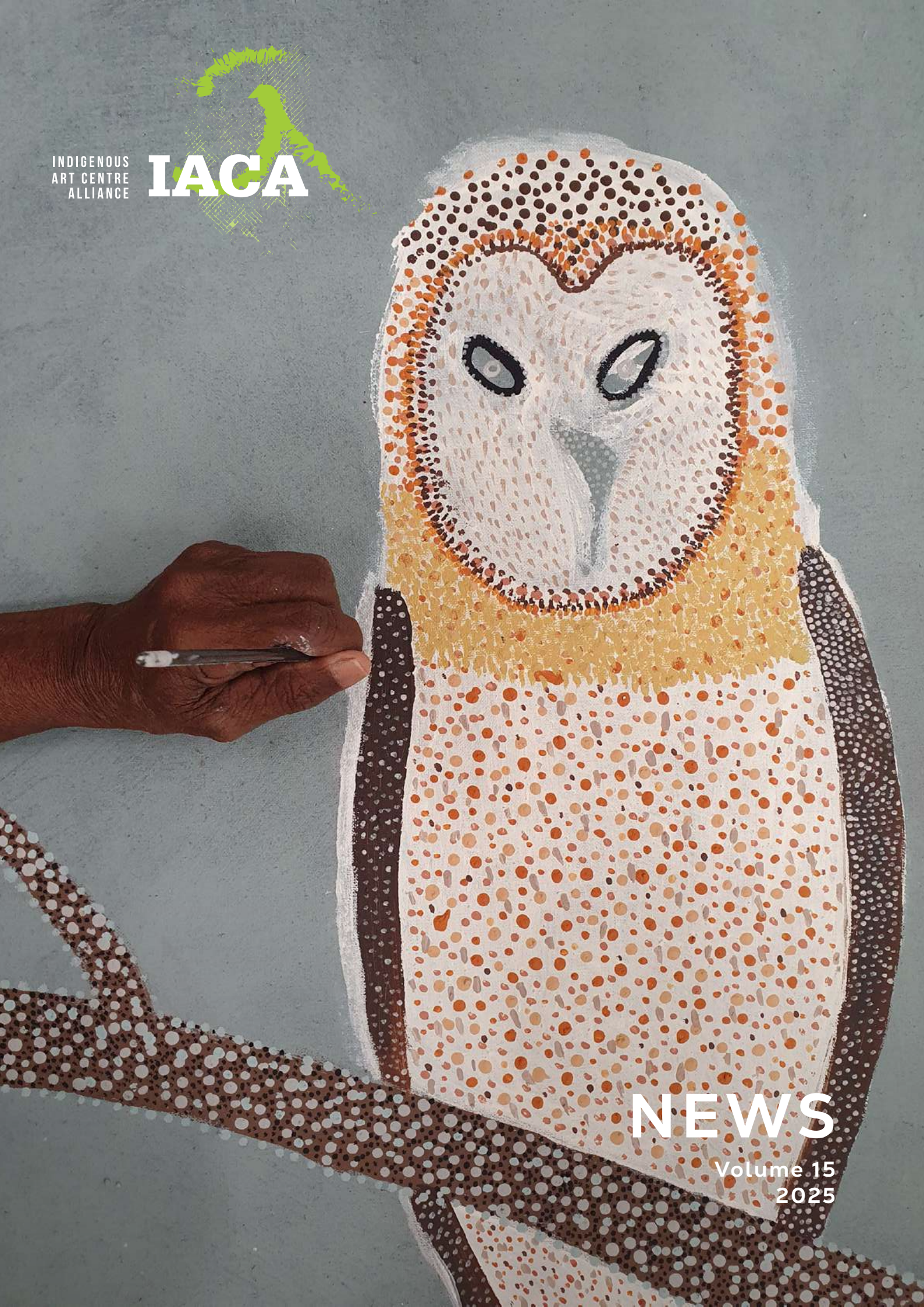


INDIGENOUS
ART CENTRE
ALLIANCE

IACA



NEWS

Volume 15
2025

About IACA

The Indigenous Art Centre Alliance (IACA) is a First Nations-led, member-guided organisation working alongside Aboriginal and Torres Strait Islander art and cultural centres across Far North Queensland. Our members are located throughout the Torres Strait Islands, the Gulf of Carpentaria, Cape York, and surrounding regions. As a not-for-profit organisation, IACA is shaped by the priorities and aspirations of our members. A First Nations-led Board guides our purpose, and our work is always grounded in culture.

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Cover image:

Bulnja by Lila Creek
Dry and Earth Pigment on Linen
50.8cm x 76.2cm
Image: Bana Yirriji Arts. Photo Edwina Circuit

IACA Board Members



A word from the Chair

Wandharra

As the chair of the Indigenous Art Centre Alliance, I'm excited to share some of our achievements from across the past year. In this edition, you can read about the highlights of both our peak body and member art centre community.

