

# Maningrida Arts & Culture Annual Report 2018-19





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Maningrida  
Arts & Culture  
Annual Report  
2018-19



Djóni  
Museum



**THE  
CULTURE  
OFFICE**  
MANINGRIDARRA, ANIYEM LAND  
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Cover: John Mawurndjul, *Ancestral bones and Ngandarrayo*, 2018, earth pigments on Stringybark (*Eucalyptus tetradonta*), 153.5 x 60.5 x 1 cm

Inside Cover: Helen Lanyinwanga, *Sacred Rivers and Rocks*, 2012, two-colour screenprint on cotton.  
Photograph: Ingrid Johanson, copyright Bábbarra Designs

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## Overview

There are few places in the world where there is a continuing culture of interaction with ancestral lands. Arnhem Land is one such place, and the homelands surrounding Manayingkarrirra/Manawukan/Maningrida are intrinsic to the vital arts and culture of Aboriginal people of the region. Through their homelands resource organisation, Bawinanga Aboriginal Corporation, artists turned an art trade that began just over 50 years ago into a multi-million dollar arts and cultural enterprise.



Kela Chad Davis, Kodjidan Lena Yanhikura, Kamarang Bob Burrwal and Ngarrich Derek Carter

Bawinanga is governed by an Aboriginal board of directors and celebrated its 40th anniversary in 2019. Incorporated in 1979, the corporation is the final incarnation of a series of grass roots organisations set up in the early 1970s, prior to federal government’s support of Land Rights and Self Determination, to resource and support Aboriginal people to live on their clan estates.

Bawinanga supported people to return to their homelands, by delivering the infrastructure, health and education services and employment needed to survive in these remote locations. Maningrida Arts & Culture is the highest profile and economically significant business in Bawinanga’s raft of enterprises.

The arts and culture division of Bawinanga Aboriginal Corporation now encompasses four significant cultural entities and is known collectively as Maningrida Arts & Culture:

- Maningrida Art Centre (Aboriginal community art centre)
- Bábbarra Women’s Centre (including Bábbarra Designs)
- Djómi Museum
- Cultural Research Office

Together we promote, protect and celebrate the artistic and knowledge-based cultural assets of the people of the many clans of Western Arnhem Land.

Cultural strength, respect for customary rights, and connection to country are founding

principles. Our priorities, activities, protocols and policies are directed by an Arts and Culture Subcommittee of senior artists from different clans, and Bawinanga board representatives.

We support *bunggul* (dance), *manikay* (song), *doloppo bim* (bark painting) and *kun-madj* (weaving) design, media, public art projects, arts & cultural tourism, with cultural integrity and artistic excellence with respect to the expressions of *djang*, the life-giving creative power that resides in the enduring ancestral presence in sacred places on the country of the region’s many clans.



Members of the Bábbarra Women’s Centre team: Jess Phillips, Jennifer Wurrkidi, Elizabeth Kala Kala, Jocelyn Koyole, Ingrid Johanson, Deborah Wurrkidi and Raylene Bonson at front at the Maningrida barge landing

# Introduction

Jennifer Wurrikidj, Buluwana, 2019 woodblock on cotton rag paper



The cultural industries are a vital economy that support homelands, provide meaningful employment and essential income and contribute significantly to the national arts and cultural landscape.

This annual report is an opportunity for community members to look back over the 2018–19 year and celebrate Maningrida Art & Culture’s remarkable progress and achievements, for friends and funders to see the good work their support enables, and for our bosses to measure our successes and keep us on the right track.

This is the first annual report since 2007–08 when the art centre (alone) reached an annual turnover of more than \$2.5 million and held 30 exhibitions in just 12 months.

In 2015–16 Maningrida Arts & Culture focussed on correcting downward trends and the organisation’s performance: reviewing

operations after a period of instability and major issues with debtors and cash flow, inventory, human resources, lack of upkeep and repairs and maintenance of buildings, vehicles and assets, IT and other infrastructure inadequate and / or not working, lack of business systems or processes, just three scheduled exhibitions, trust lost with members, unhappy staff and no functional governance.

In late 2016 a new team was successful in securing Northern Territory Government Department of Business funding to undertake a review and develop a one-year operational plan with mentoring running parallel to implement the plan.

2016–17	Focused on rebuilding with planning and business mentoring
2017–18	Addressed major operational issues and gained traction
2018–19	Rebuilt strong foundations and reputation

# About Maningrida Arts & Culture

## Growth through cultural integrity and artistic excellence

Maningrida Arts & Culture keeps culture first to grow the region's arts industry and drive the homelands economy through a smart, self-determined, contemporary regional arts and culture centre. We work with integrity, excellence and work across more than 32 homelands, 110 clans and 12 languages.

We work with



**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 key social and business enterprises including the design and production of hand-printed fabric, sewing, an op shop, a laundromat and five remote homelands women's centres.

**Djómi Museum** – home to a nationally significant regional cultural collection, which 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 hard copy, digital and other formats. It also repatriates materials for community access and use.

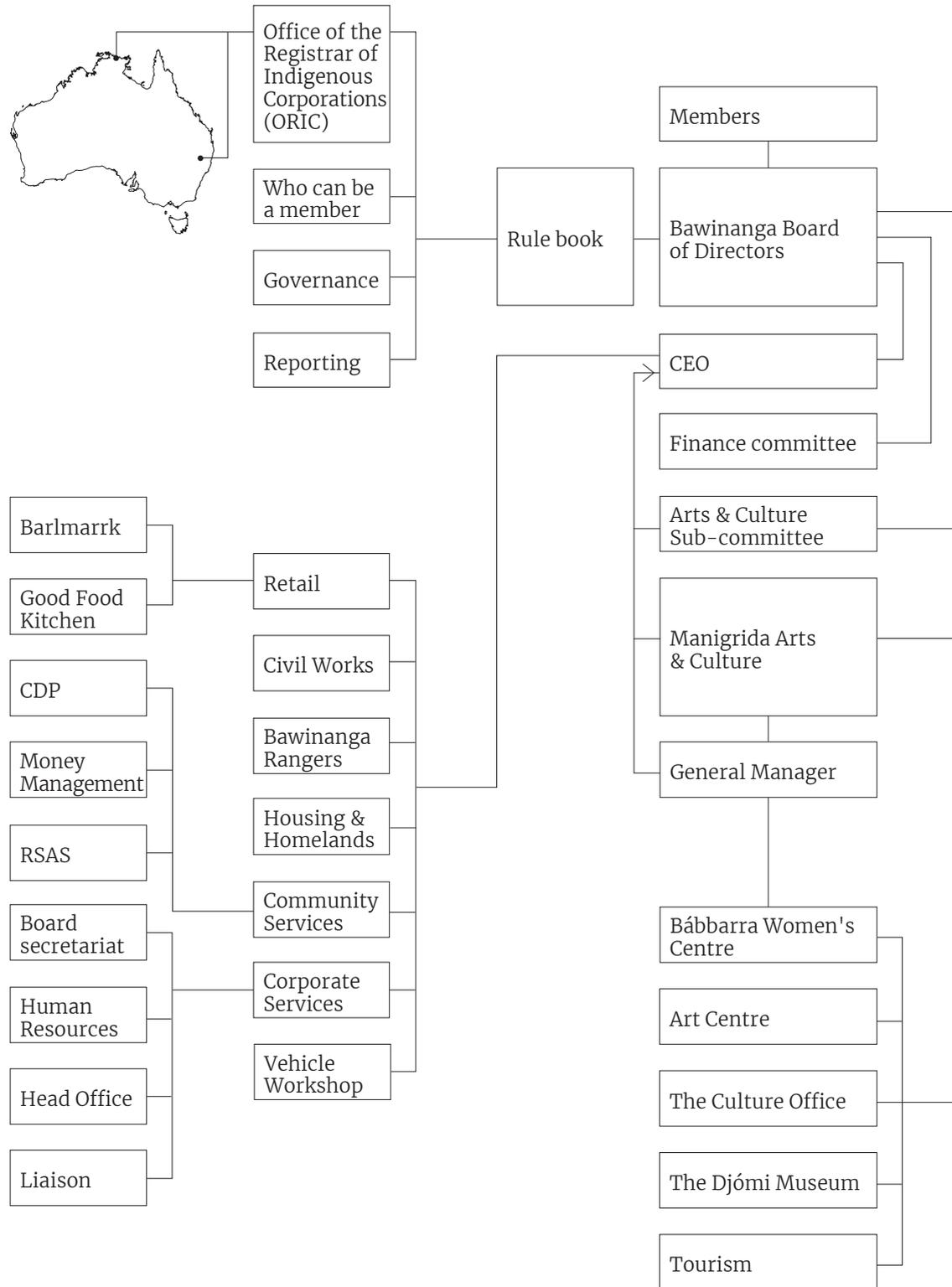
## People

More than 1250 artists are listed on the art centre's SAM database, and 25 designers work through Bábbarra Women's Centre. The works of 150 artists from 17 languages and 31 clans are held in the Djómi Museum Collection, an archive relevant to the entire regional community of 2500 people.

