

2017 ANNUAL REPORT



ABORIGINAL ART CENTRE HUB
Western Australia

AACHWA acknowledges Aboriginal and Torres Strait Islander people as the traditional custodians of this country and its waters. We pay our respect to the Wadjuk Noongar traditional owners, for this is the country on which AACHWA is located, and all other Noongar cultural groups.



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A Note from the Chair

Welcome to our 2017 annual report, the first ever produced by AACHWA as an independent organisation. We hope to continue presenting you with an annual report each year going forward.

In July of 2017 we were saddened by the departure of AACHWA's long-serving CEO, Christine Scoggin. Christine led AACHWA for 8 years and during that time oversaw the establishment of AACHWA as its own organisation, supported countless art centre grants, and was a key champion of the Regional Arts Partnership Program (RAPP). Without her dedication and commitment AACHWA would not be what it is today.



I would also like to acknowledge the AACHWA staff and directors who work towards ensuring that constitutional requirements are met throughout the year through effective governance and financial auditing. These necessities are often overlooked when it comes time for appreciation, however it is essential for the continuation of AACHWA that we govern, manage, and report effectively.

In 2017 Nagula Jarndu Aboriginal Corporation joined us as a corporate member. Nagula Jarndu is a Broome based workshop and shopfront producing textiles and handicrafts. We look forward to their input into AACHWA and are excited to have a number of other art centres formally joining us in 2018.

Lastly, the Board of Directors have been nothing short of fantastic in working through governance issues and providing strategic direction for AACHWA – thank you to all Directors

My parting word as Chairperson is that AACHWA is here to work with stakeholders, government and industry. Support from all stakeholders means AACHWA can continue grow as an Aboriginal art peak body. This benefits our Art Centre members, our artists and our sector as a whole. AACHWA must be recognised as a culturally secure voice and a legitimate Aboriginal incorporated body.

I wish all incoming Directors and AACHWA staff members all the best into the future and I will hopefully return once my studies are completed.

Warm regards

A handwritten signature in blue ink that reads "Charmaine Green".

Charmaine Green
March 2018

Meet the Board

Charmaine Green (Chairperson)

As an Aboriginal person I have never had to question my identity being brought up with my mob in Mullewa and the rest of Western Australia. I love being part of the Aboriginal Australia. But our voice is still so silent in Midwest Western Australia, and that's important to address. I want to continue planting seeds to get our voices heard. I want young people to have that same pride and strength, and art and culture contribute to that. This is what I am passionate about.

Charmaine Green is a Wajarri-Badimaya artist from the Midwest/Murchison region. She has worked within community arts for over 20 years.

Charmaine is a self-taught visual artist and a published poet and writer who writes and paints about her country and culture. She has developed her unique contemporary voice and style due to a strong sense of self and belonging linking her to country.

Charmaine's areas of interest extend into visual- and creative arts management and development, with a particular interest in working with the urban, rural and remote communities of the Yamaji Region of Western Australia.

Debbie Millard (Treasurer)

Debbie's 25 year financial career began as an auditor with KPMG Audit and Advisory spanning 10 years split between Perth and Southampton in the UK. Born in London, completing university education in 1987 at Oxford University with an Honours degree in Pure and Applied Biology. Qualified as a Chartered Accountant in 1997; a Fellow of Leadership WA (2009); a Graduate of the Australian Institute of Company Directors (2010), participant in the AICD Director Pipeline Project (2012) and Telstra Business Women's Awards Finalist (2015).

Her most recent Executive role was the CFO and Company Secretary of JWH Group Pty Ltd, a privately owned WA company operating in the residential building industry in WA. A key member of the Executive management team, experienced in all aspects of strategic financial management of a large entrepreneurial family business.

She is an experienced Non-executive director having served on the Boards of a number of not-for-profit organisations over the past 8 years, primarily in the arts, community services and leadership development arenas. She has specific governance experience with Chairing Finance & Risk Committees, CEO recruitment and CEO transition.

Currently her other Board commitment is with the Aboriginal Art Centre Hub of WA. Previously, she has sat on the Board of Leadership WA and YMCA Perth acting as Chair of the Finance and Risk Committee for both organisations.