Earlier this year, we conducted a 'temperature check' to better understand the needs of member art centres. This important survey has informed IACA's strategic plan, which will guide our work to 2027. Crafted with input from our members and board, the strategic plan ensures our services and programs will continue to meet the evolving needs of art centres.

We're also celebrating the growth of our team at IACA. And so, I warmly welcome Skye Lockyer, who joins us as admin officer, and Dion Teasdale, our new program manager. Their expertise will ensure we deliver impactful services and programs. Regarding new appointments, we're preparing to launch a national search for IACA's next CEO, a process that will begin mid-year.

Among IACA's recent achievements is the *Belonging* project, an arts development and training initiative that ran from 2018 to 2020. This project led to the creation of more than 415 incredible artworks, all of which have been acquired by the National Museum of Australia (NMA). The partnership with the NMA evolved into the highly acclaimed *Belonging: Stories from Far North Queensland* exhibition series. This began in mid-2022 and, ran until early 2025.

Our collaboration with the NMA continues. In 2024, participants in IACA's RISE Indigenous artworker program enjoyed a visit to the museum. This included behind-the-scenes tours and workshops, from which participants benefited immensely.

Training remains core to IACA's purpose. In 2024, we proudly celebrated the graduation of participants in our RISE Indigenous artworker program at our conference in November. With funding from the federal government's Indigenous Visual Arts Industry Support (IVAIS) program, we have been able to extend our artworker training for two more years. Ensuring professional development for artworkers – the backbone of our art centres – remains a priority for IACA.



Looking ahead, there's a lot to be excited about. For helping us realise these initiatives and programs, I want to thank our invaluable funding partners, Office for the Arts, IVAIS and Arts Queensland, for their continued support.

I feel an overwhelming sense of pride in what we've achieved together. I hope you too feel pride as you reflect on the past year through this edition of *IACA News*. Stay tuned for updates and don't forget to follow us on social media.

Eso

Solomon Booth
Chair

Badu Art Centre nurtures emerging artists

Badu Art Centre has had many wins since the last *IACA News* was published. We have begun our studio refurbishment, with the help of the Queensland Gambling Fund and the IVAIS Open Competitive Round. This includes a new print studio and press, and we are awaiting a fabulous new fold-back glass door.

The art centre has also been successful in attracting funding for a fashion and digital design project. This will provide creative opportunities for more women and young people in our community.

Badu Art Centre is thrilled to see the success of emerging artists whose careers we have helped nurture and develop, such as Jymahl Savage and Tipoti Nona. Jymahl is a 2025 recipient of Creative Australia's Young People: First Nations Arts & Culture Project Fund, whose first exhibition – alongside the remarkable Tipoti Nona – titled *Malu Mabaigal (Men of the Sea)* is on at NorthSite Contemporary, in Cairns (26 May – 26 July), to coincide with Cairns Indigenous Art Fair. *Malu Mabaigal* details the intimate relationship that Mura Badulgal (Badu people) of Zenadh Kes (Torres Strait) have with the Arafura and Coral seas.

Being a very remote art centre, we struggle with the escalating costs of living and the complexities of relying on sea freight, which often results in damaged goods. On top of that, we are navigating the poor condition of our centre's infrastructure and manager accommodation. The reality of our situation and that of many remote art centres highlights why the support of organisations such as IACA is so vital.

Top: Tipoti Nona with his work in progress for *Malu Mabaigal (Men of the Sea)* exhibition. Image: Moa Arts

Below: Jymahl Savage, Work in progress, 2025. Image: Northsite





of the region's First Nations people. The result is a powerful fusion of traditional practices and modern design, and we now have a stunning collection of garments that capture the stories and heritage of the Girringun region.

The collection debuted at the Cairns Indigenous Art Fair (CIAF), where it made a strong impact with its vibrant, bold designs. Each piece tells a story, celebrating the artists' connection to the land, their ancestors and their communities. The collection has now been selected for the prestigious *Country to Couture* event at Darwin Aboriginal Art Fair (DAAF) this August.

Contemporary expression has been explored by Girramay artist and artworker Nephi Denham, who held a solo exhibition at Umbrella Studio Contemporary Arts in February, titled *Bonday Muggie*. Denham's practice mainly spans ceramics and weaving. He often reinterprets the weaving style of his Elders with new materials, such as coloured wire and whipper snipper cable. The exhibition was huge success. Congratulations to Nephi.

These two events underscore the importance of preserving and sharing Indigenous knowledge while pushing creative boundaries. By embracing new techniques and materials, Girringun Aboriginal Art Centre not only honours ancient traditions but also showcases the dynamic, evolving nature of Indigenous art today.