The Djómi Museum Collection



## Bawinanga Organisation Structure



Clockwise from back: Ngarich Derek Carter, Kodjak Kanan Namundia, Wannud Dion Cooper, Kodjak Clint Kieran, Kamnarrang Bob Burruwal, Kodjan Lena Yarrnkura, Gamanyan Doreen Jingabarrabara, Ngaridjidan Raelene Bonson, Gochan Freda Wayarjia Ali, Kamani Deborah Wurrikij, Bangardi Zebedelee Bonson, Balang John Mawurndijul and CEO Ingrid Stonhill

### Bawinanga Aboriginal Corporation Board of Directors

- Dion Cooper (Chairperson)
- Julius Kernan (Deputy Chair)
- Valda Bokmakarray (Secretary)
- Victor Rostrom
- Cindy Jinmarabynana
- Phyllis Dundunga
- Janet Marawarr
- Oliver Ankin
- Wayne Kalakala
- David Jones
- Wally Grimshaw (Non-member Director)
- Caroline Marsh (Non-member Director)

### Bawinanga Aboriginal Corporation CEO

- Ingrid Stonhill 2018–on-going (previously Deputy CEO 2017–2018)

### The Arts & Culture Sub-committee

The Arts & Culture Sub-committee is a formal sub-committee of the Bawinanga Board of Directors under the Office of the Registrar of Indigenous Corporations 'Rule Book'.

It is committed to the protection of Indigenous Cultural Intellectual Property (ICIP) and to maximising the economic opportunities of Traditional Cultural Knowledge and Expressions. The sub-committee has oversight of:

1. The use of the Arts & Culture buildings
2. The appointment of the General Manager, Arts & Culture
3. Community-led research priorities
4. Opportunities for young people to work within all areas of the cultural industries
5. Allocating funds from the Culture Fund to reinvest and grow Maningrida Arts & Culture
6. Homelands support, resources, transport, tools, equipment and materials
7. Reports from managers of each arts & culture area.

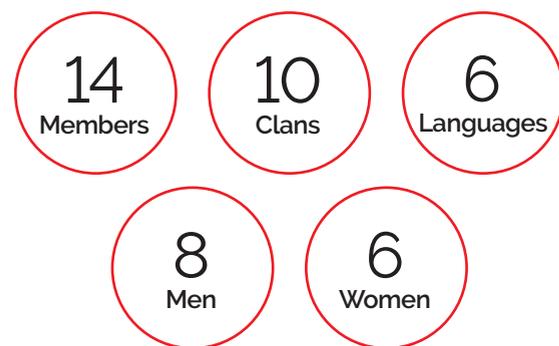
The Arts & Culture Sub-committee has 14 members / 10 clans / 6 languages / 8 men / 6 women. The quorum is established by those present if the right people are there: at least 6 of the right 'company' / combination are required for decision-making.

**The Sub-committee is supported by:**

Derek Carter – Balkarranga, Ngarridj, 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

The Arts & Culture Sub-committee aims to meet each quarter; however, with ceremonial and other obligations this is not always possible. This financial year, the group of senior cultural leaders, emerging leaders, artists and designers met in October, March and May.

**The Arts & Culture Sub-committee**



**Sub-committee members**

Name	Clan	Skin	Language	Residence	Work
John Mawurndjul	Kurulk clan	Balang	Kuninjku	Milmilngkan	Artist
Bob Burruwal	Balngarra	Kamarrang	Kune	Ankabarrbirri	Artist
Lena Yarinkura	Bununggu	Kodjdjan	Kune	Ankabarrbirri	Artist
Dorothy Galaledba	An.nguliny	Gochan	Gun-nartpa	Gochan Jiny Jirra	Artist
Raylene Bonson	Dankorlo	Ngarridjdjan	Kuninjku	Maningrida	Bábbarra Women's Centre
Deborah Wurrkidj	Kurulk	Kamanj	Kuninjku	Maningrida	Bábbarra Women's Centre
Owen Yalandja	Dankorlo	Ngarridj	Kuninjku	Barridijowk-keng	Artist, Singer
Doreen Jingabarrarra	Gelama A-gorndiya	Gamanyjan	Burarra	Maningrida	Tour guide and freelance language and culture consultant
Freda Wayartja Ali	Gamarl	Godchan	Burarra	Maningrida	Tour guide and freelance language and culture consultant
David Jones	Dukurrdji	Kangila	Njebbana	Traditional owner of Maningrida	Yè Ya Projects
Ivan Namirrkki	Kardbam	Bulanj	Kuninjku	Kumurulu	Artist
Joseph Diddo	Dukurrdji	N-kamarrang	Njebbana	Traditional owner Maningrida	Maningrida CEC // Lurra Language and Culture // Singer
Stanley Rankin	Marrangu	Gamarrang	Wurlaki	Maningrida	Maningrida CEC // Lurra Language and Culture
Kenan Namunjdja	Kardbam	Kodjok	Kuninjku	Maningrida and Mankalod	Artist

## Women's Governance Group

The women's governance group meets informally on a needs basis to discuss and develop advocacy strategies for issues that impact women in Maningrida and surrounding homelands. Issues have included young and first-time mums travelling to Darwin without an escort, anti-fracking actions, looking at ways to reduce incidents of violence towards women, and the needs of women living on homelands.

### Members who meet include:

Naire Bilaba  
Ruth Bindiebal  
Raylene Bonson  
Carol Campion  
Phyllis Dungudja  
Jennifer Gandjalimirriwuy  
Pamela Gibson  
Leni Goya-airra  
Glenda James  
Marilyn James  
Miriam Jinmanga  
Michelle Kamarranga  
Belinda Kernan  
Janet Marawarr  
Abigail Namandja  
Latoiya Namandja  
Debbie Pascoe  
Genevieve Smith  
Raylene Stewart  
Deborah Wurrkidj  
Jennifer Wurrkidj  
Ester Yarllarlilla

## Staff

General Manager – Michelle Culpitt, 2016 ongoing  
Art Centre Manager – Chloe Gibbon, 2019 ongoing; Kate O'Hara, 2016–18  
Senior Art Worker, Harvesting Coordinator and Project Liaison 'east side' – Ngarridj Derek Carter, 2016 ongoing  
Assistant Art Centre Manager – Chloe Gibbon, June–November 2018  
Project Liaison 'west side' / Art Worker – Zebedee Bonson, 2017 ongoing  
Art Workers: Packing and freight crew / Harvesting support – Mathanial Pascoe, 2016 ongoing; Elijah Nelson, 2018 ongoing; Noely Wurrkidj, 2018 – ongoing; Deslyn Djorlom, 2017–2019  
Art Centre Administration Assistant – Tally Brian, 2019 ongoing  
Art Centre Arts Administrator – Tanja Bruckner, June 2019 ongoing  
Bábbarra Women's Centre Manager – Ingrid Johanson, 2016 ongoing  
Bábbarra Women's Centre Assistant Manager – Jessica Philips, 2017 ongoing  
Bábbarra Women's Centre Studio Coordinator – Deborah Wurrkidj, 2018 ongoing  
Bábbarra Women's Centre Mentor – Jaymi Lee Miller, 2019  
Bábbarra Women's Centre Supervisor – Marilyn James, 2019 ongoing  
Bábbarra Women's Centre Supervisor – Raylene Bonson, 2018 ongoing  
Bábbarra Women's Centre Supervisor – Buluhkadaru Homeland – Carol Campion, 2019 ongoing  
Tour Guides – Doreen Jinggarrabarra, Freda Wayartja Ali, Raylene Bonson, Elizabeth Kala Kala, Una Olsen, Kathleen Olsen, all 2016 ongoing  
Djómi Museum Officer – vacant: unfunded  
Culture Research Office Coordinator – vacant: unfunded

## Interns and volunteers

### Interns

Bábbarra Women's Centre established an internship relationship with Royal Melbourne Institute of Technology – International Studies in 2017. Through the mutually beneficial program, Bábbarra Women's Centre supports interns to apply their learnings, developing better informed and engaged graduates, and encouraging graduates to pursue careers in the Northern Territory and / or in Indigenous affairs, arts, justice, education, health and other sectors. Since the program's inception, Bábbarra has hosted 6 interns, including 3 in 2018–19.  
Bridget Sampson, Jaymi Lee Miller, Gemma Portelli, Kelly McInnes, Eliza Dickie, Ersie Kakris

The art centre established an internship program with the University of Sydney, partnering with Stephen Gilchrist and his Masters in Art History students. The program commenced in June 2019.

