



Oceania

RESEARCH & REFERENCES

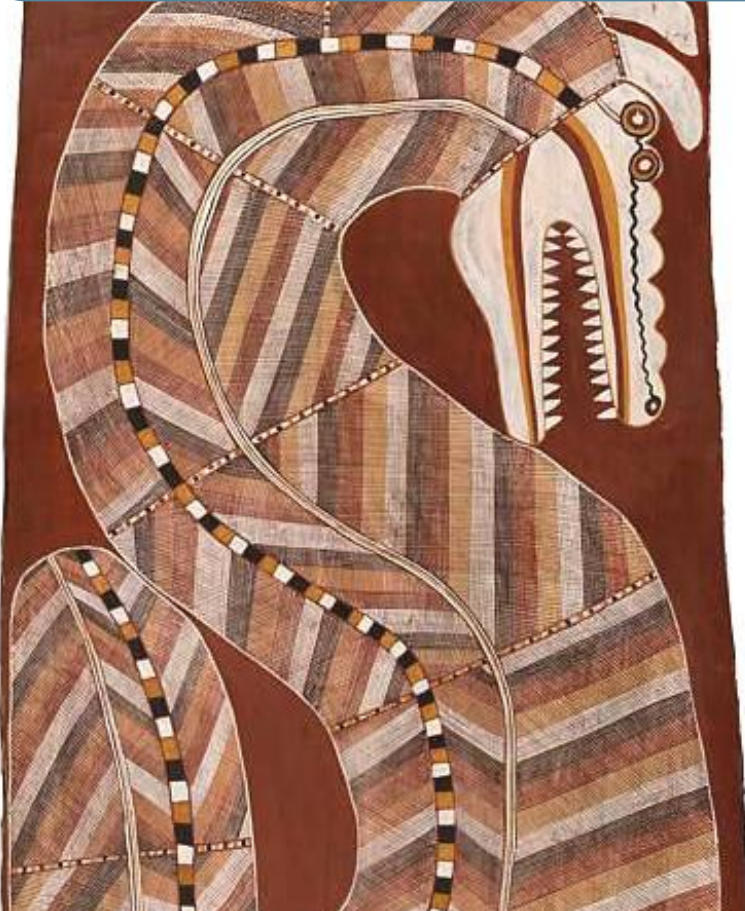
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Existing Global CSR Initiatives



www.savedyingarts.com

The **Australia Council for the Arts** (currently, **Creative Australia**) is the Australian Government's principal arts funding and advisory body. It is involved in preserving and revitalizing Aboriginal bark paintings through conservation, education, exhibitions, artist support, community engagement, and awareness campaigns, ensuring cultural heritage thrives for future generations.

[Read more](#)

As a funding initiative designed to support Aboriginal artists and communities in Australia, the **Aboriginal Arts Commissioning Fund** actively commissions new bark paintings, allowing artists to thrive through traditional practices. Other areas of contributions include furthering cultural narratives, promoting exhibitions, and fostering community engagement.

[Read more](#)

Buku-Larrngay Mulka Centre is an indigenous community-controlled art centre, located in Yirrkala. Bark painting is at the heart of its artistic narrative which promotes emerging artists along with the use of traditional materials like natural ochres, capture a spectrum of Dreamtime stories, clan designs, and reflections on the Yolngu's relationship with the sea and land.

[Read more](#)

Japingka Aboriginal Art Gallery is located in Fremantle, Western Australia, specializing in Aboriginal art. Japingka Gallery hosts regular exhibitions that feature bark paintings from various Indigenous artists, promoting ethical practices alongside contemporary interpretations of traditional bark painting

[Read more](#)

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[Bark paintings an archive of history and culture](#)

[Bark paintings and orchids: a technical discussion of bark paintings from Arnhem Land](#)

[Indigenous Agency in Australian Bark Painting](#)

(Media link) Initiatives By Art & Culture Bodies

[Madayin: Eight Decades of
Aboriginal Australian Bark
Painting from Yirrkala](#)

Existing Global CSR Initiatives



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Through grant funding, [IVAIS](#) supports indigenous art centers around Australia and projects that sustain traditional craftsmanship, including the production of cultural objects like boomerangs, while promoting their sale and display through modern channels.

[Read more](#)

[Barry Wilson](#) is a Landscape Architect, University Lecturer and Sustainability consultant. His personal preservation effort, [Barry Wilson Project Initiatives](#), advocates awareness of boomerang making, among other pertinent topics.

[Read more](#)

In a successful exhibition, the [Berndt Museum of Anthropology](#) explored the idea of the boomerang - beyond a symbol of 'Australia' - to highlight its many uses and meanings. The exhibition asked audiences: *'How much do you know about boomerangs?'*

[Read more](#)

The [NAIDOC Committee](#) is an independent, voluntary committee comprising of ten First Nations members of which two are elected Co-Chairs. The Committee is entrusted with making key decisions about [National NAIDOC Week](#) events to actively promote boomerang making.

