THE FOURTH NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER VISUAL ARTS CONFERENCE

CONFERENCE REPORT

JUNE 2002
THE FOURTH NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER VISUAL ARTS CONFERENCE

Masonic Centre, North Terrace, Adelaide

5-7 March 2002

POSTER IMAGE:
Darryl Pfitzner Milika, 'Psychorama', 1200mm diameter, 2000.
Artist Statement: I am a descendant of the Kokatha People from South Australia's West Coast. 'Psychorama' invites the viewer to consider the balance (or imbalance) between the natural environment and our constructed world, as well as between subjective notions of awareness and greater consciousness.
CONFERENCE ORGANISERS

CONFERENCE STEERING COMMITTEE

• Brenda L. Croft, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia

• Alana Garwood-Houng, Member, Aboriginal and Torres Strait Islander Arts Board, Australia Council

• Tamelyn Hall, Representative for ATSIC, National Art, Culture, Broadcasting and Language Program, ATSIC

• Carol Innes, Representative for Australia Council, Aboriginal and Torres Strait Islander Arts Board

• Djambawa Marawili, Chairman, Arnhem and Northern Kimberley Aboriginal Artists Association

• Karen Mills, Visual artist, NT

• Avril Quaill, Associate Curator, Indigenous Art, Queensland Art Gallery

• Brian Robinson, Curator, Aboriginal and Torres Strait Islander Art, Cairns Regional Gallery

• Maureen Williams, Chairperson, Desart Inc, NT

CONFERENCE MANAGEMENT TEAM

• Dr Bill Cope, Director, Centre for Workplace Communication and Culture

• Peter Phipps, RMIT Globalisation and Cultural Diversity Research Concentration

• Chris Ziguras, RMIT Globalisation and Cultural Diversity Research Concentration

• Adriana Hassapis, & Despina Scarano, Common Ground Conferences

• Stuart McFarlane, Head, ATSI Support and Liaison Unit, RMIT University

• Mark Rose, School of Management, Faculty of Business, RMIT University

• Prof. Mary Kalantzis, Executive Dean, Faculty of Education Language and Community Services, RMIT

• Prof. Michael Singh, Head of Department of Language and International Studies, Faculty of Education Language and Community Services, RMIT

STEERING COMMITTEE CO-ORDINATOR

• Jackie Huggins, Director, Reconciliation Australia, and University of Queensland

CONSULTANT

• Karl Telfer, Associate Director, Adelaide Festival

RMIT UNIVERSITY

Globalisation and Cultural Diversity Research Concentration

Common Ground Conferences
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APPENDIX: Conference proceedings (under separate cover)
1. FOREWORD

Richard Walley
ATSIAIAB Chair

Geoff Clark
ATSIC Chairman
Dear Indigenous Brothers and Sisters, Friends and Colleagues,

The Aboriginal and Torres Strait Islander Arts Board and the Aboriginal and Torres Strait Islander Commission acknowledge and thank the Kaurna people as traditional owners of the land where this conference is being held.

As the organisers we recognise the importance of staging this event, in bringing together the people (artists, crafts people, curators, dealers, academics) from across Australia to network and strategise the development of the Indigenous visual arts and crafts sector.

We welcome and value your participation in the 2002 National Aboriginal and Torres Strait Islander Arts Conference and hope that it is a rewarding experience for you.

Yours sincerely,

Richard Walley
Chair
Aboriginal and Torres Strait Islander Arts Board, Australia Council

Geoff Clark
Chairman
Aboriginal and Torres Strait Islander Commission

Australia Council for the Arts

ATSIC
2. INTRODUCTION

Jackie Huggins
Steering Committee Co-ordinator
The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference provided a great opportunity for artists, industry representatives and other significant stakeholders in the Indigenous visual arts to share their stories and discuss issues facing Indigenous artists and communities, and strategies for the future.

Speakers at the conference spoke on topics related to contemporary issues facing Aboriginal and Torres Strait Islander artists such as copyright, individual and community ownership of stories and designs for artwork, funding opportunities and artists’ experiences in the industry. The outcomes from the conference included a list of recommendations from the participants, which ATSIC and the Australia Council reviewed and have now prepared responses to in this report and on the conference website.

On behalf of the organising committee I would like to thank ATSIC and ATSIAB of the Australia Council for providing this opportunity to bring people together from across Australia and internationally. My thanks and praise go to those talented brothers and sisters who also attended. The conference proved to be a significant event for Indigenous visual arts and visual arts generally in this country. The conference left no doubt that Indigenous visual arts are a powerful and dynamic expression of Aboriginal and Torres Strait Islander cultures in a way that is respected, admired and sought after by an audience from around the world.

Yours sincerely,

[Signature]

Jackie Huggins, Chairperson, for the Conference Steering Committee
3. INTRODUCTORY ADDRESSES

Commissioner Preston Thomas
ATSIC

Richard Walley
ATSIAB
Edited introductory address by Commissioner Preston Thomas, ATSIC

I would like to acknowledge and thank the Kaurna people as traditional owners of the land where this conference is being held over the next three days.

I would like to say welcome to everybody here and to encourage you to come together during this conference and have input into the discussions that will be happening. This meeting is a meeting where everybody can contribute and I think all of us will go away saying and thinking that we had an opportunity to participate.

Every one of you who have come here are a part of this conference and can make a difference to Indigenous arts. And I believe that everything that is contributed, even the little things, will go a long way in doing something for the whole lot of the Indigenous people. I am really looking forward to listening and participating in the many issues and discussions that will take place.

I am sure that everyone here will benefit from the networks that they establish, the friendships that they make and the many and varied discussions that they will have over the next three days.

Thank you.
I’m very happy to be here today. I appreciate and recognise the country, and the people who are very, very strong people, and that the culture is alive, and the passion is alive.

And we as artists, we have an obligation to not only the artist’s view of the world but also to display the views of the people who didn’t have the opportunity, people who have put their lives and their minds on the line so that we can have these opportunities today. And it is very rewarding, when I go round to places, sometimes I meet a lot of other people from the tent embassies, people in markets, people from the 60s and 70s. And our lives are a tribute to those people.

We have artists who are no longer just painters so we’re not put into that pigeonhole of one particular art form. That kind of thinking actually got a lot of people going. I didn’t get up and start talking myself. I got up because I found out we were pushed to the wall. So do not underestimate your own ability to lobby and do not underestimate your contribution to the arts movement in this country.

There’s two types of artists in Australia, Indigenous and non-Indigenous. A lot of people will never move beyond that. They don’t understand the passion, they don’t understand that feeling and the never will. It’s something that we’ve got to deal with, something that we’re connected to. So over the next couple of days you people have the opportunity to contribute. A lot of you have come to a lot of conferences where you sit down and you listen then you go to another conference and you sit down and listen. It’s the people power that makes a difference, so again your contribution is extremely important to the process of change.

Thank you.
4. SPONSORSHIP AND EVENT DETAILS
NATSIVAC HOSTED AND SUPPORTED BY:

ATSCIC

Australia Council for the Arts

The Myer Foundation

ARTSA

RMIT University

Adelaide Festival of Arts

Conferences Secretariat
PO Box K481, Haymarket, NSW 2000
Phone: +61 02 9591 5661
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Email: info@racismconference.com
This conference is co-sponsored by the Aboriginal and Torres Strait Islander Commission and the Aboriginal and Torres Strait Islander Arts Fund of the Australia Council.

The purpose of the conference is to bring together Aboriginal and Torres Strait Islander artists and arts workers to have a voice about the future of their professional practice, to share their knowledge, expertise and stories, and to make recommendations for the future support of Indigenous arts in this country. Interested professionals working within the Indigenous arts industry and other members of the public are also welcome to attend.

The Conference will include:

- Keynote addresses by leading artists, curators and arts administrators.
- Artist presentations (using work or slides to talk about work, techniques, story, etc)
- Workshops on issues relevant to artists and arts workers
- Talking circles (co-ordinated group discussions around a theme in a relaxed environment)
- Papers and presentations on Indigenous art and the conference themes (20 minute papers with 10 minutes for questions)

History

The first national gathering on Aboriginal and Torres Strait Islander visual arts was a five-day seminar sponsored by the Australia Council for the Arts, held at the Australian National University in May 1973.

The conference, 'Aboriginal Arts in Australia', was opened by Prime Minister Gough Whitlam. Dick Roughsey and John Moriarty introduced the program, which included artists from around the country, including Papunya and Yirrkala artists, and Maori, Indian, Nigerian, PNG and Native American artists. The seminar dealt with film, theatre and literature as well as visual arts. Participants made a series of resolutions on how traditional and emerging Indigenous arts could be supported.

It was 16 years before the second conference was held in Perth in 1989, hosted by Dumbartung Aboriginal Cooperative. The conference was sponsored by the Aboriginal Arts Board of the Australia Council for the Arts, which had all-Indigenous directors for the first time: Gary Foley, Chicka Dixon and Jimmy Everett.

The third national conference was held in Cairns in November 1999. Delegates attending included Aboriginal and Torres Strait Islander artists, art and craft advisers, gallerists, academics, bureaucrats and observers interested in Indigenous visual arts. One of its recommendations was that a National Aboriginal and Torres Strait Islander Visual Arts Conference should be held every two years, coinciding
with a major cultural event.
CONFERENCE THEMES

Intellectual and cultural property issues
- Protecting heritage: export permissions
- Who owns copyright? Issues of sale, resale and reproduction rights and artist payments
- Appropriation of Indigenous art

On-the-ground issues for artists: Artists talk about their practice
- Urban, regional and remote community Indigenous arts
- Torres Strait Islander artists
- Young artists and emerging artists
- Art in community life
- Indigenous culture and new information technologies/multimedia

Representation, curatorial practice and arts administration
- Gallery policies and curatorial issues
- Public art - getting Indigenous arts into public spaces
- The Roles of art/craft advisers
- Art as a basis for ecological, community and cultural development
- Community art and cultural centre issues

Commercial issues; funding and marketing
- Local and international marketing
- Returns to artists
- GST and dealing with the tax office
- Funding bodies and applications
THE ADELAIDE FESTIVAL OF ARTS & NATSIVAC

Festival Dates: March 1-10, 2002

The National Aboriginal and Torres Strait Islander Visual Arts Conference (NATSIVAC) is one of the key events of the 2002 Adelaide Festival. In 2002, there will be a strong Indigenous visual and performing arts component in the festival, and two Indigenous Associate Directors, Karl and Waiata Telfer. The conference will link into the major Festival themes of Reconciliation, 'Belonging to Place' and a powerful word from the traditional Kaurma owners of Adelaide, 'Palti' As the festival programmers describe it.

Palti is a traditional ceremony acknowledging the history of place, the connection of the people to that place and the telling of its story.

……..Palti is a space for visiting cultures to be properly introduced to Kaurma country/people by adhering to the appropriate protocols. By following these codes of Behaviour a communication based on integrity can be formed with the traveller and host that will lead to understanding and not conflict…….. Palti is about connecting people through a process of protocols that will lead to an exchange of these forms of social interaction.

The conference organisers would like to acknowledge and thank the Kaurna people as traditional owners of the land where this conference is being held, and we hope to work in the spirit of the 'Palti'.

'Dance Figure' by Shereen Rankine, Kaurna artist
CONFERENCE VENUE

The Adelaide Masonic Centre

254 North Terrace
Adelaide, South Australia

FACILITIES:
Ramp Access at right side of building
Accessable toilets on 2nd floor and basement level
Lifts to all levels

PARKING:
'Easy Park' is located in Frome Street, in the same block but just around the corner from the Masonic Centre.
'Easy Park' has walking access through to the Masonic Centre, situated at the rear of Level 1 of the car park.

Information courtesy of the Adelaide Masonic Centre website

The building comprises six levels, accommodating offices and meeting rooms, three lodge rooms, kitchens, reception rooms and banqueting rooms, a large hall (the Great Hall), the Masonic Museum and the Masonic Library.

The main entrance on North Terrace is accentuated by four great Ionic columns on the exterior of the building and approached by a flight of granite steps. On passing through the entrance doors an outer vestibule is entered, named the "Hall of Memory" as its walls contain a bronze Roll of Honour commemorating the names of those Freemasons who served in the Great War of 1914-1918.

On passing through the next doorway one enters the magnificent and spacious "Hall of Fame" with its colonnade, marble floor and staircase. Columns of the three Greek Orders of architecture - Doric, Ionic and Corinthian - are among the major features of this space which is heightened by a mezzanine floor reached by the main marble staircase situated opposite the main entrance.

The largest public hall, the Great Hall, is situated towards the rear of the building, behind the staircase.

Offices and function rooms are located on the first (Mezzanine) and second floors. There are two sets of lodge rooms on the third floor, named the Simpson and Glover Rooms. On the fourth floor are found the largest lodge room, the Way Room with its magnificent organ and choir, and the Masonic Library.

The basement contains several banqueting rooms and a large reception area (the Chandelier Room) and kitchen. The Masonic Museum collection is contained in special displays on several floors of the building.

The building detail contains many interesting features, intended to remind the Freemason of various aspects of the organisation. Many of these features may be seen in the course of the conducted public tour.
5. COLLABORATIVE ARTWORK

The following is a piece of collaborative artwork that was created during the conference by a number of artists and then combined to form a powerful image.
6. SUMMARY OF PROCEEDINGS
Summary of Proceedings

The following provides a summary of some of the main points that were raised through papers and discussion during the Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference. These are not intended as a full representation of the wide range of material that was covered during the conference, but should act as an indication of the direction of discussion and debate.

1. Intellectual and cultural property issues

- **Protecting heritage: export permissions**
  - Many important Indigenous art works and cultural objects are expatriated overseas.
  - Legislation has slowed the flow, but many items are still being bought, especially by US collectors.
  - Vivien Johnson observed that cultural heritage is being treated as if it belongs to no single original culture, whereas Indigenous cultural heritage belongs to Indigenous people.

- **Who owns copyright? Issues of sale, resale and reproduction rights and artist payments**
  - There is a need to change legislation to protect interests of Indigenous artists, especially with resale of works.
  - It is important to have a legal framework to work with in the visual arts sector for all people who work with ‘rights’.
  - David Wilson observed that Indigenous and non-Indigenous people all need to address protocols. These involve language, law, codes of conduct and kinship systems.
  - There is a need to engender a body of knowledge about rights and protocols with the community.
  - Tamara Winikoff recommended that independent research be commissioned by the government to achieve the introduction of ‘status of the artist’ legislation in Australia.
  - There is still much work to be done in recognising the different ways that Indigenous art should be protected. Some international categories that get used currently for understanding and protecting Indigenous art, such as ‘folklore’, are not entirely appropriate.
  - Indigenous peoples should be enabled to make their own definitions of what constitutes intellectual or cultural property.

- **Appropriation of Indigenous art**
  - There is a need for Indigenous artists and professionals to be in every sector and at every level of the arts industry.
  - There is a need for Indigenous artists to create their own styles rather than appropriating others’ art.
  - There should be an Indigenous-run fashion industry at all levels.
• Questions were asked about how misrepresentations of Indigenous culture in films can be prevented, as in *Serenade* or *Crocodile Dundee*. One possible solution would be for a body of Indigenous film-makers go to funding bodies and insist that Indigenous advisers be used as part of the funding release.

• A way of improving the protection of Indigenous art is to train Indigenous artists and inform them of the major issues. For instance, in one university the students are given lots of information about maintaining integrity and cultural appropriateness.

2. On-the-ground issues for artists: Artists talk about their practice

- Urban, regional and remote community Indigenous arts
  
  - There are three important principles for non-Indigenous involvement in Indigenous arts: allowing respect, ownership and self-determination. For instance it is important that Indigenous people have the capacity to make informed choices, to take control of decision-making process and to protect diversity.
  
  - Remote community artists need place to meet and voice concerns, discuss issues.
  
  - There is a need for recognition of Indigenous textile artists/designers in the fashion industry.
  
  - There is a strong textile tradition within the Indigenous artistic community and this needs to be recognised.
  
  - There is a strong tradition of Indigenous fashion design. This has changed and evolved over time, and should receive greater recognition.
  
  - Djambawa Marawili observed that land is the originator of Indigenous patterns, and that you need the people who belong there to explain what these symbols and patterns are.
  
  - It was commented that contemporary black art is based on an Anglo art type, meaning that it is to be looked at but not heard. This does not have to be the case.

- Torres Strait Islander artists
  
  - Most Torres Strait Islanders create independently, lack substantial information exchange. For instance, there is no gallery on Thursday Island.
  
  - Torres Strait Islanders' living expenses are very high, and this has an impact on art production.
  
  - It was recommended, after discussion of Torres Strait Islander issues, that a National Collective of Textile Artists and Designers be formed. This will help to share knowledge, encourage business development, and to be more industry aware.

- Young artists and emerging artists
  
  - There is a need for provision of more international experience for young artists, because there are great benefits to overseas experience.
  
  - Mervyn Bishop observed that there should be more young Aboriginal photographers capturing their culture as ‘visuals are more important than the written word’.
  
  - Indigenous youth need to be made aware of what grants are available through the Australia Council.

- Art in community life
  
  - Community support needs to be fostered to maintain artistic and cultural knowledge, especially when forms of social disruption (such as young people being placed in institutions) make it harder for the transmission of cultural knowledge.
  
  - Gordon Hookey observed that artwork in general, and within Aboriginal communities specifically, is becoming too theorised.
  
  - Banduk Marika noted that art is about people trying to survive in this society while maintaining their cultural obligations, and that the challenge is balancing these two elements.
Indigenous culture and new information technologies/ multimedia

- There are many barriers to Indigenous communities utilising new computer technologies, such as the cost of hardware, the difficulty of getting an Internet Service Provider outside main centres, and training and maintenance costs.
- Computer-generated watermarks on digital images can be a good way of protecting against unauthorised reproduction.
- There are cultural concerns about putting traditional material on the web, since this material could be reproduced by anyone for any purposes.
- New technologies can be used to record and preserve aspects of traditional Indigenous culture, such as use of sound and film recording, and digital photographs.
- Brenda Croft commented that Indigenous artists need to have access to computer technologies and this technology needs to be available to their communities.

3. Representation, curatorial practice and arts administration

- Gallery policies and curatorial issues
  - Adrian Newstead claimed that commented that ‘white people are being blacked out’ and there is not enough expertise in commercialism now. In other words, he claimed that art dealers are left out of discussion in the Indigenous visual art industry. This claim was strongly challenged by those present.
  - Indigenous and non-Indigenous people need a forum to get together and discuss industry issues.

- Public art — getting Indigenous arts into public spaces
  - Indigenous fashion and textile design is playing an increasing role in the commercial fashion industry through inclusion in awards (such as the 1997 Australian Fashion Awards) and fashion parades (such as an Indigenous fashion parade, WA 2000). These activities need to be encouraged further.
  - Jackie Huggins observed that there is a need for our art to be embraced by all Australians.
  - Indigenous artists in remote locations are often left out of public art projects, so there is a need to find ways of including them.

- The Roles of art/craft advisers
  - Indigenous and non-Indigenous people need a forum to get together and discuss art industry issues.
  - There is a need for training Aboriginal people in gallery management and curatorship.

- Art as a basis for ecological, community and cultural development
  - Pedro Wonaeamirri observed that Indigenous culture is important, there are not many older ones left, and it is up to the younger generation to learn and transmit cultural knowledge.
  - Indigenous cultural practice has implications on global environmental preservation.
Community art and cultural centre issues

- There is a need for community arts to be given the capacity to be ongoing, mainly through the way resourcing is managed.
- Art Centres should not be judged according to their income, as they play a much broader cultural role.
- Good staff with thorough training and well-conceived funding that is planned and not reactive are crucial elements of a successful community art or cultural centre.

4. Commercial issues: funding and marketing

Local and international marketing

- There is a need for greater resources for Indigenous artists and designers to participate in the fashion industry.
- There is a need for better marketing of Indigenous textiles and design.
- There is not much money for Indigenous artists in the international scene, but there is valuable opportunity to travel and see other cultures and countries.
- There is special interest in Indigenous art in Germany, possibly because of their limited colonial past.
- There is a need for statistics on Indigenous art sales/exhibition internationally.
- The role that public galleries play in hosting overseas exhibitions has come into question – why aren’t they mounting them.

