



**Australian Government**

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**Austrade**

**Submission by Austrade to the**

**Senate Environment, Communications, Information  
Technology and the Arts**

**Inquiry into Australia's Indigenous visual arts and craft  
sector**

**Prepared by  
Austrade**

**November 2006**

## **1 Introduction**

Austrade welcomes the opportunity to provide a submission to the Senate Environment, Communications, Information Technology and the Arts Committee Inquiry into Australia's Indigenous Visual Arts and Craft Sector. Austrade has prepared this submission within the parameters of its role as a trade facilitation agency and in this regard we are suitably placed to provide comment on part (g) of the Inquiry's terms of reference which relates to 'future opportunities for further growth of Australia's Indigenous visual arts and craft sector, including through further developing international markets.' Consequently, this is the focus of this submission.

This submission draws upon a recent report prepared for Austrade, entitled 'Indigenous Arts Consultancy - Indirect Export Model' (August 2006) which aimed to provide an increased understanding of the complexities of the Indigenous arts industry, how it functions and the best pathways for export in the sector.

## **2 Austrade overview**

Austrade is the Australian Government's export and international business facilitation agency. It provides access to overseas markets, financial support through export market development grants and international opportunities through offices and partners throughout Australia and across the world. This is enabled by Austrade's international presence in over 140 locations in more than 60 countries and a technical platform that facilitates global access for Australian businesses to international market opportunities.

While maintaining its support to major exporters, Austrade is specifically focused on further developing a culture of export, particularly for small and medium sized enterprises. In summary, Austrade delivers:

- International business opportunities for Australians;
- Export and outward investment services;
- Administration of the Export Market Development Grants (EMDG) scheme;
- Programs designed to improve community awareness of trade and international investment;
- Advice to the Australian Government about, and coordination of, its export and international business facilitation activities; and
- Consular, passport and immigration services in designated locations.

Preliminary results for the 2005-06 financial year indicate that Austrade assisted 5,132 clients in exporting activities, a 17.8 per cent increase compared to the 2004-05 level (4,358). Of these clients, 3,266 (63.6 per cent) were established exporters and, significantly, 1,866 (36.4 per cent) were new exporters. The value of exports exceeded \$18.5 billion.

### **3 Austrade's approach to promoting and developing the Indigenous art sector**

Austrade currently uses a variety of approaches for exporting Indigenous art. These have included:

- Supporting buyer visits from Europe and the USA. This has been done at times in partnership with various State Government departments;
- Assisting with exhibitions at venues in overseas markets that have often been negotiated directly by Indigenous art centres; and
- Assisting Australian galleries attending art fairs.

A variety of factors influence Austrade's assistance to the development of indigenous art and craft exports:

- Promotion of the sector is difficult without consolidated data;
- Inconsistent production/supply capacity;
- Inconsistent quality control;
- Generally, the art businesses are micro businesses that lack the financial resources and time to devote to the export market. This problem may be addressed by using some form of consolidator model. The consolidator model is discussed in more detail in section 4.1;
- Lack of marketing and business development skills of Art Centres to suitably deal with inbound tourists and buyers;
- Remoteness of production centres;
- Lack of understanding of business processes;
- Lack of knowledge in Austrade offices overseas about Indigenous art, where it comes from, the stories behind it, the lifestyles of the communities that create it, how to market the art;
- Affordability of Austrade services to develop long-term marketing strategies;
- Austrade's ability to work directly with artists is limited because many of them are not registered businesses and do not have ABN's, although we do work with Art Centres or galleries that represent artists.

### **4 Current state of play for Indigenous art exports**

Indigenous art has developed into one of the most significant contemporary art movements in the world, despite its relatively small international presence. Indigenous artists have proved their market capabilities through attracting representation in prominent public galleries and collections and through attracting growth in sales on the secondary market.

#### ***4.1 Success through consolidators***

Working with art consolidators is a core element of the trade facilitation strategy for indigenous art. Indigenous arts consolidators can be separated into commercial consolidators and non-commercial consolidators. Commercial consolidators include: Indigenous owned and operated Art Centres; Regional Art Centre networks; peak bodies such as ANKAAA (Association of Northern Kimberly and Arnhem Aboriginal Artists)<sup>1</sup>; commercial galleries; auction houses; and art fairs. Non-commercial

consolidators include: public galleries and museums; arts advocacy and support agencies (i.e. Arts NT, Austrade); and important non commercial private collectors.