Left: Girringun Girls fashion shoot. Image: Girringun Aboriginal Art Centre

Below: Nephi Denham at his exhibition, *Bonday Muggie*, at Umbrella Studio Contemporary Arts. Image: Girringun Aboriginal Art Centre

Girringun Aboriginal Art Centre embraces contemporary expression

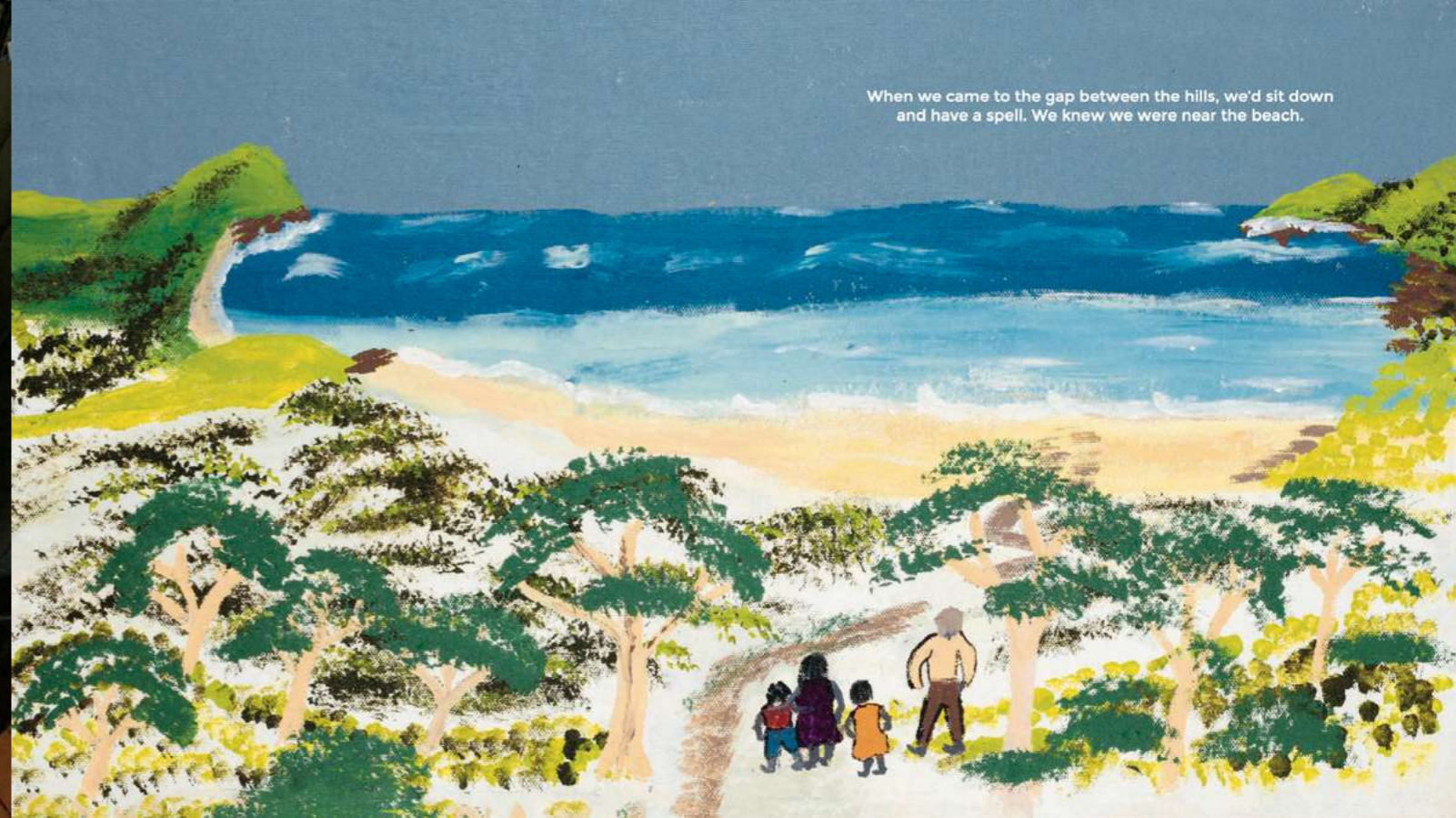
Girringun Aboriginal Art Centre is embracing innovation by blending Indigenous tradition with contemporary fashion and expression. Support from a Creative Australia Fashion and Textiles Grant allowed us to host workshops experimenting with batik, an ancient fabric-dyeing technique.

In these workshops, local Indigenous artists explored batik to create wearable pieces rich in cultural significance. The technique, used globally for centuries, was adapted to reflect the unique symbols and stories



This image: Gertie Deeral working on her design, 2024. Image: Bobbie Ruben

Below: Doreen Hart working on her design, 2024. Image: Bobbie Ruben



When we came to the gap between the hills, we'd sit down and have a spell. We knew we were near the beach.

Unleashing creativity - textile workshop at Hopevale Arts and Culture Centre

As communities evolve, so too do the ways in which we connect, create and express ourselves. Hopevale Arts and Culture Centre hosted a week-long textile workshop in November 2024, giving our artists an exciting opportunity to explore the rich world of textiles.

