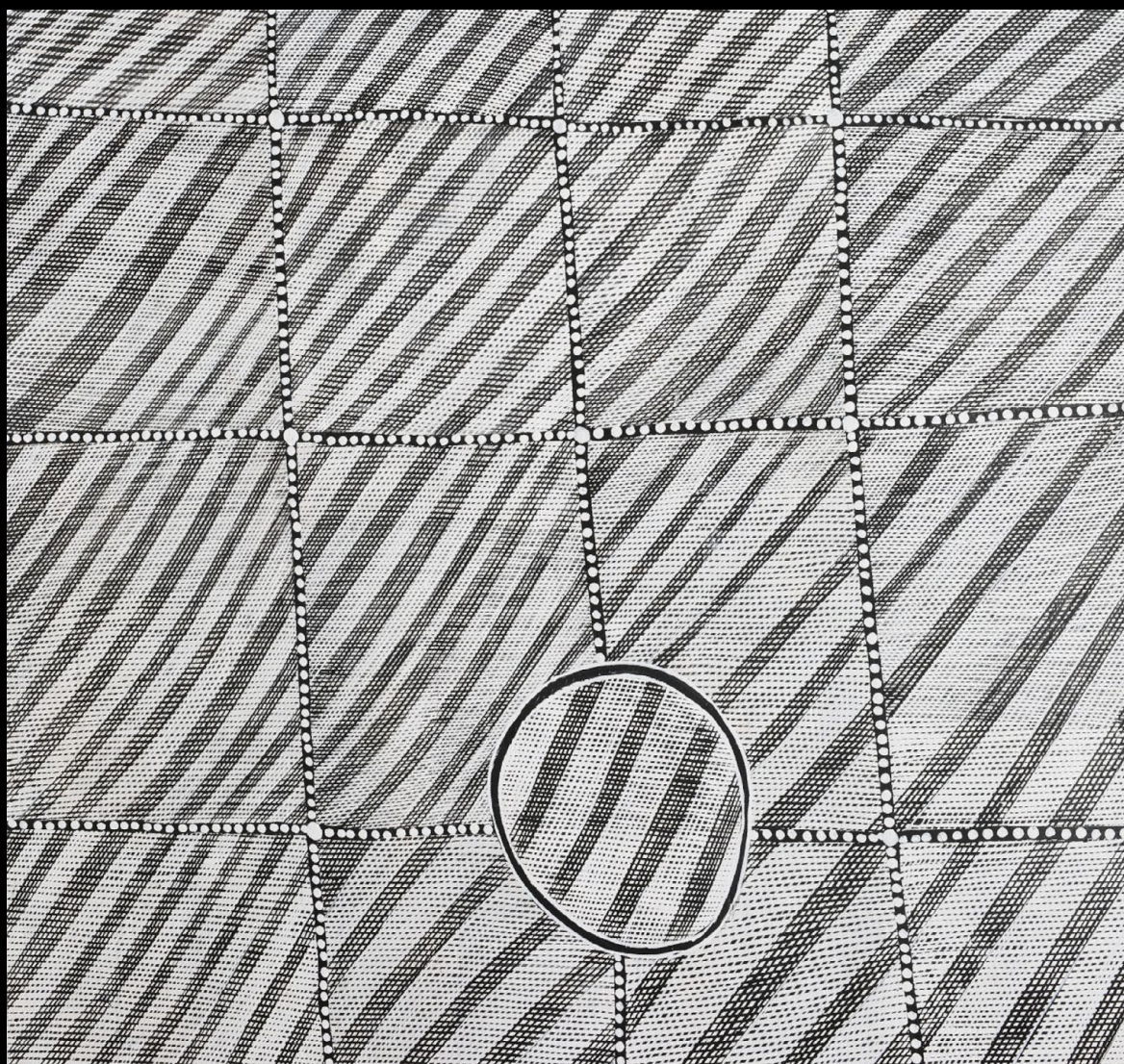


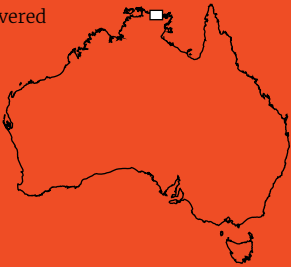
Maningrida Arts & Culture

Annual Report 2019–20

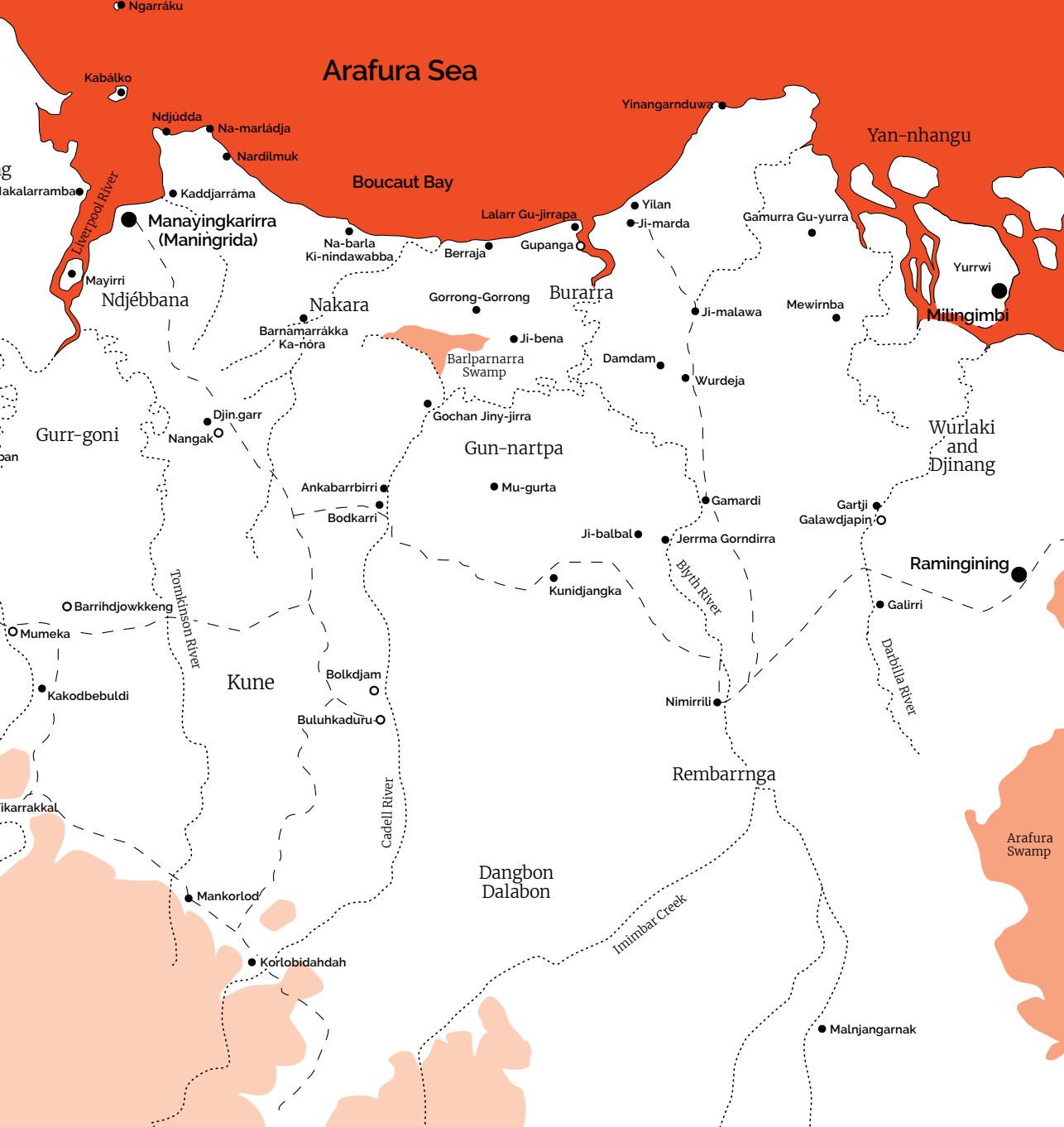
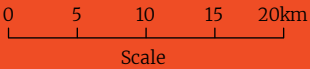


Map of country

Area covered
by map



- Kunred (places)
 - Artist's homelands/
country
 - Rock country
 - Swamp
 - Road
 - River
 - Language
- Kuninjku



Our culture is like the power lines, if the power lines are disconnected and turn off, we lose our power. When all the lines are connected through kinship, ceremony and through clans, all the power turns on. It starts with initiation: the ceremony starts and it turns the power on all across sunrise side. When cultural and ceremony information is lost, there is a loss of power.

Ngarrich Derek Carter, Senior Art Worker



This report contains the names and images of Aboriginal and Torres Strait Islander people who have passed away.

Maningrida Arts & Culture has permission for publication from artists, designers and staff whose images and work are included in this report.

IMAGE CAPTIONS

Cover:
Belinj Susan Marawarr, *Wak Wak* (detail), 2020, earth pigments and PVA fixative, on stringybark (*Eucalyptus tetrodonta*), 143 x 66 cm

01:
Bangardi Lazarus Brian Bununggu

04:
Kamanj Deborah Wurrkidj, Kamanj Jennifer Wurrkidj, Belinj Elizabeth Kala Kala, Nja-kóyok Jacinta Lamilami and Kalidjan Janet Marawarr

06:
Deborah Wurrkidj, *Ngaye nga-bengkan (I have that knowledge)* (detail), 2019, natural dyes on silk with ink. Acquired by the Museum and Art Gallery of the Northern Territory at the Telstra NATSI Art Awards, 2019

07:
Kodjdan Lena Yarinkura making a maquette of duruk (dogs) for her Urban Arts Project commission

08:
Gamanyjan Serena Bonson with warraburnburn spirit figure

12:
Arts and Culture Sub-committee members: Kangila David Jones, Ngarrich Derek Carter, Banardi Clayton Watson, Kodjok Kenan Namunjda, Ngarridj Owen Yalandja, Gamarrang Bob Burruwal, Kodjdan Lena Yarinkura, Belinj Lena Wood*, Gamanyjan Doreen Jinggaarabarra, Ngarridjdan Raylene Bonson, Ngarridjdan Tally Brian* and Kamanj Deborah Wurrkidj. *not members

14:
Kamanj Carol Campion, Women's Centre Supervisor at Buluhkaduru outstation

17:
Gamanyjan Doreen Jinggaarabarra collecting mirlarl (jungle vine) near Ji-Bena

18:
Art Centre staff: Balang Enoch Dempsey, Ngarrich Derek Carter, Gajok Mathaniel Pascoe, Balang Noely Wurrkidj and Bangardi Zebedee Bonson

19:
Gajok Leon Ali, Gamarrang Francis Garwan, Bangardi Tolbin Pascoe and supporting dancers performing for Bawinanga's 40th Anniversary celebrations at the art centre

20 (l to r):
Ngarrich Derek Carter and protege Gajok Elijah Nelson checking out photos by Margie West of the opening of the Djómi Museum installed in its foyer. Kamanj Deborah Wurrkidj, Kalidjan Janet Marawarr, Nja-kóyok Jacinta Lamilami, Belinj Elizabeth Kala Kala and Kamanj Jennifer Wurrkidj.