The use of consolidators to assist in the export of Indigenous art is critical in the development of export markets. Artists will often be reliant on the consolidator and local art dealer when organising the financial and logistical aspects of the sale. Austrade in turn can help local consolidators or artists locate suitable local dealers. The majority of successful export initiatives that have occurred have involved more than one consolidator. This helps to share the responsibilities and better manage risks associated with an export marketing exercise.

#### **4.2 Overseas market trends**

According to a recent report commissioned by Austrade 'Indigenous Arts Consultancy - Indirect Export Model'<sup>2</sup>, Australian Indigenous art is currently experiencing high level exposure on the international stage, in particular in Europe, the United States and the Middle East. Recent examples of Indigenous art exhibitions involving a large number of consolidators (June/July 2006 period) include<sup>3</sup>:

##### **4.2.1 France**

- The Musée du Quai Branly in Paris is a new museum dedicated to the arts and civilisations from Africa, Asia, Oceania and the Americas. The \$300 million dollar building opened to the public in June 2006. Two prominent Indigenous curators from the AGNSW and the NGA selected eight Indigenous artists from community Art Centres and the east coast to provide art installations, murals, glass designs and architectural designs for the building and its interior. An Indigenous MP was selected to coordinate a gifting ceremony whereby traditional smoking and dancing was undertaken by Indigenous performers from around Australia. The museum aims to attract 1 million visitors a year and there is great expectation that this museum will further attract international buyers to Indigenous art. This grand opening has also encouraged a number of consolidators from Australia and France to pursue opportunities in Indigenous art marketing.

##### **4.2.2 Switzerland**

- A John Mawurndjul retrospective was displayed in 2006 in the Basel Museum, where works were sourced by private and public galleries in Australia.

##### **4.2.3 Britain**

- 'Dreaming the Dreaming' Indigenous Australian Art recently closed after being exhibited at Salisbury and South Wiltshire Museum, as part of the Salisbury International Arts Festival's Indigenous showcase. Curated by Dr John Stanton, Director of the Berndt Museum of Anthropology in Perth, the Kurrir Kurrir dance boards of East Kimberly were exhibited along with a 20 minute DVD highlighting Indigenous artists at work to complement the exhibition.

##### **4.2.4 The Netherlands**

- *Opening Doors*, an exhibition of the Yuendumu Doors from the South Australian Museum along with the Warlukurlangu Art Centre Collection of paintings is on exhibition at the Indigenous Art Museum in Utrecht. A selling

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<sup>2</sup> Austrade Indigenous Arts Consultancy - Indirect Export Model, August 2006

<sup>3</sup> Austrade Indigenous Arts Consultancy - Indirect Export Model, August 2006

exhibition of paintings is also complementing the show. The exhibition plans to tour Europe and the USA.

#### **4.2.5 *The United States***

- From June to September 2006 the biggest showing of Australian Indigenous art in the U.S for almost 20 years was undertaken. *Dreaming Their Way - Australian Indigenous Women Painters* was held at the National Museum of Women in the Arts in Washington DC, and is being followed by the Hood Museum of Art in New Hampshire from October to December. The NMWA curator, Britta Konau, visited Australia for two weeks to gather information and meet the artists whose works are now on exhibition. Part of the collection is from the Ruhe Indigenous Art Collection at the University of Virginia - the largest collection of Indigenous art outside Australia. The exhibition also includes works held in Australian and American private collections and state institutions.

#### **4.2.6 *Middle East***

- The first foray into promoting Indigenous art in the Middle East occurred recently with an exhibition of contemporary art from Maningrida at the La Fontaine Centre of Contemporary Art in Bahrain. The exhibition - "Identity and Country" showcased 35 artworks with 80% resulting in sales. Importantly, six of these artworks were acquired by the Bahraini royal family and this creates a trend for others to follow.

Further examples of Indigenous art export initiatives can be found in **Appendix A**.