The workshop allowed participants to engage with skilled artisan Bobbie Ruben to learn techniques and understand the process of textile design while incorporating their own unique perspectives. Each artist's design conveys stories, emotions and identities. Bobbie Ruben's hands-on guidance has empowered the participants to discover

their personal styles while learning valuable skills that can be applied in everyday life.

As the week ended, we were excited that our resident artists had successfully produced 12 stunning new textile designs. This remarkable achievement not only highlighted the creativity and skill present in our community but it also paves the way for an exciting collaborative initiative at the centre.

From these 12 innovative designs, six exceptional pieces will feature in collaborative projects throughout this year. They represent a fusion of artistic expression and cultural significance and showcase the singular vision of our artists while reflecting the community's diverse influences.



Hope Vale's Wanda Gibson wins Vic. Premier's Literary Award

Nukgal Wurra author and artist Wanda Gibson is a prominent artist with the Indigenous owned and operated Hopevale Arts and Culture Centre. Recently, she became the first person to win the Victorian Premier's Literary Award in both the children's and overall categories for her debut picture book, *Three Dresses* (University of Queensland Press).

'Take three dresses ... one to wash, one to wear and one spare.'

When Wanda Gibson was a little girl, her mum would tell her this as they packed to go on holidays. Wanda grew up on Hope Vale Mission in Far North Queensland, and her family were allowed just one short break from work each year. They camped in the sandhills at their special spot at the beach, cooking



fresh fish on the fire and swimming in the ocean.

Beautifully illustrated with Wanda's paintings, this heart-warming true story celebrates family time, connection to place and finding joy in the simple things, like your favourite three dresses.

As the review on children's book blog *The Bottom Shelf* says: 'Whether it is shared as a story of the importance of a family making and sharing memories or one that opens doors to a different aspect of Australia's history, this is one that has the potential to make a big impact.'

Images from *Three Dresses*. UQP



Wik & Kugu showcase at Melbourne Art Fair, 2025

For Wik & Kugu Arts, the Melbourne Art Fair, held over 20–23 February, was a great experience. Leigh Namponan and Keith Wikmunea both featured work, including Leigh's *Ngak Apalech | Clearwater*, an installation employing sculpture, traditional materials found on Country and upcycled waste.

Wik & Kugu Arts was fortunate to be supported by the William Mora Indigenous Art Centre Program (WMIACP), which is part of the Melbourne Art Fair Foundation. The program provides a supported exhibition package for Indigenous-owned art centres to participate in Melbourne Art Fair. It aims to promote and provide curatorial and commercial opportunities for Indigenous Australian artists working on Country and in communities.

Above: Wik & Kugu Installation
Melbourne Art Fair, 2025. Image: GD
content (Gus Davidson)

Left: Lex Namponan, Leigh Namponan
and Gabriel Waterman at Melbourne
Art Fair, 2025. Image: GD content (Gus
Davidson)

Leigh and Keith each featured a body of work, with works selling well. Leigh is a senior artist working mainly with timber, steel and other mixed media to express his unique cultural perspective, gained through a lifetime of living and working on the land. He learnt from his father about the importance of maintaining culture and has been practising as an artist for more than 20 years. Keith's work draws inspiration from his clan identity and often depicts stories related to his homeland of Kencharang, in the heart of Apalech Country, Cape York Peninsula. Increasingly, he has been producing large-format works that aim to immerse and engage audiences in Wik cultural heritage.

Erub Arts in digital labelling pilot project

The digital labelling project puts QR codes on Aboriginal and Torres Strait Islander art centre products sold in the retail market through the SAM (Stories Art Money) platform. Desart is coordinating this government-funded national project, and Erub is one of 13 art centres participating in the first roll-out, due to be completed in 2025.

Desart's digital labelling team first visited Erub in 2024 to tailor a plan to implement the system across Erub's products and artworks. Erub is the most north-eastern of the Torres Strait Islands and home to approximately 400 people. By travelling to remote art centres, the Desart team experiences firsthand the unique challenges art centres face, and can provide practical, appropriate and tailored support.

Digital labels provide opportunities for art centres to capture and share content about their artists and artworks with the consumer. By scanning a QR code, buyers directly access detailed information, imagery and videos. They can learn about their purchase and the artist and art centre it comes from.



Pormpuraaw artists travel to the National Museum of Australia

Pormpuraaw artists Syd Bruce Shortjoe, Romena Edwards, Michael Norman and Christine Yantumba travelled to Canberra in October 2024. The long-awaited journey was initially postponed due to the COVID-19 pandemic. It required three flights and a very long 16-hour day of travel. This was the artists first visit to the nation's capital.