21:
Administration Assistant Ngarridjdan Tally Brian in Adelaide unwrapping artwork for curation of Maningrida Art Centre's stand at Tarnanthi Art Fair 2019

23:
Bangardijan Anniebell Marrngamarnga weaving Yawkyawk Ngalkunburriyaymi

24:
Balang John Mawurndjul and Belinj Sally-Ann Wurrkidj on beautiful Arnernte country at Yapalpe (Glen Helen Gorge)

27:
Ngarrich Derek Carter preparing artwork for freight

30:
Sculpture Bolkhime at Harvey Art Projects in the US, with works by (l to r): Bulanj Don Djorlom (*Mimih*), Ngarritj Samson Bonson (*Mimih*), Ngarritj Samson Bonson (*Mimih*), Ngarridj Owen Yalandja (*Ngalkodjek Yawkyawk*) and Nja-kangila Sonia Namarnyilk (*Mimih*)

32:
Kamanj Deborah Wurrkidj, Kamanj Jennifer Wurrkidj, Nja-kóyok Jacinta Lamilami and Belinj Elizabeth Kala Kala performing at the opening of *Jarracharra* in Paris

35 (l to r):
Kamanj Carol Campion, *Saratoga*. Kamanj Carol Campion drawing new design *Saratoga*. Ngalkodjek Marilyn James, *Lorrkkon (Hollow Log)*. Nja-kangila Joy Galbin, *Djómi (Water Spirit)*. Bulandjan Charmaine Pascoe, *Diving Bird (Australasian Darter)*. Kamanj Deborah Wurrkidj, *Kodbarre in Paris (Architecture in Paris)*. Burlanjdjan Lucy Yarawanga, *Bawaliba being eaten by Ngalyod*.

38:
Bábbarra artists at the Arc de Triomphe in Paris: Belinj Elizabeth Kala Kala, Kamanj Jennifer Wurrkidj, Nja-kóyok Jacinta Lamilami, Kamanj Deborah Wurrkidj, Kalidjan Janet Marawarr

40:
Djómi Museum Tour Guide Kalidjan Janet Marawarr talking with school students about the bark paintings of Kodjok Peter Marralwanga

43:
Gamarrang Bob Burrawal

44:
Bangardidjan Rosina Gunjarrwanga with her bark paintings at the opening of *Primavera 2019*, Museum of Contemporary Art, Sydney; photo by Anna Kucera, courtesy MCA

45:
Bungardidjan Rosina Gunjarrwanga and Kodjok Kenan Namunjda at the opening of *Primavera 2019*, Museum of Contemporary Art, Sydney

46:
Jarracharra, Australian Embassy, Paris

47:
Jarracharra catalogue produced by Bábbarra Women's Centre, with cover featuring *Manwak (Mumeka Blooms)* by Kamanj Deborah Wurrkidj

49:
Bangardi Zebedee Bonson at Buluhkaduru outstation, helping with Bawinanga's Tucker Run during COVID-19 times

50:
Ngarrich Derek Carter (right) overseeing Pendulum production crew interviewing Balang David Brian and Ngarridjdan Vera Cameron for Bongolinjbongolinj, 2019

53:
Kela Chad Davis Kurnumbidj

55:
Ngarridj Crusoe Kuningbal; photo by Jon Altman

Back cover:
Kamanj Jennifer Wurrkidj and Nja-kóyok Jacinta Lamilami in Maningrida

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Overview

Keeping Aboriginal culture first to grow the Maningrida region's arts industry and drive the Homelands economy through a smart, self-determined, contemporary regional Arts and Culture centre with integrity, excellence and work across more than 32 homelands, 100 clans and 12 languages.

Artists, designers and teams across all Maningrida Arts and Culture areas experienced a year of extreme highs and lows in 2019—20, and everything in between!

As an example, in October there were: seven Bábbarra Designs women in Paris at their *Jarracharra* exhibition opened by Editor-in-Chief of Vogue Australia and Australia's Ambassador to France, works by Kenan Namunjdja and Rosina Gunjarrwanga plastered across Sydney for the launch of the Museum of Contemporary Art's *Primavera 2019*, Bábbarra and Art Centre teams selling works at the Art Gallery of South Australia's bustling TARNANTHI Art Fair, John Mawurndjul's barks

featuring in *Before Time Began* at the Menil Collection in Houston, planning and rehearsals for Bawinanga Aboriginal Corporation's 40th anniversary and bunggul dance event, and CEO Ingrid Stonhill with Phyllis Dungudja and Raylene Bonson at the Telstra Business Awards for Bábbarra Women's Centre in the Social Change Maker category. In just one month! And all while Maningrida operations hummed along as usual with arts and culture tours, packing, freight and logistics, and resourcing and supporting homelands communities.

In early 2020 the news came of COVID-19, a pandemic of concern to our businesses (which were immediately affected) and, most

significantly, a high risk for Maningrida's immune-compromised population. Thankfully, due to swift action by Bawinanga Aboriginal Corporation, land councils, Aboriginal corporations, and governments, travel restrictions in and out of community were put in place. While communities were kept safe, the social and economic impacts for artists and their enterprises were significant.

Unprecedented travel restrictions resulted in immediate cancellation of programmed exhibitions and tours through the Art Centre, Bábbarra Women's Centre and the Djómi Museum. At the time of writing, the Northern Territory's borders were still closed. In combination with general apprehension about the global economy, postponement of art fairs and exhibitions, and three months closure to the public, this held back the revenue of the division.

Maningrida Arts and Culture adapted to the new reality with some high impact measures and performed well financially during a period where all activities across Bawinanga Aboriginal Corporation were adversely affected by COVID-19.

For community members, the biggest change was that the art centre ceased its practice of valuing and purchasing artwork upfront. It began to pay artists the same way that Bábbarra's designers are paid: on the sale of artwork and receipt of monies. This addressed

the major risk and liability that Maningrida Arts & Culture has carried for years, and is a much more sustainable business model.

The government's increase in JobSeeker payments, together with stimulus payments, provided to recipients an essential basic living wage for the first time. Alleviated from the restrictions of CDP 'work for the dole', people were able to thrive on their homelands, with enough income for vehicles, fuel, and foods to supplement bush foods.

Post-July, the livelihoods and lifeways of community members will depend on the continuation of JobKeeper, JobSeeker, and Stimulus payments to supplement projected ongoing COVID-19-related losses in art sales and income from tourism. These supports and additional Federal Government IVAIS funding of \$85,000 across two financial years (2019—20 and 2020—21) have also been essential in scaffolding Maningrida Arts & Culture to cover operational costs and continue to run the businesses that are part of the community's hybrid economy.

Maningrida Arts & Culture leaders have navigated colonisation, the Global Financial Crisis, the Intervention, their corporation going into administration, and the suffering and loss of family members to rheumatic heart disease, renal failure, and other complex health conditions. Now, their resilience and their experience managing in a complex and





changeable environment is anchoring and inspiring the Maningrida Arts and Culture team through uncertain times.

Jess Phillips stepped into the role of Manager of Bábbarra Women's Centre, including Bábbarra Designs, in May; Lena Yarinkura undertook a cast work commission with Urban Art Project in June; and art worker Tally Brian commenced a role on the Museum of Contemporary Arts Indigenous Advisory group in June.

We thank all who have worked with us this year. We have negotiated difficult terrain and unexpected obstacles to reach many of

our goals. The achievements summarised in this report show we have plenty of reasons to celebrate as we continue to optimise our operations and use our collective expertise to explore new (coronavirus-safe) ways of working and engaging.

About Maningrida Arts & Culture



The Maningrida Arts & Culture division of Bawinanga Aboriginal Corporation encompasses four entities that together promote livelihoods on homelands through cultural integrity and artistic excellence.

Maningrida Art Centre

Supports artists in Maningrida and on homelands through the marketing and promotion of contemporary fine art and craft, sale of artwork and management of artists' careers, coordination of special projects, and overseeing copyright and licensing rights.

Bábbarra Women's Centre

Supports the meaningful engagement and livelihoods of women in Maningrida and homelands through social and business enterprises including the design and production of hand-printed fabric, sewing, an op shop, a laundromat and remote homelands women's centres.

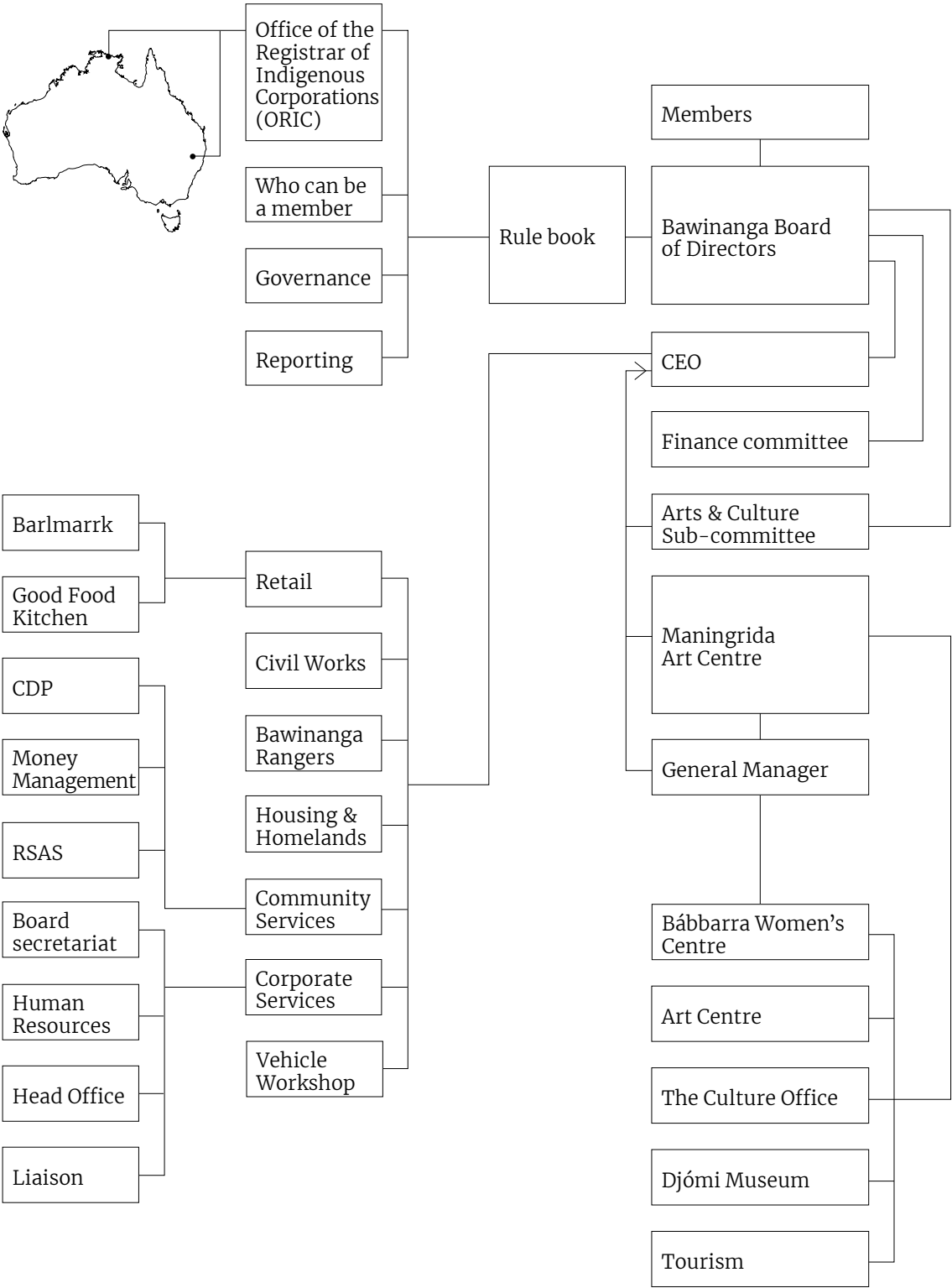
Djómi Museum

Home to a nationally significant regional cultural collection that includes rare artefacts, a bark painting collection, canoes, weapons, sculptures, fibre art, musical instruments, dance and ceremonial regalia, prints and photographs. Guided and self-guided tours of the collection are available.