#### **4.3 *Indigenous groups exporting***

The following is a selection of indigenous art groups and galleries from Austrade's records, which are either exporting art or music or are planning to export:

- Artitja Art Gallery;
- Waringarri Art Centre;
- Pilbara Art Gallery;
- Cicada Trading;
- Fireworks Gallery;
- Indigenart Gallery;
- Laurraine Diggins Gallery;
- Ididj Australia; and
- Marukua Arts and Crafts

### **5 Challenges**

A number of factors present challenges to the further development of exports of Australian Indigenous art. These include:

- The majority of Aboriginal art is "exported" by international visitors to Australia who purchase Indigenous art in Australia as part of their tourist experience;
- Exporting Indigenous art to overseas art retailers or art venues is a difficult process:
  - The audiences are often unaware of the art or its significance in Australia;

- There is a lack of understanding of the practical needs in promoting the artists, for example it is usual for older artists to travel with carers. This need to travel with companions in a strange country and the need to make allowances for ceremonies can impact on the logistics at art centres;
- The venue can find it hard to attract buyers to such a “new” art form;
- In many countries Indigenous art is not seen as “contemporary art” but as “ethnology”; and
- The cost of mounting overseas exhibitions, including freight and insurance is a significant barrier.
- Export of Indigenous art requires considerable financial resources, which are not necessarily available;
- Established supply chains and marketing relationships can be compromised by inconsistent supply;
- There are challenges maintaining the cultural integrity of some products;
- Suitable acknowledgement of regional styles of artistic expression is needed;
- Austrade export advisers (here and overseas) see potential in the market for high-end art for investors and collectors, but this is tempered by supply issues. Potential overseas buyers are not interested in lower price consumer art. Indigenous art is varied in style, medium and price - it is complex to explain and therefore can be complex to market;
- Most individual artists residing in remote communities are not capable of achieving export sales without guided assistance. This is due to a number of factors<sup>4</sup>:
  - English is not the first spoken language;
  - No administration or I.T. experience;
  - No knowledge of international markets;
  - No interest in facilitating their own marketing; and
  - Lack of business experience.

This is where community Art Centres and reputable galleries become legitimate avenues to assist in developing export initiatives for Indigenous artists.

### ***5.1 Key barriers to increased exports<sup>5</sup>***

Further to the challenges outlined above, a number of key areas need to be addressed in order to help further expand the level of export sales of Australia’s Indigenous art and crafts. Where appropriate, Austrade is engaged with the Indigenous art community in an ongoing manner to identify ways to address many of these challenges.

#### ***5.1.1 Cross Border and Transportation Issues***

International transportation logistics for artworks can be problematic and expensive. Rising costs associated with insurance and freight can inhibit Australian consolidators from venturing into the export market overseas. Funding or sponsorship is often required and obtaining this support is highly competitive. Alternatively, a commitment from overseas businesses to cover the transportation and insurance costs is beneficial to Indigenous export promotions.

There is a significant lack of understanding by artists, their representatives, and overseas businesses of the duties and taxes payable on art importation. Every country has a different schedule of charges and these can vary on a regular basis due to fluctuations in the global economy. In some countries the importation of artworks is

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<sup>4</sup> Austrade Indigenous Arts Consultancy - Indirect Export Model, August 2006

<sup>5</sup> Ibid

extremely difficult for businesses. For example, in Russia there are no set policies or procedures for calculating the duties payable on the import of artworks and often these are based on the judgement of the customs officials at the time. The duty payable can often be as high as 40% of the presumed market value, irrespective of the documented valuation on the customs declaration or invoice receipts. There are also instances when artworks will be under-declared to avoid high duties, however, if these shipments were to be damaged, lost, or stolen, then insurance companies will refer to the declared value of items on the shipping documents.

There is also a lack of awareness on international freight packaging laws, most commonly known as 'ISPM #15'<sup>6</sup>, and on specific country's laws regarding the import and export of prohibited materials. This can be particularly relevant to the Indigenous arts industry where some communities make artworks that contain, for example, wood, feathers, seeds, human hair and bees wax. Customs regulations vary from country to country. There are also laws in Australia about the export of significant artworks of a certain age. The return of artworks from overseas promotions requires specific documentation to avoid delays and costs associated with import duties, requiring forward planning and consultations with freight forwarders, Australian Customs and Quarantine and their overseas equivalent prior to arrival and departure of shipments.