Returns to artists

- There should be more information about value adding — many artists don’t know the potential value of their works, and they can add value to their painting/pastel by simply framing it.
- Centres such as the Jilamara Arts and Crafts centre require greater commercial infrastructure (such as banks or EFTPOS or community supports) for artists to be able to become more commercially successful.
- Destiny Deacon observed that art is not primarily a money-making activity, but is a way of getting a message across.

GST and dealing with the tax office

- Most Indigenous artists struggle with the business side of their artwork — BAS, GST, mobile phones.

Funding bodies and applications

- Funding bodies need to recognise the high level of human resources and talent, and to recognise contemporary Indigenous textile designs.
- Funding applications need to be in plain English.
- It was noted that funding Indigenous projects on an annual basis does not allow for planning.
- Accessibility of funding information for artists is a problem.
- Indigenous film-makers need support. For the past three years ATSIC have rejected a proposal to help set up Indigenous Film-makers Association.
- David Andre noted that successful grant applications need: (1) a clear theme (2) content — good quality (3) well-balanced schedules and tour dates (4) a concept for broad audience.
- National organisations need to service Indigenous positions from own budget, not from national Indigenous funding bodies.
7. RECOMMENDATIONS AND RESPONSES
SUMMARY OF RESPONSES AND RECOMMENDATIONS

The 4th National Aboriginal & Torres Strait Islander Visual Art and Craft conference held March 2002 made recommendations to address issues with the aim to improve, increase and better support to the Indigenous arts industry and it’s artists, organisations and community groups.

Many issues, including the following, were discussed at the conference. These and the conference outcomes have been analysed by the Conference Steering Committee to produce a number of recommendations to the Myer Contemporary Visual Art Inquiry report.

Intellectual and Cultural Property

The NATSIVAC conference gives priority to the protection of Indigenous intellectual and cultural property. The issues of intellectual and cultural property have been an ongoing concern frequently discussed, debated and argued for many years.

Issues of cultural exploitation, relating to the environment, the use and promotion of the didjeridoo in areas and by people who have no permission from the original owners and custodians.

Traditional knowledge and rights of Indigenous Australians, relating again to the environment, the appropriation of the knowledge and lack of respect for Indigenous protocols being the areas receiving detailed discussions.

Also, issues of environment and the recognition of the importance flora and fauna have to the Indigenous culture and practice with maintaining traditional cultural knowledge.

These are issues discussed in the ‘Our Culture, Our Future’ report by Terri Janke.

The NATSIVAC conference recommends that:

- Cultural Exploitation and protection of traditional knowledge are a priority putting emphasis on the importance to enact legislation that recognise and protect Indigenous Australians cultural and traditional knowledge from exploitation. Further that ATSIC and ATSIAB have an ongoing role with furthering this on a federal level.
- A national rights seminar be held, requesting ministerial participation and support as matter of priority for 2003.
- Undertake an Inquiry on the Aboriginal and Torres Strait Islander Arts Industry including all artforms and looking at issues of support, promotion & market and infrastructure.
Commercial Issues: Funding and Marketing

Resale Royalty – the conference made reference to and recommended the interests of Indigenous artists needs to be protected especially with the resale of work. In analysing the conference outcomes the following recommendations are made to the Myer Contemporary Visual Art Inquiry Report.

The NATSIVAC conference supports and recommends:

- The NATSIVAC conference supports the following recommendation from the ‘Myer Contemporary Visual Art Inquiry report’.

  ‘That the Commonwealth take the necessary steps to:
  - Establish a resale royalty arrangement.
  - Establish a working group comprising representatives from government and the visual art and craft sector to analyse the options for introducing a resale royalty arrangement, and to determine the process for introducing the measure.’

- Further to that recommendation, the NATSIVAC conference recommends that Indigenous representation be included on the working group.
INTELLECTUAL AND CULTURAL PROPERTY ISSUES

Recommendation 1 - Didjeridoo

Cultural exploitation of the region that the didjeridoo belongs to is being appropriated by Indigenous and non-Indigenous people without acknowledgement.

- trees exploitation
- sustain environment
- traditional people – limited resources for them to have
- commercial demand
- other people taking the resources.

RESPONSE:
- The Myer Contemporary Visual Arts and Crafts Inquiry is currently looking into the protection of traditional knowledge, includes appropriation and intellectual property issues.
- ATSIAB and ATSIC to raise on federal level.

Recommendation 2 - Legislation

Legislation is required to enact Indigenous rights in order to respond to Aboriginal and Torres Strait Islander cultural imperatives.

RESPONSE:
- In 2003 a National Rights seminar is proposed including Ministerial and other high level participation

Recommendation 3 - Industry

Industry and its relationship with artists (visual artists, performers).

RESPONSE:
- Require further information to respond
Recommendation 4. Education

Educate community about intellectual property and copyright.

**RESPONSE:**
- There are a number of reports that can be referred to –
  * Protocols kit - NAVA
  * Our Culture, Our Future

Recommendation 5. Cultural exporting

There needs to be a better understanding of this issue for artists.

**RESPONSE:**
- Further information on this issue can be obtained from -
  * National Cultural Heritage Committee
  * Movable Cultural Heritage
  * Dept of Environment Australia
  * NCHC policy available from Glen Schwinghammer

Recommendation 6 - Language

Use of appropriate language and definitions.

**RESPONSE:**
- Protocols kit may be of assistance
- Glossaries in some publications may be useful
- Require further information to respond

Recommendation 7. Actioning past reports

Review and where appropriate implement and act on PAST reports, eg Our Culture, Our Future and other that need to be identified.

**RESPONSE:**
- Already being actioned

Recommendation 8 - World Cultural Forum

The forum should be attended by an Indigenous Australian representative – who? If Indigenous Australians are attending international meetings / conferences on intellectual property, this needs to be fed back to the community, such as through the Koori Mail – using Aboriginal and Torres Strait Islander media, SBS.

**RESPONSE:**
- Need to construct a list of people who attend international events
- Need to also publicise where reports of conferences can be obtained
Recommendation 9 - Protocols.

RESPONSE:
• There are two publications that can be referred to –
  * Protocols kit - NAVA
  * ATSIAB protocols available from July 2002

Recommendation 10 - Intellectual property and copyright

Education packages in intellectual property and copyright need to be made available in Indigenous media (print, radio, TV).

RESPONSE:
• There are a number of publications that are relevant –
  * Terri Janke – Our Culture, Our Future
  * ATSIAB
  * ATSIC
• There is also an Indigenous position at Viscopy funded by ATSIC (25%) and ATSIAB (50%)
• A meeting should take place in 12 months to discuss the distribution of packages in the media

Recommendation 11 - Collaboration in communities

Cooperation of community based groups, eg language centres – government agencies to work in collaboration.

RESPONSE:
• This may be either the responsibility of ATSIC or FATSIL
• Need further information to determine correct response

Recommendation 12 - Interpretation of information

• legislation
• community
• language.

RESPONSE:
• The rights area is a priority
• The Myer Foundation inquiry is currently looking into this area

Recommendation 13 - Government agencies

Education packages of all government agencies:
• cooperation
• DCITA
• ATSIC
• Environment
• Australia Council.
• Handbooks and publications already exist
• Individuals need to access agency websites or local/state offices and request information and relevant publications

Recommendation 14 - Copyright legislation:

After 50 years copyright should be given back to the family / community.

RESPONSE:
• While this doesn’t fall within the responsibility areas of ATSIC or ATSIAB it is a priority for all artists, Indigenous and non-Indigenous
• Suggest that all artists and arts organisations lobby this issue

Recommendation 15 - Natural resources for artists

Natural resources for traditional practices for weavers, carvers, bush medicines
  ▪ Environment Australia
  ▪ Conservation Land Management Parks & Wildlife (access).

RESPONSE:
• The Myer inquiry is currently looking into the protection of traditional knowledge, includes appropriation and intellectual property issues.
• ATSIAB and ATSIC to raise on federal level.
ON-THE-GROUND ISSUES FOR ARTISTS: ARTISTS TALK ABOUT THEIR PRACTICE

**Recommendation 1**

That a committee or group is formed to help ascertain what symbols are relevant to the area of Victoria (state to state) as a lot of Victorian Kooris were placed in missions, which made it difficult to establish an official style. (“Arbup Ash Peters” Healesville Arts Project).

**RESPONSE:**
- This is not an issue that falls within the areas of responsibility for federal bodies.
- Suggest that this issue be raised with state Aboriginal arts bodies

**Recommendation 2**

Arts summit for artists or the next conference to have a day or an extra day just for artists or new artists.

**RESPONSE:**
- It is felt that there was considerable artist representation from each region within the conference program.
- Workshop time at conferences is also an opportunity for artists to meet and network.

**Recommendation 3**

For artists state to state to have an outlet to be able to buy art supplies at a competitive rate, eg. canvas, paint, boards, frames, pencils.

**RESPONSE:**
- This is not an issue that falls within the areas of responsibility for federal bodies.
- Suggest that this issue be raised with state Aboriginal arts bodies

**Recommendation 4**

Establish an Arts Council in each state and register all artists, both Aboriginal and Torres Strait Islander

**RESPONSE:**
- Such an organisation already exists in each state through the government arts bodies, arts councils or the TSIRA.
- Contact these bodies in each state to register.
Recommendation 5

For artists to be able to go to various areas in their states to work on their pieces of work, eg co-ops.

**RESPONSE:**
- Such cooperatives already exist in each state
- A list of cooperatives and arts organisations/corporations can be found at the ATSIC Visual Arts Resource Directory

Recommendation 6

A committee to look into working or painting for the dole and establish what then goes to the artist and what goes to the government. CDEP program must keep track of who owns the art or what percentage they own. (Look at the situation in Holland where there is dole for artists and work towards implementation here in Australia.)

**RESPONSE:**
- This recommendation should be referred to ATSIC
- It should also be noted that CDEP is different to work for the dole

Recommendation 7

That all Aboriginal bodies support local artists by placing artwork on walls of their various offices in states.

**RESPONSE:**
- Local/regional lobby groups or initiatives need to be established to facilitate this
- It does occur in many states already, eg. ATSIC state offices

Recommendation 8

Once Aboriginal bodies have got a collection of local art, to establish art shows in each state and every so often (3 years) a national show or art expo/trade fair (NAIDOC week).

**RESPONSE:**
- Many awards already exist, including –
  * Telstra NATSIAA - MAGNT
  * National Heritage Art Award
  * NAIDOC Art Award
- State and Federal and Regional Galleries show local artists
Recommendation 9

That ATSIC employ professional Koori lawyers and produce a handbook with all relevant contacts in each state, eg ATSIC, NAVA, NIAAA

**RESPONSE:**
- Many handbooks already exist, including –
  * NAVA Visual Arts Directory
  * NAVA Grants
  * ATSIC Visual Arts Resource Directory
  * ATSIAB Protocols
  * Black Book
  * Viscopy
  * Australia Council Handbook

Recommendation 10

For artists to place their name and address so we can start an artist registrar database and send everyone a copy of visual arts and crafts directory.

**RESPONSE:**
- The conference Steering Committee requested this at the conference
REPRESENTATION, CURATORIAL PRACTICE AND ARTS ADMINISTRATION

Recommendation 1

Importance of resourcing community consultation by the National Cultural Heritage Act.

RESPONSE:
- There is an Indigenous person on the Committee of the NCHC (BLC – NGA).
  For example, there is a Papunya Tula Reference Group that advise the NCHC in relation to Papunya Tula artworks.
- Indigenous objects that come up for export permits receive an expert examination report which authorises or rejects the object for export.
- Communities are consulted wherever possible.

Recommendation 2

Previous possessions and new obligations policy document adoption and implementation by art galleries (new Green paper / workshop at Museum Australia Conference this month).

RESPONSE:
- ATSIAB and ATSIC need to outcomes from Dawn Casey to respond.

Recommendation 3

The employment of Indigenous staff in cultural heritage / galleries / museums – in all area and with training and support opportunities. (SA Museum pilot scheme with ATSIC.)

RESPONSE:
- This is already happening with ATSIAB, ATSIC, NGA, QAG, AGNSW, AGWA, NMA, AIATSIS, TMAG and others.

Recommendation 4

State and national galleries draw upon their own resources to develop Indigenous exhibitions – greater commitment to Indigenous issues.

RESPONSE:
- Galleries in most states already do (MAGNT, AGSA, SAM, WAM don’t yet - in curatorial areas, only in guiding staff).
- Other institutions have long had a considerable representation of Indigenous exhibitions - eg, Papunya Tula: Genesis and Genius (AGNSW), Fluent; numerous group shows, curated by Indigenous and non-Indigenous curators.
**Recommendation 5**

More formal networks developed between Indigenous staff in cultural institutions / cultural centres.

**RESPONSE:**
- Formal networks do exist between Indigenous curatorial staff and cultural centres, government bodies.

**Recommendation 6**

That artists, their families and contemporary cultural custodians affected by the protection of movable Cultural Heritage Act be informed about the legislation and consulted, especially in cases involving potentially secret / sacred material, eg auction houses / galleries / private collectors

**RESPONSE:**
- ATSIC - Heritage and Environment area; and Dept of Environment Australia will be provided with reports from Expert Examiners
- Secret/sacred material will not be given export permits anyway under the Heritage Act.
COMMERCIAL ISSUES; FUNDING AND MARKETING

Recommendation 1

ATO extend deadline for tax exemption currently set for June 30, 2002.

RESPONSE:
• This has been done

Recommendation 2

ATO to implement the cultural agreement regarding tax and to designate funding for the process: -steering committee- tax summits - Education program

RESPONSE:
• ATSIC/ATSIAB need to meet with the ATO to discuss

Recommendation 3

No artist who considers themselves to be company or enterprise should be de-registered from GST by ATO on the basis of lack of income.

RESPONSE:
• This is an ATO issue

Recommendation 4

Greater proportion of government funding to be targeted towards visual arts.

RESPONSE:
• Issues of funding made throughout conference have been listened to by all funding bodies for future funding arrangements

Recommendation 5

We require that Federal and State funding bodies, particularly Australia Council and ATSIC, approach the Cultural Ministry Council to bring about a more equitable funding regime and coherent national policy for Indigenous art, culture and heritage.

RESPONSE:
• ATSIAB and ATSIC to discuss with Rupert Myer and Minister Kemp

Recommendation 6

Support principles of commercial activity as written in Australia Art Trade Code of Ethics.

RESPONSE:
• Commercial enterprise does not fall within the areas of responsibility of ATSIAB or ATSIC
**Recommendation 7**

That alternative financial arrangements be encouraged whereby low value finance pools at zero interest be made available as loan funds to start up visual arts businesses.

**RESPONSE:**
- Indigenous Business Grants are already available through ATSIC provided proposals include business plans and feasibility studies
- ATSIC will assist clients to put together a business plan

**Recommendation 8**

That Australia Council and ATSIC assist Indigenous arts, culture and heritage industry to be aware of and active in marketing and distribution of all works, in a global environment, enabling distribution of information and technological resources.

**RESPONSE:**
- Promotion and marketing is one of the issues being addressed in the Myer Contemporary Visual Arts and Crafts Inquiry

**Recommendation 9**

Nationally coordinated, federal and state governments to support and resource Indigenous communities to reclaim and further develop our cultural heritage: this includes increased access to cultural property in collections held in Australia and overseas, and support to consolidate regional community collections.

**RESPONSE:**
- Some funding exists for the repatriation of human remains, not cultural property.
- Indigenous staff in cultural institutions in Australia already facilitate access to collections for communities
- AICN (AIATSIS) is being implemented to assist communities with accessing and determining access to cultural material in collections
- A publication to refer to is one that Craftsmans House published ‘Indigenous collections throughout Australia’ in 2001 (Susan Cochrane worked as editor with Helena Gulash from AIATSIS).
- This may also be addressed within ATSIC policy and through the Repat Committee at ATSIAB
ADDITIONAL RECOMMENDATIONS FROM SESSIONS

Recommendation 1

That independent research be commissioned by the government to achieve the introduction of 'status of the artist' legislation in Australia.
(What’s your copyright session, Wednesday morning, chair: Sonia)

RESPONSE:
• ATSIAB investigations, possibly of European countries may be relevant

Recommendation 2

That ATSI Arts Board have a dedicated position to represent mainland Torres Strait Islander artists.
(Community Art session, Wed morning, chair: Ken Watson)

RESPONSE:
• The ATSIAB board already has a mainland representative as well as a Torres Strait islander representative.

Recommendation 3

Recommendation of recognition in Victoria: Victoria to set up and arrange an art show from all regions, and for all regions to delegate a member from their co-ops, regions or art enterprises to help organise such an event. (Victoria have some wonderful artists as well.)
(Written on the board)

RESPONSE:
• This issue is a state based issue and should be referred to the Victorian arts bodies

Recommendation 4

Recommendation for ATSI Arts and Culture Website:
Main page:  - web map
- visual arts
- performing arts
- jobs
- training/academic institutions
- current news
- calendar of events
- awards
- performing arts (dancers, actors, singers, musicians)
- visual art link (textile, jewelry designers, weavers, printers, fashion designers, carvers, new media artists, sculptors, screen printers)

Bulletin Board
Chat Room
(presented by Jilalga Murray)
RESPONSE:
- Some other links that ATSIAB does have are Desart/ANKAA; Boomallli website; Hermannsburg Potters, and others
- ATSIAB will refer this recommendation to the web producers

Recommendation 5

National Collective of Textile Artists and Designers be formed, share knowledge, business development, and be more industry aware (from Textiles and Fashion presentation, Thursday 1.45pm)

RESPONSE:
- This has to be instigated by the industry itself.
- There are collectives that already exist, both commercial and for artistic output
- A collective Advocacy Group could be supported and will be referred for further discussion

Recommendation 6

- That ATSIAB amend its constitution to have a mandate to include representation from all states on the board.
- That Arts Victoria employ an Indigenous Arts Officer
- That Regional Arts Victoria employ Aboriginal Arts officers in the region
- That ATSIAB/ATSIC support and resource Victorian Indigenous artists.
(Recommendations from Deadly Arts Business presentation, Wed 2pm)

RESPONSE:
- The names of all committee members showing the breadth of membership is available on the ATSIAB website
- It is recommended that Arts Victoria and Regional Arts Victoria employ Indigenous arts officers, however this is Arts Victoria/Regional Arts responsibility
- ATSIAB has supported since 1997 and continues to support individual artists and ATSIC supports arts/culture funding to organisations

Recommendation 7

The other recommendation I have is that six months prior to the 5th NATSIVAC, that regional ATSIVACs be held in each state and territory, convened through the State Arts/ATSIC offices perhaps, so that delegates from these, and recommendations or points for discussion, be brought or sent to the 5th NATSIVAC. That way, it would circumvent complaints about people being uninformed. Worked well with the Indigenous Women's Conferences. AND That the NATSIVAC report be included in the Myer Enquiry report.
(New recommendation from Brenda L Croft)

RESPONSE:
- This recommendation will be discussed with State Arts Departments
ADDITIONAL RECOMMENDATIONS YET TO BE CONSIDERED

Recommendation 1

Major Inquiry into ATSI Cultural Product/Industry – Vis Arts, Perf Arts, Literature, Music, etc. Along the same lines as the Myer Report. (Go back and check Jon Altman’s report into the Industry back in 1989 and the follow-up in early 1990s) – Altman now with CCCR at ANU. Recommendations need to be resourced by government, not from within current resources.

Recommendation 2

Authenticity, Cultural Protection – ATSIC/ATSIAB – then DCITA. DCITA to pay.

Recommendation 3

Development of e-commerce – investigation into use of e-commerce in assisting sales of artwork and cultural product. Look at existing situations with art centres.

Recommendation 4

Co-ordinated approach to (funding and) delivery and involvement of ATSI arts. ATSIC, ATSIAB, DCITA, DFAT, NCHC/DEA, etc.

Recommendation 5

All Governments support National Indigenous Rights Seminar, Indigenous Arts Managers Think Tank.

Recommendation 6

Support for a TSI arts/cultural gathering in the Torres Strait.

Recommendation 7

Resale Royalty – Federal Govt investigation (auction houses and secondary sales, etc).

