

# AACHWA

Aboriginal Art Centre Hub  
Western Australia



## ANNUAL REPORT

2019



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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# MESSAGE FROM THE CHAIR

Welcome to our 2019 annual report. It has been an honour to become Chairperson of AACHWA in 2019. In a very short period of time I have learnt an incredible amount about the significant role this peak body has in supporting the aspirations of Aboriginal people in WA. I would like to acknowledge the AACHWA staff and directors who have worked diligently throughout this year of increased activity and output for the organisation. It is through their effective governance and oversight of our financial audits that AACHWA’s constitutional requirements have been met.

In December 2018, AACHWA engaged consultancy firm Tracker Development to write a new organisational strategic plan (2020 – 2023). As part of this process, AACHWA invited art centre representatives to its strategic planning session in Dec 2018, to ensure that they, alongside the Board of Directors, could have input into our strategic direction.

Also in 2018, we saw four art centres join us as corporate members for the first time. These art centres are Tjarlirli Art, Warakurna Artists, Tjanpi Desert Weavers and Kira Kiro Arts, which are all located in extremely remote parts of Australia, near the Northern Territory border to the north and east of WA. They are most known for producing incredible paintings on canvas, works on bark and sculptural works with natural fibres and grasses. We are looking forward to working with them: advocating on their behalf and supporting their needs into the future.

I would also like to acknowledge the previous Board members and Chairperson, Charmaine Green who worked to set the strategic direction and the future vision for the organisation we have today. I would particularly like to recognise Mr Clarrie Cameron who sadly passed away recently. He was a founding Director of AACHWA and a pillar in his community.

Finally, I would like to welcome our newest Board member Corban Williams, who joined us in 2019. Williams works closely with Martumili Arts and his contribution to the AACHWA Board as an artist and arts worker is invaluable. We continue to invite new members on this journey of a progressive organisation and thank our current members for their commitment to us.

The Board will continue to work with AACHWA’s CEO, Chad Creighton to provide strategic direction to the organisation, ensuring that we can effectively respond to, and strengthen, the Aboriginal arts sector in WA.

## LYNETTE YU-MACKAY

### CHAIRPERSON

Image: Dorcas Tinnimai Bennett from Warakurna (WA) papa (dog), 2011. Image by Belinda Cook, courtesy of Tjanpi Desert Weavers, NPY Women’s Council.





# CEO'S REPORT

I started in the position of AACHWA CEO in March 2018. This year (2019) has therefore been my first opportunity to lead AACHWA over a 12 month period and has allowed me to lead the organisation in some important work to provide various new support mechanisms to our membership.

In 2019, AACHWA held its first ever Aboriginal Arts Worker Internship Program in February, in partnership with the Art Galley of WA. This was an unprecedented opportunity for six emerging arts workers from remote art centre communities to experience high quality hands-on training in the field, under the guidance of some of WA's top gallery professionals.

In 2019, we also reinstated our annual Manager's Forum (held in October), which allowed 12 art centre Managers to receive a unique professional development experience over a 4 day period in Broome, WA.

We also expanded our staff team, with the creation of a Program Coordinator position, allowing us the ability to continue to develop these very important programs that increase the delivery of training and professional knowledge within our WA Aboriginal art centre community.

Also, over the course of the year our staff worked tirelessly to develop other innovative programs and projects to support and benefit Aboriginal art centres in WA.

Projects delivered include:

- The Regional Arts Partnership Program - Cultural Futures Next Generations Leadership funded through Country Arts;

- Indigenous Languages and Arts Project funded by the Department for Communications and the Arts; and

AACHWA is working on even more exciting activities, and these projects and programs will be shared as the funding is confirmed. Future project planning includes a Product Development Project, international opportunities for artists, and another Art Centre Manager's Conference.

It is also very important to recognise that 2019 was a year of significant growth and stabilisation for the organisation. As the peak body for art centres in Western Australia, AACHWA was originally conceived in 2009 as a small project department within Country Arts WA. Then, in 2015 we became an incorporated body with a majority Indigenous board. Yet, AACHWA has previously only received ongoing operational funding from the Commonwealth government through its Indigenous Visual Arts Industry Support Program (IVAIS).

However, thanks to a successful grant application, made in a highly competitive grant round in 2019, I am pleased to announce that in 2020, the WA Government will provide AACHWA with 3 year ongoing operational funding through its Arts Organisation Investment Program (AOIP). This additional funding will contribute to AACHWA's capacity to increase support for our growing number of member art centres. This new funding arrangement is a major milestone for the organisation, and signals an exciting phase of security and stabilisation for AACHWA as it continues to increase its capacity to have meaningful impact on, and provide vital support to, WA art centres into the future.

Despite these changes and considerable growth this year, we have not lost sight of who we are here to serve - and that is the art centres, their staff and artists. As

an organisation, we are firmly focused on our strategic goals of providing effective strategic support, advocacy, and promotional leverage for all members, to help them reach their audiences, nurture their local communities, and maintain strong connections with culture.

Finally, I would like to acknowledge the previous CEO Christine Scoggin who worked to establish the organisation during the stages of incorporation, and the CEO and management team at Country Arts WA who have supported AACHWA since the very beginning (since 2009). I would also particularly like to recognise the leadership and guidance offered by AACHWA's Board members who continue to contribute their time and expertise. Without their tireless work we would not have this very important organisation here to support the WA Aboriginal arts sector.

I am so proud of our achievements in 2019, and I am looking forward to continuing this good work into 2020 - a year that is set to be another busy and highly productive period for AACHWA.

**CHAD CREIGHTON**

CHIEF EXECUTIVE OFFICER

WE ARE FIRMLY FOCUSED  
ON OUR STRATEGIC  
GOALS OF PROVIDING  
EFFECTIVE STRATEGIC  
SUPPORT, ADVOCACY, AND  
PROMOTIONAL LEVERAGE  
FOR ALL MEMBERS,  
TO HELP THEM REACH  
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NURTURE THEIR LOCAL  
COMMUNITIES, AND  
MAINTAIN STRONG  
CONNECTIONS WITH  
CULTURE.

CHAD CREIGHTON

# MEET THE BOARD

The AACHWA Board has a maximum of 12 seats available with currently 8 occupied. Board members are elected on a rotating basis with a term of 2 years. At the AGM, Board members at the end of their term will vacate their position and commence from the next meeting of the Board following the AGM. The AACHWA Board may appoint independent or specialist non-member Directors who have skills in art, business development, advocacy, financial management, corporate governance, accounting, law or another field relating to AACHWA's activities. Non-member Directors hold a maximum term of 12 months and all Board members are eligible to be reappointed.