### **5.1.2 *Maintaining standards***

Some Indigenous art dealers with significant financial resources are able to amass stockpiles of art and engage in overseas trade promotion. Regrettably, these activities can attract over-inflated prices, often for art considered to be of secondary quality by experts. The authenticity of the stock supplied by these art dealers is also a matter of much speculation in the industry. These practices are detrimental to the industry and need to be addressed.

Currently under development is an Indigenous Commercial Code of Conduct established in partnership with the National Association for the Visual Arts (NAVA), Desert (Association of Central Australian Aboriginal Art and Craft Centres) and ANKAAA and supported by the Australia Council for the Arts. This aims to benchmark ethical practice across the whole Indigenous arts sector so as to assist in protecting both buyer and artist. The Code will be developed through intense consultations with industry stakeholders, but more importantly, Indigenous artists' views and experiences on the issue will be paramount.

### **5.1.3 *Supply and Demand***

Waiting periods of one to two years is not uncommon for artists in high demand, a factor which needs to be adequately considered when co-ordinating international promotion activities and managing the expectations of potential buyers. Alternately, art works in the textile medium, in print, or by emerging artists are generally readily available.

Other factors which can impact on the supply of artwork are:

#### **i. *Age of artist***

Often the artists that are high in demand, and even emerging artists, are elderly. One Art Centre stated that seven of their leading artists are over seventy years old. Factors associated with age do limit a consistent and ready supply of art.

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<sup>6</sup> ISPM 15 is the 'International Standards for Phytosanitary Measures Publication No. 15: Guidelines for Regulating Wood Packaging Material in International Trade'.

**ii. Absences from the Art Centre**

Artists can be absent from their Art Centre for periods at a time due to family or cultural responsibilities, at which time the production of their artwork ceases.

**iii. Weather**

The wet season in northern Australia significantly impacts on the production of work, distribution and communication between artists, buyers and agents.

**5.1.4 Quality Control**

Over time, the quality of art materials and the systems to document past work has improved due to increased resources at Art Centres. However, overall quality remains variable, creating difficulties in relation to international sales.

Quality control measures have gradually developed since the establishment of Indigenous Art Centres in the 1970's but continued development is required to support export growth.

**5.1.5 Financial constraints**

Feedback to Austrade indicates the vast majority of Art Centres cannot engage in overseas exhibitions without funding grants to cover transportation, insurance, travel and accommodation expenses. These costs are substantial for all Art Centres. Similarly, galleries need sufficient time to accumulate the resources to support an overseas export initiative. It is also important to consider that many Indigenous artists prefer to travel with a family member. Travel for artists has many benefits, including the opportunity for artists to witness their work in a professional setting and meet clients face to face.

Art Centres often experience inconsistent sales turnover and future volume and saleability of artwork can be hard to predict. These variables lead to fluctuations in generated sales income which limit the ability to commit to future activities.

**5.1.6 Lack of resources**

Some Art Centres do not have the staffing resources to develop art export strategies. The majority of their time is consumed with meeting the artists' immediate needs and making sales in familiar Australian markets. Art Centres with a potential and desire to export need targeted support by consolidators such as regional Art Centre networks, galleries, Desart and ANKAAA. Austrade has a role in providing information about export opportunities available to artists and how resources can be accessed. This would assist the Art Centres in developing a realistic export strategy.

The Export Market Development Grants (EMDG) scheme may also help Art Centres address the challenge of limited resources. Administered by Austrade, the EMDG scheme is the Australian Government's principal financial assistance program for aspiring and current exporters which reimburses up to 50 per cent of eligible export promotion expenses above a threshold of \$15,000. To access the scheme for the first time, businesses need to have spent \$15,000 over two years on eligible export marketing expenses.

Additional concessions have been made to the EMDG scheme to ensure galleries and art dealers meet the ownership tests that are required before a claim can be processed. This has facilitated the export process for artists who do not have an ABN due to their not being registered individual businesses entities. Claims can only be made by



exporters who have title in the goods; Section 5.10.8 of the EMDG Guidelines states that in the case of indigenous art, the applicant will be considered the principal in sales of artwork where they can:

- (a) produce a document which transfers title in the artwork from the artist to the applicant for a period of time coinciding with the claimed promotional activity; and
- (b) produce invoices from the artist to the applicant charging the applicant for the amount of consideration payable to the artist only.