Debbie also refers to herself as a bit of an artist, dabbling with chalk pastel portraits, and has just started to reinvigorate her creative self, participating in painting and drawing classes

Ezzard Flowers

When we started our art centre, Mungart Boodja, in 2004 we wondered what had happened to the artworks from the Carrolup child artists - they had been missing for 50 years! When they were later found in New York and brought back to us through an international repatriation project without any

red tape, we just couldn't believe it. This is the power of relationship building and being passionate in the arts and it is something I want to hand on to young people.

Ezzard Flowers, together with Athol Farmer and John Stanton of the University of Western Australia, was instrumental in the return of Noongar Carrolup artworks from the USA, and the Carrolup Artists Exhibition as part of the 2006 Perth International Arts Festival.

He has worked extensively in education and social work, as a participant in Indigenous Healing Arts Projects, and as Aboriginal Liaison Officer (MST Program) with the South Metropolitan Area Health Service, WA Department of Health and at the National Resource Management in Kojonup.

In 2007 Ezzard received a Western Australian Multicultural Community Service award for preserving the cultural heritage of local Noongars. Ezzard is a representative on the committee of Southern Edge Arts, who received a generous Lotterywest grant in 2008 for a performing arts project aimed at promoting and preserving Noongar cultural heritage in the Great Southern region.

Loreen Samson

My artwork is from my heart and the stories that must be told, that's the way it should be. I try to inspire young people to do art to help them understand and to heal themselves. I want to give them knowledge to understand and respect their land and their culture.

Loreen Samson's language group is Ngarluma and she was born in Roebourne where she still lives today. Loreen is a respected artist who is passionate about connecting with and teaching the younger generations in her community.

In her art Loreen paints about social justice, about mining and what is happening around her that hurts her. She paints the colours of the land, the trains that go by night and day, the thoughts she has of her heritage, and the stories of her ancestors.

Loreen is a multiple Cossack Art Award (Best Pilbara Indigenous Artist) winner and her paintings are held in the Australian National Museum, Canberra and Berndt Museum, UWA collections.

Veronica Jones

My favourite saying is by Gandhi: "BE THE CHANGE YOU WISH TO SEE IN THE WORLD"...speaks for itself...

Veronica 'Roni' Jones is a proud Noongar mother of two children who has lived in Geraldton for over 20 years. She started her professional career at 16 working alongside Geraldton's most vulnerable families as a receptionist at Geraldton Regional Aboriginal Medical Service. She left GRAMS six years later to have her first child and then went on to complete her Bachelor of Social Science (Indigenous Services) in 2003.

For the next 14 years Roni worked in various federal agencies working with community organisations and families. During this time Roni developed a strong desire to build up the strengths of communities, especially those of the women, children and young leaders. She is a firm believer that to assist with this people must take a holistic approach, but that connection to culture, through visual arts, is one of the more important aspects and this is why she enjoys the prospect of being an AACHWA Board member as well as the manager of an Aboriginal art centre - Yamaji Art.

Christina Araujo

When I was young I was interested in music and language but I ended up studying law. I moved to Port Hedland and started working in Native Title. This was when I became exposed to Aboriginal art.

The visual representation of the relationship to land and culture made sense to me. As a lawyer, it made me think about how we take instructions from Aboriginal people and have to translate it into a language that a judge can understand. Art is a powerful tool for communicating Aboriginal culture to non-Aboriginal people.

Christina Araujo has a Bachelor of Law and a Bachelor of Arts (Aboriginal and Torres Strait Islander Studies) from Murdoch University. As a lawyer, Christina specialises in Native Title Land Access, Aboriginal Heritage, Corporate Governance - PBCs, Indigenous Organisations, Community Consultation, Environmental Approvals, Implementation - Benefits, Management Structures and Project Management.

Christina's broad professional legal career has seen her work extensively with Indigenous communities in Pilbara, Murchison-Gascoyne, Central and Western Desert regions. She is knowledgeable and experienced in working with legislation relevant to Indigenous organisations, such as CATSI Act, Native Title Act, PBC Regulations, including working with and establishing Trusts and Trustee Companies.

Christina has worked with Yamatji Marlpa Land and Sea Council; Department of Environment and Conservation; as in-house Counsel at Western Desert Lands Aboriginal Corporation RNTBC; Central Desert Native Title Services; and currently works as a consultant.