CURRENT DIRECTOR	ART CENTRE	TERM	VACATE THIS AGM
Lyn Yu-Mackay (Chairperson)	Nagula Jarndu	2019 - 2021	No
Kuberan Muir (Deputy Chairperson)	Walkatjurra	2018 - 2020	Yes
Debbie Millard (Treasurer)	Independent	Annually appointed by board	Yes
Corban Williams	Martumili Artists	2019 - 2021	No
Loreen Samson	Roebourne	2018 - 2020	Yes
Gloria Mengil	Waringarri Aboriginal Arts	2019 - 2021	No
Camilia Samson	Roebourne Art Group	2019 - 2021 (resigned Feb 2020)	Yes
Christina Araujo	Independent	Annually appointed by board	No



LYNETTE YU-MACKAY  
CHAIRPERSON



KUBERAN MUIR  
DEPUTY CHAIRPERSON



DEBBIE MILLARD  
TREASURER



CORBAN WILLIAMS



LOREEN SAMSON



GLORIA MENGIL



CAMILIA SAMSON



CHRISTINA ARAUJO



# ABOUT AACHWA

The Aboriginal Art Centre Hub of WA (AACHWA) is the peak advocacy and resource agency for Aboriginal art centres in Western Australia. AACHWA’s primary objective is to support and promote Aboriginal art centres in WA with the aim of encouraging sustainable growth and stability. This is achieved through advocacy, business support, professional development, resource sharing, and network development.

## OUR STAFF

NAME	POSITION	CONTRACT TYPE
Chad Creighton	Chief Executive Officer	Full time
Sophie Davidson	Administrative Coordinator	Part time
Janet Vost	Program Coordinator	Part time
Narelle Doran	Finance Officer	Casual
Jo Pickup	Grants and Development Officer	Casual
Ella McDonald	Design and Marketing Officer	Casual



# AACHWA MEMBERS

ART CENTRE NAME	LOCATION
Yamaji Arts	Geraldton
Walkatjurra Cultural Centre	Leonora
Nagula Jarndu Designs	Broome
Waringarri Aboriginal Arts	Kununurra
Kira Kiro Arts	Kalumburu
Wangaba Roebourne Art Group	Roebourne
Martumili Art Centre	Newman
Tjukurba Gallery	Wiluna
Wirnda Barna Art Centre	Mt Magnet
Warakurna Art Centre	Warakurna Community
Tjanpi Desert Weavers	NPY Lands
Tjarlirli Art Centre	Tjukurla Community
Mungart Boodja (Currently not operational)	Albany
Yinjaa-Barni Arts	Roebourne
Mowanjum Art and Culture Centre	Mowanjum Community, near Derby

- Images
1. AACHWA Staff Sophie Davidson, Ella McDonald, Janet Vost, Narelle Doran, Sue Buck and Chad Creighton.
  2. Miriam Iwana Lane, Claudia Yayimpi Lewis, Mildred Lyons, Jennifer Mintiyi Connolly, Elaine Warnatjura Lane, Angilyiya Tjapati Mitchell, Paula Sarkaway Lyons, Jennifer Nginyaka Mitchell, Mrs Davidson, Nora Nyutjanka Davidson, Janet Nyumitji Forbes, Freda Yimunya Lane, Kungkarrangkalnga-ya Parrpakanu (Seven Sisters Are Flying), 2015. Image by Vicki Bosisto, courtesy of Tjanpi Desert Weavers, NPY Women’s Council.
  3. Ronnie Allen, Tjala, 2019. Image courtesy of Tjarlirli Art.
  4. Wurta Amy French and Jatarr Lily Long, Karlamilyi, 2010, acrylic on linen, 500 x 300cm. Image courtesy of Martumili Artists





# MAP OF WESTERN AUSTRALIAN ABORIGINAL ART CENTRES

- Aboriginal Art Centre Hub Western Australia**  
**AACHWA** (Perth)  
T: (08) 9200 6248 E: [contact@aachwa.com.au](mailto:contact@aachwa.com.au)
- 1

**Yamaji Art** (Geraldton)  
T: (08) 9965 3440 E: [info@yamajiart.com](mailto:info@yamajiart.com)
- 2

**Yalgoo Arts & Cultural Centre** (Yalgoo)  
T: 0419 325 964 E: [artsandculture@yalgoo.wa.gov.au](mailto:artsandculture@yalgoo.wa.gov.au)
- 3

**Wirnda Barna Artists** (Mt Magnet)  
T: (08) 9963 4007 E: [info@badimia.org.au](mailto:info@badimia.org.au)
- 4

**Birriliburu Artists/Tjukurba Gallery** (Wiluna)  
T: (08) 9981 8000 E: [art@wiluna.wa.gov.au](mailto:art@wiluna.wa.gov.au)
- 5

**Walkatjurra Cultural Centre** (Leonora)  
T: (08) 9037 6900
- 6

**Laverton Outback Gallery** (Laverton)  
T: (08) 9031 1395 E: [admin@llcca.org.au](mailto:admin@llcca.org.au)
- 7

**Martumili Artists** (Newman)  
T: (08) 9175 8022 E: [mao@eastpilbara.wa.gov.au](mailto:mao@eastpilbara.wa.gov.au)
- 8

**Yinjaa-Barni Art** (Roebourne)  
T: (08) 9182 1959 E: [yinjaa.barni.art@bigpond.com](mailto:yinjaa.barni.art@bigpond.com)
- 9

**Wangaba Roebourne Art Group** (Roebourne)  
T: (08) 9182 1396 E: [roebourneart@bigpond.com](mailto:roebourneart@bigpond.com)
- 10

**Spinifex Hill Studios** (Port Hedland)  
T: (08) 9172 1699 E: [mail@spinifexhillstudio.com.au](mailto:mail@spinifexhillstudio.com.au)
- 11

**Bidyadanga Community Art Centre**  
(Bidyadanga Community)  
T: (08) 9192 4885 E: [administration@baclg.org.au](mailto:administration@baclg.org.au)
- 12

**Nagula Jarndu Designs** (Broome)  
T: 0499 330 708 E: [coordinator@nagulajarndu.com.au](mailto:coordinator@nagulajarndu.com.au)
- 13

**Mowanjum Aboriginal Art & Culture Centre** (Derby)  
T: (08) 9191 1008 E: [mowanjum.art@bigpond.com](mailto:mowanjum.art@bigpond.com)

- 14

**Mangkaja Arts Resource Agency**  
(Fitzroy Crossing)  
T: (08) 9191 5272 E: [manager@mangkaja.com](mailto:manager@mangkaja.com)
- 15

**Ngurra Arts** (Ngumpun Community)  
E: [info.ngurra@kurungalcouncil.org.au](mailto:info.ngurra@kurungalcouncil.org.au)
- 16

**Kira Kiro Kalumburu Art Centre** (Kalumburu)  
T: (08) 9161 4521 E: [admin@waringarriarts.com.au](mailto:admin@waringarriarts.com.au)
- 17