The artists had been inspired in their work by marine bioluminescence caused by tiny organisms that emit light when disturbed. It is a phenomenon found along parts of the Pormpuraaw coastline. This natural phenomenon led to the use of fluorescent paint to portray their stories and totems. Paintings and sculptures using a variety of mediums and found objects made for an exciting collection of artworks.

While in Canberra, the artists conducted engaging workshops. The children's workshops were particularly vibrant, using shells and fluorescent paint to create unique art pieces. Many shells were carefully collected from the beach at Pormpuraaw and transported to Canberra, creating a connection to the coastal region.

The adult workshops focused on the use of ghostnets (large, discarded fishing nets), which are detrimental to the environment and marine wildlife in the Gulf of Carpentaria. These nets often cause significant damage to the animals that are totems for the Pormpuraaw people, representing aspects of their culture and heritage. During the workshops, participants created a magnificent jellyfish from the recycled nets.

The artists also held insightful talks, sharing stories and cultural narratives from their community. These discussions provided a deeper understanding of the significance of the art and the environmental challenges faced by the Pormpuraaw people. The *Belonging* Exhibition was more than just an art display; it was a celebration of cultural connection and environmental consciousness, highlighting the importance of preserving both heritage and nature.

Pormpuraaw artists at their *Belonging* artwork installation using fluorescent paint at NMA. Image: Pormpuraaw Arts



Desart's team worked with Erub staff and artworkers on improving product photography. Under the direction of Alan Holmberg, photographer and project manager, art centre staff were trained using existing equipment to capture content and tell the story of Erub Arts. This also included using an iPhone and underwater casing so staff could photograph products and artworks in the waters around the island, which previously they relied on external photographers to do.

Desart's team also provided on-the-ground training in managing the SAM accounting platform to create a costing audit spreadsheet of products and worked with a graphic designer on new product labels that tell the Erub story to customers.

Above: New Erub Arts earring packaging. Image: Desart

Left: Liz and Genua from Erub Arts learning to use digital SLR camera and studio-light set up. Image: Desart





negotiating with each other to ensure continuity of story across the canvas. These custodians of a deep-seated knowledge of Country created a masterpiece of history and culture, which has already been viewed by many people.

The artists:

Rayarriwarrtharrbayingat Amy Loogatha (Kaiadilt), Thunduyingathui Bangaa Dolly Loogatha (Kaiadilt), Dibirdibi Elsie Gabori (Kaiadilt), Dibirdibi Agnes Kohler (Kaiadilt), Dibirdibi Dorothy Gabori (Kaiadilt), Dibirdibi Amanda Gabori (Kaiadilt), Juda Juda Rukuthingathi Bereline Loogatha (Kaiadilt), Gloria Gavenor (Gangalidda/Lardil), Kuthakin Coralie Thompson (Guthagun/Lardil), Madar Joelene Roughsey (Lardil)

Opposite page: Ngurruwarra/ Derndernyin in the MI Art Studio 2024. Image: MI Art

Below: A detail of Ngurruwarra/ Derndernyin. Image: Australian Research Council Centre.

The artists dedicate this artwork to the brilliant Dibirdibi Elsie Gabori, who passed away after the work was completed. She is sorely missed.



Major commission for Mornington Island artists

Ngurruwarra/Derndernyin: Stone Fish Traps of the Wellesley Islands is a large, culturally significant artwork. It surveys ancient stories and relationships across the environments, including the seas, lands and skies of Traditional Owner communities throughout the Wellesley Islands region.

The Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage (CABAH) commissioned the work to celebrate the relationships between Traditional Owners and researchers working on Country.

The artwork was launched at NorthSite in Cairns, in early 2024, before moving to the Queensland Museum, Brisbane, in May that year. In 2026, it will be exhibited at the Australian Museum, in Sydney.

Presented on a panoramic 20-metre canvas, the painting highlights stone-wall intertidal fish traps, which are central to Kaiadilt, Lardil, Yangkaal and Gangalidda cultures, to their stories and identity. The title *Ngurruwarra* (Kayardilt language) / *Derndernyin* (Lardil language) translates as 'stone fish traps', which are a key element of material culture shared across the Wellesley Islands region and believed to be the largest aquaculture structures built by Aboriginal and Torres Strait Islander peoples.

Multimedia elements complement the exhibit, including videos of artists working on Mornington Island and a restored 1982 recording of Dugal Goongarra, who is known to be the last man fluent in Kayardilt.

The artwork was collaboratively created by 10 Kaiadilt, Lardil and Gangalidda artists. Each artist painted multiple sections of the canvas,



This year's IACA merchandise!

Bulnja by Lila Creek
Bana Yirriji Art Centre

I am a Ngkugkul woman from Shipton's Flat, my mother's Country. My dad was a Kaanju man from the Coen area. When I was about 14 years old I started painting bulnja (owls). I was still at school. I liked looking at bulnja in the rainforest. I liked their colours and patterns in the feathers. They are really good at camouflage and you need good eyes to see them! You can find the bulnja when they sing out. It's a funny noise! Bulnja eat little insects, lizards and mice that live in the rainforest. The bulnja have important story but I can't talk about it. I painted bulnja because they live in the rainforest. They live up in the trees. It's the only place you can see them around here. The rainforest, its plants, trees and animals means a lot to me. This painting is of the Masked Owl (northern) (Tyto novaehollandiae kimberli).