Paul B. Rosair

As a born and bred West Australian I am committed to developing and improving our State. Critical to that is bringing along all members of our community including our most disadvantaged. As a Director of AACHWA I get the opportunity to do this. I see art a major opportunity to improve Aboriginal disadvantage through tourism, education and economic development. On a personal level, I have an economic and bureaucratic background so developing some artistic appreciation would be great for the soul.

Paul Rosair was the inaugural Director General of the Department of Regional Development (DRD) that was formed in 2013 to bring new focus to regional Western Australia. Prior to this, Paul was the Director General of the Department of Regional Development and Lands where he was responsible for the establishment and administration of the Royalties for Regions program commencing in 2008. He is now the Principal of NAJA Business Consulting Services.

Paul has worked across government in environment, water, land management, Aboriginal affairs, infrastructure, planning, corporate services and National Regional Management portfolios. He has a broad perspective on the policy and strategic issues confronting regional Australia. He has also worked across all layers of Government, Federal, State, Regional and Local.

Paul has been involved in many committees and chaired many Boards, setting directions for driving the economy in regional WA into Tourism, Agriculture, Alternative Energies, Small Business, Aboriginal Economic Development, Creative and Animated Arts and Telecommunications.

AACHWA's Purpose

AACHWA's primary objective can be effectively divided into two separate, but equally important mandates – Service Delivery and Advocacy.

Service delivery includes all of the support we provide to art centres and artists, from management support, to accessing appropriate legal advice, and art pricing.

Advocacy comprises of everything AACHWA does to promote art centres and enable Aboriginal art centres and artists indirectly. This includes raising awareness about aboriginal arts, creating a point of contact for Aboriginal Arts in WA, and providing a voice in government policy discussions, as well as developing partnerships with organisations with a vested interest in supporting Aboriginal arts (i.e. Tourism WA).

The primary object of AACHWA

The improvement of the standard and quality of life of those who are members of or, otherwise contributors to, Aboriginal Art Centres in Western Australia and the enhancement, maintenance and development of cultural life by providing relief from poverty, sickness, destitution, helplessness, distress, suffering and misfortune among its Members and contributors.



A Year at AACHWA

January

AACHWA announces exhibition partnership with the Perth Institute for Contemporary Art (PICA) – titled 'When the Sky Fell: Legacies of the 1967 Referendum' to feature works from art centres across WA and curated by established Noongar Curator Clothilde Bullen.

February

The AACHWA office is in full-audit swing as Treasurer Debbie Millard and Finance Officer Narelle Doran work through the 2016 accounts with auditors Walker Wayland.

April

Revealed month is a big one for AACHWA. Our AGM was held at the Fremantle arts centre to coincide with Revealed, and the AACHWA stall at the markets was run by Ronie Jones.

We were excited to see more Aboriginal Art Centres than ever represented at the 2017 Revealed festival!

May

Then Operations Officer Laura Taylor visited the Wirnda Barna Artists to support an inventory check of their works, while then CEO Christine Scoggin travelled to Yamaji Art in Geraldton to offer professional development to their artists and staff.

June

'When the Sky Fell: Legacies of the 1967 Referendum' opened at the Perth Institute of Contemporary Arts (PICA) to an audience of over 1200 people – their largest attendance in PICA's exhibition history.

Laura Taylor again visited Wirnda Barna to support their incoming manager.

July

The board visited the Martumili Artists in the East Pilbara, and AACHWA bid farewell to CEO Chris Scoggin after 8 years.

"It has been such a privilege to be a small contributor to the amazing, resourceful, and inspiring field of people working so hard to protect the rights and improve the lives of Aboriginal artists and their communities." - Chris.

August

AACHWA representatives Kado Muir and Loreen Samson met with Ministers, as well as relevant government departments, to discuss the importance of the Aboriginal Art industry to regional and remote communities, protecting culture and the opportunities for tourism.

October

AACHWA held the quarterly board meeting at the Roebourne Art Group (RAG) art centre, including a visit to the Port Headland Courthouse Gallery and Spinifex Hill Studios. AACHWA partook in the Chamber of Arts and Culture's #ArtsImprovesLives campaign, plus the announcement of the Regional Arts Partnership Program (RAPP).

December

AACHWA moved from the Country Arts Network (CAN) offices at the King Street Arts Centre to Midland Junction Art Centre (MJAC) after eight years.