**Waringarri Aboriginal Arts** (Kununurra)  
T: (08) 9168 2212 E: [gallery@waringarriarts.com.au](mailto:gallery@waringarriarts.com.au)
- 18

**Warmun Art Centre** (Warmun)  
T: (08) 9168 7496 E: [gallery@warmunart.com.au](mailto:gallery@warmunart.com.au)
- 19

**Yarliyil Art Centre** (Halls Creek)  
T: (08) 9168 6723 E: [ado@hcshire.wa.gov.au](mailto:ado@hcshire.wa.gov.au)
- 20

**Warlayirti Artists** (Balgo)  
T: (08) 9168 8960 E: [culture@balgoart.org.au](mailto:culture@balgoart.org.au)
- 21

**Tjarlirli Art** (Tjukurla)  
T: (08) 8956 7777 E: [art@tjarlirliart.com](mailto:art@tjarlirliart.com)
- 22

**Warakurna Artists** (Warakurna)  
T: (08) 8955 8099 E: [art@warakurnaartists.com.au](mailto:art@warakurnaartists.com.au)
- 23

**Papulankutja Artists** (Blackstone)  
T: (08) 8956 7586 E: [manager@papulankutja.com.au](mailto:manager@papulankutja.com.au)
- 24

**The Minyma Kutjara Arts Project** (Wingellina)  
T: (08) 8954 7051 E: [minyma.kutjara@gmail.com](mailto:minyma.kutjara@gmail.com)
- 25

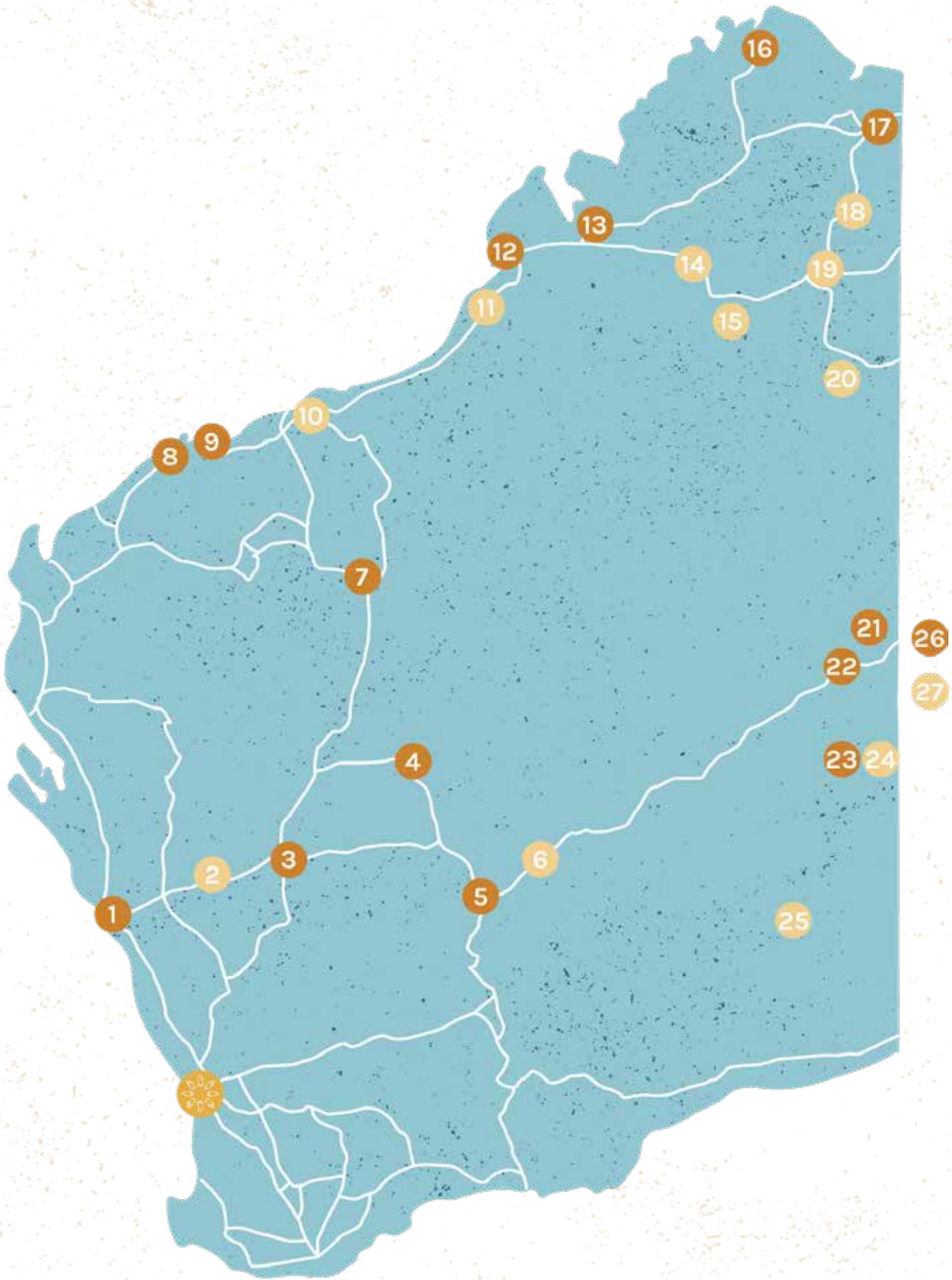
**Spinifex Arts Project** (Tjuntjuntjara)  
T: (08) 9037 1122 E: [studio@spinifexartsproject.org.au](mailto:studio@spinifexartsproject.org.au)
- 26

**Tjanpi Desert Weavers** (Alice Springs, NT)  
(Working with WA Artists)  
T: (08) 8958 2377 E: [tjanpi.sales@npywc.org.au](mailto:tjanpi.sales@npywc.org.au)
- 27

**Maruku Arts** (Uluru, NT)  
(Working with WA Artists)  
T: (08) 8956 2153 E: [maruku@maruku.com.au](mailto:maruku@maruku.com.au)

AACHWA Members

Other Art Centres







# OUR FUNDING

In 2019, AACHWA strengthened its income streams by attracting unprecedented levels of government funding, primarily in the form of one-off project grants. A snapshot summary of AACHWA's key funding arrangements in 2019 are as follows:

## FEDERAL GOVERNMENT FUNDING RECEIVED IN 2019 INCLUDES:

- IVAIS (ongoing organisational funding)
- Indigenous Languages and Arts Project funding (project funding)

## WA STATE GOVERNMENT FUNDING RECEIVED IN 2019 INCLUDES:

- RAPP: The Regional Arts Partnership Project (three year project funding, 2017 - 2019, through Country Arts WA)
- AACHWA Aboriginal Arts Worker Internship Program (project funding)
- AACHWA Manager's Forum (project funding)
- Lotterywest (project funding for new office infrastructure and website upgrade)

## SPONSORSHIP FUNDING RECEIVED IN 2019 INCLUDES:

- Wesfarmers support for reproduction and printing of AACHWA Art Centre Guide Manual

### Images

1. Yamaji Arts filming on country as part of AACHWA's Indigenous Languages and the Arts Project. Photo by Glenn Iseger Pilkington.
2. Mowanjum Art and Culture Centre, AACHWA Art Centre Forum. Photo by Chad Creighton.
3. Kyra Johnson exploring the Janet Holmes à Court Collection as part of AACHWA's Aboriginal Arts Worker Internship Program. Photo by Balthazar Media.
4. Sohan Ariel Hayes working with young Nhandu women Nivee and Marrika recording interviews on iPad's as part of AACHWA's Indigenous Languages and the Arts Project. Photo by Glenn Iseger Pilkington.
5. Kuberan Muir exploring the Janet Holmes à Court Collection as part of AACHWA's Aboriginal Arts Worker Internship Program. Photo by Balthazar Media.