Recommendation 8

Moral Rights – Liberal Govt had election promise to implement Indigenous Moral Rights. Push them to follow through on this. Moral Rights Bill to include Indigenous perspectives.
8. CONFERENCE PROGRAM AND ABSTRACTS
The NATSIVAC Steering Committee would like to acknowledge the presence of the Conference Elders, Uncle Lewis O'Brien and Aunty Josie Agius

CONFERENCE PROGRAM

MONDAY MARCH 4 EVENT

<table>
<thead>
<tr>
<th>RECEPTION</th>
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<tbody>
<tr>
<td>FUNCTION FOR AUSTRALIA COUNCIL ABORIGINAL AND TORRES STRAIT ISLANDER ARTS BOARD AND INDIGENOUS ARTISTS IN ADELAIDE (Conference participants welcome)</td>
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<tr>
<td>Hosts: Aboriginal and Torres Strait Islander Arts Board of the Australia Council for the Arts</td>
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<tr>
<td>Venue: Tandanya National Aboriginal Cultural Institute, 253 Grenfell Street, Adelaide</td>
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# TUESDAY 5 MARCH

## MORNING

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>9.00-10.00</td>
<td>CONFERENCE OPENING</td>
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<tr>
<td>1h</td>
<td>Introduction: Jackie Huggins, Director, Reconciliation Australia, and University of Queensland</td>
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<td>Welcome to Country: Kaurna People</td>
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<td></td>
<td>- Klynton Wanganeen, Chairperson of Patpa Warra Yunti Regional Council (Adelaide)</td>
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<td>- Commissioner Preston Thomas of Kalgoorlie, Portfolio Commissioner for Culture and Heritage</td>
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<td>- Richard Walley, ATSIAB Chair</td>
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<tr>
<td>10.00-10.45</td>
<td>Keynote Address: 'Albert's Gift: the legacy of Albert Namatjira'</td>
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<td>45m</td>
<td>Keynote Speaker: Brenda L Croft, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia</td>
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<td>Chair: Jackie Huggins, Director, Reconciliation Australia, and University of Queensland</td>
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<tr>
<td>10.45-11.15</td>
<td>Morning Tea: Tuesday 5 March</td>
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<tr>
<td>11.15-12.30</td>
<td>Presentations (20min each)</td>
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<tr>
<td>1h15m</td>
<td>Artist issues (1)</td>
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<td>Chair: Brenda L Croft</td>
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<td>Christine Christophersen, Project Officer, Gundjehi Aboriginal Corporation</td>
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<td>Pedro Wonaemirri, Painter, carver, Jilamara Arts and Crafts, Tiwi, NT</td>
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<td>Francine Kickett, Textile Designer/artist History of Indigenous Fashion</td>
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<td>Going places: international links</td>
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<td>Chair: Lola Grendo</td>
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<td>Destiny Deacon, Artist</td>
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<td>Richard Bell, Artist Aboriginal Art. It's a White Thing: Blackfella art in Austria</td>
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<td>Ernst Fries, Sculptor Exhibition of Aboriginal Art in Germany</td>
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<td>Chair: Avril Quaill</td>
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<td>12.30-1.30</td>
<td>LUNCH: Tuesday 5 March</td>
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### TUESDAY 5 MARCH

#### AFTERNOON

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<thead>
<tr>
<th>Time</th>
<th>1.30-2.45</th>
<th>1h15m</th>
<th>Presentations (20min each)</th>
<th>Presentations (20min each)</th>
<th>Workshop (60 minutes)</th>
<th>Talking Circles</th>
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<tbody>
<tr>
<td>Artist issues (3)</td>
<td>Keeping culture alive - maintenance and connections</td>
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<td>Chair: Avril Quaill</td>
<td>Chair: Karen Mills</td>
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<td>Gordon Hookey, Artist</td>
<td>Yvonne Koolmatrie, Weaver, South Australia</td>
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<td>Mervyn Bishop, Artist, Photographer, Red Ochre Award winner</td>
<td>Lola Greeno, Program Officer, Aboriginal Arts, Arts Tasmania</td>
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<td>Bevan Howard, Artist</td>
<td>Janina Harding, Arts Administrator, City of Melbourne Please leave your whiteness at the door</td>
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<td><strong>question &amp; response (15min)</strong></td>
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<tr>
<th>Time</th>
<th>2.45-3.15</th>
<th>Afternoon Tea: Tuesday 5 March</th>
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<tr>
<td><strong>1h15m</strong></td>
<td>Presentations (20min each)</td>
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<tr>
<td>Film and video - representing culture correctly</td>
<td>Cultural heritage: access and control - personal context</td>
<td>Cultural heritage: access and control - Institutions</td>
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<td>Chair: Jackie Huggins</td>
<td>Chair: Carol Innes</td>
<td>Chair: Anita Heiss</td>
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<tr>
<td>David Wilson, Indigenous Protocols Consultant</td>
<td>Ali Baker, Filmmaker. Yunggorendi, Flinders University Transmission of Nunga Heritage through video: Identity like my Nan's Squeezebox has Hidden Folds (incl. 10 mins footage)</td>
<td>Susan Jenkins, Assistant Curator, ATSBI art, NGA; and Michele Gollan, Camp Coorong Cultural &amp; Race Relations Centre, Meningie, SA Keeping Culture: A travelling exhibition and internship program</td>
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<tr>
<td>Rachel Perkins, Filmmaker</td>
<td>Cynthia Coyne, Philosophy Doctoral Student, SAGES, The University of Melbourne Aboriginal art history and tradition of the West Kimberley Coast: Representations of place, space and identity</td>
<td>Banduk Marika, Artist Mawalan Marika project and native title</td>
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<td>Nicholas Garrett, University of Western Australia Pathways - Reconciliation and art</td>
<td>Helena Gulash, Manager, Australian Indigenous Cultural Network</td>
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<tr>
<th>Time</th>
<th>4.30-5.15</th>
<th>45m</th>
<th>Panel</th>
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<tbody>
<tr>
<td>- Chairs Discussion</td>
<td>- Resolution Proposals</td>
<td>- Wrap up of themes from the day</td>
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<tr>
<td><strong>15m</strong></td>
<td>Short presentation</td>
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<tr>
<td>Rupert Myer, Chair of the Contemporary Visual Arts and Craft Inquiry</td>
<td>Update on the Contemporary Visual Arts and Craft Inquiry as it relates to Indigenous arts</td>
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*The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002*
## WEDNESDAY 6 MARCH

### MORNING

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<tr>
<th>Time</th>
<th>Session</th>
<th>Presenters</th>
<th>Organizers</th>
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<tr>
<td>9.00-10.15</td>
<td>Presentations (20min each)</td>
<td>Chair: Jackie Huggins, Chair: Sonia Smallacombe, Chair: Karen Mills</td>
<td>Secretariat open from 8.00 am</td>
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<tr>
<td></td>
<td>Protecting heritage: export issues</td>
<td>Brenda L. Croft, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia</td>
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<td>Whats your copyRIGHTS</td>
<td>Dr Vivien Johnson, Australian National University, Centre for Cross Cultural Research</td>
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<td>Gallery issues &amp; Public art practices</td>
<td>Dr Vivien Johnson, Australian National University, Centre for Cross Cultural Research</td>
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<td>Phillip Jones, Museum of South Australia</td>
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<td>Chris Bonney, Dr Vivien Johnson, Australian National University, Centre for Cross Cultural Research</td>
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<td>Tamara Winikoff, Executive Director, National Association for the Visual Arts (NAVA)</td>
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<td>Banduk Marika, Artist, Red Ochre Award winner, Mawalan Marika project and native title</td>
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<td>Cheryl Moodai Robinson, Public Artist, Importance of Indigenous Art in Public Places</td>
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<td>Trish Johnson, Project Officer, Indigenous Art of Cape York, Queensland Art Gallery</td>
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<td>Chair: Cathy Craigie</td>
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<tr>
<td>11.15-11.45</td>
<td>Morning Tea: Wednesday 6 March</td>
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<td>Presentations (20min each)</td>
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<td>Protocols, ethics, and appropriation</td>
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<td>Chair: Jackie Huggins</td>
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<td>First Nations (USA) perspectives: by and about</td>
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<td>Chair: Maureen Williams</td>
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<td>11.45-1.00</td>
<td>Artist Presentations (30 minutes each)</td>
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<td>Chair: Carol Innes</td>
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<td>11.45-1.00</td>
<td>Protocols, ethics, and appropriation</td>
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<td>Facilitator:</td>
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<td>Doreen Mellor, Co-ordinator of the Oral History Project, National Library of Australia</td>
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<td>Delia Browne, Executive Director, Arts Law Centre of Australia</td>
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<td>Sonia Smallacombe ATSC</td>
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<td>Protecting traditional knowledge</td>
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<td>11.45-1.00</td>
<td>Prof. Silvester J. Brito</td>
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<td>From Hopi Kachinas to Navajo Folk Art</td>
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<td>11.45-1.00</td>
<td>Dr Brajesh Sawnhey</td>
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<td>Senior Lecturer, Kurukshetra University, India</td>
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<td>Literature and photography in &quot;Storyteller&quot;</td>
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<td>11.45-1.00</td>
<td>Jonathan Bottrell-Jones</td>
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<td>Canadian Indigenous Links</td>
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<tr>
<td>11.45-1.00</td>
<td>Wayne Quilliam</td>
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<td>Tribal Vision Photography</td>
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<td>back to the Future: Indigenous arts on the internet</td>
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<td></td>
<td>Video Presentation</td>
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<tr>
<td>11.45-1.00</td>
<td>Erica Izett Balgo Cultural Centre</td>
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<tr>
<td>1.00-2.00</td>
<td>LUNCH: Wednesday 6 March</td>
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<td></td>
<td>1.30-1.50 Lunchtime video screening: ‘Squeezebox’ by Ali Baker</td>
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<tr>
<td></td>
<td>2.00-3.00 Lunchtime</td>
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### AFTERNOON

<table>
<thead>
<tr>
<th>Time</th>
<th>Presentations (20min each)</th>
<th>Presentations (20min each)</th>
<th>Workshop (60 minutes)</th>
<th>Talking Circles</th>
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<tbody>
<tr>
<td>2.00-3.15</td>
<td>Govt funding bodies - federal</td>
<td>Remote Community Issues</td>
<td>Deadly Arts Business in Victoria</td>
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<tr>
<td>1h15m</td>
<td>Chair: Hetti Perkins</td>
<td>Chair: Djambawa Marawili</td>
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<td></td>
<td>Carol Innes, Senior Program Officer, ATSIAB</td>
<td>Susan Graham, Coordinator; Kathleen Wallace, Chairperson, Elder, Senior Artist</td>
<td>Elisabeth Jones, Senior Art Officer, Arts Victoria; and Esmai Manahan, Manager Koori Business Network</td>
<td>Peppimenarti Artists</td>
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<tr>
<td></td>
<td>Tamelyn Hall, Representative for ATSIC, National Art, Culture, Broadcasting and Language Program, ATSIC</td>
<td>Keringke Arts Aboriginal Corporation Keringke Arts - Working with young people and community cultural development</td>
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<td>Karen Brown</td>
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<td>David Andre, Senior Project Officer, Visions of Australia, Dept of Communications IT and the Arts</td>
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<td>Getting it on the road: Funding for touring exhibitions</td>
<td>Connie Rovina, Indigenous Research Support Officer, Artworkers Alliance, Far North Queensland North Queensland Issues</td>
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<td>question &amp; response (15min)</td>
<td>question &amp; response (15min)</td>
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<td>3.15-3.45</td>
<td>Afternoon Tea: Wednesday 6 March</td>
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<tr>
<td>3.45-5.00</td>
<td>Presentations (15min each)</td>
<td>Presentations (15min each)</td>
<td>Workshop (60 minutes)</td>
<td>Talking Circles</td>
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<tr>
<td>1h15m</td>
<td>Govt funding bodies - state</td>
<td>Ink to inkjet - paper to the net</td>
<td>Tax Workshop (1)</td>
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<td></td>
<td>Chair: Carol Innes</td>
<td>Chair: Brenda L Croft</td>
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<td>Lola Greeno: Program Officer Aboriginal Arts, Arts Tasmania</td>
<td>Jenny Fraser, Artist/Curator, Cybertribe</td>
<td>Brian Tucker Accountant</td>
<td>Peppimenarti Artists</td>
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<td>Jared Thomas, Arts South Australia</td>
<td>Christian Bumbarra Thompson, Artist What's Love Got To Do With It?</td>
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<td>Karen Brown</td>
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<td>Elisabeth Jones, Senior Arts Officer, Arts Victoria</td>
<td>Dianne Jones West Australian Artist</td>
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<td></td>
<td>Michelle Broun, Arts Western Australia Cultural centre issues</td>
<td>Jason Davidson, Artist Art, culture and technology</td>
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<td>question &amp; response (15min)</td>
<td>question &amp; response (15min)</td>
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<tr>
<td>5.00-5.30</td>
<td>Panel</td>
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<td>- Chairs Discussion</td>
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<td>- Resolution Proposals</td>
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<td>- Wrap up of themes from the day</td>
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### THURSDAY 7 MARCH

#### MORNING

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Presenters</th>
<th>Location</th>
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<tbody>
<tr>
<td>9.00 - 9.45</td>
<td>Three Discussion Sessions</td>
<td>Chair: Jackie Huggins</td>
<td>Secretariat open from 8.00 am</td>
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<tr>
<td>9.45 - 11.00</td>
<td>Presentations (15 min each)</td>
<td>Chair: Michelle Broun</td>
<td>Presentations (20 min each)</td>
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<tr>
<td>9.45 - 11.00</td>
<td>Public galleries and museums - controlling presentation</td>
<td>Chair: Avril Quaill</td>
<td>Cultural institutions - roles and responsibilities to communities</td>
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<tr>
<td>11.00 - 12.45</td>
<td>Morning Tea: Thursday 7 March</td>
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<tr>
<td>11.30 - 12.45</td>
<td>Artist Presentations (30 minutes each)</td>
<td>Chair: Avril Quaill</td>
<td>Artist Presentations (2)</td>
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### THURSDAY 7 MARCH

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002
<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION</th>
<th>PRESENTERS/REPRESENTATIVES</th>
<th>CHAIRS</th>
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<tbody>
<tr>
<td>1.45-3.00</td>
<td>Presentations (20min each)</td>
<td>Commercial interests - whose interests? (Artists Presentations (30 minutes each))</td>
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<td></td>
<td>Artist Presentations (20min each)</td>
<td>Gallery relationship workshop</td>
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<td>Workshop (60 minutes)</td>
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<td>Talking Circles</td>
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<tr>
<td>1h15m</td>
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<td>Chair: Hetti Perkins; Chair: Karen Mills</td>
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<td></td>
<td>Paul Greenaway, Director, Greenaway Art Gallery (ACGA)</td>
<td>Lenore Dembski Designer, Paperbark Woman Fashion the Indigenous way</td>
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<td>Adrian Newstead ArtTrade representative</td>
<td>Rosie Barkus Textile Artist, Thursday Island Torres Strait Islander textiles</td>
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<td></td>
<td>Maureen Williams, Executive, Desart, and KALTJITI Arts &amp; Crafts; and Rose Wallis, Executive Officer, Desart</td>
<td>Delia Browne Executive Director, Arts Law Centre of Australia Taking care of business: All you need to know about artists/gallery relationships</td>
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<td>Chair: Karen Brown; Chair: Karen Brown</td>
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<td><strong>question &amp; response (15min)</strong></td>
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<tr>
<td>3.00-4.15</td>
<td>Presentations (20min each)</td>
<td>Tertiary and other further learning models (Copyright, licensing and reproductions)</td>
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<td>Artist Presentations (20min each)</td>
<td>Multimedia Presentations (30 minutes each)</td>
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<td>Workshop (60 minutes)</td>
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<tr>
<td>1h15m</td>
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<td>Chair: Michelle Broun; Chair: Avril Quaill</td>
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<td>Lesley Murray Midland TAFE</td>
<td>Lesley Murray Midland TAFE</td>
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<td>Sandra Hill Curtin University</td>
<td>Sandra Hill Curtin University</td>
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<td>Vernon Ah Kee Queensland College of Art, BVA Indigenous Art Program The BVA in Contemporary Australian Indigenous Art, QCA Brisbane</td>
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<td><strong>question &amp; response (15min)</strong></td>
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<td>4.15-4.45</td>
<td>Afternoon Tea: Thursday 7 March</td>
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<tr>
<td>4.45-5.45</td>
<td>Panel and Closing Session</td>
<td>Keynote Address: Discussing Conference Resolutions</td>
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<td>Cathy Craigie, Director, Aboriginal and Torres Strait Islander Arts Board of the Australia Council (ATSIAB)</td>
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<td>ATSIC Commissioner Preston Thomas of Kalgoorlie, Portfolio Commissioner for Culture and Heritage - Discussion</td>
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<td>Conference Steering Committee Wrap-up Session</td>
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<td>Recommendations from the Conference</td>
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<td>5.45</td>
<td>Close conference</td>
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<td>- ATSIC &amp; ATSIAB</td>
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</tbody>
</table>
Presenters & Speakers

Vernon Ah Kee
Queensland College of Art, BVA Indigenous Art Program

The BVA in Contemporary Australian Indigenous Art, QCA Brisbane
Topic: Tertiary and other further learning models

* * *

David Andre
Senior Project Officer, Visions of Australia, Dept of Communications IT and the Arts

Getting it on the road: Funding for touring exhibitions
Topic: Govt funding bodies - federal

* * *

Ali Baker
Filmmaker, Yunggorendi, Flinders University

Transmission of Nunga Heritage through video: Identity like my Nan's Squeezebox has Hidden Folds
Topic: Cultural heritage: access and control - personal context

* * *

Bronwyn Bancroft
Bundjalung Nation, Northern New South Wales

Who is the boss of me?
Topic: Artist Presentations (2)

* * *

Maroochy Barambah
Songwoman & Law-woman, Turrbal Association Inc

Vanessa Fisher
Visual Artist & Storyteller

Public Art process in Queensland - the Turrbal Traditional Owners' experience and perspectives
Topic: Gallery issues & Public art practices

* * *

Rosie Barkus
Torres Strait Islander textiles
Topic: Artist Presentations (3) Textiles & Fashion

* * *

Richard Bell
Artist

Aboriginal Art. It's a white thing: Blackfella art in Austria
Topic: Going places: international links

* * *

Mervyn Bishop
Artist, Photographer, Red Ochre Award winner

Topic: Artist issues (3)

* * *

Chris Bonney
ViScopy

Copyright, licensing and reproductions
Topic 1: Copyright, licensing and reproductions
Topic 2: Whats your copyRIGHTS

* * *

Professor Silvester J. Brito
The University of Wyoming

From Hopi Kachinas to Navajo Folk Art
Topic: First Nations (USA) perspectives: by and about

* * *

Michelle Broun
Arts Western Australia

Cultural centre issues
Topic: Govt funding bodies - state

* * *

Delia Browne
Executive Director, Arts Law Centre of Australia

Taking care of business: All you need to know about artists/gallery relationships
Topic 1: Protocols, ethics, and appropriation
Topic 2: Gallery relationship workshop

* * *

Alison Carroll; and

Ernabella Artists
Ernabella Arts Inc

Topic: Remote Community Issues

* * *

Christine Christophersen

Topic: Artist issues (1)

* * *

Susan Congreves
ANKAAA

SEE: Marawili & Congreves

Topic: Cultural Advocacy groups and support

* * *
Vicki Couzens  
East Gippsland Aboriginal Arts Corporation  
SEE: Darroch & Couzens  
Indigenous Arts Co-operative - A working model  
Topic: Artist issues (2)  
Topic 2: Community arts and cultural centre - urban, regional and remote  
* * *  

Cynthia Coyne  
Philosophy Doctoral Student, SAGES, The University of Melbourne  
Aboriginal art history and tradition of the West Kimberley Coast: Representations of place, space and identity  
Topic: Cultural heritage: access and control - personal context  
* * *  

Cathy Craigie  
Director, Aboriginal and Torres Strait Islander Arts Board of the Australia Council (ATSIAIB)  
Topic 1: Govt funding bodies - federal  
Topic 2: Keynote Address - Discussing Conference Resolutions  
* * *  

