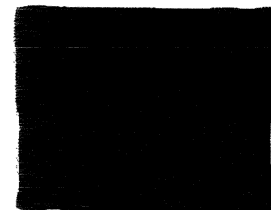


**MEDIA RELEASE**

24 January 2007

**EMBARGO**

26 January 2007



**WESTERN DESERT MOB**  
Ngaanyatjarra Lands  
Western Australia

## **Aboriginal artists unite to stand strong on Australia Day**

As a defiant and bold step toward maintaining strong, sustainable, Aboriginal-owned enterprises, an alliance of Indigenous artists and art centres from the Ngaanyatjarra Lands in Western Australia today announced the formation of the Western Desert Mob.

The Western Desert Mob is a powerful coalition of Aboriginal art centres, painters, woodcarvers and weavers from the region - united to ensure the wealth of talent and economic returns are retained in the community.

While considerable contention and debate continues in the art world concerning authenticity, ownership and the impact of art dealers in the remote communities, the Western Desert Mob has been formed to take action to safe guard the ethos of building strong community, family and culture.

The communities and art centres represented in the Western Desert Mob include renowned and well-established artists from Warakurna, Papulankutja, Kayili, Maruku and Tjanpi.

According to Project Coordinator Tim Acker, Western Desert Mob focuses on celebrating artists across the region and is anticipated to develop into one of the most significant Aboriginal art groups in Australia.

"There is significant contention in the industry at present, we want to rise above this and show the strength and positive impact the art centres are having in this region. The art centres, as part of the Western Desert Mob are one of the most positive examples of Aboriginal owned and managed art enterprises in Australia," Tim said.

The Western Desert Mob aims to strengthen the connections and continuity between artists across this desert region and support for the artists from each centre is crucial to the future of the Western Desert Mob.

Warakurna Art Centre Manager, Edwina Circuit, along with others in the region is constantly inspired by the strong artistic culture of the Western Desert Mob Artists.

"This group of like-minded artists, demonstrate the uncompromising approach to living in, and maintaining cultural links to, country, ensuring culture, creativity and stories are carried on to the future generations. This can only be done if the artists live in their community to pass on their wealth of talent," Edwina said.

"We need to celebrate the exceptional artworks being produced from the region by artists living and painting in-country - sharing stories of country, culture and family," Edwina said.

According to the Western Desert Mob, authentic art is centred on the artist's physical and spiritual connection to country.

"Living and working or creating in the land of their birth is vital for an artist's connection to country. This must remain intact and uncompromised because passing on these important stories to young people is a critical means of keeping culture strong and vital and is a crucial role of the art centres," Edwina said.

"In some cases, if there was no art centre in the community, there would be no community," Edwina said.

There is a significant difference between privately owned art businesses and community owned and managed art centres. Western Desert Mob members are Aboriginal owned and governed art businesses, with transparent operations and where 65% of the art proceeds return directly to the artist and the remainder reinvested into the art centre business.

All media enquiries:

Tim Acker  
Western Desert Mob  
0410 038 226  
9222 0937

Emily Sharland  
The Hub Marketing Communication  
Emily@thehub.net.au



**WESTERN DESERT MOB**  
Nganyatjarra lands  
Western Australia

## KEY MESSAGES

### Western Desert Mob

1. The Western Desert Mob is a group of art centres, whose artists are producing exceptional artworks that share stories of country, culture and family.
2. Western Desert Mob members are Aboriginal owned and governed art businesses, with transparent operations and where 65% of the art proceeds return directly to the artist and the remainder reinvested into the art centre business.
3. In some cases, if there was no art centre in the community, there would be no community.
4. Details of future exhibitions are yet to be released.
5. Art Centres/Groups involved:
  - Warakurna Artists, Warakurna
  - Papulankutja Artists, Papulankutja
  - Kayili Artists, Patjarr
  - Tjanpi Aboriginal Baskets,
  - Maruku Arts, Yulara

### Art Centres

Art centres contribute significant benefits to their communities and beyond:

- Independent income
- Improved wellbeing
- Culturally appropriate and sustainable enterprises
- Empowers the artist develop personally and professionally and participate in a national and international enterprise
- Works with artists of all ages and abilities
- Celebrates works by established artists and supports the careers of emerging artists
- Intergenerational learning and transmission of cultural knowledge
- Long term, highly successful enterprise
- Significant contributor to Australia's national identity
- Participatory operations, promoting training and professional development
- Support for a wide range of cultural and land management activities