Cultural Research Office

A library and collection of unique research materials that is a vital resource for community members, staff, Maningrida College students, museums, galleries and other institutions, universities, schools and government organisations. The Cultural Research Office creates and acquires new materials in multiple media. It also repatriates materials for community access and use.

BAWINANGA ORGANISATION STRUCTURE



Governance and people

Governance

BAWINANGA ABORIGINAL CORPORATION BOARD OF DIRECTORS

Wayne Kala Kala (Chairperson)
Julius Kernan (Deputy Chair)
Valda Bokmakarray (Secretary)
Oliver Ankin
Phyllis Dungudja
Cindy Jinmarabynana
David Jones
Janet Marawarr
Edward Mason
Victor Rostron
Wally Grimshaw (Non-member Director)
Caroline Marsh (Non-member Director)

ARTS & CULTURE SUB-COMMITTEE

The Arts & Culture Sub-committee has 14 members / 10 clans / 6 languages / 8 men / 6 women. The quorum is established by those present if the right people are there: at least 6 of the right 'company' / combination are required for decision-making. (See chart on page 13.)

THE SUB-COMMITTEE IS SUPPORTED BY:

Derek Carter — Balkarranga, Ngarrich, Burarra: Senior Liaison, east side; non-voting
Zebedee Bonson — Dankorlo, Bangardi, Kuninjku: Liaison, west side; non-voting
Michelle Culpitt: General Manager, Arts & Culture; non-voting, secretary

Ingrid Johanson: Manager, Bábbarra Women's Centre; non-voting, language assistance and minutes
Tally Brian — Bununggu, Ngarridjdjan, Kune: Administration Assistant, non-voting, minute-taking trainee

The Arts & Culture Sub-committee aims to meet each quarter, ceremonial and other obligations permitting. This financial year, the group of senior cultural leaders, emerging leaders, artists and designers met twice (18 September and 6 November) before meetings were cancelled to manage COVID-19 risks to senior artists.

THE ARTS & CULTURE SUB-COMMITTEE

14

Members

10

Clans

6

Languages

8

Men

6

Women



ARTS & CULTURE SUB-COMMITTEE

Name	Clan	Skin	Language	Residence	Work
John Mawurndjul	Kurulk	Balang	Kuninjku	Milmilngkan	Artist
Bob Burruwal	Balngarra	Kamarrang	Kune	Ankabarrbirri	Artist
Lena Yarinkura	Bununggu	Kodjdan	Kune	Ankabarrbirri	Artist
Dorothy Galaledba	An-nguliny	Godjan	Gun-nartpa	Gochan Jiny-jirra	Artist
Raylene Bonson	Dangkorlo	Ngarridjan	Kuninjku	Maningrida	Bábbarra Women's Centre
Deborah Wurrkidj	Kurulk	Kamanj	Kuninjku	Maningrida	Bábbarra Women's Centre
Owen Yalandja	Dangkorlo	Ngarridj	Kuninjku	Barrihdjowk-keng	Artist, Singer, Mako player
Doreen Jingga-barrabarra	Gelama A-gorndiya	Gamanyjan	Burarra	Maningrida	Tour guide, Language and culture consultant
Freda Wayartja Ali	Gamarl	Godjan	Burarra	Maningrida	Tour guide, Language and culture consultant
David Jones	Dukúrrdji	Kangila	Ndjébbana	Traditional owner Maningrida	
Ivan Namirrkki	Kardbam	Bulanj	Kuninjku	Kumurrulu	Artist
Joseph Diddo	Dukúrrdji	N-kámarrang	Ndjébbana	Traditional owner Maningrida	Maningrida CEC/Lurra Language and Culture, Singer
Stanley Rankin	Marrangu	Gammarrang	Wurlaki	Maningrida	Maningrida CEC/Lurra Language and Culture
Kenan Namunjda (young member)	Kardbam	Kodjok	Kuninjku	Maningrida and Mankorlod	Artist



WOMEN'S GOVERNANCE GROUP

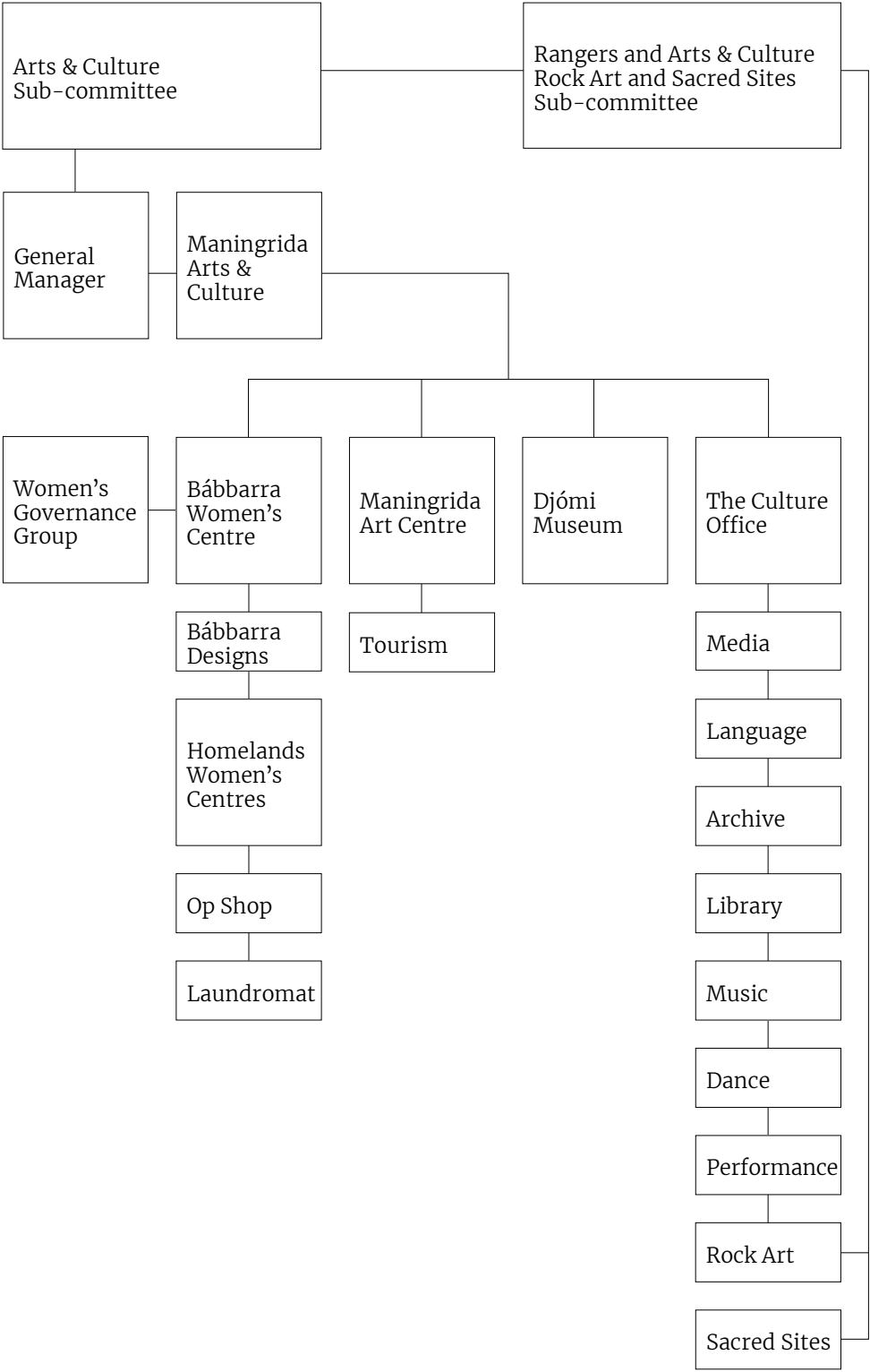
The women's governance group meets informally to discuss issues that impact women in Maningrida and surrounding homelands, as well as to direct Bábbarra Women's Centre's operations and strategic decisions. The group met at the Bábbarra Women's Centre and sometimes at homelands.

MEMBERS WHO MET THIS YEAR INCLUDE:

Belinda Kernan
Carol Campion
Debbie Pascoe
Deborah Wurrkidj
Esther Yarlillarlla
Genevieve Smith
Glenda James
Janet Marawarr
Jennifer Gandjalimirriwuy
Jennifer Wurrkidj
Lennie Goya-airra
Marilyn James
Michelle Kamarranga
Miriam Jinmanga
Pamela Gibson
Phyllis Dungudja
Raylene Bonson
Raylene Stewart

We have the strongest ladies in Maningrida at the Women's Centre. We meet together and talk about things we need to do, things to change for our community. Women do so much work in Maningrida, we work our jobs every day, then work hard at home, looking after kids and family too every night — two jobs! We feel proud of our work here.

Ngarridjjan Raylene Bonson



People

Maningrida Arts & Culture expanded its programs and engaged with more community members across more activities than ever before.

Staff, artists, designers, young people and children, men and women and people with different abilities:

- Taught, mentored and instructed young people in cultural expressions
- Harvested natural materials for artwork
- Collaborated and partnered on projects
- Worked on commission and architectural projects
- Travelled internationally
- Travelled nationally including to Hobart, Sydney, Adelaide, Brisbane
- Danced
- Sang
- Made a film
- Starred in a film
- Auditioned for a film
- Sewed a garment
- Screen-printed
- Were interviewed in the media
- Played in a band
- Painted, carved, wove, dyed, moulded an artwork
- Modelled
- Wrote
- Recited
- Were an audience member

The works of 150 artists from 12 languages and 31 clans are held in the Djómi Museum Collection, an archive relevant to the entire Maningrida community of approximately 3000 people.

STAFF

BAWINANGA ABORIGINAL CORPORATION

CEO — Ingrid Stonhill, 2018—ongoing
(Deputy CEO, 2017—18)

MANINGRIDA ARTS & CULTURE

General Manager — Michelle Culpitt, 2016—ongoing

MANINGRIDA ART CENTRE

Manager — Chloe Gibbon, 2019—ongoing
Senior Art Worker, Harvesting Coordinator and Project Liaison 'east side' — Ngarrich Derek Carter, 2016—ongoing
Project Liaison 'west side' / Art Worker — Zebedee Bonson, 2017—ongoing
Art Workers: Packing and freight crew / Harvesting support — Mathanial Pascoe, 2016—20; Elijah Nelson, 2018—ongoing; Noely Wurrkidj, 2018—19; Deslene Djorlom, 2017—19; Enoch Dempsey, 2019—20
Administration Assistant — Tally Brian, 2019—ongoing
Arts Administrator — Brooke Ainscow, December 2019—ongoing; Tanja Bruckner, June 2019—November 2019
CDP participant / Culture Office worker — Tara Rostron, 2019

The works of 150 artists from 12 languages and 31 clans are held in the Djómi Museum Collection, an archive relevant to the entire Maningrida community of approximately 3000 people.