Service Delivery

In mid-2016 we began to provide operational support, training, induction, and strategic capacity building to any Aboriginal art centre in WA, even if not currently a corporate member of AACHWA. This means we can now support your centre even if you haven't registered with us!

Throughout the year AACHWA provided additional or ongoing support to various art centres in the areas of

recruitment, manager handover and

induction, business planning,

marketing, governance, and access to expert advice from a range of fields.



55

Document
development support
hours

Both the CEO and Operations Officer made a number of trips to our regional and remote areas to provide professional development, particularly in art centre management, helping Aboriginal Art Centres to strengthen their foundations and provide a stable future for artists.

Services to art centres are largely provided on an ad-hoc basis, and can be tailored to the needs of individual centres. Future service delivery plans include financial planning, business development mentoring, and artist professional development.



\$10,828
Event Support



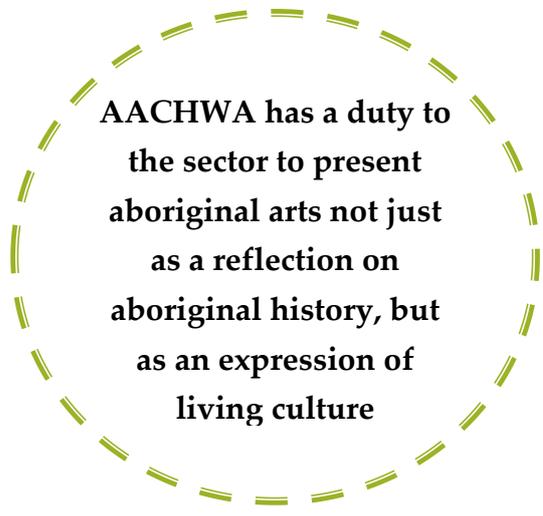
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Art Centre Support
Visits

Advocacy

The establishment of a peak body in WA for Aboriginal Art centres provides government, industry and other stakeholders with the opportunity to have easily accessible and culturally appropriate input into policy development, events and growth of the industry.

AACHWA is the legitimate body for the representation of Aboriginal cultural stories and those to whom those stories belong. One of our mandates therefore, is to educate the non-Aboriginal Art sector and government about the importance of engaging properly, genuinely and constructively with the Aboriginal Arts sector.



The continued flourishing of the Aboriginal arts sector is vital to both Indigenous culture and the WA tourism industry.

Ministerial engagement

As the new government was elected in March of 2017, we had a lot of new relationships to build with busy ministers this year. From mid-year we focused on building connections and contacts within key government departments and ministers who are passionate about supporting the Aboriginal arts sector in WA.

The Regional Arts Partnership Program in 2017

AACHWA was invited to be one of 11 key service organisations in Country Arts WA's Regional Arts Partnership Program (RAPP).

Over the coming three years, RAPP will bring together regional artists and arts organisations with the key service organisations, to create collaborative partnership groups which will drive WA regional arts development within five identified priority areas: advocacy, sustainability, resources, regional arts network, and regional artists. The 11 key service organisations were identified to have an established relationship with regional WA; are delivering high-quality and relevant skills and/or professional development services; and provide leadership and peak representation for an arts sector.

Fake Art Harms Culture

AACHWA has been a key supporter of the *Fake Art Harms Cultures* campaign, and in 2017 the campaign was renewed with the *Competition and Consumer Amendment (Exploitation of Indigenous Culture) Bill 2017* brought forward by Bob Katter MP.

In a submission to the Standing Committee on Indigenous Affairs, AACHWA presented a strong case for the bill, citing the detrimental effects to culture and the deprivation of economic benefit caused by imitation art. The submission also discussed the lack of legislated protection for cultural expressions that belong to a group of people.

Key points of the bill include:



**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL
CORPORATION
FOR THE YEAR ENDED 31 DECEMBER 2017**

REPORT ON THE FINANCIAL REPORT

We have audited the accompanying financial report of Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation (the Corporation) which comprises the statement of financial position as at 31 December 2017, the statement of profit or loss and comprehensive income, the statement of changes in member funds and the statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory notes and directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the Corporation are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, the Corporations (Aboriginal and Torres Strait Islander) Act 2017, the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Corporation's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Corporation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL
CORPORATION
FOR THE YEAR ENDED 31 DECEMBER 2017**

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations (Aboriginal and Torres Strait Islander) Act 2016 and the Australian Charities and Not-for-profits Commission Act 2012.