WESTERN DESERT MOB  
Ngaanyatjarra Lands  
Western Australia

## ART CENTRE CONTACT SHEET

### Warakurna Artists

PMB 62  
Via Alice Springs  
NT Australia 0872

T: +61 8 8955 8099  
F: +61 8 8955 8399  
E: [art@warakurnaartists.com.au](mailto:art@warakurnaartists.com.au)

[www.warakurnaartists.com.au](http://www.warakurnaartists.com.au)

Contact: Edwina Circuitt

### Kayili Artists

PMB 141  
Via Alice Springs  
NT Australia 0872

T: + 61 8 8954 9137  
F: + 61 8 8956 7609  
E: [art@kayili.com.au](mailto:art@kayili.com.au)

[www.kayili.com.au](http://www.kayili.com.au)

Contact: Michael Stitfold

### Papulankutja Artists

PMB 70  
Via Alice Springs  
NT Australia 0872

T: +61 8 8956 7586  
F: +61 8 8954 9074  
E: [artists.Papulankutja@bigpond.com](mailto:artists.Papulankutja@bigpond.com)

[www.papulankutja.com.au](http://www.papulankutja.com.au)

Contact: Dianna Isgar

### Tjanpi Aboriginal Baskets

3 Wilkinson Street  
Alice Springs  
NT Australia 0870

T: (+61) +61 8 8958 2377  
F: (+61) +61 8 8958 2378  
E: [tjanpi@npywc.org](mailto:tjanpi@npywc.org)

[www.tjanpiaboriginalbaskets.com](http://www.tjanpiaboriginalbaskets.com)

Contact: Karin Readerer

### Maruku Arts

C.M.A. Ininti Store  
Ayers Rock  
NT Australia 0872

T: +61 8 8956 2153  
F: +61 8 8956 2410  
E: [punu@maruku.com.au](mailto:punu@maruku.com.au)

[www.maruku.com.au](http://www.maruku.com.au)

Contact: Clive Scollay

### Tjarlirli Art

Tjukurla Community Office  
PMB 37  
Alice Springs NT 0872

T: +61 8 8956 7388  
F: +61 8 8956 7389



**West Australian****27/01/2007****Page: 134****Arts & Entertainment****Region: Perth Circulation: 201047****Type: Capital City Daily****Size: 102.59 sq.cms****MTWTF--**

## Aboriginal artists seek unified front

Artists and art centres from the Ngaanyatjarra lands in far east WA have formed an alliance to promote their collective interests as debate rages about the ethical practices of some dealers in Aboriginal art.

The Western Desert Mob represents art centres, painters, woodcarvers and weavers scattered across the Gibson Desert region abutting the South Australian border. It has been set up to assert the role of community art centres in the face of incursions by private dealers in the remote areas producing some of Australia's most exciting contemporary art.

Project co-ordinator Tim Acker says Western Desert Mob hopes to become one of the most significant Aboriginal art groups in Australia and maximise the return to artists living and working in their communities.

Community-owned and managed art centres return 65 per cent of the art proceeds to the artist and the rest into the art centre business, he says.

The threat to art centres by private dealers is one of the key issues being investigated by a Senate inquiry into the \$300 million Aboriginal art industry.

The inquiry is due to report on March 22 and has been examining claims of unethical practice, forgeries, exploitation and underpayment of artists. Allegations include work being passed off as that of elderly artists too frail to produce it and of artists being paid with second-hand vehicles, alcohol and drugs.

The communities and art centres represented in the Western Desert Mob include Warakurna, Blackstone, Kayili, Maruku and Tjanpi.

Warakurna Art Centre manager Edwina Circuit says some remote communities may fold if not for the art centre — the only source of work and revenue outside Government handouts.

# The Australian

## Cultural coalition formed

- *Community arts centres in the Western Desert have come together to combat the depredations of unscrupulous dealers, writes Victoria Laurie*
- 

- January 26, 2007

**WHEN Warakurna arts centre took a recent survey of the impact its 18-month existence had made on the tiny Western Australian indigenous community, there were some pleasant surprises.**

That beautiful canvases were emerging from first-time and veteran artists was a given. But no one expected that having an art centre would reduce the number of health clinic visits by three-quarters, increase school attendances and boost the quality of fruit and vegetables in the local store.

Nor that the local mechanic was now prepared to fix people's cars because art money in the community meant he was likely to be paid.