Freya Black: June–July 2019

### Non-university aligned internships

Stella Maynard: June–July 2018  
Bella Hone-Saunders: July–August 2018  
Brooke Ainscow: 2018

### Professional volunteers

Ryan Maroney, architect and project manager: onsite support to develop the arts & culture precinct project, July–September 2018

## Consultants and contractors

### Consultants // Specialists

Maningrida Arts & Culture employs only highly skilled consultants with at least 10 years relevant experience.

- Nexia Australia: strategic planning, business mentoring, 2016 – on-going
- Dion Teasdale: art worker training and mentoring, August 2018
- Bronwyn Rennex: art worker training and mentoring and Djómi Museum bark rehang, August 2018
- Karin Riederer: grant writing, March 2019; and Cultural Research Office contract, June–July 2019

### Contractors

Maningrida Arts & Culture is an extremely complex business with a commitment to best industry practice and professional development for staff. Several interns and volunteers made such positive contributions that they were brought back for paid positions. Some subsequently found permanent employment in other arts organisations and art centres.

Bella Wright: interim admin assistant, June–July 2018

Brooke Ainscow: interim assistant manager, January–April 2019

Bella Hone-Saunders: interim assistant manager, April–May 2019

Rhett Hammerton: photography studio set-up and art worker training, April 2019



Gideon Djorlom conducting Kuninjku language classes



## Buildings

### Precinct development

Maningrida Arts & Culture has worked closely with Architects Without Frontiers for more than three years to site, design and cost new women's centre and museum buildings adjacent to the art centre.

Under the leadership of Esther Charlesworth, Architects Without Frontiers first visited Maningrida at the invitation of the Bawinanga Board of Directors in 2015 to start a conversation about developing the art centre site into an arts & culture precinct.

The Precinct Development project is steered by the Arts & Culture Sub-committee, the Women's Governance Group, artists and staff. John Mawurndjul, Deborah Wurrkidj, Lena Yarinkura, Bob Burruwal, Zebedee Bonson and Derek Carter, in particular, have led the project and contributed substantial knowledge and guidance to the project team.

A Project Justification Report demonstrating the benefits of bringing the arts & cultural areas together was developed by Nexia with the project team in September.

In late 2018 the project was abruptly brought to a standstill: Northern Land Council

consultations identified the vacant land in front of the art centre as the site of a large police compound made up of houses, offices, cells and other police facilities to be surrounded by a 10-metre-high fence. This is the same site that members of the Arts & Culture Sub-committee had identified for the arts and culture precinct. The Sub-committee tried to submit an expression of interest on the site to be set aside as a dance ground and future festival site but could not access critical information required to put the proposal forward. At the time of printing this annual report, Bawinanga Aboriginal Corporation and Maningrida Arts & Culture are appealing to the Traditional Owners,

the Northern Land Council and the Northern Territory Government to identify an alternate site for a new police compound or make assurances that it will not undermine the arts & cultural precinct.

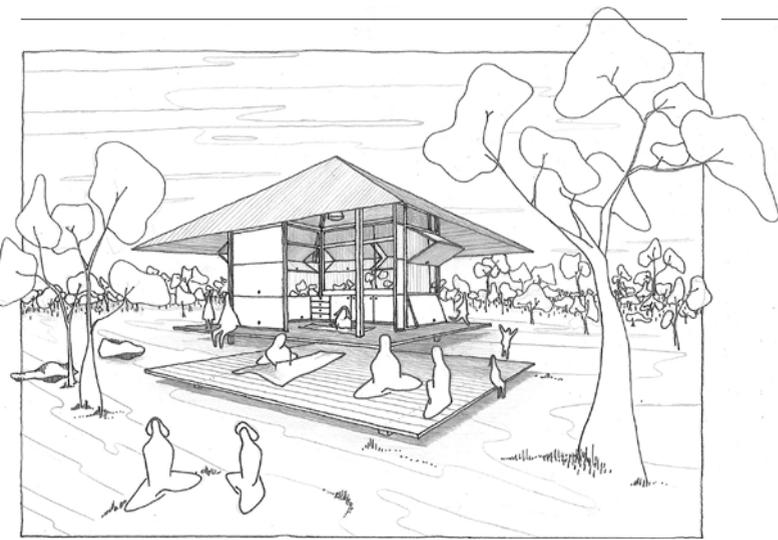
Our project partners and supporters



Tract, Hayball, Bonacci, LCI, Grocon, WT Partnerships







Homelands artist studio design by Ryan Maroney 2019

### Outstation artist studios

Maningrida Arts & Culture and pro-bono architect Ryan Moroney consulted artists to develop initial sketches for outstation studios to enable artists to securely store their work, tools and equipment.

### Outstation Women's Centres

There are women's centre structures on several outstations (Gochan Jiny-jirra, Mumeka, Ji-Mardi, Mankorlod) that need renovations. The leadership team at Bábbarra Women's Centre have conducted consultations and needs analysis on homelands with residents wanting a number of uses including:

- A place to boil blankets and bedding for old people and to deal with skin conditions such as scabies
- Sewing
- Printing
- Food harvesting
- Pandanus harvesting and weaving.

Buluhkadaru was formally reopened on 5 February 2019 after renovations by Bawinanga Housing & Construction. Carol Campion came on board as CDP supervisor, focusing on collecting bush colour, pandanus weaving and wild foods harvesting/sorting.

### Djómi Museum

Museum renovations were completed in August 2018 by Bawinanga Housing & Construction. Extensive community consultations were conducted by Maningrida Arts & Culture, and family members viewed works on display prior to the Djómi Museum reopening to the public in May 2019.

# Strategic Framework

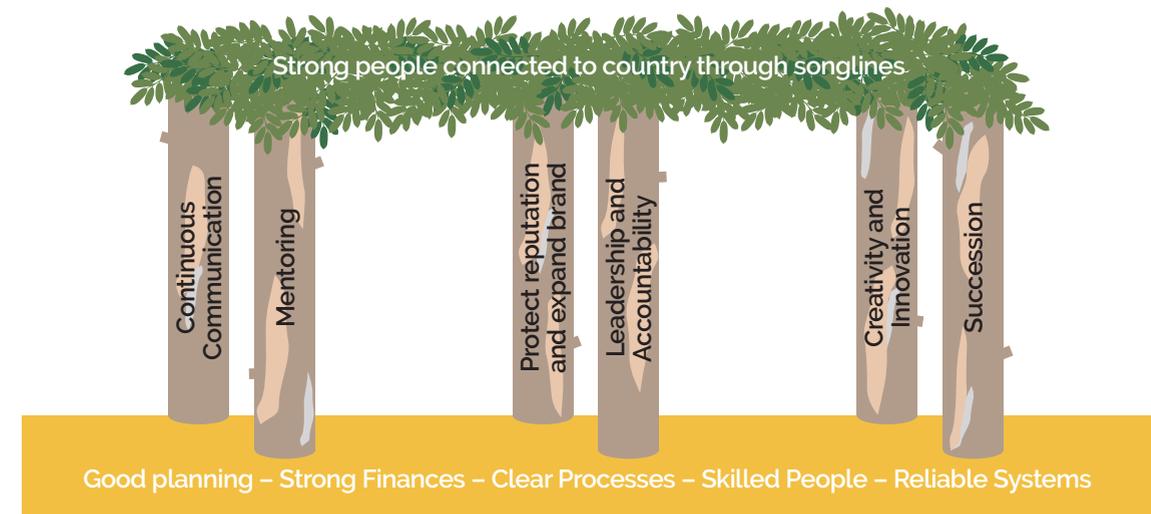
## Our Vision

### Kunkamak

Lena Yarinkura defines the Kune language term *kunkamak* as a place where everyone comes together, focussed on the enjoyment and undertaking of a shared endeavour, especially relating to ceremony, rituals or culture. Lena explained that the grand final at the MCG is an example of *kunkamak*: it is the place, the game, the competition, the emotions and everybody together, it is all *kunkamak* – all good.

## Key goals

- To increase financial returns to the group
- To return more earnings directly to stakeholders, artists and designers
- To drive the homeland economy





# Performance report

As we look back on 2018–19, we are proud of the substantial progress we've made towards attaining kunkamak, as Lena Yarinkura calls it: all working together on our common purpose in a good way. The managers and teams of each area have worked extremely hard across the year including working weekends and public holidays on arts and culture tours.

Thank you to all the teams who work to support the artists and designers in Maningrida and across outstations and who work professionally to present an exhibition and event program that rivals organisations with five times our resources.

In 2018 we worked with Nexia to produce our 2018–23 Strategic Plan, a solid guide for the future. We've implemented its strategies to achieve prioritised goals and targets for 2018–19, as summarised here.