Opinion

In our opinion the financial report of Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation is in accordance with the Corporations (Aboriginal and Torres Strait Islander) Act 2006, including:

- (a) Giving a true and fair view of the Corporation's financial position as at 31 December 2017 and of its performance for the year ended on that date;
- (b) Complying with Australian Accounting Standards – Reduced Disclosure Requirements (Including Australian Accounting Interpretations), the Corporations (Aboriginal and Torres Strait Islander) Act 2006, the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 and the Australian Charities and Not-for-profits Commission Act 2012.
- (c) We are not aware of any additional/increased reporting requirements imposed by the Registrar of Aboriginal Corporations;
- (d) We have been given all information, explanations and assistance necessary to conduct the audit;
- (e) The Corporation has kept financial records sufficient to enable the financial report to be prepared and audited; and
- (f) The Corporation has kept other records and registers as requires by the CATSI Act.

Walker Wayland Audit (WA) Pty Ltd

Walker Wayland Audit (WA) Pty Ltd

Richard Gregson

Richard Gregson CA

Director

Level 2, 129 Melville Parade

Como WA 6152

Dated this 12th day of March 2018

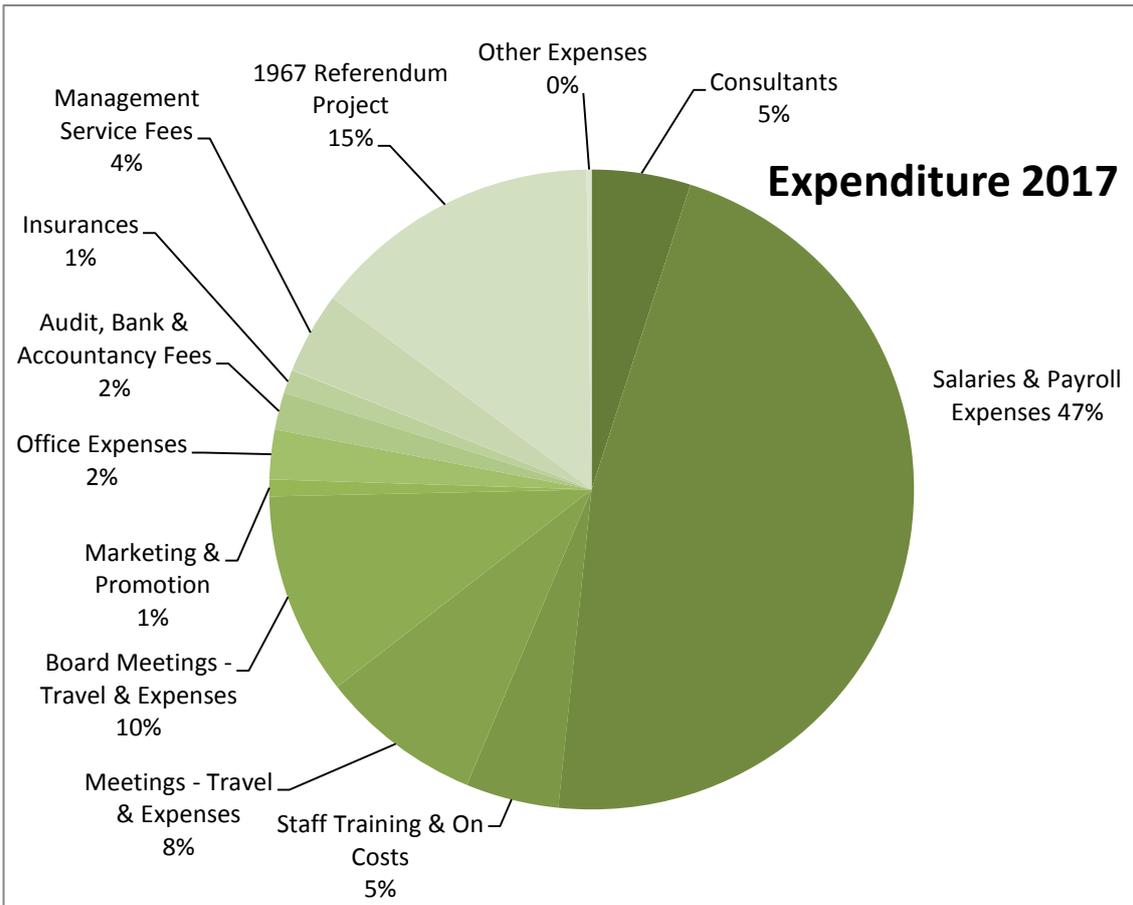
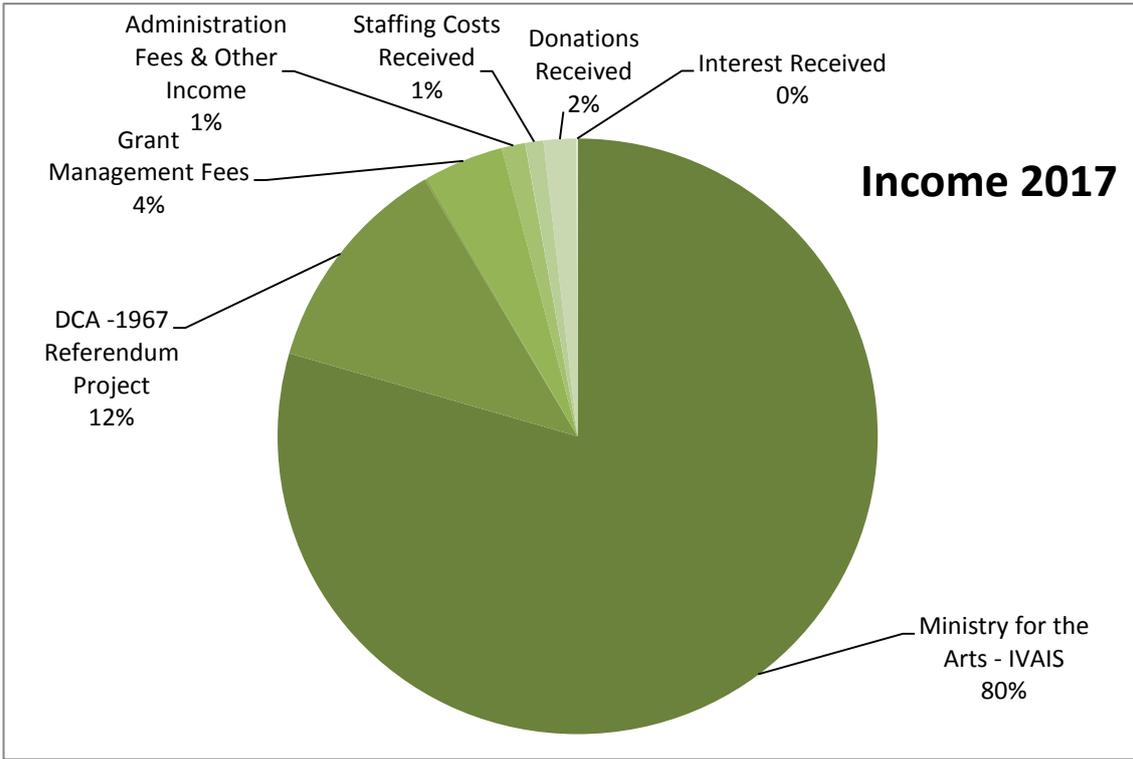
ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA

ABORIGINAL CORPORATION

Statement of Assets & Liabilities			
	31 Dec 2017	31 Dec 2016	variation
CURRENT ASSETS:-			
Westpac Cheque Account	\$214,851	\$264,449	-19%
Pre-paid Insurances	\$2,205	\$1,960	13%
Security Bonds	\$1,000	\$500	100%
Furniture & Equipment	\$3,048	\$0	
TOTAL ASSETS:-	\$221,103	\$266,908	-17%
CURRENT LIABILITIES:-			
Accounts Payable	\$6,604	\$2,876	130%
Unexpended Grant Funding - Ministry for the Arts IVAIS	\$0	\$6,584	-100%
Grant Funding - Ministry for the Arts IVAIS	\$129,000	\$129,000	
Grant Funding - Dept. of Culture & the Arts	\$0	\$40,000	
Payroll Liabilities	\$8,298	\$5,187	60%
Provision for Annual & Long Service Leaves	\$5,015	\$25,786	-81%
GST Payable	\$10,275	\$16,077	-36%
TOTAL LIABILITIES:-	\$159,192	\$225,509	-29%
TOTAL EQUITY:-	\$61,911	\$41,399	50%
	\$221,103	\$266,908	-17%