"This is our enterprise - it's more than money," says young Warakurna artist Mark Golding, who was among a group of community members who told a private art dealer to "go away" when he made the eight-hour westward drive from Alice Springs last year.

The artistic and social importance of Aboriginal-owned art centres is the central message of the Western Desert Mob, a formal coalition - to be announced today - between five indigenous art centres spread across vast desert country on the Western Australian-Northern Territory-South Australian border.

The Western Desert Mob consists of Warakurna, Papulankutja, Kayili, Maruku and Tjanpi art centres, located in places as far-flung as Patjarr and Blackstone in Western Australia and Uluru and Alice Springs in the Northern Territory.

A primary aim of the collective "branding" under the Western Desert Mob name is to increase co-operation between centres and raise the profile of about 200 painters, woodcarvers and weavers belonging to the Ngaanyatjarra lands of the Western Desert

region, But the coalition's underlying message is that they are uniting in a bid to fight off the impact of private big-city art dealers and ensure the survival of Aboriginal-owned enterprises.

"It's a public message about where the best Aboriginal art is and how it's created," the project's co-ordinator Tim Acker tells *The Australian*. Participating artists include Kayili painter Jacky Jiles, whose work is represented in the National Gallery of Victoria and Blackstone weaver Kantjupayi Benson, who was instrumental in creating *Toyota Dreaming*, the woven grass utility truck that won the National Aboriginal and Torres Strait Islander Art Award in Darwin in 2005.

The announcement of the new Western Desert Mob coalition on Australia Day is deliberate, says Acker.

"It's a simple message that what these art centres represent is the heartland of Australia's identity," he says. "These extremely rare and gorgeous paintings come from remote communities that are linked to art connoisseurs all over the world."

But the new body, with its own marketing logo and website, will also promote the importance of Aboriginal ownership in art production at a time when carpetbagging - the unethical activities of some private dealers in the region - is causing concern.

"There is a significant difference between privately-owned art businesses and community-owned and managed art centres," Acker says. "Western Desert Mob members are Aboriginal-owned and government art businesses, with transparent operations and where 65 per cent of the art proceeds return directly to the artist and the remainder is reinvested into the art centre's businesses."

Warakurna art centre manager Edwina Circuiti says that artists in the region had seen the negative impact of private dealers and did not want to lose control over their artistic enterprises.

"Community art centres have a different agenda accountability, community engagement and equity," she says. "They know the wellbeing of the community is a key part of their activity."

Circuiti says recent controversy over the ways in which indigenous art is handled by dealers and the resulting Senate inquiry into the Aboriginal art business had failed to sufficiently consider the pivotal social and economic role of art centres in remote areas. "What's been missing in the public debate is what art centres really do," she says.

The visitor load at Warakurna's health clinic had been lightened after the new art centre opened, for example: it offered an alternative place for people to meet and have a cup of tea.

"People get bored - the art centre is a place where people can paint or weave. We have dancing," she says.

The local enterprise had also taught people how to operate a business, run a meeting and negotiate with white people.

"In some cases, if there was no art centre in the community, there would be no community," Circuitt says.

Although Western Desert Mob art will be marketed under the new label, centres will still retain control of their own sales. Circuitt says the alliance will encourage artists to remain in their communities and continue physical and spiritual connections to their land.

"This must remain intact and uncompromised, because passing on these important stories to young people is a critical means of keeping culture strong and vital, and is a crucial role of the art centres," she says.

Western Desert Mob will be officially launched at the Perth International Arts Festival in February, to coincide with a major exhibition from the communities.

## **Ngaanyatjarra Regional Arts**

**Kayili Artists and Warakurna Artists**

**Inter sectorial and community impact evaluation assessment**

*Ngaanyatjarra Regional Arts has in the past two years has been instrumental in working with Ngaanyatjarra Communities in the development of two new best practice art centres for the region. This has included brokering funding partnerships with whole of government approach, facilitating on the ground project development, including appropriate planning meetings, setting up incorporation structures and infrastructure needs.*

*Ngaanyatjarra Regional Arts requires feedback from other agencies and clients for program evaluation, acquittal and reporting purposes regarding the impact to participant communities and other Ngaanyatjarra agencies.*

*Please complete the following questionnaire – comments may be acknowledged or anonymous. Please provide comments in general terms and relating to specific art centres where appropriate.*

**Name: Robert Smith**

**Organisation: Ngaanyatjarra Media**

**1 How has the art centre affected the community?**

**2 How has the art centre affected individuals in the community?**

The art centre has allowed several individuals to earn a regular and worthwhile income which would not be normally available. The art centre has also protected and nurtured artists by providing a professional on-site area where artists can meet and use resources without the requirement for up-front expenses.