Brenda L Croft  
Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia  
Topic 1: Protecting heritage: export issues  
Topic 2: Keynote Address - Albert's Gift: the legacy of Albert Namatjira  
* * *  

Franchesca Cubillo  
Acting Director, Aboriginal & Torres Strait Islander Program, National Museum of Australia  
Sisters, Yakkananna, Kahui Mareikura  
Topic: Public galleries and museums - controlling presentation  
* * *  

Ash Dargan  
Larrikia Tribe, Visual Artist, Creative Director  
First Breath  
Topic: Multimedia Presentations  
* * *  

Lee Darroch  
Koori Arts Officer; and  
Vicki Couzens  
East Gippsland Aboriginal Arts Corporation  
Indigenous Arts Co-operative - A working model  
Topic: Artist issues (2)  
Topic 2: Community arts and cultural centre - urban, regional and remote  
* * *  

Jason Davidso  
Artist  
Art, culture and technology  
Topic: Ink to inkjet - paper to the net  
* * *  

Destiny Deacon  
Artist  
Topic: Going places - international links  
* * *  

Lenore Dembski  
Designer, Paperbark Woman  
Fashion the Indigenous way  
Topic: Artist Presentations (3) Textiles & Fashion  
* * *  

Julie Dowling  
Yamatji/Badimaya Artist  
Painting all the way home  
Topic: Artist Presentations (2)  
* * *  

Ernabella Artists  
Ernabella Arts Inc  
SEE: Carroll & Ernabella Artists  
Topic: Remote Community Issues  
* * *  

Vanessa Fisher  
Visual Artist & Storyteller  
SEE: Barambah & Fisher  
Public Art process in Queensland - the Turrbal Traditional Owners' experience and perspectives  
Topic: Gallery issues & Public art practices  
* * *  

Jenny Fraser  
Artist/Curator, Cybertribe  
Topic: Ink to inkjet - paper to the net  
* * *  

Ernst Fries  
Sculptor  
Exhibition of Aboriginal Art in Germany  
Topic: Going places: international links  
* * *  

Nicholas Garrett  
University of Western Australia  
Pathways - Reconciliation and art  
Topic: Cultural heritage: access and control - personal context  
* * *
**Ron Gidgup**  
Fashion designer  
*Indigenous innovations*  
Topic: Artist Presentations (1)  
* * *

**Michele Gollan**  
Camp Coorong Cultural and Race Relations Centre, Meningie, South Australia  
SEE: Jenkins & Gollan  
From little things, big things grow: The challenges and successes of touring an exhibition from a national institution to regional keeping places coupled with a mentorship program  
Topic: Cultural heritage: access and control - Institutions  
* * *

**Susan Graham**  
Coordinator - Keringke Arts Aboriginal Corporation; and  
**Kathleen Wallace**  
Chairperson, Elder, Senior Artist Keringke Arts Aboriginal Corporation  
Keringke Arts - Working with young people and community cultural development  
Topic: Remote Community Issues  
* * *

**Ribnga Green**  
Director, Tandanya (National Aboriginal Cultural Institute)  
Topic: Cultural institutions - roles and responsibilities to communities  
* * *

**Lola Greeno**  
Program Officer Aboriginal Arts, Arts Tasmania  
Topic 1: Keeping culture alive - maintenance and connections  
Topic 2: Govt funding bodies - state  
* * *

**Helena Gulash**  
Manager, Australian Indigenous Cultural Network,  
Topic: Cultural heritage: access and control - Institutions  
* * *

**Tamelyn Hall**  
Representative for ATSIC, National Art, Culture, Broadcasting and Language Program, ATSIC  
Topic: Govt funding bodies - federal  
* * *

**Janina Harding**  
Victorian Council of the Arts  
Please leave your whiteness at the door  
Topic: Keeping culture alive - maintenance and connections  
* * *

**Sandra Hill**  
Curtin University  
Topic: Tertiary and other further learning models  
* * *

**Gordon Hookey**  
Artist, Former Director, Boomalli Aboriginal Artists' Cooperative  
Topic: Artist issues (3)  
* * *

**Bevan Howard**  
Artist  
Inspired by my Grandmother...  
Topic: Artist Presentations (1)  
* * *

**Terri Janke**  
Solicitor, Terri Janke and Associates  
Topic: Keynote Address - Indigenous Intellectual Property  
* * *

**Susan Jenkins**  
Assistant Curator, ATSI Art, NGA; and  
**Michele Gollan**  
Camp Coorong Cultural & Race Relations Centre, Meningie, South Australia  
From little things, big things grow: The challenges and successes of touring an exhibition from a national institution to regional keeping places coupled with a mentorship program  
Topic: Cultural heritage: access and control - Institutions  
* * *

**Trish Johnson**  
Project Officer, Indigenous Art of Cape York, Queensland Art Gallery  
*Indigenous Art of Cape York*  
Topic: Gallery issues & Public art practices  
* * *

**Dr Vivien Johnson**  
Australian National University, Centre for Cross Cultural Research  
*Cultural Terra Nullius?*  
Topic: Protecting heritage - export issues  
* * *

**Dianne Jones**  
West Australian Artist  
Topic: Ink to inkjet - paper to the net  
* * *
Elisabeth Jones  
Senior Arts Officer, Arts Victoria; and  
Esmai Manahan  
Manager, Koori Business Network  
**Stimulating Business Acumen in the Indigenous Sector**  
Topic 1: Deadly Arts Business in Victoria  
Topic 2: Govt funding bodies - state  
* * *

Phillip Jones  
Museum of South Australia  
Topic: Protecting heritage - export issues  
* * *

Francine Kickett  
Textile Designer/Artist  
**History of Indigenous Fashion**  
Topic: Artist issues (1)  
* * *

Yvonne Koolmatrie  
Weaver, South Australia  
Topic: Keeping culture alive - maintenance and connections  
* * *

Esmai Manahan  
Manager, Koori Business Network  
SEE: Jones E & Manahan  
**Stimulating Business Acumen in the Indigenous Sector**  
Topic: Deadly Arts Business in Victoria  
* * *

Djambawa Marawili  
Chairman, Arnhem and Northern Kimberley Aboriginal Artists Association (ANKAAA); and  
Susan Congreves  
Manager, ANKAAA  
Topic: Cultural Advocacy groups and support  
* * *

Banduk Marika  
Artist  
**Mawalan Marika project and native title**  
Topic 1: Cultural heritage: access and control - Institutions  
Topic 2: Whats your copyRIGHTS  
* * *

Vic McGrath  
Freelance consultant/researcher. TSI Arts Overview and Cultural Centre  
**Bridges And Barriers To Art Development In The Torres Strait**  
Topic: Community arts and cultural centre - urban, regional and remote  
* * *

Prof. John Vincent Stanley Megaw  
Department of Archaeology, Flinders University  
**Whose art is it anyway?**  
Topic: Public galleries and museums - controlling presentation  
* * *

Doreen Mellor  
Topic: Protocols, ethics, and appropriation  
* * *

Djon Mundine  
Curator, Former Arts Centre Advisor  
Topic: Cultural institutions - roles and responsibilities to communities  
* * *

Lesley Murray  
Midland TAFE  
Topic: Tertiary and other further learning models  
* * *

Rupert Myer  
Chair of the Contemporary Visual Arts and Craft Inquiry  
**Update on the Contemporary Visual Arts and Craft Inquiry as it relates to Indigenous arts**  
Topic: Short presentation  
* * *

Adrian Newstead  
ArtTrade representative  
Topic: Commercial interests - whose interests?  
* * *

National Indigenous Arts Advocacy Association (NIAAA) Representative (TBA)  
The Label of Authenticity Project  
Topic: Cultural Advocacy groups and support  
* * *

John Oster  
Arts Consultant, Desert  
**The tax system, citizenship and a new paradigm for community art centres**  
Topic: GST and tax issues - Tax workshop (2)  
* * *

Hetti Perkins  
Curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales in Sydney  
Topic: Film and video - representing culture correctly  
* * *

Rachel Perkins  
Film-maker  
Topic: Film and video - representing culture correctly  
* * *
Nicole Phillips  
Boommali Aboriginal Artists Co-operative  
**Boommali and future directions**  
Topic: Community arts and cultural centre - urban, regional and remote  

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Avril Quaill  
Associate Curator, Indigenous Art, Queensland Art Gallery  
Topic: Gallery issues & Public art practices  

---

Wayne Quilliam  
Director, Tribal Vision Photography  
**Back to the Future: Indigenous arts on the internet**  
Topic: Multimedia Presentations  

---

Senator Aden Ridgeway  
Deputy Leader, Australian Democrats  
Topic: Keynote Address - Indigenous Arts and Moral Rights  

---

Cheryl Moodai Robinson  
Public Artist  
**Importance of Indigenous Art in Public Places**  
Topic: Gallery issues & Public art practices  

---

Connie Rovina  
Indigenous Research Support Officer, Artworkers Alliance, Far North Queensland  
**North Queensland Issues**  
Topic: Remote Community Issues  

---

Dr Brajesh Sawnhey  
Senior Lecturer, Kurukshetra University, India  
**Literature and photography in "Storyteller"**  
Topic: First Nations (USA) perspectives: by and about  

---

Sonia Smallacombe  
ATSIC  
Topic: Protocols, ethics, and appropriation  

---

Dr John E. Stanton  
Director, Berndt Museum of Anthropology, University of Western Australia  
**Meeting artists and making friends: the role of the Berndt Museum of Anthropology in the promotion and contextualisation of contemporary Indigenous art**  
Topic: Cultural institutions - roles and responsibilities to communities  

---

Jared Thomas  
Arts South Australia  
Topic: Govt funding bodies - state  

---

Christian Bumbarra Thompson  
Artist  
**What's Love Got To Do With It?**  
Topic: Ink to inkjet - paper to the net  

---

Alick Tipoti  
Artist, Torres Strait Islands  
Topic: Artist issues (2)  

---

Brian Tucker  
Accountant  
Topic 1: Tax Workshop (1)  
Topic 2: Tax workshop (2) GST and tax issues  

---

Kathleen Wallace  
Chairperson, Elder, Senior Artist Keringke Arts Aboriginal Corporation  
**SEE: Graham & Wallace**  
Keringke Arts - Working with young people and community cultural development  
Topic: Remote Community Issues  

---

Rose Wallis  
Desart  
**SEE: Williams & Wallis**  
Topic 1: Cultural Advocacy groups and support  
Topic 2: Commercial interests - whose interests?  

---

Maureen Williams; and  
Rose Wallis  
Desart  
Topic 1: Cultural Advocacy groups and support  
Topic 2: Commercial interests - whose interests?  

---

David Wilson  
Indigenous Protocols Consultant  
Topic: Film and video - representing culture correctly  

---
Tamara Winikoff  
Executive Director, National Association for the Visual Arts (NAVA), the artists' advocacy body  
Topic: What's your copyright

* * *

Pedro Wonacamirri  
Jilamara Arts and Crafts  
Topic 1: Artist issues (1)  
Topic 2: Community arts and cultural centre - urban, regional and remote

* * *

Felicity Wright  
Consultant  
Indigenous community art centres: the future.  
Does the Indigenous arts industry need a development plan?
Topic: Cultural Advocacy groups and support

* * *
Vernon Ah Kee  
Queensland College of Art, BVA Indigenous Art Program

The BVA in Contemporary Australian Indigenous Art, QCA Brisbane

ABSTRACT:  
I would like to present an artist talk/slide talk of my own work and student work, and introduce the BVA program that I currently lecture in at QCA in Brisbane. The main focus of my presentation is on what the BVA in Contemporary Australian Indigenous Art produces in Student work and in Students. The central focus of the CAIA Program is Aboriginal Identity, specifically Urban Aboriginal Identity. I will talk about how and why the structure of the Program was established and its Aboriginal community input and obligations. It is the only Program of it type in Australia.

BIONOTE:  
Born in North Queensland, living in Brisbane for eleven years. Associate Lecturer at Queensland College of Art, Griffith University. Lecturer in the BVA in Contemporary Australian Indigenous Art. Background in drawing and screenprinting. Academic interests in Aboriginal education, Aboriginal identity and art. Additional interests Intellectual Property and Native Title.

** **  
Ali Baker  
Filmmaker  
Yunggorendi, Flinders University

Transmission of Nunga Heritage through video: Identity like my Nan’s Squeezebox has Hidden Folds

ABSTRACT:  
This paper concerns a personal perspective of the transmission and protection of cultural heritage and memory. It involves the screening of extracts from Squeezebox, a video about the author and her family returning to country. The video contains the perspectives of three generations of Nungas, mediated through the camera lens. The presentation examines issues surrounding the translation of oral cultures into digital media & the role of cultural memory within global capitalist media structures. This work speaks from a personal perspective to issues surrounding Indigenous subjectivity, notions of homeplaces, location, land and memory and the transmission of intergenerational knowledges.

BIONOTE:  
Ali Gumillya Baker is a Mirning woman, whose family come from the West Coast of South Australia. Ali is a filmmaker, who has a Bachelor of Visual Arts (Hons) and has recently submitted her masters thesis in Screen Studies at Flinders University. She is a lecturer at Yuggorendi, First nation Centre for Higher Education and Research at Flinders University, Adelaide.

** **  
Bronwyn Bancroft  
Bundjalung Nation, Northern New South Wales

Who is the boss of me?

ABSTRACT:  
This paper would highlight the major areas of experience that I have dealt with. I have run restaurants; sat on the board of the National Gallery; run a shop, Designer Aboriginals, Rozelle, Sydney, 1985/1990; was a founding member and subsequent chairperson of Boomalli Aboriginal Artists Co-op in Sydney; and heavily involved with the protection of artists rights as the Chairperson of the National Indigenous Arts Advocacy Association, where we established the precedent of Cultural Damages for the first time in
colonialist history. I believe that many artists find it difficult to embrace a white concept of selling, promoting their art and it would be of assistance to have the tiered hierarchy of the artworld demystified, even in the smallest of ways. I am positive that I can illuminate issues for other ATSI people that they may find helpful in their artistic journey.

BIONOTE:
I am from the Bundjalung Nation, Northern New South Wales. I have been practising and studying as an Artist since 1976. I attended the Canberra School of Art and completed my diploma on 1981. I am a committed Aboriginal woman and have been involved in many organisations and heavily involved with education and workshops that in some small way may assist in the greater understanding of Indigenous issues in this country and further afield.

* * *

Maroochy Barambah
Songwoman & Law-woman,
Turrbal Association Inc

Vanessa Fisher
Visual Artist & Storyteller

Public Art process in Queensland - the Turrbal
Traditional Owners' experience and perspectives

ABSTRACT:
What is known as public art in modern-day society has been an integral part of Aboriginal culture and heritage for thousands of years. Essentially, our art is intertwined with our heritage and culture. But are inextricably lined. This presentation will critically discuss and evaluate the public art process in Queensland, and the attempts by the State Government to usurp the role of Traditional Owners in an area that we have had responsibility and jurisdiction in for thousands of years. Specific examples of some Turrbal public art will be used as an illustration.

BIONOTE:
Maroochy Barambah is the Songwoman & Law-woman of the Turrbal people - the Traditional Owners and the registered native title claimant of Brisbane. Maroochy is responsible for the protection, presentation and promotion of the Turrbal cultural heritage within its ancestral homeland. She is a performing artist of international acclaim, with over three decades of artistic accomplishments and several awards to her credit.

Vanessa Fisher is a Garumgah / Dungibara woman from the South East Queensland with over three decades of visual arts experience. She has been at the forefront of public arts in Queensland. Vanessa's work was recently featured on the front cover of the book "Waking Up to the Dreamtime".

* * *

Rosie Barkus
Torres Strait Islander textiles

Topic: Artist Presentations (3) Textiles & Fashion

ABSTRACT:
This presentation discusses Torres Strait Islander textiles. It discusses issues specific to Torres Strait Islander artistic production, such as distance and cost, and argues for greater support of this work along with a label of authentication for Torres Strait Islander products.

BIONOTE:
(Information courtesy of the www) Rosie Barkus is a Torres Strait Islander artist who lives on Thursday Island. She creates dynamic prints featuring traditional ceremonial motifs, which reference the ancient craft performed by women and the islands' major industry, fishing.

* * *

Richard Bell
Artist

ABORIGINAL ART. IT'S A WHITE THING. Blackfella art in Austria

ABSTRACT:
Richard Bell reports on the exhibition to the Sammlung Essl (private museum) in Vienna, Austria, in May - Sept, 2001.

BIONOTE:
A major Qld Aboriginal artist. Widely collected by major institutions. Member of the grass-roots organisation, Campfire Group. His highly opinionated views on Aboriginal issues are reflected in his works.

* * *

Mervyn Bishop
Artist, Photographer, Red Ochre Award winner

Topic: Artist issues (3)

ABSTRACT:
Indigenous photography, as discussed in this presentation of the current work of Mervyn Bishop, holds a special place in Indigenous culture. This presentation argues for the importance of Indigenous visual culture, and notes the need for more younger Aboriginal photographers to be capturing their culture.

BIONOTE:
(Information courtesy of the www) Mervyn Bishop was born in Brewarrina, New South Wales in 1945. Bishop commenced a four year photography cadetship with the Sydney Morning Herald in 1962 (where he worked for seventeen years), becoming Australia's first Aboriginal press photographer. During this period he also completed a Photography Certificate Course at Sydney Technical College, where he remains, to this day, the first (and only) Aboriginal person to complete the course.

Artist statement - Mervyn BISHOP
There are some special reasons for my interest in writing about photography. As the first professional Aboriginal photographer in Australia I have worked for over thirty-five years for both Aboriginal and non-Aboriginal organisations. I learnt photography in the school of hard knocks, training as a news photographer with the Sydney Morning Herald in the mid-’60s. What I learnt first was how to get the picture the editor wanted. Years later, when working for the Department of Aboriginal Affairs as a staff photographer, I documented Aboriginal communities Australia-wide.

August 1998
**Indigenous Copyright**

**ABSTRACT:**
VISCOPY's Indigenous Copyright Information Officer will present an hour workshop that will provide hands on information regarding copyright, licencing and reproductions. The topics covered will include the following:

- Reproduction Licencing
- Negotiating licences
- Estate Planning
- Droit de suite and other legislative changes

**BIONOTE:**
Chris Bonney is Ngurrunga and works for VISCOPY as the Indigenous Copyright Information Officer and is a freelance consultant. Chris has worked for Tandanya NACI, NAVA and for NIAAA in the areas of arts marketing, project management and policy.

**Professor Silvester J. Brito**
The University of Wyoming

**From Hopi Kachinas to Navajo Folk Art**

**ABSTRACT:**
The purpose of this paper is to examine the socio-economic, religious and political role of traditional Hopi Kachinas and their makers in light of the recent and very popular development of Navajo Folk Art. Within this context we shall try and determine if the artistic creation of Kachina dolls continues to be, what I would argue, a "latent function," as part of the active tribal belief system. In other words, that in the doll making process, the very formulating act of carving a Kachina not only is an act of faith by the artisan, also an active perpetuation of the Hopi cosmic world. I would also argue that the "manifest function", of making Hopi Kachinas is not only a teaching tool for Hopi children, especially girls, to learn the symbolic meaning of these sacred like icons in their belief system, but also serving the purpose of enhancing the socio-economic status of the artisan in Hopi society. Furthermore, we shall try and determine if Navajo Folk Art, which entails the making of Kachina like dolls, has had and continues to have an impact on the socio-economic value system of the traditional Hopi Kachina makers. And consequently, because of the competitive nature of Navajo Folk doll making leads to the disfunctional act of creating tense tribal animosity between the Hopi and the Navajo.

**BIONOTE:**
Silvester J. Brito is an Associate Professor of English and Adjunct Professor of American Indian Studies at the University of Wyoming. He has a PhD. in Folklore from the University of Indiana. Brito has published several books, one an ethnography: The Way of A Peyote Roadman, and several papers on American Indian life and culture. His other books are of his own poetry, with a few publications in the area of American Indian Short stories.