Kunjuri by Anne Nunn
Bana Yirriji Art Centre

I am painting kunjuri (shield). Our ancestors used kunjuri and wakay (sword) for fighting to protect themselves from getting hurt.



I started watching my grandfather paint when I was 12 years old. He taught me a lot about my culture, and this is why I am interested in kunjuri. My kunjuri are abstracted. When the missionaries came here to Wujal Wujal; they tried to stop my people from speaking language and practicing our traditions and because of this we lost some of the knowledge. However, the old people were very strong and even though it was very hard they carried our culture despite the missionaries and kept it strong.



Two Bullocks in My Yard by Daisy Hamlot
Hopevale Arts & Cultural Centre

My painting about the sneaky bullocks getting into my yard and having a feed on my mangoes. I get my dogs to chase them out of my yard so I have lots of mangoes.

Moa Arts' Paula Savage represented at Melbourne Art Fair, 2025

Moa Arts recently flew down to Melbourne Art Fair to present new baskets and prints by the hugely talented Paula Savage.

Paula's recent weavings and prints were a hit, and local audiences were thrilled to be able to talk with the artist about her work and her life on Moa Island. Two major pieces were acquired - by Artbank and by Mecca - reflecting Paula's growing profile in the contemporary art market.

Over the last few years, Paula's weaving has evolved from her signature style of bag and basket construction to ambitious new explorations of form and function. She has

improvised and reimagined the possibilities of the woven form, opening new ways to tell stories about her lived experience and the Country and culture of Mua Lag. Of her *Dollar Reef Series*, 2024, she has said:

There are three reefs off the coast of Mua Lag. The first, and closest, is Dollar Reef. It is the deeper one and most of the food comes from this one. Crayfish, fish, dugong, turtle and clams. The second and third reefs are further out and sit up higher. In the old times we went fishing and collecting in canoes and carried seafood in baskets. Now we got dinghies and outboards and eskies. These baskets are more about sea life; the coral and sponges under the water.

Moa Arts was supported by Melbourne Art Fair's William Mora Indigenous Art Centre Program, which honours the late William Mora's commitment to elevating Australia's Indigenous artwork to its rightful place in the contemporary market. The fair gave Moa Arts an opportunity to connect with buyers and collectors keen to know more about the art and culture of the Torres Strait. We couldn't be prouder of Paula and the impact she had.

Paula Savage, No. 2 Reef Ila, 2024.
Image: Moa Arts



Elevating the IACA artworker program

'Thank you for allowing me to experience a once-in-a-lifetime opportunity. It was amazing and confronting at the same time as being a stepping stone in the healing process. This program offers invaluable resources and training for remote artworkers, equipping them with essential skills for effectively recording and cataloging artworks. By focusing on best practice, it plays a crucial role in preserving the rich oral histories of First Nation peoples, fostering cultural heritage and ensuring that these stories endure for future generations.'

- Teneille Nuggins, Hopevale Arts



The artworker program in 2024 has been nothing short of spectacular! It kicked off with a conference in Cairns, followed by an eye-opening field trip to Canberra and culminating in the November conference and artworker graduation ceremony. The program covered 35 tailored learning modules developed for participants' training needs in their workplaces. Delivered by outstanding industry professionals, who are leaders in their field, program topics ranged across art business management, governance, digital media, visual arts practices, commercial and public gallery operations, artwork handling, collection management, OH&S and cultural and intellectual property, and more. Each session was designed to spark creativity, inspire confidence and boost the knowledge bank of First Nation's artworkers.

Positive participant feedback was off the scale, and evaluations will help to build better outcomes for future IACA programs. A special shout-out to Shona Coyne, from the National Museum of Australia, and to Canberra host Cara Kirkwood, for their efforts and input into making the Canberra field trip relevant and so much fun. We also appreciate the IVAIS (Indigenous Visual Arts Industry Support) team in Canberra for attending some sessions and meeting our team.

Key IACA staff (past and present) helped bring this program to fruition. Extended thanks go to Geraldine Henrichi, Jessica Stalenberg, Georgina Dann, Samantha Martin and Edwina Circuit for their contributions in sourcing the funding and developing and delivering the program. To art centre managers, we're incredibly grateful for your support in allowing key staff members time away from your art centres for professional development.

IACA's groundbreaking Indigenous artworker program is set to soar again, with the third iteration, *ELEVATE*, on offer for artworkers in 2025. To build on the success of our *CHERISH* and *RISE* artworker programs, the Office for the Arts (IVAIS) has reaffirmed the federal government's commitment by continuing to support this vital training and professional-development program over the next two years. This backing underscores the program's significance in fostering skill development and art centre best practice training for artworkers.