Because of the social structure of these aboriginal communities, the financial benefits are mostly spread within the immediate family. Individuals have hence grown in confidence, gained self importance and been able develop their artistic skills within a positive community environment.

**3 Has the art centre had an affect or impact relating to your organisation, activity or Ngaanyatjarra agency?**

1. The Art Centre has vastly improved the amount of money in the community; which has resulted in local aboriginals being able to afford non-essential items/work. This has started to provide additional work for Ngaanyatjarra Media such as:
  - a. Electronic Purchases – music players, UHF receivers etc
  - b. Installation work – Satellite TV installations, maintenance of TV cabling in houses and installation of car electronic equipment.
2. The overall community has been affected through:
  - a. Increased money in the community which has meant better cash flow for other businesses such as the community store and roadhouse.=

**4 What partnerships have occurred with your organisation and the art centre?**

1. Ngaanyatjarra Media has been able to offer technical support and advice where required. This helps improve the Art Centre's efficiency and cost.
2. Ngaanyatjarra Media has been able to work with the Art Centre on developing a strategy for a shared access building in the community to provide storage, ablutions, office space and a communal meeting place.
3. The art centre has also been positive in developing cross-business ideas and projects to improve inter-departmental work.

## Ngaanyatjarra Regional Arts

Kayili Artists and Warakurna Artists

Inter sectorial and community impact evaluation assessment

*Ngaanyatjarra Regional Arts has in the past two years has been instrumental in working with Ngaanyatjarra Communities in the development of two new best practice art centres for the region. This has included brokering funding partnerships with whole of government approach, facilitating on the ground project development, including appropriate planning meetings, setting up incorporation structures and infrastructure needs.*

*Ngaanyatjarra Regional Arts requires feedback from other agencies and clients for program evaluation, acquittal and reporting purposes regarding the impact to participant communities and other Ngaanyatjarra agencies.*

*Please complete the following questionnaire – comments may be acknowledged or anonymous. Please provide comments in general terms and relating to specific art centres where appropriate.*

Name: *SCOTT BAL*

Organisation: *N.G. Health.*

1 How has the art centre affected the community?

*it is a culturally expressive  
great point for individuals  
• it gives permission for people  
of both sexes, and various ages,  
to be together and interact  
• it provides a conduit between  
the community and the  
"outside" world.*

2 How has the art centre affected individuals in the community?

can only directly comment on  
Tanny Mitchell, who previously would  
wander, often come to clinic for  
"obscure" reasons. Now we rarely  
see him. I imagine he now  
has a sense of purpose and pride  
again. I expect others feel likewise

3 Has the art centre had an affect or impact relating to your  
organisation, activity or Ngaanyatjarra agency?

can't comment

4 What partnerships have occurred with your organisation and the  
art centre?

. can't comment for Health Service  
Personally, I feel proud that  
the centre is up and running — it is  
actually changing along.  
I have purchased 3 paintings  
so far.....



**5 Other comments?**

This facility will grow under its present committee.

Sustainability is so important, and it will be a great shame if the energy and momentum is lost when the present 'white fella' eventually moves on.

Please return to:

**Ngaanyatjarra Regional Arts**

Warakurna

PMB 62

Via Alice Springs NT 0872

Tel: 08 8956 7120

Fax: 08 8955 8399

Satellite/Mobile Tel: 0424 210 572

[tim.pearn@ngaanyatjarra.org.au](mailto:tim.pearn@ngaanyatjarra.org.au)

## **Ngaanyatjarra Regional Arts**

**Kayili Artists and Warakurna Artists**

**Inter sectorial and community impact evaluation assessment**

*Ngaanyatjarra Regional Arts has in the past two years has been instrumental in working with Ngaanyatjarra Communities in the development of two new best practice art centres for the region. This has included brokering funding partnerships with whole of government approach, facilitating on the ground project development, including appropriate planning meetings, setting up incorporation structures and infrastructure needs.*

*Ngaanyatjarra Regional Arts requires feedback from other agencies and clients for program evaluation, acquittal and reporting purposes regarding the impact to participant communities and other Ngaanyatjarra agencies.*

*Please complete the following questionnaire – comments may be acknowledged or anonymous. Please provide comments in general terms and relating to specific art centres where appropriate.*

**Name: Peter Morrison**

**Organisation: Shire of Ngaanyatjarraku**

### **1 How has the art centre affected the community?**

Provides a sense of place (location) where community members can come together to create and display their art. Increases community pride and participation. Through formalisation of the art programs, community members receive fair and equitable payment for art and receive formal artist recognition.

