
2 Professor Andrew Reeves, Chairman, CDU Cultural Collections Advisory Board, briefing paper, 23 November 2011.

3 Professor Steve Larkin, ibid.


6 Abie Jangala, Untitled, 1996, lithograph on Magnani Pescia paper, WP edn 20, 50.5 x 30.5 cm, gifted by the artist & the NTU Print Workshop [CDU “Kaltja/Business” Conference], 2002; CDU Art Collection – NTU605

7 Ibid.

8 Ibid; Michael Duffy, From Our Communities, pp.10-18.

9 Coomalie Cultural Centre closed in 2009, but “many of its components have continued on in other forms” through Batchelor Institute’s teaching programs; Steve Anderson, telephone communication, 14 April 2013.

10 Aboriginal cultural learning is a priority concern (ibid., 1994), referred to in Michael Duffy, From Our Communities, pp.10-11.

11 The policy of acquiring at least one work of art from each resident in residence has meant that holdings in this category today number 220 items, almost one third of those in the catalogued Collection works in other files; Anderson, “The Batchelor Institute Art Collection”, briefing paper.

12 Steve Anderson, telephone communication, 16 April 2013.


16 Ibid.

17 Ibid; Michael Duffy, From Our Communities, pp.10-18.

18 Joanna Barrkman, “The Batchelor Collection, 1994-2004”, exhibiton catalogue, n.p. During the past 12 months, the Committee has met informally and is being re-established under the supervision of current Chairperson Claire Kilgariff, Head of Faculty of Education, Arts & Social Sciences.


21 Steve Anderson, “The Batchelor Institute Art Collection”. The first public exhibition was held in 1995 at 24HR Art – the NT Centre for Contemporary Art, Parap and the second in 2004 at the Supreme Court of the Northern Territory, Darwin. Coomalie Cultural Centre also held important exhibitions of bark paintings in 2002.
In response to these developments, Batchelor College initiated an Aboriginal Artist-in-Residence Program in 1993, laying the groundwork for an “Aboriginal Cultural Learning Centre” (officially opened in 1999 at the Central Cultural Centre), establishment of the College’s policy initiative “Aboriginal Cultural Learning in a Tertiary Context” (2005). With principles of action in place and funding support from the Commonwealth Government for infrastructure and delivery mandated by institutional standards, in the late 1990s and early 2000s the ACIKE evolved, and formalised within the new framework of the ACIKE, complementing and enhancing the then Gulpilil II Art and Craft Centre. Gradually “both ways” (philosophy, an educational “academic package” of program, practice, pedagogies and policy provided, opportunities for Aboriginal people to broaden their knowledge within a culturally-appropriate environment, which aims to advance the understanding of both artists and students, engaging with programs in writing, editing, filmmaking and visual art, as well as visual arts.

From inception, the Art-in-Residence Program recognised a broad spectrum of Indigenous “life/cultural expression” contained within various forms of artistic and cultural expression. Although there was no expectation or requirement that visiting artists directly “teach” students, they were regarded as professional or career “role models” on campus. The Program provided encouragement and facilitated interaction and exchange between visiting Indigenous artists and the campus community, as well as broader sectors of the region. It enabled workshops to be conducted in schools and at the then Northern Territory University, along with recent events in ‘Arts’ community, contributing to Indigenous cultural development within a growing “arts industry.” By inviting emerging as well as established artists, the Program also assisted artists needing access to facilities and materials, communication and staff support to create and present a body of work to launch their careers.

Although the majority of artists invited to participate in the residency program emanated from regional and remote communities in Australia (including the Central and Western Deserts), several came from the southeastern seaboard and metropolitan centres. Residents were held at Batchelor or Alice Springs campuses, usually for a period of two weeks. Between 1993 and 2004, more than 150 artists (including paintwork, sculpture, contemporary teela, books, film and video, printmakers, writers, musicians, broadcasters, artists, teachers, story-tellers and directors) participated in the ACIKE.

The Institute was a “meeting place” for Indigenous peoples, contributing to “the development of Indigenous cultures and community,” the scope of the Art Collection, in turn, representing “the living cultures of Indigenous Australia.” In tandem with emerging as well as established artists, the Program also assisted artists needing access to facilities and materials, communication and staff support to create and present a body of work to launch their careers.

Nevertheless, the College’s Centre for Aboriginal Academic Learning (CAALE) has continued to grow in size and scope. From its modest beginning in 1993 with just 15 Indigenous students, the Centre has expanded to encompass a full range of Indigenous academic programs and services. The Centre has become a vital resource for Indigenous students, faculty, and the broader community. It provides a dedicated space where Indigenous students can study and thrive in an environment that respects and values their unique cultural heritage and identity. The Centre offers a range of academic programs, including a Bachelor of Arts (Aboriginal and Torres Strait Islander Studies), which is designed to provide Indigenous students with the knowledge and skills necessary to succeed in higher education and beyond.

At the same time, the College has continued to work closely with Indigenous communities across Australia, fostering partnerships and collaborations that support the development of Indigenous cultures and communities. The College has hosted numerous exhibitions and events that showcase the work of Indigenous artists and highlight their contributions to Australian society. These exhibitions include “Road to Canberra,” which featured the work of Indigenous artists from the Batchelor Institute Art Collection; “In Our Words,” which celebrated the work of Indigenous artists from the CDU Art Collection; and “The Indigenous Voice,” which explored the art and culture of Indigenous peoples from across the country.

In addition to these exhibitions, the College has also hosted numerous workshops and events that aim to promote and celebrate Indigenous culture and heritage. These events include “The Indigenous Voice,” which brought together Indigenous artists from across the country to create a body of work that reflects the richness and diversity of Indigenous culture. The College has also hosted numerous workshops that aim to promote and celebrate Indigenous culture and heritage. These events include “The Indigenous Voice,” which brought together Indigenous artists from across the country to create a body of work that reflects the richness and diversity of Indigenous culture.