BÁBBARRA WOMEN'S CENTRE

Manager — Jessica Philips, May 2020—
ongoing; Ingrid Johanson, 2016—May 2020
Assistant Manager — Jessica Philips, 2017—
May 2020
Studio Supervisor — Deborah Wurrkidj,
2018—ongoing
Supervisor — Marilyn James, 2019—ongoing;
Raylene Bonson, 2018—ongoing
Supervisor Buluhkaduru Homeland — Carol
Campion, 2019—ongoing

DJÓMI MUSEUM + CULTURAL RESEARCH OFFICE

Tour Guides — Doreen Jinggarabarra,
Freda Wayartja Ali, Raylene Bonson, Janet
Marawarr, Lucy Yarawanga, Elizabeth Kala
Kala, Una Olsen, Kathleen Olsen, Esther
Yarllarlila, all 2016—ongoing
Djómi Museum and Cultural Research Office
Funding and Philanthropy Officer — Ingrid
Johanson, May—June 2020
Djómi Museum Officer — vacant: unfunded
Culture Research Office Coordinator —
vacant: unfunded





INTERNS

Maningrida Arts and Culture hosted three interns:

Freya Black, Sydney University, Masters program: cultural documentation of the bark paintings in the Djómi Museum, production of a room sheet, and researched female bark painters to write 'women who bark'.

Jaymi Lee Miller, RMIT University: Bábbarra Women's Centre support with screen printing, general administration and mentoring of supervisors; produced printing manual

Bridget Sampson, RMIT University: Bábbarra Women's Centre support with *Jarracharra* exhibition including passport applications, cataloguing, documentation, printing, administration and mentoring of artists

CONSULTANTS / SPECIALISTS

Nyssa Miller, interim management Bábbarra Women's Centre, September—October 2019

Bronwyn Rennex, training and Tarnanthi support, October 2019; Print Collection, deceased artist estates, February—March 2020

Karin Riederer, Cultural Research Office coordinator and Bongolinjbongolinj support, July 2019

Dion Teasdale, Art worker contract review and peer support, February 2020

VOLUNTEERS

Jill Claffey: sewing support and creating garments for Bábbarra team travelling to Paris, August 2019

Claire Gibbon: support with photography and artwork cataloguing, 2019

Dennis Johanson, landscaping of Bábbarra entrance with Bawinanga Nursery team, painting wash-up space, June 2019

Pip Johanson: sewing team support and fabric cataloguing, June 2019 and February 2020

Alejandra Ramirez: studio support and preparation for *Jarracharra* exhibition, August 2019

Robyn Higgins: Cultural Research Office Library and Archive, February 2020

Buildings

PRECINCT DEVELOPMENT

The Maningrida community has continued to seek support for the arts & culture precinct as a key economic project.

Leading artists, cultural ambassadors, senior community members, members of the Dukurrdji clan land-owning group and others continue to express their distress at the proposed siting of a police compound in front of the culturally iconic and economically important site of the art centre.

On 4 July the Northern Land Council, Maningrida Mayor and Bawinanga Aboriginal Corporation directors and senior cultural custodians met at the art centre to discuss

issues around the selection of the land in front of the art centre and precinct site for a major police complex.

In late September another meeting was held on the precinct site attended by the Northern Territory Deputy Chief Minister / Treasurer and more than 30 representatives from the Northern Territory Police, Traditional Owners and Bawinanga Aboriginal Corporation.

In early March a third meeting was held with various Northern Territory Government departments, Traditional Owners and Bawinanga Aboriginal Corporation directors and members to discuss a pathway forward. None was found.



Substantial time, transport, resources and preparation was put into each of these forums with, to date, no action. The planned arts and cultural precinct development is at a standstill due to the unknown impact of the police compound. Costs are escalating: it is two years since the Precinct Project was costed.

The community remains committed to building a Bábbarra Designs Studio and Women's Centre that meets the needs, reputation and commitment of the leading female designers and cultural leaders of the region, and a Djómi Museum that will keep its world class significant collection safe for current and future generations of Aboriginal custodians and visitors.

MANINGRIDA ART CENTRE

Renovations to the art centre commenced with funding from the NT Government's Arts Trail grant program: new plaster boards in all gallery spaces, track lighting in internal galleries, new plinths, moveable walls and a new sales desk. Visitors can now view artworks at their best, and we are poised to capitalise on investments in our tourism program and grow direct sales.

OUTSTATION WOMEN'S CENTRES

Buluhkaduru Women's Centre formally reopened on 5 February 2019 after renovations by Bawinanga Housing (repaired deck and electricity connection, new paint, new cupboards fitted). Carol Campion has since

continued there as CDP Women's Supervisor, primarily working with other women and the Buluhkaduru school collecting bush colour, weaving pandanus and harvesting/sorting wild foods. This year, Bábbarra Women's Centre also visited Gochan Jiny-jirra, Mumeka, Ji-Mardi and Mankorlod homeland's women's centres. Some are used by the local community for painting, bush food sorting or general social spaces, and do not currently operate as women's centres. Gochan Jiny-jirra is in the worst condition of the five: the wooden structure is infested with termites.

BÁBBARRA WOMEN'S CENTRE

The Bábbarra Women's Centre building is in need of improvements, and in the long term will ideally be replaced with a fit-for-purpose building. This year staff painted the main office, had new cupboards installed in the storage room, and planted a garden. Ongoing repair and maintenance needs include bathroom plumbing, aircon faults, and a leaking roof in the wet season. Short to medium term priorities are to enlarge the screen developing room, install a screen exposure box, and renovate the laundromat.



The community remains committed to building a Bábbarra Designs Studio and Women's Centre that meets the needs...of the leading female designers ...

DJÓMI MUSEUM

The Djómi Museum's external amenities were upgraded to improve the visitor experience. These works included a veranda extension, seating, garden and a flagpole, funded by the NT Government Arts Trail program.

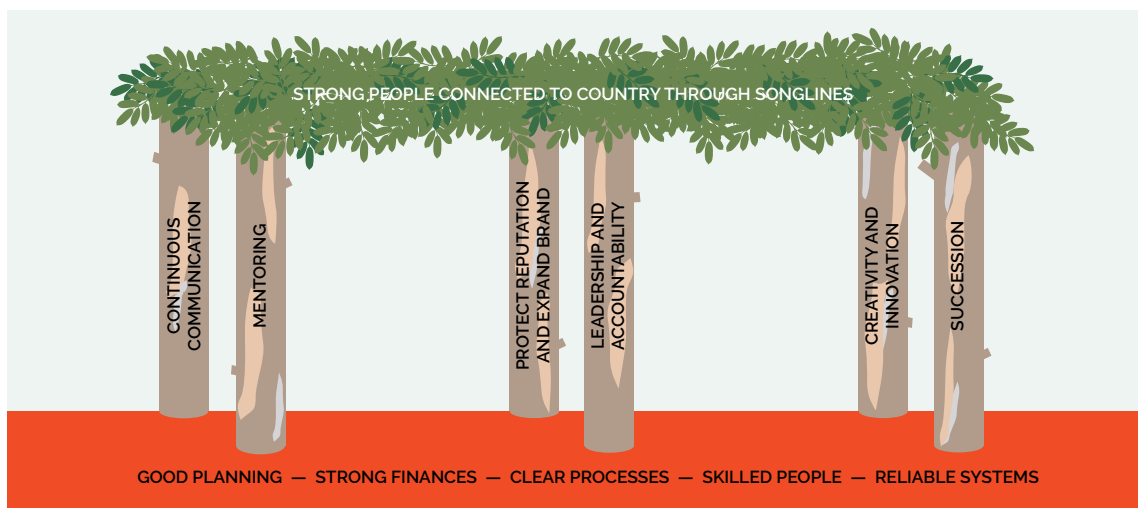
The museum secured a Heritage NT grant to install wall labels and museum support materials. A First Nations curator contracted to undertake this alongside emerging art workers will commence when COVID-19 travel constraints permit.



Strategic framework

Our three key goals

- To increase financial returns from the division
- To return more to direct stakeholders, artists and designers
- To drive the Homeland economy







2019–20 Performance report

Maningrida Arts and Culture was making excellent progress across many of its cultural and business priorities before the disruption of COVID–19. We swiftly began managing the new risks, focusing more than ever on the wellbeing of staff, artists and designers, and on artistic excellence and cultural integrity.

Total turnover for Maningrida Arts and Culture in this exceptionally challenging year was \$1.9 million. Although this falls short of our ambitious targets, it is only 10% below that of 2018–19 earnings. Tremendous expertise, commitment and energy has been invested by many people to achieve this outcome, as detailed here against the goals and targets of our 2018–23 Strategic Plan.

SUMMARY

Total number of active artists

241

Gender of artists

146 | 94

Female

Male

Total number of artworks sold

1713

Total artwork sales (gross value)

\$731,694

Total number of artworks created

938

Goals

UNDERTAKE SUSTAINABLE AND PROFITABLE GROWTH

Target: \$2.06 million turnover

Actual: \$1.37 million turnover

INVEST IN SUSTAINABLE ARTISTIC DEVELOPMENT AND SUPPORT MID-CAREER AND SENIOR ARTISTS

Target: Exhibit the work of 5 emerging artists for the first time

Actual: 6 emerging artists: Kenan Namunjdja, Rosina Gunjarrwanga, Philimena Kelly, Samantha Malkudja, Vietta Worridjol, Noah Wurrkidj

Target: Organise 5—8 trips for artists

Actual: 5 trips; more planned for March—June were cancelled due to COVID-19

- DAAF and NATSIAA 2019, Darwin (Owen Yalandja, Derek Carter)
- Tarnanthi 2019, Adelaide (Tally Brian, Derylesa Carter)
- *Primavera 2019: Young Australian Artists*, Sydney (Kenan Namunjdja and his young teenage son, Tyshawm Namunjdja, Rosina Gunjarrwanga and her husband Eleazer Nangukwirrk and their young teenage son, Hezron Nangukwirrk)
- *Warraburnburn: New works by Warrawarra clan artists*, Art Mob, Hobart (Marcus Pascoe, Derek Pascoe)

- Desert Mob Symposium 2019, Alice Springs (John Mawurndjul and Sally-Ann Wurrkidj co-presented)

Target: Provide 2—3 artists skills development opportunities

Actual: 3 opportunities

- Weekly weaving masterclass for Maningrida community members facilitated by Doreen Jinggarbarra, Una Olsen and Freda Wayartja
- Private commission via Urban Art Projects, Brisbane by Lena Yarinkura
- Major private commission of a lorrkkon by Owen Yalandja

Target: Plan / deliver 3 development opportunities for artists

Actual: 4 opportunities

- Rosina Gunjarrwanga and Kenan Namunjdja travelled to Sydney for the installation and opening of *Primavera 2019*. They visited the MCA, AGNSW, Michael Reid Gallery and curator Mitch Cairns' studio.
- Marcus Pascoe and Derek Pascoe opened the exhibition *Warraburnburn: New works by Warrawarra clan artists* in Hobart, Tasmania.
- Doreen Jinggarbarra, Lily Roy and Jessica Phillips travelled to the MCA for the Maningrida Collection project to support cultural documentation of works in the collection by Burarra family members.