Note: Bawinanga Aboriginal Corporation's reporting systems are being refined progressively to align with data relevant to Maningrida Arts & Culture's 2018–23 Strategic Plan.

**Goals**

**Undertake sustainable and profitable growth**

Target: \$1.92 million turnover

Actual: \$1.83 million turnover

**Invest in sustainable artistic development and support mid-career and senior artists**

Target: 14 high-end exhibitions (continuing a sustainable build from low of 3 in 2014)

Actual: 14 high-end exhibitions (16 including venues of Mawurndjul touring exhibition)

1. *Samson Bonson // Susan Marawarr*, Vivien Anderson Gallery, Melbourne
2. *Ngaldjorlhbo: Mother of Everything*, Galerie IDAIA Paris, France
3. *From Coast to Escarpment: Spirit Worlds of Maningrida*, Michael Reid Gallery, Sydney
4. *Djang in Fibre: From Bim to Form*, Aboriginal and Pacific Art, Sydney
5. *Mardayin – Aboriginal Art von Maningrida Arts*: Art Kelch, Germany
6. *Bob Burrawal & Lena Yarinkura: Kunkamak Ngarrwoneng – Our House of Culture*, Alcaston Gallery, Melbourne
7. *Beziehunggeflechte: Aboriginal Art from Western Arnhem Land*, Art Kelch, Germany
8. *Kun-waral: Spirit Shadows*, Salon Art Projects, Darwin
9. *Bukkan Rowk: 'I am Teaching You' – The continuing tradition of Balang James Iyuna*, Outstation Gallery, Darwin
10. *Karri bengan Djang: We know our culture*, Koskela, Sydney
11. *Top End Ochre: Art from nature*, Everywhen Art Space, Flinders, Victoria
12. *Mowanjum to Maningrida*, Dungog Contemporary, Dungog, NSW
13. *John Mawurndjul: I am the old and the new*, Museum of Contemporary Art Australia (MCA), Sydney; Art Gallery of South Australia, Adelaide; Murray Art Museum, Albury, NSW
14. *Compass: MCA Collection*, MCA, Sydney

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

Actual: 8 emerging artists:

Apphia Wurrkidj, Raphael Wurrkidj and Pamela Wurrkidj in *Bukkan Rowk*

Seborna Namarnyilk in *Djang in Fibre: From Bim to Form*

Samantha Malkudja in *Djang in Fibre: From Bim to Form* and *Kun-waral: Spirit Shadows*

Grace Laradjbi, Laura Badalune and Beverley England in *Kun-waral: Spirit Shadows*

Target: Organise 5 trips for artists, including international opportunities

Actual: 6 artists' trips, including USA:

1. Balang John Mawurndjul to MCA, Sydney, with Cymbasto Wurrkidj and Sally Ann Wurrkidj
2. Jacky Nawilil, Derek Carter and Kate O'Hara to Sydney
3. Darwin Aboriginal Art Fair
4. Tarnanthi Festival 2018
5. Doreen Jinggarrabarra and Freda Wayatja to MCA, Sydney, for *Compass* exhibition
6. Balang John Mawurndjul to Kluge Ruhe Aboriginal Art Collection (University of Virginia), USA, for Beyond Dreamings Symposium.

Target: Provide 2 artists skills development opportunities

Actual: 2 opportunities

- We organised two print workshops onsite with Mats Unden.
- One master class: Freda Wayatja and Doreen Jinggarrabarra delivered a weaving master class at the MCA, Sydney, with 20 participants.

Target: Plan 3 development opportunities for artists for 2019–20

Actual: 3 opportunities

- Rosina Gunjarrwanga and Kenan Namunjdja, who were selected for *Primavera 2019: Young Australian Artists*, will travel to the MCA, Sydney, for the exhibition's install, opening and associated events in October 2019.
- A carving workshop for men and women sculptors in 2020.
- A project proposal for Tarnanthi 2021.

**Protect and safeguard cultural integrity in developing future opportunities and directions**

Target: Hold 3 artist meetings per year

Actual: 2 meetings

- 25 February 2019 with 25+ artists
- 3 April 2019 with 60 artists

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

Actual: 3 projects

- Developed BongolinjBongolinj for performance in July 2019
- Worked with linguist Jill Vaughan on Burarra language resources
- Worked on a suite of films featuring Bob Burruwal, Frankie Kelly and Lena Yarinkura, produced by Creative Cowboy Films

Target: Support 2 young cultural leaders to lead projects

Actual: 2 young leaders

Elijah Nelson (and Derek Carter) worked with MCA staff in Sydney to document the Maningrida Collection. Noelly Wurrkidj assisted Closer Productions on a filmshoot for content for the *John Mawurndjul: I am the old and the new* exhibition as part of Tarnanthi 2019 at the Art Gallery of South Australia.

Target: Support 2–3 work experience students

Actual: 2 students

Hayley Brown and Derylesa Carter undertook work experience including attending the 2018 Tarnanthi Art Fair. Derylesa Carter also travelled to Sydney and Melbourne in June 2019 to research exhibition curation and design.

**Strategies**

**Increase sales / cash flow**

In 2018–19, the Art Centre increased its sales / cash flow by 3.9%.

We expanded our exhibition partners to include prestigious commercial gallery, Michael Reid (Sydney and Berlin). We continued to work with our existing valued partners: Alcaston Gallery, Outstation Gallery, Vivien Anderson, Cross Arts

Projects, Aboriginal & Pacific Art, Art Kelch, McCulloch & McCulloch, Salon Projects, and Koskela.

We partnered with Nomad Arts for an artwork commissioned for the new Palmerston Hospital in Darwin, and a work by James Iyuna (deceased) was acquired by Drill Hall, Canberra.

We grew our number of retailers to 22, welcoming Aboriginal Bush Traders (Darwin) and Aboriginal Contemporary (Sydney).

We place a high value on engaging with our local community, and held two open days aligned with stock-management sales, as well as offering artworks for fundraising in line with the locally relevant strategies of Melbourne Indigenous Transition School and the NT Environmental Defenders Office.

Across the tourist season we also welcomed to our gallery 1180 tourists visiting with our tourism partners, Coral Expeditions (cruises) and Outback Spirit Tours (coaches), contributing significantly to our direct sales.

We expanded artists' career and earning prospects by hosting a full schedule of visitors including the Art Gallery of New South Wales' Benefactors Group (July) and its Collectors Group (September), Director of Michael Reid, Toby Meagher, who was invited by Jacky Nawili to his homeland of Bolkdjam (August), the Julianne Penny Collector Group (May), and collectors / philanthropists Axel Arnott, Adam Knight, Jason and Julian Lavigne, Peter Seligmann, Bob Kaplan and Margaret Levi.

In working towards re-establishing printmaking as a steady income stream for artists, we also commenced re-activation of our print and project space. Artists participated in print workshops delivered by Mats Uden in July, and in February we hosted a workshop for Bábarra artists and designers led by Sean Smith and Jacqueline Gribbin.

### **Evaluate purchasing policy**

We aligned our purchasing and inventory policies, and designed a matrix that is enabling us to manage supply (artworks purchased) and inventory levels more responsively and with improved accuracy.

### **Obtain and increase grant funding to support growth in sales**

Achieving growth in sales requires constant improvements to our infrastructure, resources and professional capacity to deliver on sales targets. To ensure we are well positioned to identify suitable and diverse funding opportunities, we are using a newly created grant schedule. This year we increased our funding levels by \$72,000, just short of our \$80,000 target.

### **Increase value and quality of work being produced**

The commercial and cultural value of artworks is strongly tied to the plant-based materials artists use. Few artists have access to reliable vehicles, so we support their access to homelands to source art materials and facilitate artistic development during the dry season. Salaried art workers now assist with harvesting two days a week to ensure artists can source art materials on their homelands. This year 24 trips were made with artists to their homelands, including Ankabarrbirri, Milmilngkan, Yimayirud, Mumeka, Ji-balbal, Ji-bena, Gamurra-Guyurra and Yilan. Additionally, our tighter buying policy and consistent conversations about quality have made significant gains.

### **Ensure proper documentation of artworks**

Substantial time and resources have been applied to improving cultural documentation and existing records.

### **Establish market position segment and profile for emerging artists**

Curator Mitch Cairns selected emerging artists Kenan Namunjdja and Rosina Gunjarrwanga as two of only 7 artists for *Primavera 2019: Young Australian Artists*, the major and most important survey of young Australian contemporary artists aged 35 and under. Mitch visited twice this year, and the Museum of Contemporary Art Australia exhibition opens in October 2019.