Income & Expenditure			
	Jan-Dec 2017	Jan-Dec 2016	variation
INCOME:-			
Grant Funding Received:	\$304,584	\$306,872	-1%
<i>Ministry for the Arts - balance IVAIS Funding 2016 brought forward</i>	<i>\$6,584</i>		
<i>Ministry for the Arts - IVAIS Funding 2017</i>	<i>\$258,000</i>		
<i>Department of Culture & The Arts - 1967 Referendum Project</i>	<i>\$40,000</i>		
In-Kind Support	\$422	\$2,000	-79%
Grant Administration Income	\$14,264	\$16,896	-16%
Staffing Costs Received	\$3,204	\$4,483	-29%
Bank Interest	\$175	\$159	10%
Donations Received	\$5,950	\$0	
Other Income	\$4,241	\$4,613	-8%
TOTAL INCOME:-	\$332,841	\$335,023	-1%
EXPENDITURE:-			
Consultant Fees	\$20,467	\$34,533	-41%
Payroll Expenses	\$145,841	\$152,643	-4%
Staff Training & On Costs	\$14,604	\$14,399	1%
Program & Production	\$96,723	\$65,981	47%
Marketing & Promotion	\$2,649	\$6,304	-58%
Office Consumables & Resources	\$7,796	\$9,514	-18%
Audit & Accountancy Fees	\$5,850	\$7,050	-17%
Insurance Expense	\$3,788	\$3,245	17%
Management Service Fees	\$14,264	\$16,896	-16%
Other Expenses	\$346	\$3	
TOTAL EXPENDITURE:-	\$312,328	\$310,568	1%
NET INCOME:-	\$20,513	\$24,455	-16%

The concise financial report is an extract from the financial report. A complete set of audited financial statements is available on request.



The concise financial report is an extract from the financial report. A complete set of audited financial statements is available on request.

2017 Treasurer's Report

AACHWA is in a healthy financial position; with reserves of \$61,911 at 31 December 2017. The purpose of these reserves is to build financial sustainability of the Organisation. It is important that AACHWA has the financial resources to be able to take advantage of future opportunities through investment in large projects that will benefit the members. And also that AACHWA has a buffer to withstand any future financial challenges.

I would like to express our gratitude to the Ministry for the Arts for their support of AACHWA through the IVAIS program. This funding is essential to support the organisation, especially assisting whilst AACHWA is still in its formative years.

This year, in conjunction with PICA, the organisation participated in the hugely successful "1967 Referendum Project".

Managing expenses to a fixed funding budget is obviously challenging, and would not be possible without strong financial stewardship from the former CEO Christine Scoggin, Finance Administrator Narelle Doran and with the oversight of the Board.

Payroll costs continue to be the single largest expense, and there has been some variability this year as the consequence of the transition to the new CEO. In the intervening period, the Board have been more closely involved managing the organisation, necessitating additional board meetings.

It is pleasing that AACHWA managed to relocate to their new premises at Midland Junction Arts Centre, obviously incurring some set up costs in doing so. The costs for the year also reflect two Pilbara based Board meetings, providing the opportunity for the Board to maintain close contact with our members. We are grateful to Martumilli and Roebourne Art Group for hosting these meetings.

I would also like to express our appreciation to our auditor Walker Wayland, specifically for their pro-bono support of AACHWA.

Debbie Millard
Treasurer

The concise financial report is an extract from the financial report. A complete set of audited financial statements is available on request.

AACHWA acknowledges Aboriginal and Torres Strait Islander people as the traditional custodians of this country and its waters. We pay our respect to their elders past and present and extend this to all Aboriginal and Torres Strait Islander people.

AACHWA is registered as a charity with the Australian Charities and Not-for-profits Commission ABN 79 665 943 106.



As Western Australia's peak body for regional arts, Country Arts WA is proud to provide in-kind support to AACHWA in the delivery of vital services to Aboriginal art centres in WA.



Australian Government

Indigenous Visual Arts Industry Support

AACHWA is supported through the Australian Government's Indigenous Visual Arts Industry Support program.



As a supporter member of the Indigenous Australian Art Commercial Code of Conduct we are committed to the principles of ethical trade in Indigenous visual art as set out in the code.

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