**Michelle Broun**
Arts Western Australia
Cultural centre issues

ABSTRACT:
I will be speaking on Cultural centre issues – art centres are related but the issues (apart from the usual ongoing funding ones) are more to do with the cultural centres. Some cultural centres should be designed for the community mainly while others are tourism ventures. The difficulty lies with the ongoing programming and activities associated with the centres as there has been too much emphasis on the facility, structure etc. at the expense of the programmes and therefore sustainability of the centre.

* * *

Delia Browne
Executive Director
Arts Law Centre of Australia

Taking care of business: All you need to know about artists/gallery relationships

ABSTRACT:
All you need to know about artists/gallery arrangement. This session covers sale of Artwork agreements, consignment agreements, long term artists/gallery agreements. Loans for exhibition agreements, image reproduction licences.

Indigenous Cultural Property- How to protect ‘ICIP’ under Australian Law How to include a notice of custodian’s interest in contracts, moral rights and copyright after Bulun Bulun.

Selling your Art on the Internet. (Presented paper on this at the last conference but its still a timely issues.)

Digital Copyright and Moral Rights for Creators. I have presented a number of seminars on the copyright and moral rights regime. Arts Law is currently lobbying the government to extended moral rights protection to the traditional owners of Indigenous Cultural intellectual property.

* * *

Alison Carroll
and
Ernabella Artists
Ernabella Arts Inc

Topic: Remote Community Issues

ABSTRACT:
Remote communities face their own distinct arts issues. This presentations looks at Ernabella Arts in its community, and its achievements since formation in 1948.

BIONOTE:
Alison is Chairperson of Ernabella Arts Inc. and on the Working Group of Ananguku Arts and Cultural Committee (the regional arts advocacy body).

Last year she was one of a group of three women invited to the Edinburgh Festival to present Milpatjunanyi - Telling Stories in the Sand, a traditional Pitjantjatjara women's practice. Milpatjunanyi was an adjunct to the exhibition This Earth For Us, touring the UK under the auspices of the Commonwealth Institute in which Alison was also represented.

Alison’s work has been shown in many invitation only exhibitions including the Telstra ATSIA Art Award presented by MAGNT, the Fremantle Print Award, the Alice Prize etc etc. She is a talented print maker and has worked regularly since 1992 with Northern Editions (NTU Darwin) on a series of limited edition prints.

Alison also excels as a painter of ceramic pieces and has been one of the leading artists working in Ernabella Arts Inc.’s creative partnership with the JamFactory Adelaide. The next major exhibition of work with the JamFactory is scheduled for January 2003 and facilitated by an Arts SA grant to Ernabella Arts Inc.

Alison was a participant in Kaltja/Business in 1996 at NTU Darwin. To attend the fourth national conference as a representative for her fellow artists would be of great benefit to her own arts practice and would help to lessen the limitations imposed by the extreme isolation in which Anangu Pitjantjatjara artists work.

* * *

Christine Christophersen

Topic: Artist issues (1)

* * *

Susan Congreves
ANKAAA
SEE: Marawili & Congreves

* * *

Lee Darroch
Koori Arts Officer
SEE: Couzens & Darroch

Indigenous Arts Co-operative - A working model

* * *

Vicki Couzens
East Gippsland Aboriginal Arts Corporation

and

Lee Darroch
Koori Arts Officer

Indigenous Arts Co-operative - A working model

ABSTRACT:
East Gippsland Aboriginal Arts Corporation is an organisation which provides support and resources to its members and communities. It serves five communities in far East Gippsland, of which representatives from each community form the management committee. The presenters will give an historical perspective on the formation and development of the organisation, how the model works for the artists. EGAAC is the only organisation of its kind in Victoria. Through the promotion and support of the Arts, EGAAC has provided opportunities for artists to reclaim their culture. Innovative programs have seen the regeneration of some cultural art forms. The presenters will also showcase some programs and artists achievements through their involvement in the Organisation.
The New England Writers' Centre.

Playwrights' Conference and writer-in-residence at

She has been a dramaturg at the Australian National

Artistic Director of the Festival of the Ibis in Moree.

and online formats. She was the Coordinator of this

Murri Love and Murri Time and has written for radio

Ms Craigie is the author of the plays The Other Side,

An accomplished writer, dramaturg and playwright,

BIONOTE:

Lee Darroch - Yorta Yorta woman and practicing artist for the last 15 years. She heads up the East Gippsland Aboriginal Arts Corporation as the Koori Arts Worker.

Vicki Couzens - Kirrae Wurrung woman and practicing artist for the last 20 years. Vicki was inaugural Chairperson of the East Gippsland Aboriginal Arts Corporation, has recently moved home and continues her involvement with EGAAC and has established her own arts business - Kaawirn Kuunawarn Hissing Swan Arts.

* * *

Cynthia Coyne
Philosophy Doctoral Student
SAGES
The University of Melbourne

Aboriginal art history and tradition of the West Kimberley Coast:
Representations of place, space and identity

ABSTRACT:
This paper discusses the representations of place, space and identity in the regional art history and tradition of the west Kimberley coast. Early twentieth-century images will be discussed, along with archival techniques for accessing resources.

BIONOTE:
Cynthia Coyne is a descendant of the Jukun-Yawuru Aboriginal clan from Broome in Western Australia. She is undertaking a PhD research with the University of Melbourne. Currently investigating the representations of place, space and identity in the regional art history and tradition of the west Kimberley coast.

* * *

Cathy Craigie
Director, Aboriginal and Torres Strait Islander Arts Board of the Australia Council (ATSIAB)

Topic 1: Govt funding bodies - federal
Topic 2: Keynote Address - Discussing Conference Resolutions

BIONOTE:
(Information courtesy of the www)
Cathy Craigie, a respected writer, consultant and manager, was appointed Director of the Aboriginal and Torres Strait Islander Arts Fund of the Australia Council in 2000. She is of the Anaiwon/Gamilaroi Nation.

Among her other representative roles were memberships of the Corroboree 2000 NSW Advisory Group, the Pacific Wave Festival Committee and National NAIDOC Committee. She has been Chairperson of Ngalawi Housing Cooperative and Gadigal Information Service and a Director of Boomalli Aboriginal Artists Cooperative and the NSW Writers' Centre.

* * *

Brenda L Croft
Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia

Keynote Address: 'Albert's Gift: the legacy of Albert Namatjira'

BIONOTE:
Brenda L Croft, a member of the Gurindji Nation, NT, is Senior Curator, Aboriginal and Torres Strait Islander Art at the National Gallery of Australia in Canberra. She is also an artist, writer and lecturer and a member of the National Cultural Heritage Committee for the Department for the Environment.

* * *

Franchesca Cubillo
Acting Director, Aboriginal & Torres Strait Islander Program National Museum of Australia

Sisters, Yakkananna, Kahui Mareikura

ABSTRACT:
This presentation discusses contemporary Indigenous women's work. This includes an exploration of the 'Sistergirl' exhibition. This presentation calls for an increase in the profile of Maori women artists and suggests that there should be more exhibition opportunities for Indigenous women artists.

BIONOTE:
(Information courtesy of Adelaide Festival website)
An emerging tradition of cross-cultural discovery and exploration between Indigenous peoples of Australia and New Zealand has set the stage for Sisters / Yakkananna / Kahui Mareikura, a vibrant new exhibition curated for the Adelaide Festival 2002.
The sisters are a group of twelve Aboriginal and twelve Maori women artists, united in their quest for self-determination of Indigenous women in a global age; the exhibition their collective response to the impact that racial policies of the last 200 years have had on their respective cultures.
'Not just a celebration of identity, Sisters / Yakkananna / Kahui Mareikura is a reaffirmation of our rights; the right to tell our stories with our languages, the right to follow our cultural practices - including art forms - and the right to determine our future.'
Participating artists and curators:
Australia: Franchesca Cubillo, Christine Houston, Izzy Jackson, Yvonne Koolmatrie, Agnes Love, Makinti Minutjukur, Mayawara Minutjukur, Kathleen Petyarre, Heather Kemarre Shearer, Nyuwarra Tapaya, Tjunkaya Tapaya and Muriel Van Der Byl.

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002 62
Ash Dargan
Larrikia Tribe
Visual Artist
Creative Director

First Breath

ABSTRACT:
First Breath is a multi media presentation using large projected visuals, live music and some dance. It looks at and explores cultural concepts and beliefs such as Sacred Ground, ceremony, totems etc. It features incredible low pass commercial footage of the Northern Territory's sacred sites and world heritage listed areas as well as stills from Australia's most respected landscape photographer Peter Jarver. Three parts in beta version are available for presentation using the projections and backing tracks only. These tracks are- Out from the Rainbow, Sacred Ground and Bird Tribe.

BIONOTE:

Jason Davidson
Artist

Art, culture and technology

Topic: Ink to inkjet - paper to the net

BIONOTE:
(Information courtesy of the www)
Jason's people are from Kalkaringi and Ngukurr and he now resides in Darwin.
About the Artist
My name is Jason Davidson and I am of Aboriginal descent. My grandmother's country is Kalkaringi also known as Wave Hill which is about 700 kms south of Darwin. My grandfather's country is Ngukurr also known as Roper River which is about 400 km south of Darwin.
I am a student finalising a Diploma of Fine Arts course at the Northern Territory University. I have taken a keen interest in digital art and have now been creating digital images on the computer for a period of two years.
As an Aboriginal artist, I prepare myself psychologically to concentrate on my images and fine details relating to the specific animal I draw. I always use a black tip felt pen on acid free paper, the reason being that I feel comfortable with this particular style. I scan my images in to the computer and then combine the drawn image with computer graphics, which is done using Adobe Photoshop 4.0.
This particular style of art has helped me recognise my Aboriginality. I believe that this area of artistic expression has given me a foundation to further develop my artistic skills.

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The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002 63
Art CyberTribe presents "Belonging". CyberTribe, an Indigenous Australian online gallery, has recently exhibited the photographic art of Jason Davidson. Jason is an Aboriginal artist who currently studies at the Northern Territory University in Darwin, Northern Territory. His grandmother's country is Kalkaringi also known as Wave Hill and his grandfather's country is Ngukurr also known as Roper River in the Northern Territory. Jason is also a member of the growing number of digital Indigenous Australia artists online.

* * *

Destiny Deacon
Artist

Topic: Going places - international links

ABSTRACT:
This paper explores the links between localised art practice and internationalised contexts and audiences. It is argued that Indigenous artists must be protagonists or fighters in the international exchange of ideas.

BIONOTE:
(Information courtesy of the www)
Destiny Deacon was born in Australia in 1957. She lives and works in Melbourne, Australia. Deacon is an Aboriginal Australian photographer. Her photographs carry her cultural and social criticism from the viewpoint of the indigenous Australian. Deacon is also known for her tensive installations using objects, like dolls, and video images. She participated in the Havana Biennale in 1994, the Asia-Pacific Triennale in 1996 and the Sydney Biennale in 2000.

* * *

Lenore Dembski
Designer, Paperbark Woman

Fashion the Indigenous way

ABSTRACT:
This presentation looks at Indigenous textile and fashion design and production, and specifically at Paperbark Woman. Methods for gaining greater publicity and visibility, such as the Gown of the Year competition, are also discussed.

BIONOTE:
(Information courtesy of the www)
Lenore Dembski, designer and clothing manufacturer, was born in Darwin and has lived there most of her life. Lenore has been married for 26 years to Andrew Dembski. Her family name is Calma. Lenore has been sewing for herself, her family and other people for about 30 years. Lenore designs under the names of "Lenore Dembski Paperbark Woman" (women's wear), "Aunty Lenore" (children's wear) and "Oakman" (men's wear). The Paperbark Woman comes from her Aboriginal tribe, the Kungarakan people, who are known as Paperbark People. Oakman, comes from her husband's name. Dembski is Polish and means Oaktree.

To a lot of locals, Lenore Dembski is known for her public service work in the Aboriginal employment and training area and her involvement with Aboriginal organisations. In 1996, to coincide with the Aboriginal Development Unit's project to help promote Aboriginal fabrics to designers and the general public, Lenore started to actively produce resort wear, and evening and glamour wear using Aboriginal fabrics.

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Peter Denham
Curator of Indigenous Art of Cape York
Queensland Art Gallery
SEE: Denham & Johnson
Indigenous Art of Cape York

* * *

Julie Dowling
Yamatji/Badimaya Artist
Painting all the way home

ABSTRACT:
An undiscovered country exists within art where inheritance can seem prolific but truthful. Where creating eclipses emotional satisfaction and suppression becomes salutary. Culture from any indigenous community background is salient, itinerant and hazardous. So, I wanted to empower my family first.

* * *

Ernabella Artists
Ernabella Arts Inc
SEE: Carroll & Ernabella Artists

* * *

Vanessa Fisher
Visual Artist & Storyteller
SEE: Barambah & Fisher

Public Art process in Queensland - the Turrbal Traditional Owners' experience and perspectives

* * *

Jenny Fraser
Artist/Curator
CyberTribe

ABSTRACT:
Currently there are a range of projects for putting images of Indigenous art objects on-line. This paper discusses successful projects — including work by the Hermannsburg potters and Kaurna Plains Primary School — and ways Indigenous artists can utilise on-line technology.

ORGANISATION PROFILE:
(Information courtesy of the www)
Jenny Fraser, Burleigh Heads, Queensland
Eyesee - CyberTribe Indigenous Art Gallery August 9 was the International Day of Indigenous People and the decade 1994-2004 the Decade of Indigenous Peoples. The online art exhibition 'eyesee' brings together 12 indigenous artists in an exhibition of indigenous self definition. FineArt forum began hosting the international indigenous Trophies of Honour Art Chronicles of Indigenous Peoples gallery in 1996, which was created and is maintained by native American artists and performers. 'Eyesee' is cyberTribe's first online exhibition at:

* * *

**Ernst Fries**
Sculptor

**Exhibition of Aboriginal Art in Germany**

**ABSTRACT:**
1. Why exhibiting in Germany. Germany is an affluent, non English speaking country with little colonial involvement. Awareness of competition from other indigenous culture, the structure and availability of good venues, sponsorships from Australia and Germany.
2. Aim of exhibition. Introduction of aboriginal culture and art to the general public, personal contact between artists and visitors of the exhibition, projecting aboriginal culture to the local press and to an TV audience.
3. Structure of a selling exhibition. Lead up time, selection of exhibits, reliability on supply, customs documentation, risk taken in expected sales, flexibility in terms of sale, the GST. 
4. My experience with the Tiwi exhibition in Germany in August 2000. Fundraising, structure of exhibition to suit the venue, selection of works, arrangement of display, documentation, publicity, demands on artists.
5. invitation to an exhibition in 2004 by the city of Wuerzburg, Germany

**BIONOTE:**
Born 1934 in Germany, arrived 59 in Australia. Professional Sculptor. Many one man exhibitions in Australia and overseas and participated in important national and international group exhibitions. Repeated President (10 years) of the Australian National Committee for the International Association of Art, (IAA), a NGO of UNESCO. Represented Australian artists interests on conferences in Germany, Iraq, Japan Spain, Korea, and Mexico. Elected to the Asia-Pacific executive of IAA. Compiled for UNESCO: How artist live in Australia published 1985. Organizer of the Toolangi Sculpture Event 1996, organized an exhibition of Tiwi art in Germany.

* * *

**Nicholas Garrett**
University of Western Australia

Pathways - Reconciliation and art

Topic: Cultural heritage: access and control - personal context

* * *

**Ron Gidgup**
Fashion designer

Indigenous innovations

**BIONOTE:**
(Information courtesy of the www)
South West Nyoongar culture has inspired urban based Aboriginal artist Ron Gidgup to express his culture through fashion design and the creative development workshops he conducts with young Aboriginal people. Ron is Western Australia's most noted Aboriginal fashion designer. His creations have been exhibited at the Art Gallery of Western Australia and purchased by numerous private and public collections, including the Museum of Western Australia. Ron's work has won numerous awards and was represented at the recent Australian Fashion Awards in Melbourne. His dedication to his art and culture was honoured when he was named 1997 WA Aboriginal of the Year; the University of Western Australia held a retrospective in 1998 featuring the past ten years of his design work, some gowns of which are on permanent exhibition at the WA Museum. He was recently awarded the prestigious WA Department of Commerce & Trade's Inaugural Indigenous Business Award. His spiritual voice resonates through his work with Aboriginal people. As a past coordinator of the Substance Inhalation Abuse project, he has become a true role model for Aboriginal youth. Creative workshops have encouraged young Aboriginals to channel their energies in a positive and productive way, through fabric, art and fashion. The workshops have also included health awareness and grooming and deportment as a way of building self-esteem in youth. Ron will once again represent Aboriginal design artists on the catwalk at Australia's premier fashion event and is participating in the TCF Resource Centre of Western Australia's visual display.

* * *

**Michele Gollan**
Camp Coorong Cultural and Race Relations Centre,
Meningie, South Australia

SEE: Jenkins & Gollan

From little things, big things grow: The challenges and successes of touring an exhibition from a national institution to regional keeping places coupled with a mentorship program

* * *

**Susan Graham**
Coordinator - Keringke Arts Aboriginal Corporation and

**Kathleen Wallace**
Chairperson, Elder, Senior Artist Keringke Arts Aboriginal Corporation

Keringke Arts - Working with young people and community cultural development

**ABSTRACT:**
Keringke Arts has been operating for 12 years. The artists have established themselves and their commercial arts enterprise firmly through dedication, hard work and their own genre within the indigenous arts industry.

In the last two years their business plan took on a new aspect - youth and the arts. The committee has supported and managed the bush toy artists and musicians of the community. The results of these initiatives have been quietly growing into CDC outcomes and we wish to demonstrate the importance of youth support through the arts and the impact it can have on community and individuals outlooks.

**BIONOTE:**
Kathleen Wallace is an eastern Arrernte elder and one of the founding members of Keringke Arts and guiding force in the development of the Keringke Style. She is a traditional owner for the Ltyentye Apurte area and her works are widely available.
collected both publicly and privately both in Australia and overseas. She has contributed to both books - Keringke - eastern Arrernte contemporary art and Bush Toys - a Living History. She is a story teller and historian for her people.

Susan Graham has worked on the Ltyentye Apurte community for 4 years. She has been working at the Art Centre for 3. She has worked with community arts in Victoria through dance, music and visual arts at a grass roots level and has worked widely in small business practices. She is a home educator and jack of all trades.

* * *

Ribnga Green
Director, Tandanya (National Aboriginal Cultural Institute)

Topic: Cultural institutions - roles and responsibilities to communities

ABSTRACT: This paper discusses the role of resourcing in maintaining cultural institutions such as Tandanya. The need for Indigenous control over Indigenous art will also be discussed.

BIONOTE: (Information courtesy of the www) Ribnga Green has worked on Aboriginal affairs for 25 years and has a legal background with an emphasis on intellectual property rights.

* * *

Lola Greeno
Program Officer Aboriginal Arts, Arts Tasmania

Topic 1: Keeping culture alive - maintenance and connections

ABSTRACT: This paper looks at the role of education in creating capacities for maintaining Indigenous culture. It discusses the process whereby Indigenous people can work for cultural organisations that make decisions about Indigenous visual arts.

Topic 2: Govt funding bodies – state

ABSTRACT: Indigenous artists can gain support for their work through application to government funding bodies. This presentation looks at how issues of government funding, and suggests that greater encouragement and assistance is needed so that more grant applications can be developed.

BIONOTE: (Information courtesy of the www) LOLA GREENO: artist/arts administrator Lola Greeno was born on Cape Barren Island and as a child Lola moved with her parents, brothers and sister to live on Flinders Island. While living on the islands Lola learnt from her aunt and mother how to identify and collect shells and make shell-necklaces. As a young woman Lola and her husband Rex moved to Launceston to provide their children with more educational opportunities. Lola graduated from the University of Tasmania with a Bachelor of Fine Arts and an Associate Diploma, majoring in textiles. She also undertook a traineeship in Aboriginal Arts at the University Gallery where she learnt about curatorial practice including setting up exhibitions, preparation, storage and freighting of artwork. Since graduating Lola has gained a substantial reputation for her water carriers and shell necklaces and has been involved in a number of exhibitions including 'Beyond the Pale', Adelaide Telstra 2000 Biennial. Lola's work is held by a number public institutions including the Powerhouse Museum (Sydney), the National Maritime Museum of Australia, the Queensland Art Gallery, the Art Gallery of South Australia, the Tasmanian Museum and Art Gallery, and the Queen Victoria Museum and Art Gallery. Lola has also worked as an oral historian on As I Remember, which recorded eleven Tasmanian Elders stories and The Bringing Them Home project for the National Library in Canberra. Most recently Lola coordinated 'Island to Island 2001', an exhibition for the '10 Days on the Island' festival in which Tiwi artists from Torres Strait and Maori women from New Zealand visited Tasmania. Lola recently started work at Arts Tasmania as the Program Officer Aboriginal Arts, and she is on the Aboriginal and Torres Strait Islander Arts Board's Grants Assessment Committee.