Artworks by emerging artists Apphia Wurrkidj, Raphael Wurrkidj and Pamela Wurrkidj counted for one third of total works featured in *Bukkan Rowk – 'I am teaching you'* at Outstation Gallery, Darwin. We also achieved strong retail and online sales of works by emerging and young artists, including Clayton Watson, Mathaniel Pascoe, Serena Bonson, Eugenie Bonson, Carlos Namunjdja, Obed Namirrkki and Ruth Wurrkidj.

### **Identify exhibitions, prizes and opportunities**

We have developed a five-year schedule of exhibitions, prizes and other opportunities to assist targeted growth in sales and artists' careers.

### **Develop processes for Indigenous curatorial input that increases commercial success and opportunity**

In addition to training for art workers in photographic documentation (with Rhett Hammerton) and bark strapping (with Don Whyte), we are supporting art workers and artists to have curatorial input on significant projects.

The use of video link calls to connect staff and artists at Maningrida directly with gallery and museum staff is dynamic and effective, and has changed what we can achieve in the curatorial space. The exhibition *Bukkan Rowk – I am teaching you: the continuing tradition of Balang James Iyuna* was developed in close collaboration with Melba Gunjarrwanga, Apphia Wurrkidj and Deborah Wurrkidj.

Two other major projects are also vehicles for shaping and defining Indigenous curatorial input.

The Arts & Culture Sub-committee guided the concept development of a cultural performance engaging all areas of arts and culture. Bob Burruwal first presented the concept to the Sub-committee in 2016 as a way for people to work together: senior artists to instruct younger artists, teach and train in song and dance, instruct young people how to make mako (didjeridu) and ceremonial regalia, and Bábarra to design and make printed t-shirts and skirts. Led by Bob Burruwal and Lena Yarinkura, *Bongolinj* was performed at Ankabarrbirri outstation in July 2019.

The Arts & Culture Sub-committee elected members to work together with staff on the Maningrida Collection at the Museum of Contemporary Art (MCA), Sydney, project. This project will see the development of a new Cultural Agreement to house more than 800 objects and artworks belonging to Maningrida Arts & Culture at the MCA. The project will connect teams across the MCA and Maningrida Arts & Culture with a focus on opportunities for mentoring, training and professional development – both ways and across genders and generations. The project team is:

- Lena Yarinkura – a senior artist, Yarinkura has many works in the collection; there are also works by her mother
- Bob Burruwal – a senior artist, Burruwal's works feature in the collection along with works by his brothers Les Mirrikurriya and Jack Kala Kala
- Doreen Jingabarrabarra – a senior artist and expert fibre artist
- Freda Wayartja Ali – a senior artist and expert fibre artist
- Derek Carter – Senior Liaison, Maningrida Arts & Culture
- Jess Phillips – Assistant Manager, Bábarra Women's Centre – mentoree to Doreen and Freda and mentor to Derylesa Carter
- Derylesa Carter – Year 12 work experience student, research trainee, and mentoree
- Elijah Nelson – Art Worker
- Chloe Gibbon – Art Centre Manager, Project Coordinator.

The team will work with all members of the Arts & Culture Sub-committee, art centre, Bábarra Women's Centre, Djómi Museum, Cultural Research Office, and the MCA teams and Terri Janke legal team to develop a new cultural agreement, further document the collection and produce an exhibition outcome in 2021.

### **Marketing Goals**

#### **Increase brand profile and recognition**

Our profile and presence nationally and internationally increased significantly – a result of consistent strategic work across recent years.

We are proud of all the exhibitions that formed the core of our program this year. However, *John Mawurndjul: I am the old and new*, which opened at the MCA in July 2018 and tours nationally into 2020, was a stand-out performer. In 2018–19, this show alone saw our brand reach gallery audiences of more than 130,000 people. It also garnered more than 50 media hits, spanning *Guardian Australia* (its first-ever story in an Indigenous language), *National Indigenous Times*, *The Saturday Paper*, *Crikey*, *The Sydney Morning Herald*, *ArtAsia Pacific*, *Australian Financial Review*, *Qantas Travel Insider*, a feature in *Outback: RM Williams*, and ABC News and Radio National, along with internationals *The Washington Post* (USA), and *The Telegraph* (UK).

Our branding focus this year has seen us investing significantly in the careers of emerging artists. We have also maximised audience engagement via digital catalogues and social media. Instagram has our largest following: 4200 people.

#### Focus on higher end markets

We developed an exhibition with our new commercial gallery partner, Michael Reid, and exhibited with Art Kelch in Germany and at the Galerie IDAIA Paris. We sought funding to smarten up our own gallery spaces so that visiting collectors are able to view artworks in an optimal buying environment.

#### Improve exhibition quality

A number of steps were undertaken to improve exhibition quality this year, including tightening of the buying policy, particularly regarding preparation processes, scale and curatorial considerations. The development of a buying matrix based on market value and industry standards has proved an effective motivational tool and method of educating artists about the considerations involved in artwork valuation. Inventory of works suitable only for onsite sales at wholesale prices has been curbed and production of exhibition and retail quality works is evident.

#### Develop concurrent strategies for new channels and targets

Highlights of new channels and targets this year were a public art commission for Palmerston Hospital, and the revival of printmaking. We also increased the volume of higher value artwork to meet market demand, and added a new interstate market fair to our direct sales schedule.

#### Develop combined strategies with other MAC areas

The art centre supported the Djómi Museum to loan works from its collection to the touring exhibition *John Mawurndjul: I am the old and the new*. The Art Centre and Bábbarra Women's Centre collaborated and partnered in new ways, including co-curating exhibitions and co-branding. To complement the Mawurndjul exhibition at the Art Gallery of South Australia, Bábbarra Designs transformed the gallery's creative learning hub into the Bábbarra Studio. Bábbarra also used the art centre's printmaking studio. The Culture Office archives continue to provide essential research material for the development of exhibitions texts, inspiration for curatorial work, research for young and emerging artists and for designers at Bábbarra Women's Centre. All areas are working together to improve cultural documentation, which is resource-intensive and especially challenging while the Culture Office has no funding.

## Bábbarra Womens Centre

### Goals

#### Undertake sustainable and profitable growth

Target: \$480,000 turnover

Actual: \$541,000 turnover

Target: \$25,000 growth in sales

Actual: \$12,000 growth in sales

#### Invest in sustainable artistic development and support of emerging and current artists and textile workers

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

Actual: 1 workshop delivered: A print on paper workshop was delivered in early 2019 (the second, a screen-print workshop was rescheduled to late 2019). Young artists were mentored to create new designs.

Target: Five young and emerging artists included in exhibitions.

Actual: Five: Jacinta Lami Lami, Miriam Jinmanga, Belinda Kernan, Abigail Namundja, Ruth Bindiebal included in exhibitions.

Target: All external travel includes young people with mentors.

Actual: Young women were mentored during interstate trips and events.

#### Invest in improved governance, leadership, empowerment and advocacy for Bábbarra women in Maningrida and on homelands

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

Actual: Women's Governance Group met more than 6 times, including at Cadell Homeland, Buluhkaduru Homeland, Rocky Point, Maningrida Barge Landing, and at Bábbarra Women's Centre.

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

Actual: We have strengthened our relationship with the school, hosting school business classes every Wednesday, hosting regular school art classes at the centre, and we have supported school experience students, including Laquisha Kentish, who worked for many months at Bábbarra and graduated from Maningrida CEC in 2019.

## Strategies

### Increase sales / cash flow

Bábarra Women's Centre sales / cash flow increased by 3% this financial year.

We diversified our income streams in multiple ways. We continued to licence designs through Willie Weston, creating upholstery and wallpapers, and we carefully negotiated new strategic licencing agreements with other parties including Kip and Co, to be launched next financial year. In June we launched our Chuffed fundraising campaign.

We introduced new products this year, some specifically for the tourism market: language magnets, tea towels, enamel cups, keep cups (frank green™), table runners and table cloths. Our sewing team continued to create creative new products, including clothing, and interior design items. We continued to outsource to Publisher Textiles for large orders, and have explored other options to produce clothing offsite.

This year we again made good sales at art fairs: Blak Markets in Sydney, Darwin Aboriginal Art Fair, and Tarnanthi Art Fair in Adelaide. We explored new markets and began planning towards international markets for 2019–20.

To increase our potential to attract new clients, we successfully led Bawinanga Aboriginal Corporation to register with Supply Nation.

### Increase grant funding to support growth in sales

This year we increased our grant funding by approximately 27%. Our funders were: Tim Fairfax Family Foundation, NT Government (Arts NT), Australian Government (Australia Council for the Arts) and ANKA.

### Establish brand / market position segment for emerging artists and textile workers

We programmed exhibitions and events across a range of markets and inclusive of Bábarra artists and textile workers across all career levels. We also successfully targeted four national art awards.