By making this concession the consolidators and galleries, who in practice bear the financial costs of exporting, may be able to claim their export related costs.

## **6 Areas for future development in Indigenous art and craft exports**

Austrade is currently engaged in developing a forward plan to help further develop the export market for Indigenous art and crafts in 2007 and onwards. The recently commissioned consultancy report 'Indigenous Arts Consultancy - Indirect Export Model' (August 2006), outlined a number of proposals for developing exports in the sector, with a focus on various consolidator models. Austrade is especially focused on identifying ways to enhance relationships with consolidators, such as Art Centres, so as to maximise potential new export opportunities. Some of the key focus areas in the context of the consolidator models detailed within the report and under consideration for development by Austrade include:

- **Knowledge Distribution:** Education for all stakeholders is of primary importance in order to achieve the best export outcomes. Here, Austrade can play a pivotal role in disseminating information to consolidators on export opportunities, services, and international market trends. Indigenous arts consolidators can in turn educate Austrade on the mechanisms of the Indigenous arts industry, the issues affecting the export of art, the preferences for particular clients, and the pathways to supporting ethical trade practice. Austrade and Indigenous arts consolidators can combine their expertise in helping to inform the foreign market about Indigenous art and its availability.
- **Inbound trade missions:** Indigenous art and craft stakeholder feedback to Austrade has emphasised that it is imperative to select people carefully when bringing an overseas delegation to Indigenous communities and their gallery representatives in Australia. The first inbound trade mission developed by Austrade was regarded as well organised, due in large part to the delegates being provided with relevant reading material and images of artwork prior to their arrival in Australia. Some Indigenous art and craft stakeholders have suggested that future trade missions could target specific industry players individually.
- **International market research:** When developing export initiatives it is imperative to be aware of trends and opportunities in the international marketplace to ensure that Indigenous arts consolidators are strategically targeting significant places for promotion. Austrade's network has and will continue to help facilitate the dissemination of such information. Currently, the key markets identified are: The United States; Europe including Scandinavia and Russia; and the Middle East. Marketing curated exhibitions

and installations is important so that the overseas market is presented with quality art and recognises the value and calibre of the contemporary Indigenous arts movement.

- **Australian embassies:** Embassies are considered important channels for Indigenous art promotion, but not for selling. It has been proposed to Austrade that in parallel to an art exhibition in an embassy, sales could be generated by a complementary commercial exhibition in a gallery. (Note that the Vienna Convention limits our ability to act in any commercial enterprise as our role is to facilitate the export of indigenous art. Whilst Austrade may use embassies etc to display their work, the Vienna convention prohibits Austrade from taking part in any commercial dealings such as the sale of art or handling of money. Such transaction are usually dealt with by local galleries, art dealers etc.)
- **Relationship building:** Art Centres and galleries feel that considerable time and energy is needed in developing any significant overseas commercial venture to ensure the project is well managed, risk is minimised, and quality work is available for the international audience. These relationships, cultivated through careful planning and clear communication, help foster long term and repeat business dealings.
- **Websites:** Art Centre can be promoted in collaboration with many Australian trade events. A simple way to support Art Centre websites en masse is to promote the individual websites of peak bodies such as Desart which are gateways to the sector with links to the websites of 70 member Art Centres.

Indigenous arts consolidators have greatly invested in the presentation and promotion of Indigenous arts on local and national levels. Opportunity now exists to focus on the international art market, not only due to perceived demand, but to reduce the heavy reliance on the Australian market for sales. Austrade will seek to work collaboratively with consolidators to help facilitate growth in export sales.

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## **Appendix A**

### **Examples of Current Indigenous Art Export Initiatives**

Australian Indigenous art is currently having some of its greatest exposure on the international stage, in particular in France, Britain, Germany, The Netherlands, the United States and the Middle East. Through the use of Indigenous arts consolidators, Indigenous art is being promoted and marketed in many prominent international venues, all of which serve to highlight the current capabilities of trade facilitation in this area. The use of consolidators to assist in the export of Indigenous art is critical in the development of export markets. In the majority of export initiatives that have occurred, the engagement of more than one consolidator has taken place. This helps to share the responsibilities and better manage risks associated with an export marketing exercise.