* * *

Helena Gulash
Manager, Australian Indigenous Cultural Network, AIATSIS

Topic: Cultural heritage: access and control – Institutions

ABSTRACT: This paper explores the history and role of the Australian Indigenous Cultural Network, and looks at how it is encouraging and assisting the brokering of strategic partnerships. Protocols and protection of Indigenous intellectual property and cultural copyrights of Indigenous people will also be discussed.

AIMS: To increase Indigenous Australians' access to our cultural materials held by collecting bodies in Australia and overseas, and to consolidate and expand community collections, by using new technologies where appropriate.

BIONOTE: (Information courtesy of the www) Helena Gulash, Aboriginal Project Manager of the Australian Indigenous Cultural Network, Australia Foundation for Culture and the Humanities, AIATSIS (Australian Institute of Aboriginal and Torres Strait Islander Studies), Canberra. The Australian Indigenous Cultural Network (AICN) aims to empower Indigenous Australians to access their cultural materials held in collections within Australia and overseas. The AICN organisation intends to develop a national network of regional collections of Indigenous cultural materials on two levels - a network of people working with indigenous cultural materials as well as an information technology network.

* * *
Tamelyn Hall
Representative for ATSIC, National Art, Culture, Broadcasting and Language Program, ATSIC

Topic 1: Keeping culture alive - maintenance and connections
Topic 2: Govt funding bodies - state

ABSTRACT:
This paper discusses the structure of government funding processes for Indigenous visual arts, particularly the role of ATSIC. Funding is available for Indigenous visual arts, and this funding needs to be publicised and explained.

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Janina Harding
Victorian Council of the Arts

Please leave your whiteness at the door

Topic: Keeping culture alive - maintenance and connections

ABSTRACT:
This paper discusses 'whiteness', or the characteristic attitudes white people have towards Indigenous people, and the difficulties created by misunderstanding. This paper argues for principles of respect, ownership and self-management in Indigenous visual arts.

BIONOTE:
(Information courtesy of the www)
Appointment to the Victorian Council of the Arts Janina Harding has been appointed for a three-year term to the Victorian Council of the Arts. The Council provides advice to the Minister for the Arts on issues affecting the development of the arts in Victoria.
Born in Melbourne, Janina's family is from Erub (Darnley Island) in the Torres Strait. Janina's mother was a champion for justice and equality for both Torres Strait Islander and Aboriginal people. Having grown up in a politically charged environment, Janina holds her mother's legacy close to her heart. Janina is very much a part of Melbourne's Koori community and has an exceptional insight into both Indigenous cultures.

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Sandra Hill
Curtin University

Topic: Tertiary and other further learning models

ABSTRACT:
This paper examines how art can act as a vehicle for exploring Indigenous expression and identity, and what tertiary frameworks can be appropriate to encouraging this goal. The way programs for Indigenous people can be made suitable and relevant for Indigenous people is also explored.

BIONOTE:
(Information courtesy of the www)
Sandra Hill (Bibbulmun yorga, WA) is currently Coordinator and Lecturer, Contemporary Aboriginal Arts program at the School of Art, Curtin University of Technology where she is also undertaking postgraduate studies. Hill graduated with a Diploma in Art Studies from TAFE and in 1994/5 was the recipient of an Australia Council Creative Development Fellowship. She has exhibited extensively in group exhibitions in WA since 1989 and held two solo exhibitions at the Artist in Residence Gallery, Perth in 1995 and 1997. Hill has also been involved in many public artwork commissions through murals, tile/mosaic and leadlight artworks. These include a 1997 Subiaco City Council commission, a 1998 tiled artwork in Cottesloe, a mosaic pavement for the Mandurah Heritage Art Walk in 1999 and pavement mosaics for the Graham Farmer freeway.

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Gordon Hookey
Artist, Former Director, Boomalli Aboriginal Artists' Cooperative

Topic: Artist issues (3)

ABSTRACT:
This presentation suggests that Aboriginal people should see themselves as artists, and that artists should constantly relate their work their lives and to social reality.

BIONOTE:
(Information courtesy of the www)
Gordon Hookey has been making art since second grade, inspired by his cousin who told him stories and drew pictures in the sand. He is also trained as a bricklayer – a big advantage particularly as his favourite medium is sculpture. "Painting is like a waltz; sculpture to me is like heavy metal..." He undertook a BFA at the University of NSW's College of Fine Arts (1991 - 4) and during this time he joined Boomalli Aboriginal Artists' Cooperative becoming its alternate Director in 1994. Hookey sees his art as non-commercial because of its political content and passionate subject matter: "My art-making is located at the interface where Aboriginal and non-Aboriginal Cultures converge. A lot of concerns and issues still have to be addressed. There is no real accountability for the injustices committed in relation to Aboriginal rights."
Hookey has exhibited extensively and his work has been included in group shows such as the travelling exhibition Black Humour (CCAS 1997 – 8) and Beyond the Pale, Australian Biennial of Art (Art Gallery of SA, 2000). He is currently undertaking a sculptural commission through the Amaroo Museum & Cultural Centre in Walcha, NSW.

* * *

Bevan Howard
Inspired by my Grandmother...

Topic: Artist Presentations (1)

ABSTRACT:
Training and management are important areas where Indigenous people are under-represented. This paper looks at how greater opportunities can be created, and argues for the importance of Indigenous control over Indigenous visual arts.
**Terri Janke**
Solicitor, Terri Janke and Associates

**Keynote Address: Indigenous Intellectual Property**

**ABSTRACT:**
This keynote address discusses how laws surrounding intellectual property have been changing, and how Indigenous people can gain control over their own art products. Practical manifestations of this, such as contracts and royalties, are also examined.

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**Susan Jenkins**
Assistant Curator
ATSI Art, NGA

**Michele Gollan**
Camp Coorong Cultural & Race Relations Centre, Meningie, SA.

**From little things, big things grow: The challenges and successes of touring an exhibition from a national institution to regional keeping places coupled with a mentorship program**

**ABSTRACT:**
The session will be jointly presented by co-curators of the project: Keeping Culture- Aboriginal art to Keeping Places & Cultural Centres. The presentation will discuss the successes & challenges of touring an exhibition to regional keeping places married with an internship program for regional indigenous curators. Susan Jenkins will introduce the ideas behind the project from the point of view of a large institution ± the National Gallery and its links with small regional communities. Michele Gollan, a co-curator from Camp Coorong Race Relations & Cultural Centre in Meningie SA, will present aspects of the project from the perspective of her involvement as a regional curator from a small organisation.

**BIONOTE:**
Both co-curators of Keeping Culture: Aboriginal art to Keeping Places & Cultural Centres

Susan has a degree in fine arts, a grad. dip. in museum studies & is working towards a masters degree. She has regional community experience in Pt. Lincoln & Ramingining before coming to the Gallery in 95. Michele has been curator & cultural officer with Camp Coorong for several years. As well, she is heavily involved in Ngarrindjeri cultural affairs.

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**Dr Vivien Johnson**
Australian National University
Centre for Cross Cultural Research

**Cultural Terra Nullius?**

**ABSTRACT:**
So successful has Sotheby's been in its marketing of the early Papunya "boards" that almost any pre-1973 painting produced at Papunya is now well beyond the Indigenous art purchasing budgets of Australian public collecting institutions. Perhaps it was this realisation that in July 1999 moved the Australian Parliament to amend the Protection of Movable Cultural Heritage Act (1986) to include "the early Papunya boards and more generally works produced in Papunya during the 1970s". Yet the artists and their descendants, or other cultural authorities within their communities, have not been consulted as to the disposal of their patrimony at the hands of the auction houses. What is the Aboriginal art community's view of these developments?

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**Trish Johnson**
Project Officer, Indigenous Art of Cape York Project

**Peter Denham**
Curator of Indigenous Art of Cape York
Queensland Art Gallery

**Indigenous Art of Cape York**

**ABSTRACT:**
The Queensland Art Gallery exhibition Indigenous Art of Cape York (working title) will help to redress the lack of awareness by a wider public through exhibiting the rich culture and continuing traditions of the region. Developed in collaboration with the major art making communities of Cape York, the exhibition will celebrate and explore the intrinsic links between artworks, ceremonies, dance and beliefs. Associated with this project an Indigenous Traineeship program has been established for ten traineeship positions and a Community Projects and Trainee Coordinator to work on aspects of the exhibition based on the Gallery and the Cape York region. Importantly the successful completion of the traineeships will produce community members able to organise professional exhibitions and the promotion of Indigenous arts further encouraging self determination.

**BIONOTE:**
Trish Johnson, BVA, presently a Curatorial Assistant in Indigenous Australian Art Department and the Project Officer and Community Trainee Coordinator for the Indigenous Art of Cape York project. Trish is also a Yamibina woman from Queensland. Peter Denham is the Travelling Exhibitions Officer and the Curator of the Indigenous Art of Cape York exhibition, at the Queensland Art Gallery

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**Dianne Jones**
West Australian Artist

**Topic: Ink to inkjet - paper to the net**

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**Elisabeth Jones**
Senior Arts Officer, Arts Victoria

**Esmai Manahan**
Manager, Koori Business Network

**Stimulating Business Acumen in the Indigenous Sector**

**ABSTRACT:**
Investigation of Aboriginal arts product around Australia reveals an imbalance between the presentation of traditional, desert-based culture versus that of the urban, contemporary lifestyle and culture of the Aborigines. Arts Victoria and the
Koori Business Network are keen to promote the range and depth of contemporary indigenous arts product and provide self-determination opportunities for indigenous artists through training, information dissemination, skills transferral and professional development. It has become evident that the Aboriginal arts industry in Victoria is diverse but under-developed. While there are a number of successful professionals working in the sector, many artists throughout the state lack the resources and networks to produce, price, package, promote and distribute consistent quantities of their work. Due to a number of reasons including the very high rate of dislocation of Aboriginal children and their families, the practice of traditional Victorian artforms has been curtailed and needs to be revived. This needs to be achieved in conjunction with nurturing a new, contemporary synthesis of artforms which reflect the vision and perspective of Aboriginal people today.

BIONOTE:
Elisabeth Jones has been at Arts Victoria for over 3 years and has worked in the arts industry for more than a decade. She has a sound understanding of arts management principles across sectors and is keen to see Victorian indigenous artists prosper.

Esmai Manahan is currently managing the Koori Business Network and is an experienced Koori Arts Development practitioner having worked in this field for many years. Esmai coordinated the recent and successful Aboriginal Arts Distribution project across Victoria.

* * *

Francine Kickett
Textile Designer/Artist

History of Indigenous Fashion
Presentation Topic: Artist issues (1)

ABSTRACT:
This paper looks at the connection between Indigenous textile and fashion design and wider forms of community. It suggests that there is a significant, long-standing tradition of Indigenous design in Australia, and that this requires further support and encouragement.

* * *

Yvonne Koolmatrie
Weaver, South Australia

Topic: Keeping culture alive - maintenance and connections

BIONOTE:
Yvonne Koolmatrie is a leading practitioner of a rare form of Ngarrindjeri weaving traditional to the Riverland country of South Australia and was one of the three Aboriginal women artists in Fluent, the Australian exhibition at the Venice Biennale.

This form of weaving was originally intended to exist in the world of water as traps for eels. These forms are made from sedge grass reeds from the River Murray, selected for their fragrance and color. When immersed in water, these forms release their fragrance and become malleable once again. This form of weaving was almost extinct due to colonization by 1982 when Yvonne Koolmatrie was taught her art by the last remaining Tradition Lady which then qualified her in turn to become a Tradition Lady. She now travels throughout Australia and teaches the art to those who wish to know it.

* * *

Esmai Manahan
Manager, Koori Business Network

SEE: Jones E & Manahan
Stimulating Business Acumen in the Indigenous Sector

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Djambawa Marawili
Chairman, Arnhem and Northern Kimberley Aboriginal Artists Association (ANKAAA);

Susan Congreves
Manager, ANKAAA

Topic: Cultural Advocacy groups and support

ABSTRACT:
Two Indigenous artists involved in ANKAAA describe their work, especially in servicing the needs of remote community artists. They discuss the activities that can be undertaken to assist local artists and to make community connections.

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Banduk Marika
Artist

Mawalan Marika project and native title

Topic 1: Cultural heritage: access and control - Institutions

ABSTRACT:
This paper discusses land care as a form of commitment to, attention for and care of the country. It is argued that there is insufficient government protection of the environment, and that Indigenous people can play a special role here.

Topic 2: Whats your copyRIGHTS

ABSTRACT:
This paper suggests that Indigenous people should control how their own culture is portrayed and accepted. Non-Indigenous people need to be able to understand Indigenous art in order to realise why it shouldn’t be exploited for commercial advantage.

* * *

Vic McGrath
Freelance consultant/researcher
TSI Arts Overview and Cultural Centre

Bridges And Barriers To Art Development In The Torres Strait

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002 69
ABSTRACT:
This paper seeks to provide a picture of the current status of the development of visual arts in the Torres Strait. It contains brief reference to the physical and socio-economic environments of the region to provide a contextual perspective to the discussion points and a personal commentary on relevant external impacts and influences on general Islander lifeways. Other pertinent historical issues mentioned include regional trends of cultural activities and artistic pursuits over the past century. Comparisons are drawn between the growth rates of contemporary Indigenous arts on mainland Australia and within the Torres Strait and discuss the factors which may contribute to any differences. It concludes with more recent events including the proposed Cultural Centre to be built on Thursday Island and its place in the future for supporting and promoting visual arts in the Torres Strait homelands.

BIONOTE:
Vic McGrath is a self-taught artist who continues a long tradition of working in natural marine materials provided by the seas and reefs of the Torres Strait. He has also carried out research into the potential for arts development in the region and serves on a number of committees which aspire to further these goals.

* * *

Prof John Vincent Stanley Megaw
Department of Archaeology
Flinders University

Whose art is it anyway?

ABSTRACT:
The paper will look at the position currently held by Indigenous Australian art both within and without Australia. How far is the category 'art' helpful or even apposite in the context of what the producers = not the consumers = consider to be the proper role of what now is widely termed 'art'. The problem = if it is a problem for any except art dealers and art historians = is not of course unique to Indigenous Australia; the situation in other Fourth World countries will also be briefly reviewed.

BIONOTE:
JVSM has for the past 25 years been actively concerned with the study of and learning from contemporary Indigenous Australian artists. In the '80s he inaugurated at Flinders a series of Aboriginal Artists' Residencies. He was also instrumental, together with his wife, Dr Ruth Megaw, in establishing the first undergraduate courses in Aboriginal art. He has also been active in establishing the Indigenous collections of the Flinders University Art Museum.

* * *

Doreen Mellor
Director, Flinders University Art Museum

This paper discusses protocols and ethics in the visual arts. It argues for the role of a legal framework in determining rights, and for setting protocols that allow interface with the community and stakeholders in the visual arts sectors.

BIONOTE:
(Dinformation courtesy of the www)
Doreen Mellor is an Aboriginal Australian with North Queensland rainforest heritage. Currently Director of Flinders University Art Museum, she also works on independent curatorial projects and has had over 30 years experience in the arts - in education as well as visual arts practice, research, curation and administration. Previous employment experience has included work as a consultant, and the preparation of major reports on a national, state and community level. Prior to her present position, she worked for almost four years as Visual Arts Manager at Tandanya National Aboriginal Cultural Institute. Her current professional commitments include serving as:
* Member, Board of the Art Gallery of South Australia
* Chair, Festivals, Events and New Commissions Committee (Arts SA)
* President, Contemporary Art Centre in South Australia
* National Committee member & national Newsletter Editor of ICOM Australia
* Member, National Board of the National Association for the Visual Arts
* National Newsletter Editor, CAUMAC (Council of Australian University Museums and Collections)
* Director, Board of Community Aid Abroad Trading (Oxfam in Australia).
Former Director of the Flinders Art Museum, Doreen Mellor, returns as guest curator for the latest exhibition in the university's City Gallery in Grote Street.

* * *

Djon Mundine
Curator, Former Arts Centre Advisor

Topic: Cultural institutions - roles and responsibilities to communities

BIONOTE:
(Information courtesy of the www)
Djon Mundine, of the Bandjalung people of NSW, is currently Senior Curator of the Gallery of Aboriginal Australia at the National Museum of Australia. Before joining the National Museum, Djon worked as Adjunct and then Senior Curator of Aboriginal Programs at the Museum of Contemporary Art, and as a Special Adviser to the National Gallery of Australia. He has worked as Art Adviser for a number of communities, including Milingimbi, Maningrida and Ramingining, and served on many boards, advisory committees, and art award judging panels. Mundine has published widely in the area of Aboriginal art and curated and toured several major exhibitions in Australia and overseas.

* * *

Lesley Murray
Midland TAFE

Topic: Tertiary and other further learning models

ABSTRACT:
Lesley Murray presents some of her own art works, and works by Indigenous community members and students. The
role of TAFE courses in Indigenous visual arts is also discussed.

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Rupert Myer
Chair of the Contemporary Visual Arts and Craft Inquiry

ABSTRACT:
This paper presents an update on the government inquiry into Contemporary Visual Arts and Craft Inquiry. It is noted that the inquiry endorses principles of sustainability, development and promotion, but that a specifically Indigenous component is lacking.

* * *

Adrian Newstead
ArtTrade representative

ABSTRACT:
The Association is the only truly National body that represents members who have joined from every sector of the Indigenous Art industry. Members have signed off on the strict code of ethics and constitution because they genuinely care about the industry and its national and international reputation. They believe there are major issues which have dogged the industry since its inception and these must be addressed openly. Just a few of the major issues that concern the board relate to poor industry cohesion as a result of poltical intrusion and poor burocratic decision making; authenticity of product, untapped potential in the production and marketing of Indigenous arts; inappropriate criteria applied by funding bodies to the functioning of remote art centres; intellectual property rights especially 'resale royalties', disfunctions within the industry, marketing centres, intellectual property rights especially 'resale royalties', disfunctions within the industry, marketing opportunities and the lack of good data on market penetration both Nationally and Internationally.

* * *

John Oster
Arts Consultant
Desert-cc

ABSTRACT:
The current tax arrangements for indigenous artists expire on June 30, 2002. To this time the ATO has failed to act on any of the matters contained in those arrangements and the issue is set to become contentious once again leading up to the expiry date. This paper will discuss:
1. A brief history of the issue as it has unfolded since about May 2000.
2. The reasons in law why indigenous artists represent a special case as opposed to indigenous artists elsewhere.
3. Some explanation of issues as they relate to artists not living in remote areas.
4. The case against the ATO.
5. Exposition on current arrangements.
6 The way forward, particularly:
a. measures that might be needed to bring the ATO back to the issue b. preparing for and handling proposed tax summits
b. representation of a wider range of interests on the current steering committee.
7. Tax and citizenship.
8. A paradigm shift for community art centres.

BIONOTE:
John Oster - an independent consultant focussing on economic development for community art centres represented Kimberley art centres and worked in conjunction with Desart and ANKAAA in negotiating current tax arrangements with ATO. John has a background in Arts Management. 1997 -1999 Art Coordinator at Warlayirti Artists, Balgo. Since then has been engaged by the WA Office of Aboriginal Economic Development to represent Kimberley artists in the tax issue.

* * *

Hetti Perkins
Curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales in Sydney

BIONOTE:
(History courtesy of the www)
Hetti's contribution to the indigenous art movement in Australia has been significant. A member of the Arrernta and Kalkadoon communities, she is curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales. She is a member of the Indigenous Arts Reference Group, and a member of the Visual Arts and the Women and the Arts Committees of the NSW Ministry of the Arts. Hetti was appointed to the Bangarra Dance Theatre board on 13 November 1999.