Bábarra Designs Exhibitions 2018–19

1. *Kun-waral: Spirit Shadows*, Salon Project Space, Darwin
2. *Bábarra: The Studio*, Art Gallery of South Australia
3. *Ngaldjorlhbo – Mother of Everything*, Galerie IDAIA – International Development for Indigenous Arts, Paris
4. *Blak Design Matters*, Koori Heritage Trust, Melbourne

Ongoing training took place for staff in photography and social media for cultural documentation and marketing, using new photography equipment acquired by Bábarra through a Northern Territory Government grant.

### Strengthen Women's Governance Group

We scheduled and booked a governance workshop with the Office of the Registrar of Indigenous Corporations (ORIC); however, it was cancelled by ORIC for circumstances outside of our control.

All actions from meetings were followed up and reported on at the following meeting. Key Bábarra business attended to by the Women's Governance Group included furthering licencing deals with Kip and Co and planning our exhibition in Paris for late 2019.

### Increase intergenerational mentoring

Senior artists always travelled with young artists to events and exhibitions to ensure the transfer of knowledge to young women.

At AGSA, five women hosted a printing workshop, and learned about the operations of large public galleries. Curator and Tarnanthi Festival Artistic Director Nici Cumspton explained the role of a curator, visiting the AGSA exhibition spaces and workshops in product development at Adelaide's JamFactory.

Young designers were mentored in design by senior artists, including Deborah Wurrkidj, Jennifer Wurrkidj, Raylene Bonson and Janet Marawarr.

Deborah and Raylene were employed this year as supervisors at Bábarra Women's Centre. Deborah in her role continued to mentor young artists in printing techniques in screen and lino.

Assistant Manager Jessica Phillips was mentored about commercial collections, licencing and contracts by Copyright Agency, and in collaborations/office fit-outs by large commercial firms such as Lendlease.

## Marketing

### Improve quality of production

We set high standards for quality products and ethical supply chains.

We sourced high quality inks from Publisher Textiles in Sydney and introduced a larger colour palette of ink.

We continued to use Publisher Textiles to print large orders that exceeded our own quality supply capacity.

### Enter a higher-end market segment

Bábarra artists were entered into four art prizes this year, and we had finalists in each.

1. King & Wood Mallesons Award Contemporary ATSI Art Prize. NSW Parliament House. Finalist: Raylene Bonson with *Wubbunj* (Paperbark Canoe/*Makassan Boat*), 2018
2. 2019 Fremantle Arts Centre Print Award, Fremantle Arts Centre, Perth. Finalist: Jennifer Wurrkidj with *Kurulk Kare – Going Underground*, 2018
3. 2019 Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAAAA) Museum & Art Gallery of the Northern Territory (MAGNT). Finalist: Jennifer Wurrkidj (announced April 2019) with *Ngaye nga-bengan* (*I have that knowledge*), 2019
4. 2019 Footscray Art Prize, Footscray Community Art Centre., Melbourne. Finalist: Elizabeth Kala Kala with *Dedded Wongkorr* (*Red-coloured Lorikeet Feather Dillybag*), 2019

Bábarra artists participated in two high-end Bábarra Design events this year.

In September, in collaboration with Maningrida Arts & Culture, we held our first international exhibition: *Ngaldjorlhbo – Mother of Everything* at Galerie IDAIA (International Development for Indigenous Arts) Paris. This was well received.

In conjunction with *John Mawurndjul: I am the old and the new* at AGSA in, artists conducted a print masterclass at AGSA, and Bábarra Designs transformed the AGSA Studio (learning hub) with a stunning showcase of textiles.

We created a clothing range with Publisher Textiles, which has increased our sales revenue, and we met with various designers around creating clothing. We had some sample pieces made in Sydney, focusing on our lino design range. We are continuing to explore the fashion space, mindful it is a complicated area given the importance of respecting artists' designs, our high standards of ethical production, and our reluctance to commit to producing large quantities commercially.

In collaboration with MAC, we achieved profile print publicity with a feature about Susan Marawarr: 'Susan Marawarr: A Sleeping Giant', Louise Martin-Chew, *Art Collector*, issue 84, 2018.

### Increase national and international distribution

Bábarra increased our number of wholesale stockists this year. We also commenced planning to broaden our geographical reach in the coming financial year to include retailers in Western Australia and Tasmania, and to increase our number of retailers in Victoria and New South Wales.

### New Bábarra Designs stockists for 2018–19 include:

- Provenance Arts, Darwin
- IDAIA (International de l'Art Aborigène d'Australie), Paris
- Starwin, Port Douglas, Queensland
- Nomad Art, Euroa, Victoria
- Secret Platypus, Bridgewater, Victoria

International distribution has increased with an exhibition in France, and we have an exhibition in the pipeline for the USA.

Our online sales grew at a rate that outpaced our capacity to provide adequate – let alone exceptional – customer service with our current staffing levels. As an interim measure, we relied on interns and volunteers to respond to the increased demand.

**Goals & Strategies**

Without achieving our target of a \$50,000 increase in revenue, no funding, and insufficient self-generated income to employ any staff at the Djómi Museum, we were forced to adjust our plans for 2018–19 accordingly.

We focussed on essential upkeep such as servicing the dehumidifiers that are necessary to maintain a safe environment for the works in the museum's nationally significant collection.

We sought funding to achieve some of the highest operational and strategic priorities, which include employing a qualified consultant to prepare a collection preservation plan, co-designing a collection management plan, and producing and installing interpretive signage for the newly hung bark galleries. Unfortunately these activities remain unfunded.

Determined nonetheless to facilitate engagement with the extraordinary works and legacies in the collection, we opened the museum to the local community one day per week, and our expert casual tour guides delivered 120 tours to 1180 appreciative first-time tourists with Coral Expeditions and Outback Spirit Tours. We also introduced a number of high-end collectors, gallery directors and curators, and researchers to the museum's collection.

The development of a new purpose-built museum building within the proposed Precinct Project included substantial research into exhibition design.

The Djómi Museum and its collection featured in an ABC News report in September: 'Indigenous art at Maningrida's Djómi Museum the most significant community collection in nation' and the museum's Instagram has 1067 followers.

We anticipate that Maningrida Art & Culture's newly established intern partnership with Sydney University will enable us to make incremental progress in some areas of the museum until we secure the operational and program funding that will see the Djómi Museum reach its potential.

**Goals & Strategies**

From the 1990s to 2005, the Culture Office (as it's known locally) was highly productive and innovative. It documented artworks, developed and published Australia's first art centre website, produced language dictionaries, conducted rock art research and more.

As with the Djómi Museum, achieving strategic goals for the Cultural Research Office is challenging without funds for a dedicated specialised staff member. Our application this year to the Australian Government's Indigenous Languages and Arts program to activate the Cultural Research Office was unsuccessful. We therefore targeted a vastly reduced set of goals this year.

The Arts & Culture Sub-committee met with BAC's Djelk Rangers to ensure cultural research priorities are regionally relevant and aligned. It also began developing pathways for community input into research areas and community-driven research, and assessed applications from external researchers, approving only applications that met guidelines for ICIP protocols and benefits to the local community and its assets.

Thanks to dedicated staff, tutors, and support from the Bininj Kunwok Regional Language Centre, we coordinated and delivered a weekly Kuninjku language class at the art centre.

We identified close to 2000 slides from the archives in urgent need of digitisation, secured an in-kind commitment from an expert team of professionals to undertake the digitisation in late 2019, and prepared the slides for this process.

We upgraded the Culture Research Office's sole computer and invested in new hardware and IT infrastructure to improve functionality, secure the archive's digital materials, and prepare for making the collection more readily accessible to the local community and people beyond.

In June, we hosted a fee-for-service community consultation for the University of Melbourne's 'Review of the Agreement that binds the Donald Thomson Collection'.

## Exhibitions

A total of 12 commercial exhibitions and 9 institutional / non-commercial exhibitions were held in this financial year with many more in development. This year there was a good mix of exhibitions in capital cities, regional centres and three international exhibitions: one in France and two in Germany. Each exhibition was accompanied by cultural documentation, texts, studio photography and artists' portraits. Artists have also requested that wherever and whenever possible soundscapes and songs that relate to the cultural content of the works should accompany exhibitions. Staff have undertaken training and professional development in exhibition design and curatorial work, which is demonstrated in the beautifully curated and documented exhibitions.

The development of exhibitions, working closely with artists on their estates, documenting materials and writing about the work, liaising between artists and curators, designing exhibitions and working with maquettes of gallery spaces, conserving / storing and packing artworks and maintaining the artist as central to the entire process is complex, sophisticated and time consuming. The professionalism of the teams in managing all aspects of exhibition programming and development under the cultural leadership of the Arts & Culture Sub-committee is outstanding.