Planning for *ELEVATE* 2025 is now underway, and in great hands with new IACA team member Dion Teasdale managing the program. Dion will ensure its continued success and positive impact on IACA member artworkers and art centres.

To our incredible 2024 alumni - Melanie Gibson, Teneille Nuggins, Flora Au, Sarah Gaidan, Whitney Casey, Babetha Nawia, Helen-Joy Tomsana and Trosyln Edwards - you were the heart and soul of this program in 2024. Your interest and dedication have been truly inspiring! Thank you.

Anna McCleod, 2024 Project Coordinator

Images opposite page:

Top: Teneille and Melanie from Hopevale Arts & Culture Centre with Shona Coyne at NMA 2024. Image: IACA

Bottom: IACA Artworkers during artwork conservation tour with Shona Coyne at NMA 2024. Image: IACA

This page:

Top Right: New Mapoon Cultural Centre. Image: Wei'Num Arts.



Wei'Num Arts and Crafts has a new home

Wei'Num Arts and Crafts is pleased to announce that we are now located at the Mapoon Cultural Centre, within the gallery space. Our large shipping container with its thermal roof is situated at the rear of the centre, creating a much-needed outdoor work area.

Big thanks go to Mapoon Aboriginal Shire Council. After much planning and negotiating, we signed a management agreement with the council in the final weeks of December 2024.

The Mapoon Cultural Centre and our art centre are co-located in a great space on the main street - convenient for both artists and visitors. The cultural centre is a modern and very welcoming building that was opened in February 2023. It has very good amenities and caters well for people with a disability.

With the art centre and the shipping container located together, we can now provide a range of activities, including workshops and community events. We have a variety of spaces, both inside and outside, where art can be created and we have extensive storage space for equipment, materials and supplies. This has made for a great start to 2025 for Wei'Num Arts and Crafts.

IACA members' conference focuses on ICIP

To complete a very busy last half of 2024, IACA hosted a second members' conference in early November. Held in Cairns, the conference was designed to inform and begin discussions on Indigenous cultural and intellectual property (ICIP) and licencing.

Members and participants enjoyed a beautiful welcome to Country from the Yidi Dancers & Jiritju Fourmile. This was followed by an emotional graduation for the 2024 Indigenous artworkers, who received their certificates from Patrica Adjei and Belinda Layton representing IVAIS and shared their reflections on the great opportunity the training offers.

The conference hosted some compelling guest speakers. Louise Buckingham, from Arts Law, presented on Indigenous cultural and intellectual property; Patricia Adjei, from the Office for the Arts, spoke on developments in ICIP legislation. Arlette Martin, from the Copyright Agency, presented on licensing cases and optimising opportunities; Makeeta

Retulevu, also from the Copyright Agency, presented on Resale Royalty scheme; and Gabrielle Sullivan from Indigenous Art Code, and Solomon Booth, chair of IACA, ran a feedback session on cultural and artistic appropriation.

The IACA member art centres also presented on their latest developments, which is always a highlight of the program. The conference wrapped up with a fun interactive session presented by Mark Chapman from Chapman & Bailey. Participants were informed about the importance of quality art materials when making, selling and marketing artworks, then given the chance to experiment with some new art materials.

The conference included strategic planning and provided a setting for the IACA members' meeting and the annual general meeting, where the newly elected IACA board was congratulated.

Thank you to all our expert presenters, funders and supporters, and to all the art centres members for attending and making the week a great success.



Top Right: IACA members undertaking strategic planning session at November 2024 conference. Image: IACA

Below: IACA members, staff and presenters at the November 2024 conference. Image: IACA.

Opposite page: IACA members trialling new art materials during practical session at November 2024 conference. Image: IACA



Skye Lockyer.
Image: Skye Lockyer



Two new IACA team members

IACA welcomed two talented new staff members this year. Skye Lockyer is our new administration officer, and Dion Teasdale is our program manager.