[Read more](#)

Research Journals Published Globally

[These boomerangs did come back: the Dick Roberts collection](#)

[Yurtu Ardla](#)

(Media link) Initiatives By Art & Culture Bodies

[Crafting Authentic Aboriginal Artefacts: The Story of RaD Coolamons and Hunting Boomerangs](#)

[Boomerangs - from an effective tool to a national symbol](#)

[NAIDOC Week](#)

Existing Global CSR Initiatives

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IDAIA is a French-Australian social enterprise dedicated to the unique, immemorial art traditions of the Aboriginal people whose beauty and inspiring spirituality have endured beyond 60,000 years to blossom over the last decades and gain international recognition. IDAIA is committed to protecting and promoting ethical practices, fair for both the artists and the buyers. IDAIA strives to educate about what is at stake in the artworks' selection process.

[Read more](#)

Laundry Gallery is an Aboriginal owned multidisciplinary creative hub located in Darwin, Northern Territory, it represents modern iterations of Indigenous art and culture. The Gallery is a globally engaged platform for emerging artists to tell their own stories through exhibitions, workshops and events. Laundry Gallery facilitates projects that support skills development and innovation in artistic practices of **Aboriginal and Torres Strait Islander artists**. One of their key focus areas is wood carvings, including Mulga.

[Read more](#)

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[Mulga plaque \(Greetings from South West Patrol\) 1932](#)

[Yurtu Ardla](#)

(Media link) Initiatives By Art & Culture Bodies

[Carving country](#)

Existing Global CSR Initiatives



www.savedyingarts.com

The **Aboriginal Fine Arts Gallery** located in Darwin, at the heart of the country's most amazing aboriginal art scene, has been operating for 27 years and is an internationally renowned and trusted source of the most beautiful authentic aboriginal art. Through their venture, basket weaving artists have been reinterpreting their traditional spoken stories in a variety of unique styles.

[Read more](#)

Djilpin Art is an Aboriginal owned and managed not-for-profit organization operating on the traditional lands of the **Bagala People of the Jawoyn Nation, located in Arnhem Land.**

[Read more](#)

The **Darwin Aboriginal Art Fair (DAAF)**, is the only national event of its kind and has secured a reputation as Australia's most significant and internationally recognized indigenous art & craft events.

[Read more](#)

Numbulwar, a community well known for its fiber art, was established in 2019. Champions of fiber art, these artists marry naturally-dyed and locally-harvested pandanus with bright bold ghost nets (abandoned fishing line retrieved from Numbulwar's shoreline).

[Read more](#)

Research Journals Published Globally

[ENTWINED- PANDAN \(Essay Series: Natural Heritage and Basketry\)](#)

[Production of low-cost paper from Pandanus utilis fibers as a substitution to wood](#)

(Media link) Initiatives By Art & Culture Bodies

[Pandanus Baskets](#)

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Creative New Zealand offers the [Creative Fellowship Fund](#) to support artists, practitioners and collaboratives for a period of time in which to think, explore, create, and develop fresh ideas and approaches in their creative practice. It offers a contribution towards living costs, materials and resources needed to produce work.

[Read more](#)

The Moana Nui a Kiva fund offered in partnership with the [New Zealand Ministry of Foreign Affairs and Trade](#), is an initiative under the [Pacific Arts Strategy 2018 - 2023](#), which supports Aotearoa-based Pasifika artists to collaborate with communities around Oceania to research, develop and present arts projects, including Kete basketry.

[Read more](#)

Through the eyes of the mātanga Māori, [He Kete Mātauranga](#) explores what mātauranga Māori means to different communities. [Āpi'i Raranga Kete](#) was a recently conducted, free, fully booked 2-day workshop designed for participants to learn how to make, complete and take home their very own kete baskets.

[Read more](#)

The [Tautai Pacific Arts Trust](#) was formed in the 1980s when Samoan artist [Fatu Feu'u](#) and his peers came together with a shared aspiration to support and promote Pacific visual artists. Fatu Feu'u formalized Tautai as a charitable trust in 1995, and now continues to provide support and mentorship to those Tautai works with, including Kete basket weaving.

[Read more](#)

[Te Rito](#), the Māori weaving school was built in 1994, as part of the [New Zealand Māori Arts and Crafts Institute](#). At this school, male and female students have the honor of learning traditional Māori weaving techniques, as taught by experienced elders.

[Read more](#)

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[Raranga: The art of Māori weaving](#)

[Socio-Cultural and Economic Importance of Kete Weaving in Agortime Traditional Area, Ghana](#)

[Preserving harakeke taonga](#)

(Media link) Initiatives By Art & Culture Bodies

[Object Monday: Māori Kete Baskets](#)

[Ngā Kete Wānanga](#)

[Creative New Zealand releases Māori arts strategy, Te Hā o ngā Toi](#)





THANK YOU