Balang John Mawurndjul led the way with the groundbreaking management of his exhibition *I am the old and the new*. Balang carefully and expertly guided teams across Maningrida Arts & Culture, the Museum of Contemporary Art, the Art Gallery of South Australia, contractors, colleagues and friends to follow his vision and to be guided by country and djang to develop an exhibition, book and website. He has set a new standard in exhibition design and development.

## Commercial

*Samson Bonson // Susan Marawarr*  
Vivien Anderson Gallery, Melbourne  
6 June – 7 July 2018

*Ngaldjorlhbo: Mother of Everything*  
Galerie IDAIA Paris, Paris, France  
7 June – 30 September 2018

*From Coast to Escarpment: Spirit Worlds of Maningrida*  
Michael Reid Sydney, Sydney, New South Wales  
12 July – 7 August 2018

*Djang in Fibre: From Bim to Form*  
Aboriginal & Pacific Art, Sydney  
30 August – 22 September 2018  
Digital catalogue available

*Mardayin – Aboriginal Art von Maningrida Arts*  
Art Kelch, Feriburg, Germany  
9 September – 20 October 2018

*Bob Burrawal & Lena Yarinkura: Kunkamak Ngarrwoneng – Our House of Culture*  
Alcaston Gallery, Melbourne, Victoria  
12 September – 6 October 2018

*Beziehunggeflechte: Aboriginal Art from Western Arnhem Land*  
Art Kelch, Freiburg, Germany  
October 2018

*Kun-waral: Spirit Shadows*  
Salon Project Space, Darwin, Northern Territory  
18 May – 15 June 2019

*Bukkan Rowk: 'I am Teaching You' – The continuing tradition of Balang James Iyuna*  
Outstation Gallery, Darwin, Northern Territory  
8 June – 2 July 2019  
Digital catalogue available

*Karri bengan Djang: We know our culture*  
Koskela, Sydney  
15 June – 19 July 2019

*Top End Ochre: Art from nature*  
Everywhen Art Space, Flinders, Victoria  
10 May – 4 June 2019

*Mowanjum to Maningrida*  
Dungog Contemporary, Dungog, New South Wales  
1 June – 14 July 2019

## Institutions

*Blak Design Matters*  
Koori Heritage Trust, Melbourne, Vic  
21 July – 30 September 2018

*John Mawurndjul: I am the old and the new*  
Museum of Contemporary Art Australia (MCA), Sydney, NSW  
6 July – 23 September 2018  
Dedicated MCA website: johnmawurndjul.com

*John Mawurndjul: I am the old and the new*  
Art Gallery of South Australia, Adelaide, SA  
26 October 2018 – 28 January 2019

*Bábarra Designs: The Studio*  
Art Gallery of South Australia, SA  
26 October 2018 – 28 January 2019

*Compass: MCA Collection*  
Museum of Contemporary Art Australia (MCA), Sydney, NSW  
9 November 2018 – 3 February 2019

*John Mawurndjul: I am the old and the new*  
Murray Art Museum, Albury, NSW  
8 March – 26 May 2018

*Void (inc. Balang John Mawurndjul, Deborah Wurrkidj and Jennifer Wurrkidj)*

UTS Gallery, University of Technology  
Sydney, NSW  
25 September – 16 November 2018

*From Bark to Neon: Indigenous Art from the NGV Collection (inc. Yirawala)*  
National Gallery Victoria, Melbourne, Vic  
3 November 2018 – 14 July 2019

*Between the Moon and Sun (inc. Mick Kubarrku and Curly Bardkadubba)*  
Museum & Art Gallery of the Northern Territory, Darwin, NT  
21 March 2019 – 22 March 2020

## Awards & Art Prizes

2018 Red Ochre Award  
Balang John Mawurndjul AM

King & Wood Mallesons Award Contemporary  
ATSI Art Prize  
NSW Parliament House  
Finalist: Raylene Bonson with *Wubbunj (Paperbark Canoe/Makassan Boat)*, 2018  
5–27 September 2018

From left to right: Lisa Slade, Acting Director of the Art Gallery of South Australia, John Mawurndjul and Elizabeth Ann Macgregor OBE, Director of the Museum of Contemporary Art Australia attending the opening of *John Mawurndjul: I am the old and the new* at the Museum of Contemporary Art Australia, Sydney, 2018.



2019 Fremantle Arts Centre Print Award,  
Fremantle Arts Centre, Perth  
Finalist: Jennifer Wurrkidj with *Kurulk Kare –  
Going Underground*, 2018  
14 September – 4 November 2018

2019 Telstra National Aboriginal and Torres  
Strait Islander Art Awards (NATSIAAA)  
Museum & Art Gallery of the Northern  
Territory (MAGNT)  
Finalist: Jennifer Wurrkidj with *Ngaye nga-  
bengkan (I have that knowledge)*, 2019  
Announced April 2019

2019 Footscray Art Prize  
Footscray Community Art Centre., Melbourne  
Finalist: Elizabeth Kala Kala with *Dedded  
Wongkorr (Red-coloured Lorikeet Feather  
Dillybag)*, 2019  
20 June – 20 July 2019

**Printed Catalogues**

*John Mawurndjul: I am the old and the new*,  
Bilingual (Kuninjku/English), 400 pp,  
hardback MCA / paperback AGSA, 2018

**Digital Catalogues**

*Djang in Fibre: From Bim to Form*  
Aboriginal & Pacific Art in association with  
Maningrida Arts & Culture, 2018

*Kunkamak Ngarrwoneng – Our House of Culture*,  
Bob Burrawal & Lena Yarinkura  
Alcaston Gallery and Maningrida Arts &  
Culture, 2018

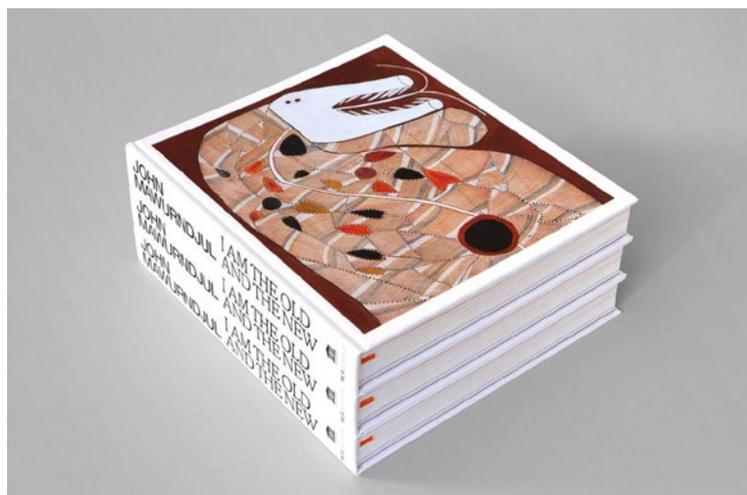
*Fremantle Arts Centre Print Award (includes  
Jennifer Wurrkidj)*  
Fremantle Arts Centre, 2018

*Bukkan Rowk – I Am Teaching You: The  
continuing tradition of Balang James Iyuna*,  
Outstation Gallery in association with  
Maningrida Arts & Culture, 2019