# A YEAR AT AACHWA 2019

## JANUARY

Delivery of AACHWA's (inaugural) Aboriginal Arts Worker Internship Program in partnership with Art Gallery of WA. Installation of *Desert River Sea: Portraits of the Kimberley* at the Art Gallery of Western Australia (supporting agencies: Art on the Move, WA Museum, Berndt Museum, Janet Holmes à Court Collection, Fremantle Art Centre and Midland Junction Arts Centre).

## FEBRUARY

AACHWA's 2018 financial audit undertaken: Treasurer Debbie Millard and Finance Officer Narelle Doran work with auditors Walker Wayland.

## MARCH

Consultation with stakeholders in the Midwest undertaken as part of the Department of Culture and the Arts WA's Cultural Infrastructure Strategy. Trip with CEO and consultant Ron Bradfield.

Indigenous Languages and the Arts Project delivery: Project facilitators Sohan Ariel Hayes and Glenn Iseger Pilkington visit Northampton (Northampton Old School) and Geraldton (Yamaji Arts).

## APRIL

AACHWA attendance at Revealed Art Market at Fremantle Arts Centre. AACHWA is a key stakeholder in this event with a representative on the Revealed Aboriginal Advisory Committee, provision of support to member art centres during the event in artwork storage and market day setup, and an AACHWA information stall.

## MAY

AACHWA engaged Sue Buck as a volunteer, working one day per week in consultation with AACHWA CEO. Sue's immense experience in the government sector via her work with the WA Department of Regional Development (and other large state government departments) over many years, is a wonderful advantage for the organisation.

AACHWA CEO travelled to Sydney for a Digital Labelling Project Committee meeting, a Desert project. Whilst in Sydney the CEO also held meetings with arts organisations (Australia Council for the Arts, Indigenous Art Code, Art Gallery of NSW, Museum of Contemporary Art).

AACHWA CEO presented a 'Whose Mob' session for GalleriesWest.

## JUNE

AACHWA recruited new staff member Janet Vost in the new AACHWA Programs Coordinator position.

AACHWA held a 2-day board meeting which included governance training for directors, a meeting with Helen Carroll Curator of the Wesfarmers Arts Collection and a welcome to country from Dr Richard Walley.

## JULY

AACHWA CEO attended the Mowanjum Festival.

## AUGUST

AACHWA CEO, Programs Coordinator and a support person attended the 2019 Darwin Aboriginal Art Fair, holding an industry booth, and a Product Development presentation given to art centres.

AACHWA CEO meets with Noongar artists in Perth to discuss development of Noongar art centre.

AACHWA CEO and Program Coordinator meet with New Museum staff to arrange AACHWA interns involvement in the New Museum installation.

AACHWA CEO and Program Coordinator met with North Metropolitan TAFE to discuss training options for Arts Workers.

AACHWA CEO set up a mentoring planning sessions with curator Glenn Iseger-Pilkington for artists involved with the Regional Arts Partnership Program.

AACHWA Board Member and artist Loreen Sampson presents a collaborative painting workshop for the What On Earth Open Day at Midland Junction Arts Centre.

## SEPTEMBER

AACHWA CEO and Chairperson Lyn Yu-Mackay attended Desert Mob and spent time with Desert to better understand their organisation and the work they do as one of the country's leading peak bodies for Aboriginal arts.

AACHWA CEO assisted the Australia Council to expand their consultations on the formation of the National Indigenous Art and Culture Authority (NIACA) within WA with sessions being held in the Kimberley, Pilbara, Perth metro and South West.

AACHWA CEO attended NIACA summits in Perth and South West.

## OCTOBER

AACHWA Art Centre Managers forum held in Broome. The event was hosted by Nagula Jarndu Designs and attended by representatives from 12 member art centres.

AACHWA Board meeting held in Broome to coincide with the Managers Forum and allow shared cultural and networking events.

AACHWA CEO opened exhibition featuring works by Waringarri and Kira Kiro, at Artitja Gallery, South Fremantle.

## NOVEMBER

Indigenous Languages and the Arts Project delivery: Sohan Ariel Hayes delivered program to Walkatjurra with Kuberan Muir, Kado Muir and Ambigai Muir.

AACHWA CEO travelled to the south-west to meet with Noongar artists to discuss the development of art centres in the South-West.

## DECEMBER

Indigenous Languages and the Arts Project consultant Glenn Iseger-Pilkington delivered programs to Waringarri Aboriginal Arts in Kununurra.

Management and evaluation activity for the Regional Arts Partnership Program concludes this three year project (2017 - 2019).

Program Coordinator attends Roebourne Artists Christmas Art Market in Karratha to support art centres during the fair, and to visit art centres and meet with artists and managers.



# SERVICE DELIVERY

IN 2019, PROMINENT SERVICE DELIVERY PROJECTS AND ACTIVITIES FOR AACHWA INCLUDE:

- AACHWA at Darwin Aboriginal Art Fair 2019
- AACHWA at Revealed 2019
- AACHWA's Aboriginal Arts Worker Internship Program
- AACHWA's 2019 Art Centre Manager's Forum
- AACHWA's 2019 Indigenous Languages and the Arts Project

## AAACHWA AT DARWIN ABORIGINAL ART FAIR 2019

AACHWA staff attended Darwin Art Fair to provide support our member art centres present at the Fair including Nagula Jarndu Designs, Warakurna Artists, Tjarlili Art, Mowanjum Aboriginal Art & Culture Centre, Yamaji Art, Yinjaa-Barni Art, Tjanpi Desert Weavers, Waringarri Aboriginal Arts and Kira Kiro Kalumburu. Art Centre support coordinator Janet Vost, and volunteer Ruby Sollis assisted the art centres with set up pack down, sales and general support. We also held an AACHWA information stall and talked to people from across the country about the work that we do, and promoted amazing member art centres.