#### **Recent examples of current Indigenous art export initiatives involving a large number of consolidators - June/July 2006 period**

##### **France:**

- The Musée du Quai Branly in Paris is a new museum dedicated to the arts and civilisations from Africa, Asia, Oceania and the Americas. The \$300 million dollar building opened to the public in June 2006. Two prominent Indigenous curators from the AGNSW and the NGA selected eight Indigenous artists from community Art Centres and the east coast to provide art installations, murals, glass designs and architectural designs for the building and its interior. An Indigenous MP was selected to coordinate a gifting ceremony whereby traditional smoking and dancing was undertaken by Indigenous performers from around Australia. The museum aims to attract 1 million visitors a year and there is great expectation that this museum will further attract International buyers to Indigenous art. This grand opening has also encouraged a number of consolidators from Australia and France to pursue opportunities in Indigenous art marketing.
- Lauraine Diggins - a Melbourne dealer showcased a collection of paintings to private clients.
- Alison Dalbis from Dad Galleries (representing 200 Indigenous artists) exhibited works by John Mawurndjul and Pintupi artist Ningurru Napurrula.
- Sotheby's France auctioned a Ningurru Napurrula painting.
- Laure Churchette presented a Utopia show from her home in Paris.
- Mary Durak, who represents Australia's Indigenart in Paris, showcased a collection of Indigenous art.
- Indigenous art enthusiast, Luc Berthier exhibited 15 bark paintings by John Mawurndjul.
- Sotheby's Australia, celebrating its 10<sup>th</sup> anniversary sale of 100 Masterworks of Indigenous art, toured its highlights in London, Paris and N.Y.

##### **Germany:**

- A John Mawurndjul retrospective recently closed in the Basel Museum, where works were sourced by private and public galleries in Australia.

**Britain:**

- *'Dreaming the Dreaming'* Indigenous Australian Art recently closed after being exhibited at Salisbury and South Wiltshire Museum, as part of the Salisbury International Arts Festival's Indigenous showcase. Curated by Dr John Stanton, Director of the Berndt Museum of Anthropology in Perth, the Kurrir Kurrir dance boards of East Kimberly were exhibited along with a 20 minute DVD highlighting Indigenous artists at work to complement the exhibition.
- Papunya Tula Artists held an art exhibition and sale in London to raise money for a dialysis project in Alice Springs. This exhibition showcased works by 20 leading desert artists.
- The Bardi Dancers from W.A.'s Ardiyooloon community situated 200km north of Broome, performed inside Stonehenge as part of the Salisbury international Arts Festival. This performance was also part of Undergrowth Australian Arts UK - a 2 year program of Australian culture in Britain. All tickets for the shows sold quickly and sold out. The performance was also complemented with the showing of the Indigenous inspired film - Rabbit Proof Fence. Both media and public interest for this event was strong.

**The Netherlands:**

- *Opening Doors*, an exhibition of the Yuendumu Doors from the South Australian Museum along with the Warlukurlangu Art Centre Collection of paintings is on exhibition at the Indigenous Art Museum in Utrecht. A selling exhibition of paintings is also complimenting the show. The exhibition plans to tour Europe and the USA.

**The United States:**

- From June to September there will be the biggest showing of Australian Indigenous art in the USA for almost 20 years. *Dreaming Their Way - Australian Indigenous Women Painters* is being held at the National Museum of Women in the Arts in Washington DC, followed by the Hood Museum of Art in New Hampshire from October to December. The NMWA curator, Britta Konau, visited Australia for two weeks to gather information and meet the artists who are now on exhibition. Part of the collection is from the Ruhe Indigenous Art Collection at the University of Virginia - the largest collection of Indigenous art outside Australia. The exhibition also includes works held in Australian and American private collections and State institutions.