**2 How has the art centre affected individuals in the community?**

Gives a sense of pride for individuals. Artists are highly regarded in communities. Provides potential career paths for younger individuals. Increased income assists in reducing poverty in communities. Unfortunately when money comes into communities drugs and alcohol invariably follow. These have short and long term detrimental consequences for communities

**3 Has the art centre had an affect or impact relating to your organisation, activity or Ngaanyatjarra agency?**

I am not aware of any direct impact however my comments are based on my observations during regular visits to various communities

**4 What partnerships have occurred with your organisation and the art centre?**

The Shire had previous arrangements with Warburton Arts in assisting the documentation of art on a Website. I am not aware of any other arrangements other than minor financial contributions for regional arts and individual community arts programs

## Ngaanyatjarra Regional Arts

Kayili Artists and Warakurna Artists

Inter sectorial and community impact evaluation assessment

Ngaanyatjarra Regional Arts has in the past two years has been instrumental in working with Ngaanyatjarra Communities in the development of two new best practice art centres for the region. This has included brokering funding partnerships with whole of government approach, facilitating on the ground project development, including appropriate planning meetings, setting up incorporation structures and infrastructure needs.

Ngaanyatjarra Regional Arts requires feedback from other agencies and clients for program evaluation, acquittal and reporting purposes regarding the impact to participant communities and other Ngaanyatjarra agencies.

Please complete the following questionnaire – comments may be acknowledged or anonymous. Please provide comments in general terms and relating to specific art centres where appropriate.

Name: *Mica Cannon*

Organisation: *WARAKURNA ROADHOUSE*

### 1 How has the art centre affected the community?

THE ART CENTRE HAS GIVEN THE COMMUNITY A  
GREATER SENSE OF ACHIEVEMENT AND SELF WORTH.  
WITH ART WORK COMING FROM THE CENTRE  
TO THE ROADHOUSE GALLERY WHICH HAS  
BEEN WELL RECEIVED BY THE TOURISTS WITH  
POSITIVE FEEDBACK SHOWING OFF OUR LOCAL  
TALENT. THE LOCAL PEOPLE COME THROUGH  
THE GALLERY LOOKING AT THE PAINTINGS  
WITH A SENSE OF PRIDE AND HISTORY.

2 How has the art centre affected individuals in the community?

THE ART CENTRE HAS SHOWN THE LOCAL PEOPLE THAT EVERYONE FROM ELDERLY TO CHILDREN CAN PAINT AND ACHIEVE A PART OF THEIR CULTURE AND HISTORY.

3 Has the art centre had an affect or impact relating to your organisation, activity or Ngaanyatjarra agency?

YES IT HAS GIVEN US A GREATER RANGE OF INTEREST TO THE TOURISM INDUSTRY OF COURSE THIS GETS PASSED ON BY WORD OF MOUTH. THIS INCREASES OUR BUSINESS AND DOLLARS TO ALLOW FOR THE CONTINUATION OF THE ROADHOUSE.

4 What partnerships have occurred with your organisation and the art centre?

WORKING AS A TEAM WITH THE LOCAL PEOPLE BEST INTEREST BEING THE ULTIMATE GOAL

## 5 Other comments?

THE WORK BY THE ART CENTRE HAS  
BEEN GREAT AND WE HOPE THAT  
WORKING AS A TEAM THINGS WILL  
GET EVEN BETTER FOR THE LOCAL PEOPLE

Please return to:

**Ngaanyatjarra Regional Arts**

Warakurna

PMB 62

Via Alice Springs NT 0872

Tel: 08 8956 7120

Fax: 08 8955 8399

Satellite/Mobile Tel: 0424 210 572

[tim.pearl@ngaanyatjarra.org.au](mailto:tim.pearl@ngaanyatjarra.org.au)