While at DAAF, AACHWA CEO Chad Creighton took the opportunity to pull together more than 20 stakeholders for a meeting of the multi agency Product Development Project. It was great to have so many participants from across the country in one place and be able to discuss this important work and hear questions directly from participating art centres.



## AACHWA AT REVEALED 2019

AACHWA's CEO is a member of the Revealed Aboriginal Advisory Committee. This event is currently delivered and managed by the Fremantle Arts Centre (FAC). The event consisted of three days of professional development workshops for artists, Aboriginal arts workers and art centre managers; an exhibition within the galleries of FAC of emerging Aboriginal artists work; symposium; an art market and Aboriginal arts worker internship program.

AACHWA hold their annual general meeting during the Revealed week of programs and support member art centres during the art market and promote art centres at their stall where the public can find information about WA Aboriginal art centres and ethical purchasing of artwork. AACHWA is in discussion with FAC about the potential in 2020 to partner even more in delivering Revealed program events.



Images

1. Volunteer Ruby Sollis with Nagula Jarndu Director Lyn Yu-Mackay at their stall at Darwin Aboriginal Art Fair.
2. Waringarri Aboriginal Arts stall at Darwin Aboriginal Art Fair.
3. AACHWA Annual Genral Meeting attendees held at Revealed 2019.



# SERVICE DELIVERY



## AACHWA'S ABORIGINAL ARTS WORKER INTERNSHIP PROGRAM

Six Aboriginal arts workers from remote WA took part in the first-ever AACHWA Arts Worker Internship Program. The program was designed, developed and delivered by AACHWA in partnership with the Art Gallery of WA (AGWA). It was an eight day hands-on experience which included installing works for the Desert River Sea: Portraits of the Kimberley exhibition at the Art Gallery of WA, as well as time at the art handling

and touring organisation Art on the Move in Fremantle and touring other significant art and museum sites around Perth.

Reflections on this project by AACHWA CEO:

- This internship was special because it meant real-world, on-the-job experience for these emerging professionals, allowing them to be directly involved in preparing and installing work with very strong cultural significance to them. Aboriginal arts workers from Art Centres in Kununurra; Leonora; Geraldton and Roebourne had the rare opportunity to work under the guidance of AGWA staff, learning art handling, conservation and gallery protocol skills. Traveling thousands of kilometres from their communities to be part of one of WA's largest art institution's major exhibitions was a rare and special opportunity.



- The result was a hugely beneficial and significant two-way learning exchange for the WA Aboriginal Arts sector. The AGWA staff extended their professional knowledge and skills to the Aboriginal arts workers which they have taken back to their Art Centres across the state. While the AGWA staff gained a greater understanding of Aboriginal culture and the remote Art Centre communities by working alongside their interns over the eight days.
- Everyone involved learnt so much and each one recognises the value in it continuing and evolving into the future. We feel it's the beginning of a very strong model for professional development for WA Art Centre art workers.

Images

1. Waringarri Aboriginal Arts artists with their *Desert River Sea: Portraits of the Kimberley* commissioned artwork Wirnan 2018. AGWA installation view, 2019. Photo by Rebecca Mansell, courtesy of Art Gallery WA.
2. Lily-Mae Kerley undertaking professional development with Fiona Gavino at Art on the Move. Photo by Ron Bradfield Jnr.

THE OPPORTUNITY TO ASSIST WITH THE INSTALLATION OF ARTIST'S WORK FROM MY OWN ART CENTRE FOR THE 'DESERT, RIVER, SEA' EXHIBITION WAS AN ESPECIALLY POWERFUL EXPERIENCE.

DORA GRIFFITHS



# SERVICE DELIVERY



## AACHWA'S 2019 ART CENTRE MANAGER'S FORUM

Representatives from twelve AACHWA member art centres gathered in Broome in October for the AACHWA Art Centre Managers Forum. Managers travelled from across Western Australia to be part of this unique forum with representatives from art centres from the Ngaanyatjarra Lands, Mid-West, Pilbara and Kimberley. Managers participated in practical operational training, focused forum discussions, networking events and visits to art centres.

2019 marked 3 years since AACHWA's last Manager's forum, and this year's program expanded on our previous forums in significant ways. This was AACHWA's first forum held in a regional location, and we were fortunate to be hosted by Nagula Jarndu Designs. This enhanced participants cultural learnings and allowed more activity to take place in the local Aboriginal organisations hosting and participating in the forum. A highlight for many was the day trip to Mowanjum Art and Culture Centre where managers got a chance to see behind the scenes at the centre's print making and archival facilities and hear about the exciting projects undertaken at the centre.

A one-day Focussed Forum Discussion was held on the topic of Arts Worker Training, CDP and Funding Opportunities. Guest speakers from a range of institutions and organisations attended including – ECU, FutureNow, Kimberley Land Council, North



Metropolitan and Northern Regional TAFE . Presenters shared perspectives on arts worker training. We also had representatives from DLGSC, IVAIS, and NIAA join us for information sessions on funding and upcoming opportunities.

There was a new emphasis on shared learning between art centre managers with time throughout the week for managers to present their own success' and challenges. This gave managers the opportunity to exchange stories of their key challenges and successes, and to give and receive professional critical feedback from each other in a supportive environment.

It was a fabulous experience for AACHWA to bring together so many member art centres, and we are very grateful to all the managers who travelled such a long way and engaged with the experience so wholeheartedly.

### Images

- 1.
2. AACHWA Chairperson Lyn Yu-Mackay giving managers a tour of Broome.
3. Art centre managers visit Mowanjum Aboriginal Art and Culture Centre and are given a print making demonstration by Studio Coordinator Cecilia Umbagia.
4. Madi Van der List from Tjarlilli Art presenting to other art centre managers.
5. Ella Doonan from Mowanjum Art and Culture Centre manager presenting to other art centre managers.





# SERVICE DELIVERY

## AACHWA'S 2019 INDIGENOUS LANGUAGES AND THE ARTS PROJECT

This Indigenous Languages and the Arts Project was made possible through a grant (\$108,919.80 inc. GST) awarded through the federal government Department of Communications & the Arts (Indigenous Languages and the Arts Program) in August 2018.

### PROJECT SUMMARY

This project (phase 1) was a pilot project to enable language capture; skills exchange and art-making for a small group of WA art centres. The project saw two experienced film and photography artists and facilitators (Sohan Ariel Hayes and Glenn Iseger Pilkington) travel to four WA art centre communities to offer digital media workshops to art centre artists and community participants. Skills taught during these workshops were then applied to the filming of Elders' stories on country – a process carried out by art centre artists under the guidance and mentorship of the project artist-facilitators (Hayes and Pilkington). These stories were told and recorded wherever possible, in language and on country.

Therefore, during this process, each art centre involved undertook activities to capture and preserve Indigenous languages and promote participation in language teaching and learning – especially the transmission of knowledge from Elders to younger generations.