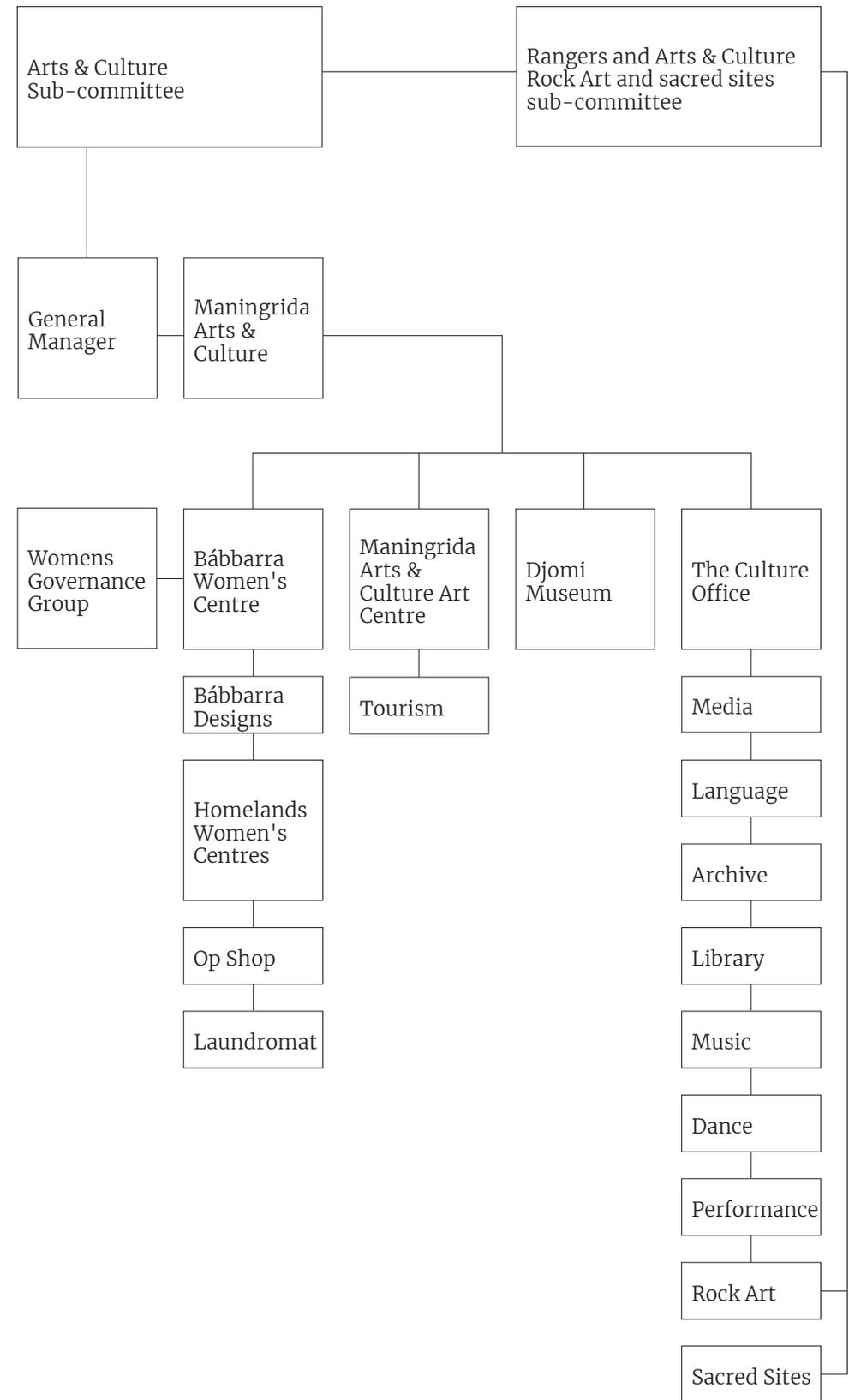
**Art Fairs & Events**

Bábarra and MAC travelled across Australia  
this year for art fairs and events. These  
are financially important, and a valuable  
opportunity for skills development and  
networking for members of our governance  
groups, staff, artists and designers.

This year, with organisers' support to offset  
travel costs, we returned to three key annual  
events: Blak Markets (Sydney), Darwin  
Aboriginal Art Fair, and the Tarnanthi Art Fair  
in Adelaide. We also partook in the new event  
Blak Design Matters at the Koori Heritage  
Trust in Melbourne.



John Mawurndjul: I am the old and the new catalogue





## Maningrida Arts & Culture overall income and expenditure

–	Jul 18 – Jun 19	Jul 17 – Jun 18
Grants	585,555	685,233
Sales	1,242,429	1,070,274
Cost of Goods Sold	(631,143)	(501,104)
Administration	(60,769)	(63,392)
Operational	(246,339)	(356,513)
Information Systems	(13,819)	(23,261)
Vehicles	(19,818)	(19,094)
Personnel	(793,817)	(678,735)
Buildings	(24,487)	(81,156)
Net income	39,353	33,890

## Inventory

–	Art Centre	Bábbarra	Total
2016	871,342	28,978	900,320
2017	390,013	30,950	420,963
2018	590,403	–	590,403
2019	482,121	49,340	531,461

Maningrida Arts & Culture has rebuilt over the past few years to once again be a pre-eminent site of artistic and cultural expression and creation. This is an essential economy that enables Aboriginal lifeways in Western Arnhem Land and makes significant contributions to the national and international arts landscape.

First and foremost, it is the artists' and designers' self-generated income through art sales that powers the complex operations of Maningrida Arts & Culture. They allocate 50% of the wholesale price to the art centre and together with the margin on the sale of textiles in 2018–19 this returned more than \$600,000 to operations.

Our commercial partners market and promote artists with respect and expertise and include Beverly Knight at Alcaston Gallery, Michael Reid, Vivien Anderson, and Matt Ward at Outstation Gallery.

Our key commercial tourism partners at Outback Spirit Tours have generated essential revenue that contributes to the maintenance of buildings and payments for tour guides and enables us to create relationships with people from all over Australia.

The Museum of Contemporary Art (MCA) Sydney, commenced its collection with works by Balang John Mawurndjul and is now touring around Australia a solo exhibition by Mawurndjul: *I am the old and the new*. Under the leadership of Elizabeth Ann Macgregor (who speaks a little Kuninjku!) and with the support of Clo Bullen and Keith

Munro, this relationship continues to grow and provide two-way learning, mentoring and friendships from Maningrida to Sydney Harbour and back again.

The Art Gallery of South Australia has also been a key institutional partner whose generous staff, including Lisa Slade and Nici Cumpston, support and provide industry knowledge to Maningrida Arts & Culture staff.

We acknowledge the integral support of the Australian Government through the Indigenous Visual Arts Industry Support program, which enables the art centre to employ a professional art centre manager, a senior cultural liaison officer (East side), a cultural liaison officer (West side), an admin assistant, a photographer and a packing and freight crew, along with funds for training and professional development. The Australian Government has also supported a project based on performing arts in this region through its Regional Arts Fund.

The Tim Fairfax Family Foundation has been vital to reforming Bábarra Women's Centre and the employment of a manager and an Indigenous-identified assistant manager.

The Australian Government Department of Prime Minister and Cabinet Community Development Program supports participants at Bábarra Women's Centre and contributes to professional development and training opportunities.

The Northern Territory Government has provided financial support to undertake essential building works to protect the cultural assets in the Djómi Museum.

Sadly, we have so far been unsuccessful in securing funding for the Djómi Museum and the Cultural Research Office to employ specialist and professional staff and, as a result, the Djómi Collection and Culture Office materials remain at great risk.

Special thanks for ongoing pro-bono, in-kind and other support offered by:

- Architects Without Frontiers
- Arts Law
- Copyright Agency Limited
- Nexia Australia
- Prof. Jon Altman
- Dr Murray Garde
- Dr Luke Taylor
- Dr Margaret Carew
- Dr Jill Vaughan
- Karin Riederer

#### Make a difference – make a donation

Maningrida Arts & Culture has Donatable Gift Recipient status and welcomes donations that are quarantined in a Culture Fund for allocation to arts and culture projects by the Arts & Culture Sub-committee.

In 2019 a private donor gifted \$20,000 to the Culture Fund. This generous donation is supporting artists to harvest materials on country.

#### Friends of the Djómi Museum

The Friends of the Djómi Museum was established more than 30 years ago to receive donations and coordinate volunteers and working bees.

It was revitalised several years ago with donations from:

- Intract Builders | Indigenous Contractors
- Outback Spirit Tours.

Donations of funds, materials, equipment or volunteer time assists in the upkeep of the nationally significant Djómi Museum Collection. Your support will mean that we can:

- Create and install wall labels and artist portraits
- Conserve works
- Purchase essential equipment such as de-humidifiers
- Undertake cultural documentation of artwork in the collection.

Contact [Djomimuseum@bawinanga.com](mailto:Djomimuseum@bawinanga.com) for further information.

# Our funding bodies, friends and supporters



Australian Government  
Indigenous Visual Arts Industry Support



HASSELL



Allens < Linklaters



# In our memory

Inside Back Cover: Bob and Lena's work from Kunkamak Ngarrwoneng. Photograph by Stella Maynard. Copyright Maningrida Arts & Culture

Back Cover: Kamanj Aphia Wurrkidj, 'Ngalyod' pigments on stringybark 110 x 52cm, 2019

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The community has lost many people over the past few years due to the well documented poor health of Aboriginal people and gap in life expectancy. One clan lost three men in a short period of time, all aged just 54.

- H. Williams – Bábbarra Women's centre founder
- M. Wurdjedje – Balang John Mawurndjul's mother
- C. Barwudba – Kunibidji weaver and member of the Arts & Culture Sub-committee
- H. Karrkarrhba – Kardbam clan - artist
- S. Namunjdja – Kardbam clan – artist and Arts & Culture Sub-committee member
- M. England – An.ngulinj – artist and Arts & Culture Sub-committee member
- C. Namunjdja – Kardbam – artist
- F. Bardaluna – Kulmarru – weaver, artist, devoted homelands teacher
- D. Nadjolorro – Kulmarru – Mick Kubarrkku's son, artist
- M. Gularrbangga passed away in the workplace at Bábbarra Designs – young designer, and studio worker
- H. Lanyinwanga – senior designer
- J. Maranbarra – senior artist

Maningrida Arts & Culture is working closely with family members to exhibit works that have been held at the art centre, following protocols after death – J. Iyuna, T. Wulanjbirr, J. Bulunbulun.