- Confirmed a significant exhibition and residency for 2021 at an interstate art and design organisation (TBA).

PROTECT AND SAFEGUARD CULTURAL INTEGRITY IN DEVELOPING FUTURE OPPORTUNITIES AND DIRECTIONS

Target: Hold 3 artist meetings per year

Actual: 2 meetings

- November 2019 and June 2020.
- April 2020 meeting cancelled due to COVID-19 restrictions.

Target: Progress 3 projects directed by the Arts and Culture Sub-committee

Actual: 7

The Arts & Culture Sub-committee established two sets of targets.

A set of guidelines for recruiting staff and consultants and establishing partnerships, in priority order:

- Aboriginal expertise based in Maningrida
- Aboriginal expertise from Aboriginal and Torres Strait Islanders from other places
- Balandas (non-Indigenous people) with knowledge and experience in Maningrida and with high level skills and expertise
- Balandas from other places with very high level, relevant skills and experience

With these priorities across the whole Maningrida Arts & Culture division:



1. After 2 years of assisting in the management of Bábbarra Women's Centre, including an extended period as Acting Manager, Wamudjan Jessica Phillips was successful in winning the position of Manager of Bábbarra Women's Centre, becoming one of the only, if not only, Indigenous manager of an arts and cultural centre in their own community.
2. Tristen Harwood, an Indigenous writer with ties to the Numbulwar and Ngukurr communities, was selected through an EOI process as a visiting researcher in the Djómi Museum, funded through Heritage NT (travel postponed due to COVID-19).
3. Freja Carmichael, a Quandamooka woman from Minjerribah, was selected through a competitive EOI process to research the Maningrida Collection of 600+ objects held in the MCA, Sydney through a unique Cultural Agreement (travel postponed due to COVID-19).

In addition, the Arts & Culture Sub-committee set the following community-led research and focus areas of bunggul, kunborrk, dance and music in general:

- Maningrida Arts & Culture coordinated a dance event on the newly built dance ground in front of the art centre as part of Bawinanga Aboriginal Corporations 40th Anniversary in November
- Bongolinjbongolinj was performed and recorded at Ankabarrbirri outstation
- A dance competition was planned for NAIDOC week (postponed to December 2020 due to COVID-19)
- Dow, a ritual to educate children about fire, produced by Jack Nawilil, and planned for Boldjam outstation (postponed due to COVID-19)

Target: Support 2 young cultural leaders to lead projects

Actual: 3

Tally Brian and Elijah Nelson on MCA/ Maningrida Collection project. Elijah Nelson was accepted into the ANKA Arts Worker Extension Program.

Tally Brian supported cultural documentation and Kune translation for Lena Yarinkura and Yolanda Rostron's body of work scheduled

for the 2020 Tarnanthi exhibition. She also provided linguistic expertise for the cultural documentation of Yarinkura's Urban Art Projects commission and was appointed to the MCA's Indigenous Advisory Group.

Target: Support 2—3 work experience students

Actual: 1 — Derylesa Carter

Strategies

INCREASE SALES / CASH FLOW

In 2019—20, the art centre sustained sales and managed cash flow post COVID-19 by moving to a different business model of paying artists after a work of art has sold. (See finance report.)

Of note was the sell-out of Rosina Gunjarrwanga's body of work from *Primavera 2019* at the MCA, which also generated significant interest and further sales and commissions. An exhibition featuring sculptures by Don Djorlom, Sonia Namarnyilk and Samson Bonson also sold out. Sales from Darwin Aboriginal Art Fair and Tarnanthi Art Fair were higher than the previous year. Online sales were strong at the end of 2019 due to increased marketing and improvements in artwork photography.

We expanded our exhibition partners to include renowned US gallery Harvey Art Projects. We continued to work with our existing valued partners: Outstation Gallery, Vivien Anderson, McCulloch & McCulloch, Salon Projects, Artitja Gallery, Short St Gallery, Sabbia Gallery, Art Mob, FORM and Jam Factory. Works by Lena Yarinkura and Bob Burruwal were acquired by the Art Gallery of South Australia, works by Rosina Gunjarrwanga were acquired by the Museum of Contemporary Art and Art Bank. A bark painting by Kenan Namunjaja was acquired by an important US-based private collection.

Until COVID-19 travel restrictions, we delivered a busy tourism program with our partners, Outback Spirits Tours (coaches) and Coral Expeditions (cruise). We expanded artists' career and earning prospects by hosting a full schedule of visitors. Three community open day sales engaged local residents.

Jessica Phillips was successful in winning the position of Manager of Bábbarra Women's Centre, becoming one of the only, if not only, Indigenous managers of an arts and cultural centre in their own community.

EVALUATE PURCHASING POLICY

In 2019 a firmer buying policy was implemented. The number of artworks acquired through upfront payment per artist was limited and only artworks for upcoming exhibitions, art fairs or to replenish art centre stock were purchased.

In quick response to the financial impact of COVID-19, the art centre moved to a consignment model and ceased purchasing artwork in March. The inventory at 30 June 2020 is at its lowest level since 2014.

INCREASE GRANT FUNDING TO SUPPORT SALES GROWTH

- NT Government Arts Trail Regional Stimulus Fund \$100,000: Art centre refit — track lighting in interior galleries, new plaster board walls throughout gallery, new plinths and storage units, moveable walls and new front desk. Renovations to the Djómi Museum — entrance (new slab and entry roof extension), bench and landscaping.
- Australian Government IVAIS COVID-19 Relief: \$45,000 (2019—20) \$40,000 (2020—21) = total \$85,000.
- Australia Council Resilience Fund \$25,000: IT, film equipment and postproduction for 10 x 3-minute artist videos to augment online exhibition program.
- Regional Arts Fund \$3000: Travel costs to Hobart for Derek Carter and Marcus Pascoe for the Art Mob exhibition.

- ANKA \$3000: cultural documentation of artwork narratives with Burarra, Kuninjku and Djinang artists.

INCREASE VALUE AND QUALITY OF ARTWORK

- Artwork produced by artists this year has been exceptional.
- An increase in the value of some artists' works in line with the market reflected our consistent use of the pricing matrix developed in 2019 to ensure maximum and correct payments to artists from the gallery retail price
- Whilst artwork production fell dramatically during the COVID-19 period, the crisis prompted many artists and their families to return to their outstations. As the commercial and cultural value of artworks is strongly tied to peoples' homelands and the local natural materials, this move is a positive outcome for their practice and wellbeing more generally. With COVID-19 preventing visitor access, we had greater capacity to visit artists on their homelands and help them to harvest materials. During March, April and May, the art centre did the Tucker Run with Barlmarrk weekly, which enabled regular communication with artists on their homelands. We also scheduled weekly trips by two staff members to outstations, including Yikkarakal, Ji-balbal, Mumeka, Ankabarrbirri, Buluhkaduru, Ji-Bena, Barrihdjowkkeng, Bolkdjam and Yilan.



- A challenge this year was the late arrival of the Wet Season and the below average rainfall. Barks could not be harvested until February and, in combination with COVID-19, resulted in a shortage of barks for the rest of the year.

ENSURE PROPER DOCUMENTATION OF ARTWORKS

Substantial time and resources were invested in improving cultural documentation and existing records. Art Worker Tally Brian is providing significant support transcribing interviews and narratives by Kune artists. We continued to engage the services of Bininj Kunwok Language Centre and Lurra Language and Culture Centre at the Maningrida CEC for correct terminology and spellings.

ESTABLISH MARKET POSITION SEGMENT AND PROFILE FOR EMERGING ARTISTS

The tourist, local and art fair market segments, which generally seek lower price points and smaller sized artworks, continued to be strong sales avenues for emerging artists. Group exhibitions, such as the Outstation show that focused on the legacy of Balang John Mawurndjul, are also valuable. This year, *Primavera 2019: Young Australian Artists* at the MCA very successfully raised the profiles of two emerging artists and achieved excellent publicity for Rosina Gunjarrwanga.

PURSUE EXHIBITIONS, PRIZES AND OPPORTUNITIES

- 2 artists were finalists in the NATSIAA: Lena Yarinkura — *Yok* installation and Owen Yalandja — *Ngalkodjek Yawkyawk*.
- Bayside Art Awards finalists: Carlos Namunjaja, Ivan Namirrkki.
- Salon de Refuse: Paul Nabulumo, Ivan Namirrkki
- UAP private commission: Lena Yarinkura
- Tarnanthi 2020 exhibition: Lena Yarinkura and Yolanda Rostron
- Secured a significant 2021 exhibition and residency (TBA)
- Acquisitions: Museum of Contemporary Art and Artbank — Rosina Gunjarrwanga, Art Gallery of South Australia — Lena Yarinkura and Bob Burruwal, important US collection — Kenan Namunjaja

DEVELOP PROCESSES FOR INDIGENOUS CURATORIAL INPUT THAT INCREASES COMMERCIAL SUCCESS AND OPPORTUNITY

Our exhibitions were supported by cultural frameworks and documentation. Marcus Pascoe, Derek Carter, Matilda Pascoe and Mathaniel Pascoe oversaw the development of their exhibition *Warraburnburn*. Derek and Marcus collaborated with Art Mob's manager to develop the exhibition text and they travelled to Hobart for the opening at which they gave an address and a song performance. The exhibited sculptures sold out within days.

Legacy — the influence of Balang John Mawurndjul at Outstation Gallery showcased works from the next generation, including Balang's children, Semeria Wurrkidj and Noah Wurrkidj, and his niece Rosina Gunjarrwanga. This exhibition was scheduled to coincide with Balang's retrospective *I am the Old and the New* at CDU Art Gallery, however, the latter was cancelled due to COVID-19.

The Maningrida Collection project at the Museum of Contemporary Art (MCA), Sydney, continues to be progressed by the project team. In November, Jessica Phillips, Lily Roy and Doreen Jinggarabarra travelled to the MCA to support its curators and staff in their work of improving cultural documentation of the artworks. Tally Brian and Maisie Cameron were scheduled to work on the Kune and Rembarrnga objects in May; due to COVID-19 this was postponed to 2021. The MCA's staff trip to Maningrida has also been rescheduled to 2021.

Marketing goals

INCREASE BRAND PROFILE AND RECOGNITION

Exhibitions and projects with major public institutions are highly effective in strengthening brand and reaching new audiences. In 2019–20, *John Mawurndjul: I am the Old and the New* toured four venues regionally in NSW and Queensland and reached audience numbers of 25,738. *Primavera 2019: Young Australian Artists* at the Museum of Contemporary Art Australia (MCA), Sydney, attracted 189,264 people. Rosina Gunjarrwanga's works in this exhibition sold out (via Michael Reid), and generated significant interest and private commissions and major media coverage: *The Australian*, ABC Radio (NT), and features in *Art Collector* and *Artist Profile*.