Digital technologies (digital film and sound) were the primary tools used in this project to record stories containing language. The stories and audio/ visual elements captured during the various trips to country ranged from art centre to art centre. Waringarri Arts for example focused on a water story of Mayiba (Middle Springs) and Ivanhoe Station, while Walkatjurra Art and Culture Centre decided to pursue a dreaming story from three water holes at the Breakaways east of Leonora called Mingari & Tjilkamata Tjukurrpa.

As a result, by the end of the project (phase 1) most art centres involved had compiled a resource bank of their own audio and visual elements which they can continue to use as the basis for new language resources for their art centre and/ or as part of new contemporary art works.

That said, the intention of this phase 1 of the project was not to present or exhibit work. In this first phase, the emphasis was on skill development and identification of stories and practices that could be adopted by the art centres to foster and encourage intergenerational knowledge exchange.

These project outcomes were different for each group, and not all art centres created new innovative works of art; though there have already been innovative results from some. For example, Yamaji Arts has gone on to create an installation of salt and projection in the Central Gallery show "From Another View" (31 May – 22 June 2019) and Walkatjurra artists are currently working on an innovative body of work that is composed of photography and 3D modelling.

The next phase of this project may involve further guided creative development work to enable each art centre team to work with the footage/ language/

audio and visual elements they captured towards the creation of new contemporary film art works, with the final aim of a public exhibition and/ or presentation of artworks.

Overall, each art centre that participated in the project (phase 1) undertook activities that supported the transmission of Indigenous cultural heritage and knowledge. Each group undertook an activity that brought Elders and young people out on to country where they interacted with one another through the process of recording and learning skills to sensitively capture stories. Often, this process of telling stories prompted Elders to use language and refer to specific places on country; teaching the next generation these important place names. This was therefore also an important moment of knowledge transmission which occurred between age groups, and in some cases, it marked the beginning of formal structures to record stories in language.



Image: Yamaji Arts recording stories with Sohan Ariel Hayes. Photo by Glenn Iseger Pilkington.



# SERVICE DELIVERY

## AACHWA’S 2019 INDIGENOUS LANGUAGES AND THE ARTS PROJECT

### PROJECT ART CENTRES

- 1. Waringarri Aboriginal Arts (Kununurra)  
[waringarriarts.com.au](http://waringarriarts.com.au)
- 2. Northampton Old School, (Northampton)  
[nosci.com.au](http://nosci.com.au)
- 3. Yamaji Arts (Geraldton)  
[yamajiart.com](http://yamajiart.com)
- 4. Walkatjurra Art and Culture Centre (Leonora)  
[walkatjurra.websyte.com.au](http://walkatjurra.websyte.com.au)

### PROJECT ARTIST-FACILITATORS



Sohan Ariel Hayes (Digital Media Artist)  
[See more of Sohan’s work](#)



Glenn Iseger Pilkington (Curator)  
[See more of Glenn’s work](#)



### 1. WARINGARRI ABORIGINAL ARTS

**Date of project activity:** Feb 2019

**Elders involved (Miriwoong Elders):** Peggy Griffiths-Madij, Agnes Yamboong Armstrong

**Young people involved:** Marylou Divilli (Daughter: Lauren Chulung), Junior Kenny Griffiths, Chris Griffiths, Jan Griffiths, Dora Griffiths, Brenda Ningamarra

**Outcomes:** Skill development among younger artists: interview techniques, filming using DSLR, iPads and mobile phones, introductory lighting setup, reflecting light, introductory video editing.

**Filming on country:** a short film created from interviews with senior artists about sources

of water in the area such as Mayiba (Middle Springs) and the river at Ivanhoe station prior to the damming of the Ord River. Recorded on location Agnes Armstrong recalls living on Mirriwoong Country with her grandparents, gathering food and collecting water. Agnes and Peggy both talk about the abundance of good food and water on Country. The interviews were conducted in a mix of Mirriwoong and English and feature both old and new paintings by Agnes Armstrong. Dora Griffiths and Marylou Divilli took part in both production and post-production tasks required for the film in addition to language translation tasks.

Image: Miriwoong Elders Agnes Yamboong Armstrong and Peggy Griffiths-Madij being interviewed by Sohan Ariel Hayes. Image by Glenn Iseger Pilkington.



# SERVICE DELIVERY

## AACHWA’S 2019 INDIGENOUS LANGUAGES AND THE ARTS PROJECT

### 2. YAMAJI ARTS

**Date of project activity:** March 2019

**Elders involved:** Charmaine Green, Barbara Merritt, Gemma Merritt, Craig Pickett

**Young people involved:** Lily Mae Kerley, Declan Kerley-Jones, Kyra Johnson, Andre Green-Ugle

**Outcomes:** Skill development among younger artists: interview techniques, filming using DSLR, iPads and mobile phones, introductory lighting setup, reflecting light techniques, introductory video editing and introductory drone skills.

**Filming on country:** resulted in a short film created documenting the journey of visiting sites of water around Geraldton and Mullewa as elders recalled memories of life and histories in the Mid-West. Sites visited include Dog Hole (Mullewa), Pioneer Cemetery (Mullewa), Mullewa Waterfalls (Mullewa) and Ellendale Pool, which is home of the Bimarra creation ancestor. The group also visited a massacre site at Mullewa known as the Butterabby site. Importantly, for some of the young people, this was their first visit to many of these sites.

Images: Yamaji Arts crew filming on country. Photo by Glenn Iseger Pilkington.



### 3. NORTHAMPTON OLD SCHOOL

**Date of project activity:** March 2019

**Elders involved:** David Drage (Pop David); Derek Drage (Pop Derek); Colleen Drage.

**Young people involved:** Nhanda women Nivee Drage-Hill and Marika Gilla, Jayla Drage

**Outcomes:** Skill development among younger artists: interview techniques, filming using DSLR, iPads and mobile phones, introductory lighting setup, reflecting light, introductory video editing.

**Filming on country:** short film created which documents a return to Nhanda Country in the Mid-West on the mouth of the Murchison River

near Kalbarri. The film documents visiting sites of water including Long Spring while recalling memories of childhood on Nhanda Country. The men speak about these water sources being critical to both people and animals for survival. Derek, Colleen and David also speak about their working lives on Murchison Station. Colleen shares her perspectives on the mistreatment of important sites in the area, including the destruction (filling-in) of an important water hole that her family relied on when she was a child.

Image: David Drage (Pop David) and Derek Drage (Pop Derek) during filming on location. Photo by Glenn Iseger Pilkington.



# SERVICE DELIVERY

## AACHWA'S 2019 INDIGENOUS LANGUAGES AND THE ARTS PROJECT

### 4. WALKATJURRA ART AND CULTURE CENTRE

**Date of project activity:** Oct 2019

**Elders involved:** Kado Muir

**Young people involved:** Kuberan Muir

**Outcomes:** skill development among younger artists: interview techniques, storyboarding techniques, script development, concept development, portraiture filming using DSLR, blending continuous light and speed lights, introductory video editing.