Hetti Perkins is a member of the Eastern Arrernte and Kalkadoon communities. Currently the curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales in Sydney, Hetti has worked with indigenous visual art for fifteen years. In recent years Hetti has co-curated fluent, Australia's representation at the 47th Venice Biennale, and Papunya Tula: Genesis and Genius at the Art Gallery of New South Wales for the Sydney 2000 Olympic Arts Festival. Hetti was a member of the International Selection Committee for the 2000 Biennale of Sydney. Previously, Hetti was curator at Boomalli Aboriginal Artists Cooperative in Sydney and worked for the federal government's marketing agency, Aboriginal Arts Australia. A board member of Bangarra Dance Theatre, Hetti was also a member of the Visual Arts and Crafts Board of the Australia Council and is presently a member of the Indigenous Arts Reference Group and the Visual Arts and Crafts Committee of the NSW Ministry for the Arts.

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Rachel Perkins
Film-maker

ABSTRACT:
Film and video - representing culture correctly

ABSTRACT:
The history of the representation of Indigenous people in film has been highly variable. This paper looks at this history, and at inaccuracies and inappropriate representations, and asks by what means representations can be more respectful and accurate.

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference Report, June 2002 71
BIONOTE:
(Information courtesy of the www)
Rachel Perkins is an Australian film maker who has specialised in Indigenous film, television and documentary production for the last 12 years. An Arrernte woman from the Central Desert region east of Alice Springs, she commenced her career working with Imparja Television, an Aboriginal owned TV Station where she produced and directed indigenous language and current affairs programming. In 1991, Rachel moved to Sydney and started working with SBS Television as the Executive Producer of the Aboriginal Television Unit. Through SBS she produced and directed the four part, one hour documentary series, BLOOD BROTHERS which included Broken English (The Conviction of Max Stuart), Jardiwarnpa (The Fire Ceremony), Freedom Ride (The political activism of her father, Charlie Perkins) and "From Little Things Big Things Grow" (a musical biography of Kev Carmody.) In 1996 she was appointed Executive Producer of the Indigenous Programming Unit at the ABC where she produced "Songlines", a black music show and developed the National Indigenous Documentary Fund. She took time off to direct her first feature "Radiance", based on the play by Lious Nowra which has been nominated for 6 AFI Awards and was voted as the favourite at both the Sydney and the Melbourne Film Festivals.

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Nicole Phillips
Boomalli Aboriginal Artists Co-operative

Boomalli and future directions

Topic: Community arts and cultural centre - urban, regional and remote

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Avril Quaill
Associate Curator, Indigenous Art, Queensland Art Gallery

Topic: Gallery issues & Public art practices

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Wayne Quilliam
Director, Tribal Vision Photography

Back to the Future: Indigenous arts on the internet

ABSTRACT:
Presentation will highlight the need to educate the community on the practices of non-traditional art form and expanding markets via the internet. Many of our people haven't the technology or the knowledge to promote or market their work on a global basis.

BIONOTE:
Official photographer at Yeperneye, Garma festivals, knockouts and survival. 4 exhibitions over the past 6 months in Australia, begin touring Europe in April at the Ethnographic Museum in Sweden.
Cheryl Moodai Robinson
Public Artist

Importance of Indigenous Art in Public Places

ABSTRACT:
Indigenous Art teaches Indigenous history at a local level. Indigenous Art teaches community awareness of Indigenous issues at a local, state and federal level. Indigenous Art creates an awareness in the local community of a history of the local land and its original peoples. Indigenous Art creates an awareness that the land the community is built on has a history of habitation prior to colonisation. Indigenous Public Art engenders a knowledge of Indigenous issues creating an understanding of concerns which surround the indigenous community as a whole, and subsequently can promote a pathway towards the reconciliation healing process. Many local Councils now promote Indigenous art in their public spaces, placing indigenous issues into the everyday lives of the general public and thus creating a wider knowledge of Indigenous issues.

BIONOTE:
Public Art Commissions:
Communal Artwork, Culture@com unity

Connie Rovina
Indigenous Research Support Officer, Artworkers Alliance, Far North Queensland
North Queensland Issues

Topic: Remote Community Issues

ABSTRACT:
Artworkers Alliance is making connections between Indigenous visual artists through its database, memberships and liaison work. This paper looks at how Artworkers Alliance operates, and how networks between Indigenous artists can be developed and strengthened.

BIONOTE:
(Information courtesy of the www)
My name is Connie Rovina and I am a Cairns, Far North Queensland based Aboriginal artist. My artworks usually incorporate two distinct styles, these being the East Coast Rainforest style, and dry Bush Outback styles depicting mainly animal and bush figures on very detailed backgrounds. From time to time I also paint esoterical paintings relating to Dreaming stories and also more modern versions of Indigenous life. Born in 1962, I have been painting since early childhood learning the tradition from one of my uncles. Later in life I streamed off into other occupations but have now decided to devote the rest of my life to painting and teaching and encouraging younger people into learning about this important part of my culture. My works have also been reproduced as commercial products including fabric designs, kitchen napery and children's toys. My ancestors are from the Cooktown / Laura district of Far North Queensland, popularly known as Quinkan Country, due to the traditional and ancient rock paintings in caves and rock walls in the district, and also from another area in northern central Queensland called Bowen. Over the years my extended family have expanded and are now living all over Queensland, many of whom are well known artists in their own right and who have their own businesses also producing Aboriginal works and artefacts for sales and exhibitions.

Dr Brajesh Sawnhey
Senior Lecturer, Kurukshetra University, India

Literature and photography in "Storyteller"

ABSTRACT:
Leslie Marmon Silko's Storyteller Challenges the idea of book as a Euro-American category. An awkwardly bound compilation of photographs, mythology, gossip, short stories, and poetry, Storyteller enhances the uses of form to convey the dynamics of oral storytelling. The appearance of the book itself, with its elongated page-width, shorter page length, and photographs, invites the interpretation that one is looking at a scrapbook or family album. In spite of what seems on surface a hodge-podge of genres and themes Storyteller weaves itself into a spiderweb that brings together time, land, and experience and captures the essence of life and language in a way that diverse audience can appreciate. The book contains 25 poems, 26 black and white photographs from Silko's extended Laguna family. The paper will be an effort to show how these written and visual art forms have been used by the writer to create strands of spiderwebs. How the writer has used line breaks, spacing and white space to help convey the rhythm of oral storytelling will also be examined.

BIONOTE:
I am working as senior lecturer at Kurukshetra University, India. I worked with Prof. Duane Champagne, Greg Sarris and Kenneth Lincoln at American Indian Studies Center University of California Los Angeles as a Senior Fulbright Fellow during 1999-2000. I have reviewed some journal articles and novels for American Indian Culture And Research Journal, UCLA. My area of interest is alternative narratives of Native America.

Sonia Smallacombe
ATSIC

Topic: Protocols, ethics, and appropriation

ABSTRACT:
This presentation asks how we can close the gap between the intellectual property community and the intellectual property regime. The practice of intellectual property is full of complexities that often work against Indigenous concerns, and these need to be identified and examined.

* * *
Meeting artists and making friends: the role of the Berndt Museum of Anthropology in the promotion and contextualisation of contemporary Indigenous art

ABSTRACT:
The Berndt Museum of Anthropology holds one of Australia's most extensive, and enduring, collections of contemporary Aboriginal art. Items assembled by Ronald and Catherine Berndt in the 1940s provide a vital context for current art production: once contemporary, these are now historic, yet retain their unique immediacy. The Museums active acquisition programme has seen the development of an extensive network of Western Australian (and other) artists who contribute an essential role in the documentation and exhibition of these works. Active in the Museums current teaching programme (through its course Aboriginal Art and Culture), local artists inject their own perspectives and insights through both their art and their participation, enriching the Museums documentation and the history of the artworks themselves. New technologies are providing the means of enhancing the context and meaning of Aboriginal art, and Aboriginal knowledges. The collaborative role of Museum staff and local artists promote long-term commitment to contemporary art forms, from the perspectives of both producer and repository.

BIONOTE:
Dr John E. Stanton has been Founding Director of the Berndt Museum of Anthropology at The University of Western Australia since 1978. He has worked extensively in the Kimberley, Western Desert and South-West regions of Western Australia, promoting contemporary Aboriginal arts through travelling exhibitions and publications. These include Innovative Aboriginal art of Western Australia (1987), Images of Aboriginal Australia (1988), Painting the country (1989), Nyungar landscapes (1992) and Aboriginal artists of the South-West (2000). He also co-authored, with the late Ronald M. and Catherine H. Berndt, Aboriginal Australian art: a visual perspective (1982/1992) and A world that was (1992). He is currently collaborating with members of a number of Western Australian and Top End communities in repatriating historical photographs from the Museums collections.

* * *

Jared Thomas
Arts South Australia

Topic: Govt funding bodies - state

ABSTRACT:
This paper looks at arts policy and funding in South Australia. It looks at how greater co-ordination for links into arts organisations can be developed, and how organisations themselves can be linked together.

BIONOTE:
(Information courtesy of the www)
Christian Bumbarra Thompson is a Bidjara / Pitjara man from the Springsure Carnarvon Gorge region of Southwest Queensland and is also of German heritage. Thompson completed his Bachelor of Visual Art in Fine Art at the University of Southern Queensland in Toowoomba and Honors in Fine Art Sculpture at RMIT University. Christian has worked on various Visual Arts related projects in both an artistic and educational capacity with the Australian Network of Art and Technology, Art Gallery of South Australia, Australia Council for the Arts and Melbourne Museum. Thompson was the curatorial assistant to Brenda L Croft for the 2000 Adelaide Biennial of Australian Art 'Beyond the Pale', Australian Indigenous Art. His work has been shown in Sydney, Melbourne, Singapore, Noumea and most recently in Finland for LUMO Intohimo the Photographic Triennial of Finland. Thompson has been an active spokesperson within the arts and has lectured in Fine at Theory at RMIT and VCA. Thompson has also given papers at the Contemporary Centre for Photography and at the United Nations Indigenous Peoples and Racism Conference held at Sydney. Thompson is undertaking a Ph.D. This year at Melbourne University exploring Kitsch and contemporary Aboriginal Art. Christian is currently the Indigenous Officer at the Victorian College of the Arts.

Alick Tipoti
Artist, Torres Strait Islands

Topic: Artist issues (2)

Brian Tucker
Accountant

Topic 1: Tax Workshop (1)
Topic 2: Tax workshop (2) GST and tax issues

BIONOTE:
(Information courtesy of the www)
Apart from working as an accountant, I am Treasurer of the Arts Law Centre of Queensland, the Regional Galleries Association of Qld, Youth Arts Queensland, Queensland Writers Centre, Visopy Ltd and am a Trustee of the Queensland Performing Arts Trust (QPAT). I have also served on the Boards of the Institute of Modern Art, Queensland Cinematheque, Flying Arts, Metro Arts, Queensland Poets, Playlab, Arterial and the Aboriginal Centre for the Performing Arts.

Kathleen Wallace
Chairperson, Elder, Senior Artist Keringke Arts Aboriginal Corporation

SEE: Graham & Wallace
Keringke Arts - Working with young people and community cultural development

Rose Wallis
Desart
Ken Watson
Assistant Curator, Art Gallery New South Wales

Topic: Public galleries and museums - controlling presentation

ABSTRACT:
Ken Watson will discuss his own work as a curator. He will look especially at how contextual information is presented for an audience, and how Indigenous culture can best be represented.

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Maureen Williams
And
Rose Wallis
Desart

Topic 1: Cultural Advocacy groups and support

ABSTRACT:
In this paper, Maureen Williams and Rose Wallis discuss the importance of lobbying governments, and ways of effectively doing this, such as through forms of advocacy.

Topic 2: Commercial interests - whose interests?

ABSTRACT:
This paper discusses commercial aspects of gallery operation. It is argued that there should be empowered ownership by Indigenous people through Indigenous visual arts industry.

ORGANISATION PROFILE:
(Information courtesy of the www)
DESART is an ATSIC funded organization initiated and controlled by Aboriginal producer owned art and craft centres in Central Australia. These centres in turn support approximately 3000 Aboriginal artists and craftspeople, most of whom live on remote communities and homelands dotted around the vast area. Prior to incorporation in April 1992 operated as the Central Australian Aboriginal Arts Industry Support Unit. The primary role of the association is to provide industry-specific information, advice and direct practical assistance to Aboriginal art centres in the region and to provide representation for the industry. DESART acts as an important reference point for government departments and agencies, arts organizations and agents as well as those with an interest in cultural tourism. By disseminating information as widely as possible and offering advice and guidance to those with an academic or commercial interest in Central Australian Aboriginal art and craft, DESART aims to promote the industry and facilitate sustainable growth and development for the future. DESART is, in effect, the collective voice of the Aboriginal art centres of Central Australia, working towards coordinated development, support and strong representation for Aboriginal art and craft producers.

* * *

David Wilson
Indigenous Protocols Consultant

Topic: Film and video - representing culture correctly

ABSTRACT:
David Wilson discusses his own work as an Indigenous protocols consultant for the film and television industries. He looks at how protocols differ from family to family, at the moral fabric of right and wrong, and at codes of conduct, kinship system.

* * *

Tamara Winikoff
Executive Director, National Association for the Visual Arts (NAVA), the artists' advocacy body

Topic: What's your copyright?

ABSTRACT:
This paper looks at rights in visual arts in Australia from the standpoint of the artist. Issues broached include copyright, reproduction rights, benefits and taxation.

* * *

Pedro Wonaeamirri
Jilamara Arts and Crafts

Topic 1: Artist issues (1)

ABSTRACT:
This paper discusses Jilamara Arts and Crafts and the work it performs. It is suggested that Indigenous people need to make sure that culture is transmitted through to the next generation.

Topic 2: Community arts and cultural centre - urban, regional and remote

ABSTRACT:
Pedro Wonaeamirri, from Jilamara Arts and Crafts, discusses the importance of passing down culture through art.

BIONOTE:
(Information courtesy of the www)
Pedro Wonaeamirri is one of the younger, practising Tiwi artists. Also a traditional dancer, he first performed a Tiwi ceremonial dance in public in 1981 when he was only five years old, for the opening of the Museum and Art Gallery of the Northern Territory in Darwin. During his secondary education his favourite subject was traditional dance. His country is Goose Creek, where he hunts magpie geese; he is owner of the magpie goose dance. "Art work is very important for me. I use traditional ochres on canvas, paper, barks, tuna bags and ironwood sculptures. The tools I use for painting are traditional wooden combs made from bloodwood or ironwood timber - sometimes I use a brush. The images I paint are from Pukamani body designs used in ceremonies". He has exhibited in many group shows since 1992 and his work is included in installations at the Museum of Victoria, the National Gallery of Victoria, and the National Maritime Museum, Sydney. In 1996 he was awarded an Australia Council Fellowship.

* * *
Felicity Wright
Consultant

Indigenous community art centres: the future.
Does the Indigenous arts industry need a development plan?

ABSTRACT:
'Do we need an industry development/strategic plan? Issues facing art centres and the wider Aboriginal arts industry - challenges and opportunities'. It's a massive topic but worth attempting. It would be interesting to organise some form of forum/debate to look at some of the issues because they involves funding bodies, regional resource bodies, people on the ground, training providers, artists etc. It would be great to workshop/debate some of the issues that influence policy (or the absence of it) and strategic action with representatives of different stakeholders. There are lots of things that impact on the industry and there have been many changes in the last few years, plus ongoing changes in IT, marketing, communications etc. Meanwhile there are many of the same old problems.

* * *
9. MEDIA REPORTS
Hosted by ATSIAB and ATSIC, the Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference (NATSIVAC) held in Adelaide in March was a huge success with over 200 participants from around the country attending. Even though the Yankalilla Arts Centre in Fitzroy Crossing got stranded by floods and were missed at the conference, all sectors of the visual arts industry were still represented including artists, arts workers and organisations, government agencies and commercial galleries.

Address by Brenda L. Croft, NATSIVAC Organiser and curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia.

The conference, buzzing with added excitement as the Adelaide Festival and Writers' Week were happening in locations nearby, covered the four main themes of interest and importance to the Indigenous visual arts industry right now.

Intellectual and cultural property issues were discussed by many speakers and presenters including intellectual property lawyer and adviser Terri Janke, Chris Bonney (VICOPY), artist Ali Baker, and curator Brenda L. Croft. Delegates were urged to consider and discuss the question of who owns copyright, as well as the related issues of protecting heritage and the ongoing problem with the appropriation of Indigenous art.

On the ground, issues for artists were raised by Pedre Worrarmiri (Talja Island NT), Francine Kickett (WA), Destiny Deacon (NSW), Alick Tipoti (Torres Strait Islands), Gordon Hockey (NSW), Jenny Fraser (Qld) who among the other delegates, considered:

- Urban, regional and remote communities and Indigenous arts;
- Torres Strait Islander artists;
- Young artists and emerging artists;
- Art in community life;
- Indigenous culture and new information technologies / multimedia.

Delegates including Heilma Gulash (ACT), Maroochy Barambah (Qld), Esmee Manesham (Vic), Ken Watson...
In my experience, what goes on behind the scenes at conferences is often as important as what's on the agenda. The NASTIVA Conference in Adelaide was no exception. Often such events are criticised as being talkfests, yet this easy line fails to acknowledge the hidden 'ripple effect' of these events – contacts being made, networks developed and most importantly ideas being born. As they say, 'from little things, big things grow.'

– Hatti Pirie, Curator

(Art Gallery NSW), Ribnga Green (SA), Vic McGrath (TSI), and Lesley Murray (WA), considered issues around representation, curatorial practice and arts administration, including: gallery policies and curatorial issues; public art – getting Indigenous arts into public spaces; the roles of art/craft advisers; art as a basis for ecological, community and cultural development; and community art and cultural centre issues.

Finally, discussion around the ever-important commercial issues related to funding and marketing took into account local and international marketing, returns to artists, GST, the tax office and funding bodies / applications. On hand to offer advice and practical support on these areas of concern were Tamelyn Hall (ATSIC), Cathy Craigie and Carol Innes (ATSAB), Lois Greeng (Arts Tas), Michelle Bourne (Arts WA), Jared Thomas (Arts SA), Elizabeth Jones (Arts Vic), and Maureen Williams with Rose Wallis from Desart.

Delegates also enjoyed hearing Rupert Myer, Chair of the Contemporary Visual Arts and Craft Inquiry, present an update on the Inquiry as it relates to Indigenous arts.

In closing the conference, Cathy Craigie and Commissioner Preston Thomas gave a joint commitment that both ATSAB and ATSIC will ensure that recommendations coming out of the conference will be acted on, once it was determined which agencies were responsible at local, state and federal levels.

The conference organisers will have a final conference report available by mid-July for public access online at:

www.indigenousvisualarts.com

[The Myer Foundation, Arts SA, Adelaide Festival of Arts, RMIT University, Arts TAMARIS, Arts WA, Arts NT, Arts Victoria and numerous galleries and arts organisations supported NASTIVAC]
Copland talks about the film Australian Rules and the intellectual property and censorship questions that the film has raised. Rachel Perkins and Sally Reilly, film makers talk to Julie Rigg and Bill Leak. Film maker says that consultation of aboriginal groups should happen as early as possible in the film making process. Perkins says that the problem with Australian Rules was that early consultation did not occur properly but that the film makers acknowledge this, and that the incident should prevent further problems like this one. Rigg says that these consultation protocols should have been in place a long time ago. Rigg says that people need to get permission to tell stories in aboriginal culture. Reilly says that the AFC protocols do not represent censorship, rather that the protocols ensure that consultation occurs. Leak disagrees with this statement. Perkins says that she thinks the film is a good one. Perkins says that the history of Australian film is that much of history is mis-represented and that Aboriginals have the right to correct these mistakes. Leak says that white fellers should have the right to comment on black fellers. Reilly starts consultation with Aboriginal communities from the beginning of the film making process and that she sees consultation as a form of research. Reilly says that AFC protocol are guidelines and not enforceable but that she hope for support around the country for the protocols.