The Hood Museum is affiliated with Dartmouth College which has a strong Native American Indian focus. The trustees embraced the Indigenous art exhibition and the faculty plans to use the opportunity for teaching Indigenous art and holding a symposium during the exhibition's course. Along with exhibiting the works by remote community artists, the exhibition also includes art by urban based artists, Judy Watson and Judy Dowling. The Museum and Art Gallery of the Northern Territory's Senior Curator and Indigenous art expert Franchseca Cubillo was asked to open the exhibition. To complement its Washington presence, the Australian embassy is holding an exhibition: Painted Stories organised by the cultural counsellor and former NGA assistant director Ron Ramsey. This exhibition has work by women artists sourced from Australian commercial galleries.

## **Appendix B**

### **Businesses within the Indigenous arts community with which Austrade is working.**

- ***Queensland***
  - Arilla Paper (Mt Isa); Creative Economy; Rice and Sons; Dan Murphy; Queensland Aboriginal Creations; The Barefoot Mob Gallery Pty Ltd; Andrew Baker Art Dealer; Arilla Paper; Australian Stockman Jewellery; Cicada Trading; Creative Economy; Fireworks Gallery; Joanne Currie Nalingu; Joey Laifoo; John Weeronga Bartoo; Labyrinth Design; Lila Watson; Lisa Michl; Margaret Henry; Rosella Namok; Sandhills Studio; Suzanne O'Connell Gallery; Tjapukai Aboriginal Cultural Park; Tree Frog Gallery
- ***Northern Territory***
  - Ally organisations: ANKAAA and DESART
  - Art Centres:
    - Tiwi Islands Art Network; includes the following Art Centres Jilamara, Munupi & Tiwi Design; Buku Larrnggay Mulka; Maningrida Art & Culture; Injalak Arts; Bula Bula Arts ; Milingimbi Arts; Papunya Tula; Warukurlangu; Watiyawanu; Ikuntji; Titjikala; Irrunytju; Maruku; Jaganpa Dancers
  - Commercial galleries:
    - Karen Brown; Nomad Arts; Northern Editions; Basil Hall; Framed; Mbantua; Muk Muk; Red Sand.
- ***South Australia***
  - Dacou Gallery
  - Kuju Arts: Port Lincoln Aboriginal Community Council
  - Tjali Arts: Minymaku Aboriginal Community
  - Kaltjiti Arts and Crafts
- ***Victoria***
  - Preliminary stages of working with the Koori Business Network; Worn Gundidj Aboriginal Co-operative, Warrnambool; Yanda Aboriginal Art - the consolidator is based in Melbourne); John Weeronga Bartoo (individual artist from Qld)

### **Austrade contacts within the Indigenous art sector**

- ***Northern Territory***
  - John Oster Executive Officer, Desart;
  - Stephanie Hawkins EO ANKAAA.
  - Leon Morris Executive Officer, Indigenous Economic Development Taskforce;

- Bilawara Lee, Manager Indigenous Arts Strategy.
- Stephen Roberts, Senior Economic Development Officer, Indigenous Business Australia.

- ***Victoria***

- John Collyer, Chairman Worn Gundidj Aboriginal Co-operative, Warrnambool

**Austrade current or recent activities in this sector**

- ***Northern Territory***

- Exhibition of Watiyawanu and Milingimbi, in Denmark at the Gallerie Knud Grothe.
- Exhibition of Maningrida Art Centre, in Bahrain at the La Fontaine Centre of Contemporary Art.
- Two buyer visits July and September 2005.
- Buyer visit May 2006.
- Exhibition of Ikuntji, Papunya Tula, in Singapore at the Red Dot Gallery.
- Opening of Musee Quai Bramley in Paris in June 2006.

- ***NSW***

- Austrade is working closely with Arts Northern Rivers and its Visual Arts Network, which includes the work of many Indigenous artists, several of whom will be showcased in the forthcoming AusGallery NSW CD.

- ***WA***

- Exhibition in Poland.
- Exhibition in Jakarta.
- Exhibition in Milan.

- ***Victoria***

- Worn Gundidj Aboriginal Co-operative in Warrnambool is working to access the Chinese market and to attract foreign visitors to their tourism facility at Tower Hill, in South Western Victoria. Assisted by Austrade Beijing.
- Exhibition in Jakarta.
- John Bartoo exhibition in Toronto Canada in September 2006.

- ***SA***

- Pending visit of European buyers to Tjala Arts in May.