Lena Yarinkura and Yolanda Rostron will be part of Tarnanthi 2020 with their installation *Ngalbenbe*.

The beautifully produced catalogues associated with these exhibitions leverage sales and our brand.

The acquisition of art works by public and private collectors is important too, and this year we sold 5 works to this market. Kenan

Namunjda's *maladj djang* was acquired by the Kaplan & Levi Collection, Lena Yarinkura's *Yawkyawk with their wayarra (Balang skin) guardian at Bolkdjam and Bokngarru*, and Bob Burruwal's *wurum* by the Art Gallery of South Australia, and Rosina Gunjarrwanga's barks by Artbank and the MCA.

We streamlined our social media strategy, and increased followers to 6500 from 3500 the previous year.

We secured Australia Council for the Arts funding to produce 10 short marketing films that will increase understanding and engagement with our business.

Our curated booths at art fairs are a point of difference that elevates our brand.

FOCUS ON HIGHER END MARKETS

This year we worked with a number of reputable high-end commercial galleries. We had another focused exhibition with Michael Reid and are working towards a large show in September 2020. We continue to expand our presence overseas, this year with a sculpture exhibition at Harvey Art Projects, Idaho, US, and a survey exhibition scheduled with Aboriginal Signature Gallery in Brussels in September 2020.

Recent renovations to the art centre improve our capacity to service the higher end market.

IMPROVE EXHIBITION QUALITY

This year the standard of artwork has been exceptionally high. Success factors include: improved and deeper relationships between artists and staff, cultural safety and respect, humility with the important sites and cultural significance of the spaces where we work, administration and arts management improvements, a tighter buying policy and consistent implementation of buying matrix, and better support for artists to harvest quality materials, particularly barks. We have also focussed on educating our exhibition partners so they understand and can translate into sales Maningrida's points of difference: the labour, time and skill of artists in making works exclusively from natural materials and of such fine detail, and the cultural integrity invested in each work and its documentation.

DEVELOP CONCURRENT STRATEGIES FOR NEW CHANNELS AND TARGETS

We diversified our marketing to target high-value new works, increase sales with the highest return to artists and the art centre, and co-develop new concepts. Highlights include a submission for a major public art commission in Darwin, launch of online exhibition program *Maningrida Selects*, more effective use of social media to drive online sales, and a major private commission with Urban Art Projects for Lena Yarinkura. COVID-19 has given us greater capacity to support artists on homelands and co-develop cultural projects of their making, such as *Dow* (Jacky Nawilil) and rock art recording with Ivan Namirrkki. A new and successful offering to the local community is weaving masterclasses.

DEVELOP COMBINED STRATEGIES WITH OTHER MAC AREAS

- Joint exhibitions with Bábbarra: Kunmadj at Japingka Aboriginal Art, Aboriginal Signature Gallery, and the Jarracharra exhibition launched at the Australian Embassy, Paris and now touring.
- Continuous use of the Cultural Research Office archive and materials for accurate cultural documentation of artworks and artist biographies, and for artistic development for younger artists, along with the Djómi Collection.
- Co-marketing on social media with Bábbarra, Djómi and Wild Foods.

We diversified our marketing to target high-value new works, increase sales with the highest return to artists and the art centre



Bábbarra Women's Centre

Goals (Highlights)

UNDERTAKE SUSTAINABLE AND PROFITABLE GROWTH

Target: \$505,000 turnover

Actual: \$543,000 actual turnover

INVEST IN SUSTAINABLE ARTISTIC DEVELOPMENT AND SUPPORT OF EMERGING AND CURRENT ARTISTS AND TEXTILE WORKERS

Bábbarra's key investment in artistic development and growth was the Jarracharra exhibition, featuring textile prints and prints on paper. This opened at the Australian Embassy in Paris in October 2019 after two years of planning and pre-production.

In September, artists Janet Marawarr, Jennifer Wurrkidj, Deborah Wurrkidj, Lizzy Kala Kala, and Jacinta Lamilami, and co-curators Jess Phillips and Ingrid Johanson travelled to France, to open *Jarracharra*.

The visit coincided with French Fashion Week, and Bábbarra was part of the Australia Fashion Council launch at the Australia Embassy. Vogue Australia featured the Bábbarra women wearing Bábbarra designs for Vogue's 60th Anniversary edition. The *Jarracharra* exhibition opened with speeches by the secretary of DFAT and the French ambassador to Australia. The Bábbarra women spoke at the event, telling the stories of their designs in their Kuninjku language and, painted in white ochre, they

performed a song cycle. According to Embassy staff, the opening had the highest attendance of any exhibition at the embassy.

Publicity and professional development activities included panel discussions at prestigious galleries, children's workshops at the Embassy, meeting with French fashion houses and designers, and personal tours of Parisian design houses. The group met with leading designers, including Martin Grant and Christian Louboutin, who were in awe of the work of the artists. Both brands have expressed interest in developing ranges with Bábbarra. We featured as part of Paris Fashion Week, hosted a public panel at Musée du Quai Branly, and spoke at the Australian Fashion Council summit.

Bábbarra artists and staff were thrilled with the success of the trip, which increased personal and professional confidence and pride, and opened exciting doors to the international market and art world for Bábbarra.

Target: 2 skills development workshops delivered in Maningrida plus mentoring onsite.
Actual: 2 workshops and ongoing mentoring onsite

NEW SCREEN DEVELOPMENT WORKSHOP

Bábbarra Women's Centre hosted a workshop in November 2019 to create new screen designs, with design support

from Bobbie Ruben. This workshop generated 14 designs that are new to Bábbarra's catalogue.

NEW DESIGNS FROM THIS WORKSHOP INCLUDED:

Janet Marawarr — Eiffel Tower and Maladj, one screen
Joy Garlbin — Djómi, two screens
Esther Yarllarlra — Firesticks and Bones, two screens
Charmaine Pascoe — Australasian Darter, two screens
Belinda Kernan — Seashells and Dillybag, one screen
Raylene Bonson — Makassan Boat, two screens
Marilyn James — Lorrkkon (Hollow Log), two screens
Rosanna Bonson — Wayuk (Water Lily), two screens

INDEPENDENTLY COMPLETED DESIGNS POST WORKSHOP:

Deborah Wurrkidj — Kodbarre in Paris (Architecture in Paris)
Lucy Yarawanga — Bawaliba being eaten by Ngalyod #1, two screens
Lucy Yarawanga — Bawaliba being eaten by Ngalyod #2, two screens
Carol Campion — Saratoga, two screens
Josephine James — Stingray and Turtle, two screens
Jennifer Wurrkidj — Pandanus (incomplete)

TRAINING AND DEVELOPMENT SUPPORT, ANKA: PRINTING TRAINING

Bábbarra artists developed their screen-printing technique and confidence in new printing methods and equipment (Bábbarra acquired six new ergonomic screens to reduce injury risks). The training was onsite in Maningrida (due to COVID-19 travel restrictions) and was conducted by managers Ingrid Johanson and Jess Phillips.

PARTICIPATING ARTISTS INCLUDED:

Lucy Yarawanga — designer/printer
Susan Marawarr — designer/artist/ printer
Deborah Wurrkidj — designer/art worker
Marilyn James — designer/art worker
Jocelyn Koyote — printer
Raylene Bonson — designer/art worker

Target: 5 young and emerging artists included in exhibitions

Actual: 5 artists

Key young artists to be featured in exhibitions are Belinda Kernan, Jacinta Lamilami, Jocelyn Koyote, Abigail Namandja and Latoyia Namandja. Many of the artists new to Bábbarra this year are young and emerging (we now have 38 artists).

Invest in improved governance, leadership, empowerment and advocacy for Bábbarra women in Maningrida and on homelands. In May 2020, Jess Phillips, a Burarra woman from near the Blyth River in Central Arnhem Land, became Bábbarra's first Indigenous manager.

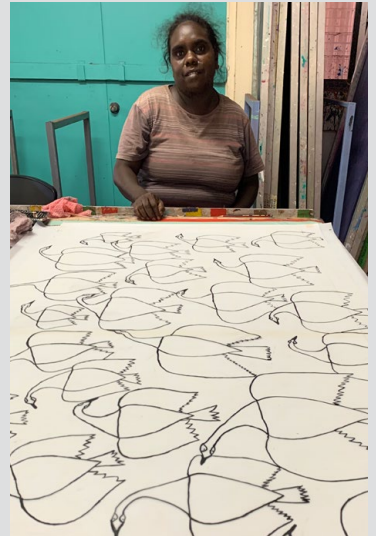
After four years working on projects that grew the reputation and brand of Bábbarra Designs and that will no doubt achieve deep and lasting social impact for Bábbarra Women's Centre, Ingrid Johanson resigned from her position to take up a Churchill Fellowship and other career opportunities early in 2020.

A key priority in the past year was to spend time on Homelands, supporting the operations at Buluhkaduru Women's Centre and Bawinanga's CDP staff member based there, Carol Linyinwanga. Bábbarra also supported Bawinanga's remote homelands Tucker Run, provided a remote op-shop service, and Christmas trips for homelands kids.

Target: Women's Governance Group meets a minimum of 6 times

Actual: Women's Governance Group met monthly over the last year, often at the Bábbarra Women's Centre and at homelands on country.

Key issues raised at Women's Governance Group meetings have included planning for exhibitions and artist travel, engaging on new artistic projects, advocating for women's health (in particular for pregnant women to have escorts when travelling to Darwin), creating COVID-19 videos in Maningrida languages, engaging with police and the local law and justice group, meeting with politicians such as Hon. Warren Snowdon





www.vogue.com.au/fashion/news/5-artists-from-bbbarra-womens-centre-take-the-vibrant-designs-of-arnhem-land-to-paris/news-story/c433d30597564f3e3aa43684da52846f



www.fashionjournal.com.au/fashion/a-major-exhibition-of-indigenous-fashion-design-is-coming-this-year/



www.theguardian.com/artanddesign/2019/jul/02/why-not-paris-five-indigenous-artists-and-their-trek-from-remote-australia



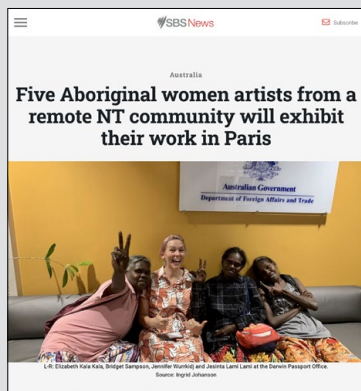
www.abc.net.au/news/2019-06-15/maningrida-nt-artists-off-to-paris-despite-passport-problems/11210504



www.rfi.fr/en/culture/20191015-france-women-australia-rich-indigenous-culture-paris-embassy-textile-art



www.sbs.com.au/news/despite-tragedy-aboriginal-women-artists-make-it-to-paris-for-first-international-exhibition



www.sbs.com.au/news/five-aboriginal-women-artists-from-a-remote-nt-community-will-exhibit-their-work-in-paris



www.abc.net.au/news/2018-05-15/maningrida-women-art-centre-exhibits-in-paris/9759736



www.exchange.telstra.com.au/2019-telstra-business-awards-finalists-announced/

‘I am so excited to see this place: it’s so different,’ says Janet Marawarr ... She happily said goodbye to her family, including all nine grandchildren...before they set off on the bumpy 12-hour drive west to Darwin. ‘They were all lined up and watched me get in the van, and waved me off’.