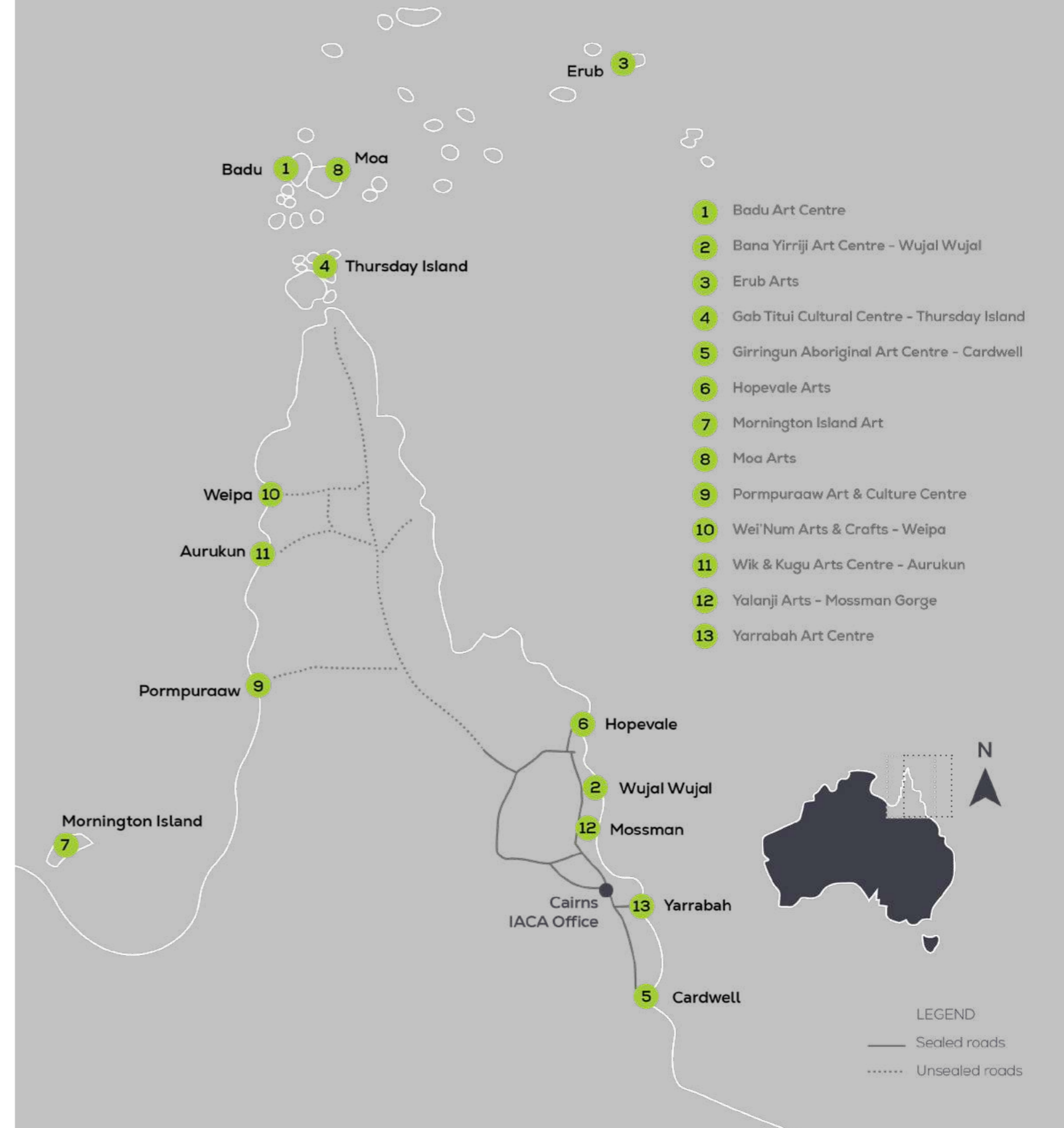
Skye Lockyer is a Ngarluma, Kariyarra, Yawuru, Nyul Nyul woman who joins IACA as our new administrative officer. With a background in filmmaking, visual arts and community development, Skye has extensive experience in production and curation, specialising in First Nations culture and arts. Skye is passionate about storytelling as a tool for empowerment, healing and education, and draws her inspiration from her connection to the sea, land, culture, family and community. Since joining us in March 2025, she has demonstrated her expertise in organisation and stakeholder engagement, and her deep understanding of First Nations cultural support in the arts sector.

Dion Teasdale joins IACA as program manager, having been involved in the Indigenous visual arts sector for the past 15 years, working with close to 30 Aboriginal and Torres Strait Islander communities across Australia. He also has extensive experience in artworker training, having worked with ANKA's highly successful Arts Worker Extension Program. Dion was the manager of Elcho Island Arts in north-eastern Arnhem Land from 2008 to 2011 and is highly familiar with art centre business planning and development. He has also consulted to and provided project management for peak bodies ANKA, Desert and the Indigenous Art Code, sat on grant assessment panels and consulted to the Department of Culture of the Arts in Western Australia.

We're chuffed to have such talented staff join the team and work with our membership.



Dion Teasdale.
Image: Edwina Circuit



Australian Government
 Department of Infrastructure, Transport,
 Regional Development and Communications

Australian Government
 Indigenous Visual Arts Industry Support

Queensland
 Government

INDIGENOUS
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The Rise 2024 - IACA Indigenous Artwork Program (IIAP) cohort during the professional development week in Canberra. Image: IACA

IACA is a small organisation that consistently punches above its weight, championing culturally strong and best-practice Indigenous art enterprises.

Your support can make a real difference — donations of any size are greatly appreciated.

To contribute or learn more, please contact our CEO at: manager@iaca.com.au

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