Mentions: Phillip Guin, Australian Film Commission, Black Hawk Down
The 4th National Aboriginal and Torres Strait Islander Visual Arts Conference (NATSIVAC) was held in Adelaide on the 5-7th March. The aim of the gathering was to facilitate an open forum in which people from diverse sectors of the Indigenous arts and craft industry could come together to discuss recent developments, strategise future plans, and strengthen and build networks. The steering committee, management team and sponsors should be congratulated on creating a program that catered to the needs of the broad range of industry stakeholders that attended. All those whom attended would have taken home very different impressions of the conference’s overall success, depending on their perspective within the industry.

Themes discussed focused on issues including intellectual and cultural property rights, on the ground practice issues for artists, representation, curatorial practice and arts administration, commercial issues, funding and marketing.

A number of presentations proved highlights for me. Paul Greenaway (Director, Greenaway Art Gallery) gave a delightfully funny account of those “on the ground” managing art centres complete with theatrical costume by swapping a series of different hats to express the many roles of art centre managers worn daily (or a few at a time). Consultant, Felicity Wright posed an important question “Does the indigenous arts industry need a development plan?” but the conference delegation, in the time / structure provided, could not explore an answer!

Detracting from the success of the conference, however, was only a tiny number of art centre coordinators and managers who attended. Why is this the case? Obviously greater communication between the market and production industries needs to be implemented. NATSIVAC should be an obvious arena for creating such a dialogue, however, those outbush on the frontline, need to strengthen their voices in contributing to industry debates. Otherwise cultural issues and social realities will simply not be heard nor recognised by the economic wheels driving the Indigenous arts industry, particularly in the southern states.

Banduk Marika (artist, Mawalan Marika project and native title) provided the forum with an excellent (and greatly needed) voice in raising issues faced within communities. She raised concerns about the significance of protecting cultural heritage and her discussion reminded all in attendance of realities and problems faced by those whom live remotely on cultural, social and environmental levels. Without an understanding of these issues, and the relationships between them, the Indigenous Arts Industry will miss an opportunity to increase shared alliances and strengthen networks.

Aside from a question and response time the written Program facilitated space for ‘Talking Circles’ at the end of each section. However, in practice these were not so successful. A suggestion would be for future chairpersons to literally assist in making a physical circle in order for people to audibly and equally sit with each other after a
presentation to discuss in depth how strategies could be implemented. This would establish a more positive note to end on for the many delegates who were anxious to explore stories / issues in more depth.

Better facilitated forums for debate and more precise summaries of proceedings would have enabled delegates to share opinions and begin to answer significant questions like those posed by Felicity Wright. Equitable representation and the viewpoints of those managing art centres remotely needs to be integrated into conferences of this profile. This year’s 4th NATSIVAC succeeded in bringing people together to share their issues and stories – the 5th NATSIVAC should take the next step and recognise the importance of discussing how people / organisations from different industry sectors are affected – we may then begin to find some common ground for industry development despite the distance between our cultural and physical realities. I look forward to the next conference and congratulations again to the speakers and organisers for their massive efforts in making this year’s conference a stimulating event.

Carly Davenport
Manager, Munupi Arts & Crafts Association
PMB 163, Pularumpi
Melville Island NT 0822
P: 08 8978 3975  F: 08 8978 3907
E: munupi@bigpond.com
Report from Murray Nicoll, 
ATSIC media liaison, Adelaide.

NATSIVAC coverage was quite extensive.

There were that same week, you might recall, ongoing major stories on the Adelaide Festival, the Fringe, change of government in SA, GG Hollingworth scandal, children overboard, war in Afghanistan, Namibia elections, the inevitable Middle East suicide bombers, and more.

Tough competition for limited news space.

Coverage of the conference in the form of interviews was broadcast by Indigenous, community, and other radio stations across the country: Perth, Broome, Darwin, Mount Isa, Townsville, Brisbane, Canberra, Adelaide, Alice Springs, and I think Kalgoorlie.

As well, ATSIC radio in Canberra carried material disseminated to 60 remote Aboriginal radio stations and 20 community stations around the country, Radio for the Print Handicapped in Adelaide had some material, as did the Adelaide University Radio 5UV; ABC mainstream metropolitan radio ran several interviews in Adelaide, Alice springs, and Darwin, and ABC Radio National's major breakfast programme ran an interview. SBS Radio covered the event as well.

There was also some limited television and newspaper coverage.

Interviewees included Brenda L Croft, Hetti Perkins, Jackie Huggins, Richard Walley, David Wilson, Sally Reilly, Chris Bonney, Dr Vivien Johnson, and the US Professor Silvester Brito.

My thanks to them for bearing what was for some a fairly heavy interview load. They all did a good job under some pressure.
TOP END RAINS BOG ARTISTS

Heavy rains across the top of Australia are causing problems for Aboriginal artists heading for a major Indigenous arts conference in Adelaide next week.

Leading Indigenous artists, art curators, administrators, and other arts workers are gathering in Adelaide for the fourth annual National Aboriginal and Torres Strait Islanders Visual Arts Conference, one of the main events associated with the Adelaide Festival.

But artists at the Mangkaja arts centre in Fitzroy Crossing in the Kimberley are stranded in their country by flooded roads, and conference organisers are looking at flying them out.

And a group of artists at Australia’s oldest Indigenous arts centre at Ernabella in the Northern Territory are today attempting to make their way south on flooded and boggy tracks by four-wheel-drive.

Mangkaja contact: Tommy May 08 9191 5272
Ernabella contact: Hillary Furlong 08 8956 2954

Conference program: www.indigenousvisualarts.com

Information: Peter Phipps, research project manager
Globalisation and Cultural Diversity Research Concentration
RMIT University, Melbourne.
Mobile: 0415 419598

Media inquiries: Murray Nicoll
ATSIC
Tel: 08 8237 2149 Mobile: 0438 455 473
What is the future of Australian Aboriginal and Torres Strait Islander art?
How can the intellectual property rights of Indigenous artists be safeguarded?
How should Indigenous art be marketed nationally and overseas?
These are some of the questions to be discussed by Aboriginal and Torres Strait Islander artists and arts workers from across Australia at

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference
on 5-7 March in the Masonic Centre, North Terrace, Adelaide

Hosted by ATSIC and the Aboriginal and Torres Strait Islander Arts Board of the Australia Council, the conference will include:
• keynote addresses by leading Indigenous artists, curators and arts administrators and policy makers, including Brenda L Croft and Terri Janke
• papers on Indigenous art delivered by Hetti Perkins, Djon Mundine, Aden Ridgeway, Fiona Foley, Franchesca Cubillo and others.
• presentations by artist on their work, techniques and story;
• workshops on issues relevant to artists and arts workers, such as managing the new tax system, copyrights and so on;
• talking circles on community arts and craft centres and related issues.

The Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference is one of the key events coinciding with the 2002 Adelaide Festival.

For more information and speaker and program updates, see: www.IndigenousVisualArts.com

For more information, please contact:
Eric Roberts, ATSIC, Adelaide
Eric.Roberts@atsic.gov.au
phone 08 82372148, mobile 0417 818482, fax 08 8237 6320.
10. EVALUATION

Evaluation request and responses received
Dear Conference participant,

The Conference Steering Committee would like to thank you for your contribution to the Fourth National Aboriginal and Torres Strait Islander Visual Arts Conference. The conference outcomes will continue to shape the agenda for the Indigenous visual arts industry over the next five years, and we hope you will continue to participate in the process via the conference website from April 15th. Please see the website at: www.indigenousvisualarts.com

ATSIC and the Australia Council will provide a response to the conference resolutions which will be available on the website by April 15th. There will also be space for conference participants to continue to discuss these recommendations online.

For all those who made a presentation, if you want it included in the book of proceedings and to have your paper available to read on the website, please forward it to peter.phipps@rmit.edu.au, preferably in a Microsoft word format, before the end of April. Thanks to those of you who have already sent your paper in. If you didn't have a written paper, we would like to make a transcript from the tape of your presentation. Please contact Peter as soon as possible if you are happy for us to do this and for us to include your paper in the book of proceedings. We would also be happy to send you the transcript for you to edit into a final version.

Please take a moment to fill out the short conference evaluation below and return it by reply to this email or by post to the address below, to help us with the planning for future Indigenous Visual Arts Conferences.

Once again, thank you very much for your contribution to the conference.

Sincerely,

Jackie Huggins
For the Conference Steering Committee
Conference Evaluation

1. Did the conference give you an opportunity to develop and share your skills in and knowledge of the Indigenous visual arts?
   Yes/no?
   Comments:

2. Did the conference provide you with professional development and networking opportunities?
   Yes/no?
   Comments:

3. Were the conference themes and activities relevant to you and your work in the visual arts?
   Yes/no?
   Comments:

4. Did you benefit from other events at the Adelaide Festival, and would you
   
5. How would you describe your overall experience of the conference?
   Please nominate a highlight (or frustration) from your experience of NATSIVAC.

Thank you for taking the time to send us your response.
Return address as below.

Peter Phipps
Research Project Manager
Globalism Institute (RMIT)
For Studies in Transnationalism, Nationalism and Cultural Diversity

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Fax: +61 3 9905 4404
E-mail: peter.phipps@rmit.edu.au
Website: www.globalisation.eu.rmit.edu.au
Post: GPO Box 2476V, Melbourne 3001, Australia
Office: Building 37, Level 5, 411 Swanston St, Melbourne
EVALUATION RESPONSES

1. Did the conference give you an opportunity to develop and share your skills in and knowledge of the Indigenous visual arts?

Responses received: 13
Yes: 12
No: 0
Yes and No: 1

Comments received:

Yes, especially through the presentation opportunity

About five people working in the industry, (gallery owners and art coordinators) said they didn't know about the conference and were sorry not to have attended.

Yes, There was a broad selection of workshop activities to pursue, perhaps even too many, but you can't please everybody. I particularly got a lot out of case studies. Would have liked to have heard from more commercial galleries and their experiences.

More than I had expected.

Yes, I found the conference sessions very informative and the discussions help me to understand current issues that are of concern to people involved in Indigenous visual arts.

I felt I gained knowledge from the various speakers especially on the history of the industry and some of the current problems.

Yes and No - I don't want to elaborate on this one!

I was not sure whether non-Indigenous delegates were invited to the reception prior to the conference at Tandanya, so didn't go. Some sort of reception would have been a good idea, I think, at the beginning of it all for people to network.

Yes... Good experience...

Yes. However, there were too many different sessions on at the same time & I felt I missed some sessions which would have been valuable.
2. Did the conference provide you with professional development and networking opportunities?

Responses received: 13
Yes: 13
No: 0
Yes and No: 0

Comments received:

Of course (all conferences are exercises in net-working, some more valuable than others; certainly my Flinders colleagues gave the Adelaide conference high marks in this regard)

Yes, I think Cairns was a much better venue for that, where the participants were at the same hotel. After hours everyone had their own thing, theatre, friends, etc. Perhaps next time an Alice venue, back to back with some major arts festival, but not during. Too scattered.

I intend on following up on these.

It was great to be able to hear and talk to other artists, coordinators and representatives of funding bodies.

Yes, it provided the opportunity to meet and share experiences with people of similar interests and provided opportunities for further contact.

Some networking - I didn't feel I gained any real professional development as such.

I thought the talking circles were a good idea, but really they should have been on at a different time to everything else, I think, as there was a lot of competition from the three parallel sessions.

I have networked with some really good people while I was at the convention.

YES. Excellent for both.
3. Were the conference themes and activities relevant to you and your work in the visual arts?

Responses received: 13
Yes: 11
No: 0
Yes and No: 2

Comments received:

Itinerary could be spaced more evenly over the days.

Yes, Liked hearing about John Stanton and the Berndt Collection. Opened things up for me. Would have liked more informal art-making practice such as the Pepperminarti mob painting. It was also a thrill to see the Tasmanian artisans seaweed art and shell necklaces. Exquisite! As a printmaker, I was let down not taking onboard anything new or networking new leads.

I learned much more than I had known before.

Being the non-indigenous manager of an Aboriginal Art Centre/Gallery I found that the themes were relevant to myself. However it was extremely difficult for the artists who speak Pitjantjatjara to understand most of the speeches. The Artists commented that most of the speeches were too long, spoken to fast and not clear, too complex and therefore there was no incentive for them to continue to attend the conference as they thought the whole conference would be like that. I think that we need to realise that not all people can understand complex issues. Being from the bush we felt a little left out. Perhaps with future conferences if interpreters cannot be provided then clear simple pictures or diagrams can be added to help involve others who may not understand.

Yes, I run a gallery in Canberra and need to know more about sensitivities and copyright issues when advertising Aboriginal artists' work. I very much appreciated the opportunity to meet and listen to artists discuss their work and background. My only complaint is that the wealth of choice in the program made it so difficult - I really wanted to sit in on all the presentations. Congratulations on a superbly organised conference.

Many were relevant, although the day to day running with all its problems ie worker's crises etc I felt were not really addressed

The themes were relevant but the resulting papers and discussions were not perhaps as relevant.

I would have liked to see more on policy and general issues, rather than individual artists 'doing their own thing', interesting as this was. I do not feel that the 'big issues' were adequately addressed in this national venue.

Yes, but I was very busy with other things I didn't get to much time to see everything with them other talks.

The first Keynote Address was suitable for an audience for non-indigenous academics, not an audience of indigenous artists & art managers. The other themes were relevant but there were too many different themes to discuss each theme in depth. The venue was unsuitable due to it's purpose & layout.
4. Did you benefit from other events at the Adelaide Festival, and would you like to see other conferences organised to coincide with major arts/Indigenous arts events?

Responses received: 13
Yes: 11
No: 1
Yes and No: 1

Comments received:

Not really but would like to see conferences organized with major events and tied in better – eg. organised trip to exhibitions etc and promotion of events at the conference especially indigenous events

Yes and also no - the festival was a bit tiring so it was difficult to focus on the conference all the time

Needed to concentrate fully on the conference. Not much time to do anything else.

Yes and yes (even better if one could postpone the academic year by a couple of weeks)

Indigenous arts events would be ok, particularly if they dovetailed nicely. Too much, and I think the forums would be eclipsed. There were a few good moments, like at Tandanya on the last evening.

This was an essential part of the conference.

It was a great idea to have the conference on at the same time as the Festival. It gave us a chance to check out others works being exhibited and also a chance to attend some great free events. I definitely think its worth having the conference to coincide with other art events/festivals.

Yes, I was able to get to several Festival events and think it would be beneficial to link future conferences.

Definitely, traveling from a regional area- it gave me the opportunity to visit many of the exhibitions particularly one in which I had sent some of an artist's work. I would not otherwise have been able to view this work.

It was an excellent time to host the conference.

Although there wasn't much time to take in other things until afterwards, I thought the suggestion from the floor that there should have been a break in the conference to allow for this was a bit silly. We all had the opportunity outside the Conference.

Yes, good to make new things happen through events like that.

Yes I benefited & the timing with other major indigenous (only) events was good. For the next Conference I suggest a return to the Cairns format. ie. a purpose-built large Conference Centre with most participants staying together in 1or 2 places. The informal networking is as valuable , if not more as the formal Conference . Also more participatory sessions would be good.
5. How would you describe your overall experience of the conference? Please nominate a highlight (or frustration) from your experience of NATSIVAC.

Generally had a good experience, not enough networking time between sessions and the workshops became presentations rather than discussions or workshops

a highlight - lots of blak faces, lots of different art forms + points of view
a frustration - too admin heavy

Positive. 7/10
Would have liked to have had the sessions set out a bit more evenly so that two topics with strong relevance could be attended without either being excluded.
Needed less auditory challenges.
Very heartening to hear lucid and intelligent appraisals and discussions of the industry, along with honesty. Think we need to look at Cultural Heritage issues more closely.
Also the commercial aspects of the industry I feel needs more discussion. Would be good to see an understanding and some due support for people making, and trying to make, a positive contribution through a lifestyle of selling artworks, holding exhibitions, constantly educating the public and genuinely supporting artists, especially through the art centers. Got the impression anyone involved in the commercial aspect was a semi-demon; this isn't the case and needn't be,

I didn't experience enough of the conference to offer a highlight; on the other hand I think the professional conference organisers need to learn a thing or two about interactions with Indigenous people - and I would have thought that cost must have been a deterrent for many.

My most frustrating moments turned out to be my most successful - I dodged a few forums and darted back to the coffee lounge where I was able to talk to a few speakers and guests which made my day. Having less formal surrounds, perhaps in a natural landscape setting would encourage such gatherings. Has the Australian Museum or NGA in Canberra been discussed as a possible venue?
It was a pity Aden Ridgeway couldn't make the conference. Brenda Croft's history of Contemporary Aboriginal Art went on far too long, Artrade and NIAAA were well represented, MORE ARTIST PARTICIPATION!, Very good catering I thought, and reasonably good organization except on the first day - but that's usually normal

Great. I hope to have it again, and better.

I was really disappointed after the conference, mostly this was because the artists could not understand and were uncomfortable sitting for long periods on the seats.
We did not expect for the sessions to be so long and did not want to walk out as the floor creaked and everybody would have been distracted. It was awful that they came away with very little. Perhaps in the future there could be two conferences - one that is for people who fully understand English and then another for the people who do not understand English. This would be a chance to have interpreters, clear pictures to explain each theme and any other handy learning ideas. We find that even when we have meetings with interpreters we still need pictures and diagrams.

The conference increased my understanding of the issues that face Aboriginal artists and professionals and sympathy for the frustrations they encounter. The presentations by Lee Darroch and Vicky Couzens, East Gippsland Aboriginal Art and Janina Harding, Arts Administrator, City of Melbourne, highlighted these issues.
Talks by Banduk Marika and Julie Dowling stood out. Brenda Croft's talk on 'Albert's Gift: the legacy of Albert Namatijira' was very interesting and the workshop run by the Peppimenarti artists was a great success.

I thoroughly enjoyed all the presentations and hope to attend the next Aboriginal and Torres Strait Islander Visual Arts Conference.

I felt there was a large proportion or group missing from the conference and these are the actual artists themselves ie the fringe dwellers who are the the guys I work with everyday. There were many co-ordinators, curators & industry people but on the grass roots level many seem to be missing perhaps due to costs of travel and conference costs.

The highlight or positive feelings I came away with were from the video that Ash Dargan has almost completed “First Breath” I felt this would have been an ideal way to finish the conference with such powerful imagery, positive outlook and his wonderful introduction on aboriginality.

I found the venue extremely frustrating. The sessions were not well signposted and the acoustics were shocking. The venue also did not lend itself to a comfortable ambience for the topics which were discussed. It was too like being back at school!

A highlight was the networking opportunities.

Overall, great. But my comments are above.

It was all good, I’m new at this game and doing stand talks so I was happy to be able to basically give it a go and stand up and say a few things about my work and where I come from...

Overall it was good for networking but poor re Keynote Address, venue, planning, tech. support & participatory sessions. Cairns was a more professional Conference.

I only participated in one day for the conference and strongly feel that people’s personal agendas got in the way of organising a conference that could make a change. A good conference steering committee will involve as many people as possible, regardless on who they like or who they don’t like, however, this was not the case and is only detrimental to the further development of the art sector and our culture.

We have gathered at these conferences over the many years and the same things are discussed. The steering committee could have had more representation from artists and not curators, public servants.
11. FINANCIAL REPORT
### THE FOURTH NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER VISUAL ARTS CONFERENCE

*All figures net of GST*

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<tr>
<th>Income</th>
<th>Expenditure</th>
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<td>Registrations, net of credit card etc. service charges 25,061</td>
<td>Venue and equipment hire 11,301.73</td>
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<td>ATSIC funding 200,000</td>
<td>Speakers and sponsored participants: airfares, accommodation, honoraria: 53,251.69</td>
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<td>Sponsorship: Arts SA 3,000</td>
<td>Conference Steering Committee; including travel, accommodation, conference steering committee coordination fees - initial expenses, consultancy costs 21,591.05</td>
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<tr>
<td>Sponsorship: Myer Foundation 4,000</td>
<td>Database/mail list development/proposal 9,500</td>
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<td>Conference Secretariat- to cover Common Ground team</td>
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<td>Incidental (phones, office supplies etc.) Common Ground</td>
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<tr>
<td>TOTAL INCOME 232,061</td>
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Total of 110 complimentary registrations (at $440 each = $48,400)