**Filming on country:** undertaken to create a concept document for the film treatment of the dreaming story Mingari (Echidna) and Tjilkamata Tjukurrpa

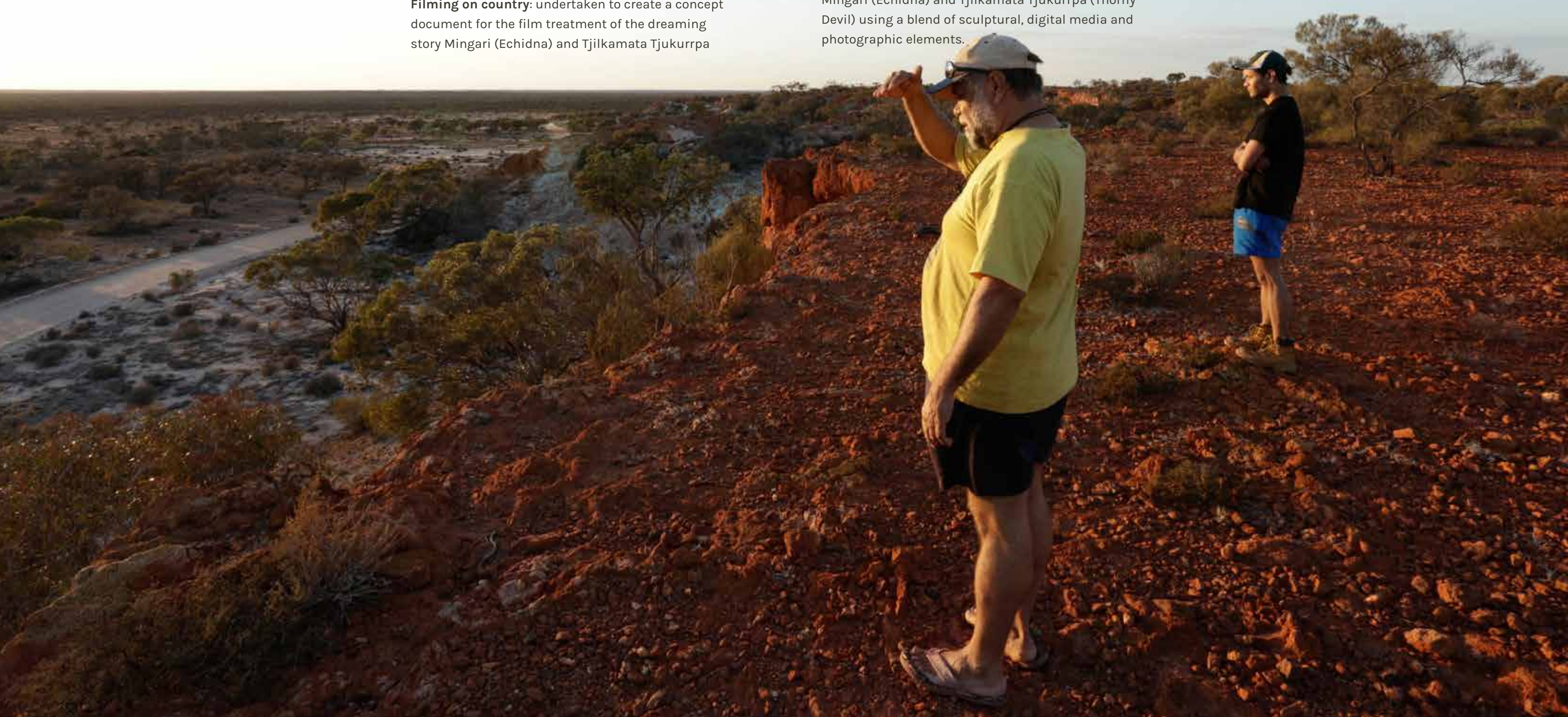
(Thorny Devil) using site-based digital projection and sound. After visiting the site of the three waterholes at the Breakaways, the location for an important act in the dreaming story, it was decided that it would be unfeasible to transport an audience to the location and that creating a film version of the story would be more achievable.

The project is taking form in two separate, but connected forms. Kado Muir will lead the development of a film version of Mingari (Echidna) and Tjilkamata Tjukurrpa (Thorny Devil) the using animation projected on key locations at the Breakaways. Kuberan is leading the development of an installation version of Mingari (Echidna) and Tjilkamata Tjukurrpa (Thorny Devil) using a blend of sculptural, digital media and photographic elements.

A video has been created using Kado's narration of Mingari (Echidna) and Tjilkamata Tjukurrpa (Thorny Devil) recorded at the Breakaways and featuring paintings created by drawing over still photographs taken on location.

Broad project plans and timelines have been created for both projects and to date Kuberan has gained support from Curtin University to dedicate of us photographic units solely to the development of the project. Kado's project is expected to be realised over a two year period and Kuberan's over a one year period.

Image: Kado Muir and Kuberan Muir on country. Photo by Sohan Ariel Hayes.





# 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.

As the peak body for Aboriginal art centres AACHWA holds strong beliefs about the ethical treatment of Aboriginal artists and believes in the important role art centres have in protecting and supporting artists. 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.

## MINISTERIAL ENGAGEMENT

The AACHWA CEO met with Minister Paul Fletcher in Darwin during the Darwin Aboriginal Art Fair in August and again in Perth during his visit with WA Minister for the Arts David Templeman in December 2019. During the meeting with both federal and state Ministers AACHWA CEO discussed issues being faced by Aboriginal art centres, the importance of operational funding and the need for further support in infrastructure funding and support for training within the sector.

## 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.

Images

- 1. Mrs N. Giles, *Warmurrungu*, 2017, acrylic on canvas. Image courtesy of Tjarlirli Art.
- 2. Anaware Mitchell from Papulankutja Artists. Photo by Alanya at Magazine Wilurra Creative.
- 3. Bob Gibson, *Patjantja*, 2019, acrylic on canvas. Image courtesy of Tjarlirli Art.
- 4. Jean Burke (dec) from Warakurna (WA) Tjanpi Truck, 2011. Image by Rhett Hammerton, courtesy of Tjanpi Desert Weavers, NPY Women's Council.
- 5. Margaret Anderson. Photo by Emele Vonolagi, courtesy of Tjukurba Art Gallery.







INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL  
CORPORATION  
FOR THE YEAR ENDED 31 DECEMBER 2019

REPORT ON THE FINANCIAL REPORT

**Opinion**

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 2019, 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.

In our opinion the accompanying 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 (CATSI Act), including:

- (a) Giving a true and fair view of the Corporation's financial position as at 31 December 2019 and of its financial 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) Regulations 2017.