Vogue Magazine, 60th Anniversary Edition

MP on CDP reform, with pro bono lawyers about wills, estate planning and human rights, promoting healthy skin and supporting families to access warm clothes for the cold seasons.

Target: Maintain relationship with Maningrida CEC (school) and support 4 work experience students.

Actual: Our relationship with the school solidified, with school experience program and classes visiting as part of the school’s Art and Learning on Country programs.

We collaborated with the school on projects including language classes, organising op-shop donations, and *Jarracharra* catalogue production and we enjoyed hosting three school experience students. We celebrated with 18-year-old Laquisha Kentish when she graduated from high school, after a successful placement at Bábbarra Women’s Centre, working alongside her mother Genevieve Smith.

Strategies

INCREASE SALES / CASH FLOW

An objective of Bábbarra Women’s Centre business plan was to move from a cost centre to a profit centre over three years. We have achieved this, each year generating more income than the previous, from sales of \$188,744 in 2016—17 to \$333,997 in 2019—20.

ANNUAL SALES OVER THE LAST FOUR YEARS:

2016—17	2017—18	2018—19	2019—20
\$188,745	\$301,393	\$300,163	\$333,997

INCREASE FUNDING TO SUPPORT GROWTH IN SALES

Bábbarra Women’s Centre received the following grants:

- Tim Fairfax Family Foundation \$173,000: funding support for Bábbarra Women’s Centre manager and assistant manager salaries
- Arts NT (Department of Tourism, Sport and Culture) \$20,000: Travel expenses, transport in Europe, and travel allowance in Europe for 7 women for three weeks
- Australia Council for the Arts \$29,032: Air travel, accommodation and passport travel expenses for 7 women from Maningrida to France.
- Crowdfunding \$31,000: *Jarracharra* catalogue, audio visual and marketing materials, freight and interim manager
- ANKA Training and Development Support \$3000: Screen-printing Technique Development project

ESTABLISH BRAND FOR EMERGING ARTISTS AND TEXTILE WORKERS

Bábbarra increased its brand recognition exponentially, achieving wide publicity across multiple platforms, and including *Vogue Australia*.

INCREASE INTERGENERATIONAL MENTORING

We have had an increase in participants aged 18—30 years-old attending our print, design and sewing activities. We facilitate a high school work experience program for girls aged 15—18, with a senior schoolgirl attending Bábbarra Women's Centre weekly.

Reflecting a leadership development strategy of the Bábbarra Women's Governance Group, whenever possible a young woman joins all travel outside Maningrida. This year the destinations were Darwin and France and involved younger women.

Jacinta Lamilami travelled to France with four more senior women to launch the *Jarracharra* exhibition.

At 31 years of age, Jacinta Lamilami, a slim, shy woman with a mega-watt smile, is the youngest of the group and someone they hope to mentor as a spokesperson. She is from the Kunibidji clan, the traditional owners of the land on which Bábbarra Women's Centre lies, and her presence in Paris at the launch of this exhibition is hugely significant. She has developed her practice around hand-carved lino prints, one of which, her 'mother's Dreaming', of two Djómi female spirits (akin to the



Western idea of a siren, with a fish-like tail), is featured in the exhibition. 'My mother taught me this. It is a mother and daughter in the billabong,' she says gesturing to the framed print.

Vogue Magazine, 60th Anniversary Edition

Marketing

EXPAND A HIGHER-END MARKET SEGMENT

Case Study: Tour de France

For the 2019 Tour de France, Australian broadcaster SBS contacted Bábbarra Women's Centre to licence reproduction of a Jennifer Wurrkidj design for jerseys to be worn by SBS presenters during the Tour de France. SBS had jerseys featuring the design made in Sydney, and they were worn proudly by SBS staff and crew throughout SBS's coverage in France. The licence agreement was negotiated with the assistance of Arts Law.

INCREASE NATIONAL AND INTERNATIONAL DISTRIBUTION

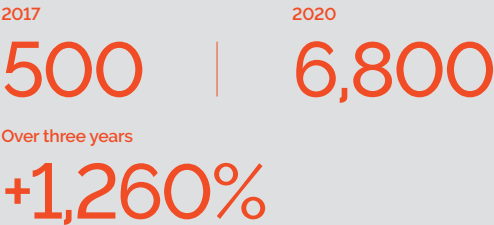
New Bábbarra Designs stockists for 2019—20 include:

- Musée du Quai Branly, France
- Open House (Blaklash), Brisbane
- Bendigo Art Gallery, Victoria

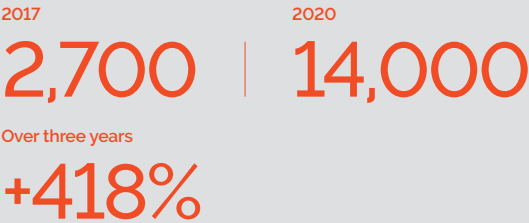
International orders increased considerably, in particular in Europe (France, Switzerland and Germany), and the US.

Social media is an important marketing channel for Bábbarra. We have invested in it consistently since 2017, and a valuable return in the last year was over-reaching our crowdfunding campaign target for Jarracharra.

INSTAGRAM FOLLOWERS



FACEBOOK FOLLOWERS





Amazing! This is the best little museum in the world! Much, much better than MAGNT, AGNSW, MCA, NGA and NGV put together!

Freya Black in Djómi Visitors Book, 23 July 2019

Goals	Strategies
<p>The Djómi Museum remained largely unstaffed and unfunded in this period. Staff from across the division were rostered to enable some community access. For several months in late 2019, art workers Enoch Dempsey and Elijah Nelson opened the museum one day per week.</p> <p>INCREASE REVENUE / CASH FLOW Target: \$55,000 Actual: Grants carried over from previous period including Heritage NT and NTG Art Trails</p> <p>PRESERVE ARTWORK AND CULTURAL MATERIAL FOR FUTURE GENERATIONS Target: 5 artworks treated Actual: 0</p> <p>IMPROVE BRANDING OF MUSEUM AND ITS COLLECTION SO THAT IT BECOMES A DESIRED DESTINATION IN ITS OWN RIGHT (INCREASE TOURIST VISITATIONS BY 25% PER ANNUM) Target: 1650 tourist visits per year Actual: Approx. 840—940 (exact numbers not available at the time of preparing this report)</p> <p>Note that COVID-19 restrictions did not allow tourists, and the museum had no funds to convert visitation to an online experience.</p>	<p>Develop stronger university partnerships Maningrida Arts & Culture has an internship program with the University of Sydney. Each intern spends up to 10 days assisting with the preservation and presentation of the Djómi Museum Collection.</p> <p>CURATE AND TOUR COLLECTION Unable to commence without funding and staff.</p> <p>INCREASE BRAND / PROFILE OF MUSEUM</p> <ul style="list-style-type: none">- Achieved locally through working with the Caring for Country program at the school and weekly school tours, and weekly tours for local community members- Through partnerships with the MCA and the contracting of leading First Nations creatives and curators <p>CAPITALISE ON PRECINCT PROJECT</p> <ul style="list-style-type: none">- The Precinct Project is currently in hiatus (see pages 19—20)

Goals

CREATE SUSTAINABLE COMMUNITY-DRIVEN RESEARCH

Target: 1 major research project 2019—20
Actual: 1: Bongolinjbongolinj, under the direction of Bob Burruwal, revitalised the song series and extended the legacy of composer Djoli Laiwanga OAM.

ENABLE COMMUNITY ACCESS TO GENERATE GREATER COMMUNITY ENGAGEMENT

Target: Complete audit of materials
Actual: Not achieved, as the Cultural Research Office is still not funded or staffed.
Target: Increase community visitations by 20% per annum
Actual: Not achieved.

- The materials are still difficult to access and fragile.
- Maningrida CEC work experience students have accessed materials and updated the SAM database.

CELEBRATE, PROTECT AND PRESERVE THE LANGUAGES OF THE MANINGRIDA REGION

Target: 2 languages and 2 classes per week
Actual: 1 Kuninjku class per week

Without funds to pay language teachers, a second language class cannot be offered. The Kuninjku class relied on voluntary hours of a fulltime staff member to assist language

teachers with class plans and venue setup, and the Bininj Kunwok Language Centre funded the teachers of the Kuninjku language.

Target: 6 resources in 3 languages with an aim of 25—30 workers in 12 languages by 2023—24
Actual: 6 resources in 6 languages involving 8 workers

1. Jarracharra catalogue, sections in Burarra and Kuninjku, Bábbarra Women's Centre
2. Bongolinjbongolinj film in Rembarnga and Kune, Cultural Research Office
3. Bardangarrh-Bardangarrh films in Rembarnga, Kriol and Kune, Creative Cowboy
4. Lena Yarinkura UAP commission in Kune, Tally Brian, art centre
5. COVID-19 videos in Burarra, Kune and Ndjébbana, Bábbarra Women's Centre
6. Mak / Letterstick recording with researcher Piers Kelly in Kune and Rembarnga

Strategies

SCOPE PROJECTS TO ESTABLISH COLLABORATIVE / STRATEGIC PARTNERSHIPS

- Grew internship program with Sydney University
- Continued to contribute to the Donald Thomson Collection report and explore ways to work together with Melbourne University

DEVELOP PATHWAYS FOR COMMUNITY INPUT INTO RESEARCH AREAS

The Arts & Culture Sub-committee approved several research areas and allocated community members for projects:

- Mak with Piers Kelly — Bob Burruwal, Lena Yarinkura, Stanley Rankin and Joy Garlbin
- Seafood economics and wellbeing with Beau Cubillo — Jimmy Olsen, David Jones

Revitalised
the song series
and extended
the legacy of
composer Djoli
Laiwanga OAM.



Exhibitions, awards, catalogues and events

Exhibitions

The works of artists and designers of Maningrida Arts and Culture were exhibited in a total of 18 exhibitions, and the geographical reach extended to most states of Australia, as well as the USA and France. This is on par with last year but our exhibition programs were significantly impacted by COVID-19. The loss of Bábbarra's planned Jarracharra tour to multiple venues in Europe on the back of their success in Paris was especially disappointing.