## **Ngaanyatjarra Regional Arts**

**Kayili Artists and Warakurna Artists**

**Inter sectorial and community impact evaluation assessment**

*Ngaanyatjarra Regional Arts has in the past two years has been instrumental in working with Ngaanyatjarra Communities in the development of two new best practice art centres for the region. This has included brokering funding partnerships with whole of government approach, facilitating on the ground project development, including appropriate planning meetings, setting up incorporation structures and infrastructure needs.*

*Ngaanyatjarra Regional Arts requires feedback from other agencies and clients for program evaluation, acquittal and reporting purposes regarding the impact to participant communities and other Ngaanyatjarra agencies.*

*Please complete the following questionnaire – comments may be acknowledged or anonymous. Please provide comments in general terms and relating to specific art centres where appropriate.*

**Name:** Annalyn Puehringer

**Organisation:** Warakurna School

### **1 How has the art centre affected the community?**

The community have created something they are very proud of and love to invite visitors to. They are eager to get in and do something productive with their time.

**2 How has the art centre affected individuals in the community?**

It has given community members an opportunity to something productive with their time. Community members see the enterprising benefits of their art and how it appreciated around the world. It has introduced some members to the internet as they are interested in the electronic display of their works and the works of others. The art centre has given individuals the opportunity to see the techniques of others in their painting and perhaps creates an environment where they can try these new techniques. It has also began an interest in art within the younger generation who feel that they are too old for school.

**3 Has the art centre had an affect or impact relating to your organisation, activity or Ngaanyatjarra agency?**

Various people have come in to use the computer to look at their works and the works of others on the internet. Some parents are dropping their kids off at school and then going to the art centre. Some kids are more punctual at school because of it.

**4 What partnerships have occurred with your organisation and the art centre?**

The has supported the arts centre in its application for funding with regards to the cultural education of the children in the community as a form of passing on knowledge, skills and values of Ngaanyatjarra culture to the next generation.



**5 Other comments?**

The arts centre is a great centre, a great organisation which goes a long way if managed correctly. Edwina is doing a fantastic job. Congrats to her. I hope that we can begin to use the centre for more interagency purposes in the future.

Please return to:

***Ngaanyatjarra Regional Arts***

Warakurna

PMB 62

Via Alice Springs NT 0872

Tel: 08 8956 7120

Fax: 08 8955 8399

Satellite/Mobile Tel: 0424 210 572

[nm.pearl@ngaanyatjarra.org.au](mailto:nm.pearl@ngaanyatjarra.org.au)

From: christian james [christianlukejames@hotmail.com]  
Sent: Monday, 5 February 2007 12:34 PM  
To: art@warakurnaartists.com.au  
Subject: Clinic

To Whom it may concern;

Benefits of Art Centre to Indigenous Communities:

Health Prospective - Warakurna Clinic

It is my observation as the remote area nurse for Warakurna and Tjukurla communities, that community based art centres provide significant physical and mental health benefits to remote indigenous communities

Examples of these benefits;

Statistically- clinic attendance falls by 1/3 when the community art centres are open. This doesn't mean the community members aren't visiting the clinic for illness. This fall just represents clinic visits for small non-servicable issues. This fall allows the clinic to operate a far more efficient service with less disruptions.

I regularly visit the art centre during the clinic lunch break, and witness senior community members painting and teaching stories to younger adults and below school age children. (Mental health)

Community painters regularly travel out to traditional home land sites to paint and pass on stories, all these activities promote exercise and mental health by keeping their culture strong. (Mental Health & Physical Health)

The art coordinators monitor community members and refers ill members to the clinic. (Physical Health)

The art coordinator encourages water consumption, and keeps a refrigerator with cold water supply, available to all community members. (Physical Health)

Most importantly- When ever I visit the art centre, the community members are always happy and seem to be very proud of their art centre, community members are also learning valuable business skills, communications skills and financial skills, all whilst actively providing an income to their community. (Mental Health)

Christian James  
Warakurna & Tjukurla Health Clinics  
08 89567323

---

Having an Indigenous Art Centre in the Warakurna community is not only of enormous value to the indigenous families but in a unique way, is of equal value to all the healthcare employee's. The employee's by showing an interest through purchase or just discussion are invited into a world of artistic expression that tells of the local stories of the surrounding Ngaanyatjarra Lands, the people and their families and the flora and fauna that are part of this harsh environment. It helps to develop friendships that are not work related and provides a sense of wonderment at the talent and skills that the Ngaanyatjarra people possess.

Rae Peel  
Ngaanyatjarra Health  
rae.peel@nghealth.com