MANINGRIDA ARTS AND CULTURE (COMMERCIAL)

*Sculpture Bolkkime — Sculpture Today:
New Works from Maningrida Arts
& Culture*, Harvey Art Projects, Idaho, US,
1—26 August 2019

The Alchemists: Weaving knowledge, FORM,
The Goods Shed, Claremont, WA, 4 October
2019—February 2020

Maningrida Arts & Culture: Offering,
Michael Reid, Sydney, NSW,
14—30 November 2019

*Together we tell our stories: Indigenous Glass,
Ceramics, Fibre & Canvas*, Sabbia Gallery,
Sydney, NSW, 4 December 2019—
22 January 2020





Rising Stars 2020, Outstation Gallery, Darwin, NT, 15 February—10 March 2020

The Women's Show 2020, Vivien Anderson Gallery, Melbourne, Vic, 11 March—4 April 2020

Warraburnburn: New works by Warrawarra clan artists, Art Mob, Hobart, Tas, 6—22 March 2020

Navigating Cook, Michael Reid Gallery, Sydney, NSW, 30 April—23 May 2020

Legacy — the influence of Balang John Mawurndjul, Outstation Gallery, Darwin, NT, 9 May—2 June 2020

Tiwi Islands to Arnhem Land, Artitja Fine Art Gallery, Perth, WA, 6—28 June 2020

MANINGRIDA ARTS AND CULTURE (INSTITUTIONS)

John Mawurndjul: I am the old and the new, Museum of Contemporary Art / Art Gallery of South Australia regional tour: Glasshouse Port Macquarie, NSW, 26 July—22 September 2019

Caboolture Regional Art Gallery, Qld, 4 October—23 November 2019

Blue Mountains Cultural Centre, NSW, 7 December 2019—19 January 2020

Cairns Art Gallery, Qld, 7 Feb—23 March 2020

Primavera 2019: Young Australian Artists, Museum of Contemporary Art, Sydney, NSW, 11 October 2019—9 February 2020

36th Telstra NATSIAA 2019, Museum and Art Gallery of the Northern Territory Darwin, NT, 10 August—3 November 2019

Salon des Refusés 2019, CDU Art Gallery Darwin, NT, 8 August—28 September 2019

BÁBBARRA DESIGNS

Jarracharra: dry season winds, Embassy of Australia, Paris, France, October 2019—January 2020

IDAIA X BÁBBARRA, Bliss Studios, Marais, Paris, France, October 2019—December 2019

Yúbburr-yuburr: Dusk, Nomad Art at Euroa Butter Factory, Vic, December 2019

Kun-Waral: Spirit Shadows, The Project Space — Salon Art Projects, Darwin, NT, July 2019

CANCELLED OR POSTPONED DUE TO COVID-19:

Jarracharra tour to European Parliament; Australian embassies of Athens, Berlin and Madrid; Athens Benaki Museum and New York Textile Month

Kunmadj: Woven Objects, Japingka Gallery, postponed to July 2020

Awards & art prizes

MANINGRIDA ARTS AND CULTURE

36th Telstra National Aboriginal and Torres Strait Islander Art Awards 2019: Finalists: Lena Yarinkura, *Yok* installation 2019; Owen Yalandja, *Ngalkodjek Yawkyawk* 2019

Bayside Art Awards (cancelled due to COVID-19), Finalists: Carlos Namunjdja, *Ngalng (yabbie) holes* 2019; Ivan Namirrki, *Ngalyod (Rainbow Serpent)* 2019; David Brian, *Barlangu (shark)* 2019.

It celebrates more than 25 contributing artists and is the first of its kind to tell the story of the Bábbarra Women's Centre and its artists.



BÁBBARRA DESIGNS/BÁBBARRA WOMEN'S CENTRE

36th Telstra National Aboriginal and Torres Strait Islander Art Awards, Finalist: Deborah Wurrkidj, Ngaye nga-bengkan (I have that knowledge), 2019

2019 Telstra Business Awards: Social Change Maker, Finalist: Bábbarra Women's Centre

Catalogues

MANINGRIDA ART CENTRE

The Alchemists, FORM Perth

https://issuu.com/form-wa/docs/the_alchemists_-_catalogue

The Influence of Balang John Mawurndjul, Outstation Gallery

<http://images.outstation.com.au/wp-content/uploads/2020/05/Outstation-Maningrida-catalogue-2020.pdf>

Maningrida Selects

<https://maningrida.com/wp-content/uploads/sites/27/David-and-Vera-catalogue-final.pdf>

Navigating Cook, Michael Reid

<https://michaelreid.com.au/wp-content/uploads/2020/03/Navigating-Cook-Final.pdf?v=322b26af01d5>

Primavera 2019: Young Australian Artists, MCA Australia

Sculpture Bolkkime – Sculpture Today: New Works from Maningrida Arts and Culture, Harvey Art Projects

<https://issuu.com/harveyartprojects.com/docs/maningrida19>

Know My Name, National Gallery of Australia (forthcoming): Lena Yarinkura's *Ngarduk Djarngo (My Religion)* text and image

BÁBBARRA DESIGNS

Jarracharra: dry season winds

Bábbarra produced this publication to complement the *Jarracharra Dry Season Wind* exhibition held in Paris. It celebrates more than 25 contributing artists and is the first of its kind to tell the story of the Bábbarra Women's Centre and its artists. It also features the 32 designs in *Jarracharra*.

Art fairs & events

MANINGRIDA ART CENTRE

Darwin Aboriginal Art Fair 2019, 7–9 August, Darwin, NT

Desert Mob Symposium (John Mawurndjul and Sally-Ann Wurrkidj), 6 September, Alice Springs, NT

Tarnanthi Art Fair 2019, 18–19 October, Adelaide, SA

BÁBBARRA DESIGNS

National Indigenous Art Fair, 29 June–2 July 2019, Sydney, NSW

Darwin Aboriginal Art Fair 2019, 7–9 August, Darwin, NT

Tarnanthi Art Fair 2019, 18–19 October, Adelaide, SA



Covid-19

The COVID-19 pandemic triggered travel restrictions and the enactment of bio-security laws across NT in early 2020. Australia witnessed a nationwide lockdown, restricting tourism, and all people moving in and out of Maningrida.

Maningrida Arts and Culture and Bábbarra Women's Centre closed to the general public from 23 March, scaling back operations and turning to online technologies to progress key initiatives, such as the Urban Art Projects commission. Bábbarra operated with only five staff, reduced printing operations and focused on online sales.

Maningrida Art Centre changed from upfront purchasing to a consignment model to ensure financial security for the art centre, anticipating the market would decline in Australia and overseas for at least 18 months. The art centre shared with artists a Plain English COVID-19 factsheet to explain these changes, and all tours, various exhibitions, retail orders, art fairs and major events were cancelled.

We communicated with artists how COVID-19 affects Maningrida Arts & Culture. This is the story we shared:

- National and international museums and galleries that exhibit our artwork are closing because of COVID-19, so people won't see our work.
- Art fairs where the art centre and

Bábbarra Designs sell a lot of work have been cancelled.

- Tours to Maningrida have been cancelled. This means we have lost \$500,000 in tourism income.
- The art centre has no control over the impact of COVID-19 on the art market, so we can't protect our income.
- Other Aboriginal art centres all across the Northern Territory and Australia are suffering and most are closed.
- The art centre is still distributing copyright, resale royalties, print sales and coordinating public art tenders, cast works, and commissions.

The onset of COVID-19 in March 2020 significantly disrupted art centre business. Outback Spirits Tours and Coral Expedition cancelled their tourism programs, Blak Markets' art fair was cancelled, commercial galleries closed, and buyer confidence was low.

I was feeling scared, when I heard about that virus story. Lots of people in Maningrida were shocked. We started helping each other, helping with the tucker run, and getting cleaning things for homelands. It was important to explain to all the outstations about that virus too. Ngarrich Derek Carter





Maningrida Arts and Culture performed well financially during a period when all activities across Bawinanga Aboriginal Corporation were adversely impacted by COVID-19.

Financial report

Unprecedented, necessary travel restrictions resulted in cancellation of tours through the Art Centre, Bábbarra Women’s Centre and the Djómi Museum. Together with general apprehension about a national and global economic downturn, postponement of art fairs and exhibitions, and three months closure of exhibitions to the public, this held back revenue. MAC responded with innovative methods to bring increased global and local awareness to our online sales facilities.

Turnover for Maningrida Arts and Culture held at \$1.9 million for the year — only 10% below the prior year.

MANINGRIDA ARTS & CULTURE
TURNOVER 2019–20

	ACTUAL	TARGET
Maningrida Art Centre	\$1.37 million	\$2.06 million
Bábbarra Women's Centre	\$543,000	\$505,000
Djómi Museum	\$0	\$55,000

Friends and funding

We would like to acknowledge the following friends of Maningrida Arts and Culture

Aboriginal Contemporary
Art Gallery of South Australia
Art Mob
Arts NT (Northern Territory Department
of Tourism, Sport and Culture)
Australian Government Department
of Prime Minister Cabinet Community
Development Program
Bliss Studios, Paris
Chapman & Bailey
Coeee Art Gallery
Darwin Aboriginal Art Fair
Harvey Art Projects
Japingka Gallery
Koskela
Michael Reid

Museum of Contemporary Art Australia (MCA)
National Gallery of Australia
Nomad Art
Outstation Gallery
Short St Gallery
Vivien Anderson Gallery

**SPECIAL THANKS FOR ONGOING PRO-BONO,
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Prof. Jon Altman
Dr Murray Garde
Dr Jill Vaughan
Graeme Andrews of Nexia Australia
Karin Riederer

Our funding bodies and supporters



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Marrig Koorindj Regional Language Centre

ANKA ARNHEM, NORTHERN
AND KIMBERLEY ARTISTS
ASSOCIATION CORPORATION
Working together to keep art, country and culture strong



INDIGENOUS
ART CODE



Ambassade d'Australie
France



coralexpeditions
AUSTRALIA'S PIONEERING CRUISE LINE

Outback Spirit
SPECIALISTS IN EXCITING OUTBACK TRIPS



In our memory

The community has lost many significant people over the past year.*

MAIZIE GULARRBANNGA

Maizie Gularrbanga was an artist and printer at Bábbarra Women's Centre. She died suddenly on 4 July 2019 from unknown causes at age 39 on site at the Bábbarra Women's Centre, after a morning of lino printing. Maizie was a bright spark who brought joy to all who worked with her. She gained great pleasure from her textile art, in which she depicted saltwater imagery (predominately prawns and lobsters) from her island home, Milingimbi.

NGARRIDJ C.K.

C.K. was a Darnkolo man from Barrihdjowkkeng in West Arnhem Land. He was the eldest son of the ubiquitous and iconic Crusoe Kuningbal (deceased) and the artist and designer Lena Kuriniya (deceased). He is the mimih-making brother to the yawkyawkw sculptor Owen Yalandja and the charismatic painter T.W. (deceased). He was the star of Rolf de Heer's film *10 Canoes*, and performed in *Australia*, *Mad Max — Fury Road* and other films. His passing is an enormous loss.

WAMUDJAN LAURIE MARBADUK

The widow of John Bulunbulun, Wamudjan was an artist in her own right and an integral part of the arts movement around Gamardi and Wurdeja in the 1980s and 1990s.

MUNDRIDGE

The mother of Bábbarra Designs' senior designer Janet Marawarr was an important cultural custodian and weaver with works held in many major collections including the MCA.

BULANJ

The young son of senior artist Bangardi H.K. (deceased) and artist and designer Jennifer Wurrkidj's, passed away unexpectedly. He was in his early 20s.

F. NAMUNDJA

Sister of senior artists including Kay Lindjuwanga, and part of Peter Maralwanga's family, a young woman in her 30s, who has left behind a young daughter.

H. NABORLHBORLH

An accomplished weaver from Korlobidahdah.

S. BRIAN

Lena Yarinkura's sister, a wonderful dancer, artist and cultural custodian.

M. RINYBUMA

Sister of Jack Wunuwun and a member of the art movement that developed around Gamardi and Wurdeja in the 1980s and 1990s. She was an artist who innovated woven forms into contemporary artworks collected by national institutions, and she was dedicated to ensuring access to education for homelands residents.

* Names used with permission of the deceased's family.



Growth through cultural integrity and artistic excellence