**Basis of Opinion**

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

Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report.

In conducting our audit, we have complied with the independence requirements of the Corporations (Aboriginal and Torres Strait Islander) Act 2006 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the Financial Report in Australia. We have fulfilled our other ethical responsibilities in accordance with the Code.

**Other Information**

Other information is financial and non-financial information in Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation annual reporting which is provided in addition to the Financial Report and the Auditor's Report. The Directors are responsible for the Other Information.

Our opinion on the Financial Report does not cover the Other information and, accordingly, we do not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the Financial Report, our responsibility is to read the Other Information. In doing so, we consider whether the Other information is materially inconsistent with the Financial Report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

We are required to report if we conclude that there is a material misstatement of this Other information and based on the work, we have performed on the Other information that we have obtained prior to the date of this Auditors Report we have nothing to report.

Liability limited by a scheme approved  
under Professional Standards Legislation



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL  
CORPORATION  
FOR THE YEAR ENDED 31 DECEMBER 2019

**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 2006, implementing such internal controls 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, and assessing the Corporations ability to continue as a going concern.

**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.

Walker Wayland Audit (WA) Pty Ltd

Walker Wayland Audit (WA) Pty Ltd

Richard J Gregson

Richard Gregson CA  
Director

Level 3, 1 Preston Street  
Como WA 6152

Dated this 11<sup>th</sup> day of March 2020

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under Professional Standards Legislation





ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA  
ABORIGINAL CORPORATION

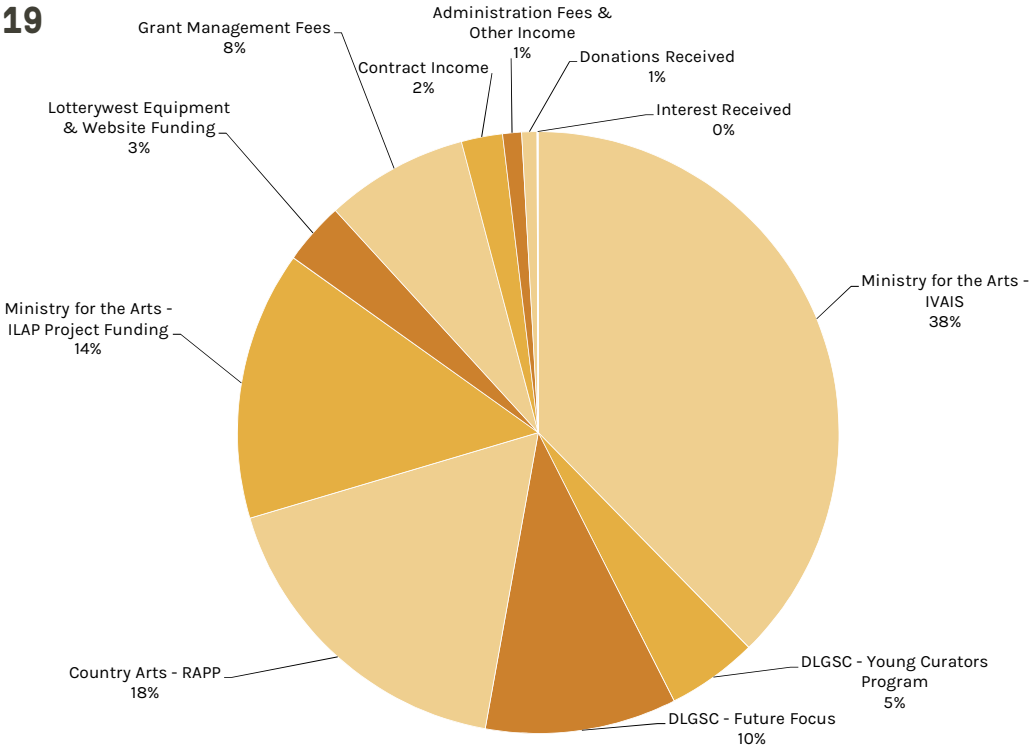
Statement of Assets & Liabilities			
	31 Dec 2019	31 Dec 2018	variation
CURRENT ASSETS			
Westpac Cheque Account	\$338,957	\$494,552	-31%
Westpac Donations Account	\$17,252		
Pre-paid Insurances	\$2,589	\$1,949	33%
Security Bonds	\$1,000	\$1,000	0%
Accounts Receivable	\$28,725	\$0	
Furniture & Equipment	\$2,140	\$3,340	-36%
<b>TOTAL ASSETS</b>	<b>\$390,664</b>	<b>\$500,841</b>	<b>-22%</b>
CURRENT LIABILITIES			
Accounts Payable	\$32,677	\$35,723	-9%
Grant Funding - Ministry for the Arts IVAIS	\$176,423	\$129,000	37%
Grant Funding - Ministry for the Arts Indigenous Language & Arts Progri	\$15,017	\$99,018	-85%
Grant Funding - Dept of Local Govt, Sports & Cultural Industries	\$24,860	\$33,750	-26%
Grant Funding - RAP Project	\$12,745	\$107,724	-88%
Income Received in Advance	\$0	\$6,131	-100%
Payroll Liabilities	\$23,377	\$18,178	29%
<b>TOTAL LIABILITIES</b>	<b>\$285,099</b>	<b>\$429,525</b>	<b>-34%</b>
<b>TOTAL EQUITY</b>	<b>\$105,565</b>	<b>\$71,316</b>	<b>48%</b>
	<b>\$390,664</b>	<b>\$500,841</b>	<b>-22%</b>

Income & Expenditure			
	Jan-Dec 2019	Jan-Dec 2018	variation
INCOME			
Grant Funding - Ministry for the Arts - IVAIS Funding	\$260,577	\$258,000	1%
Grant Funding - Minstry for the Arts - ILAP	\$100,001	\$0	
Grant Funding - Dept of Local Govt, Sports & Cultural Industries	\$104,860	\$4,740	2112%
Grant Funding - Lotterywest	\$23,225	\$0	
Grant Funding - Country Arts - RAP Project	\$121,669	\$72,276	68%
Contract Income	\$15,327	\$0	
Grant Administration Income	\$53,041	\$21,750	144%
Staffing Costs Received	\$0	\$5,265	-100%
Bank Interest	\$391	\$299	31%
Donations Received	\$5,669	\$5,600	1%
Other Income	\$7,092	\$845	739%
<b>TOTAL INCOME</b>	<b>\$691,854</b>	<b>\$368,776</b>	<b>88%</b>
EXPENDITURE			
Consultant Fees	\$157,670	\$60,921	159%
Payroll Expenses	\$222,141	\$154,901	43%
Staff Training & On Costs	\$11,818	\$28,283	-58%
Program & Production	\$107,759	\$38,734	178%
Marketing & Promotion	\$27,336	\$5,483	399%
Office Consumables & Resources	\$39,584	\$13,528	193%

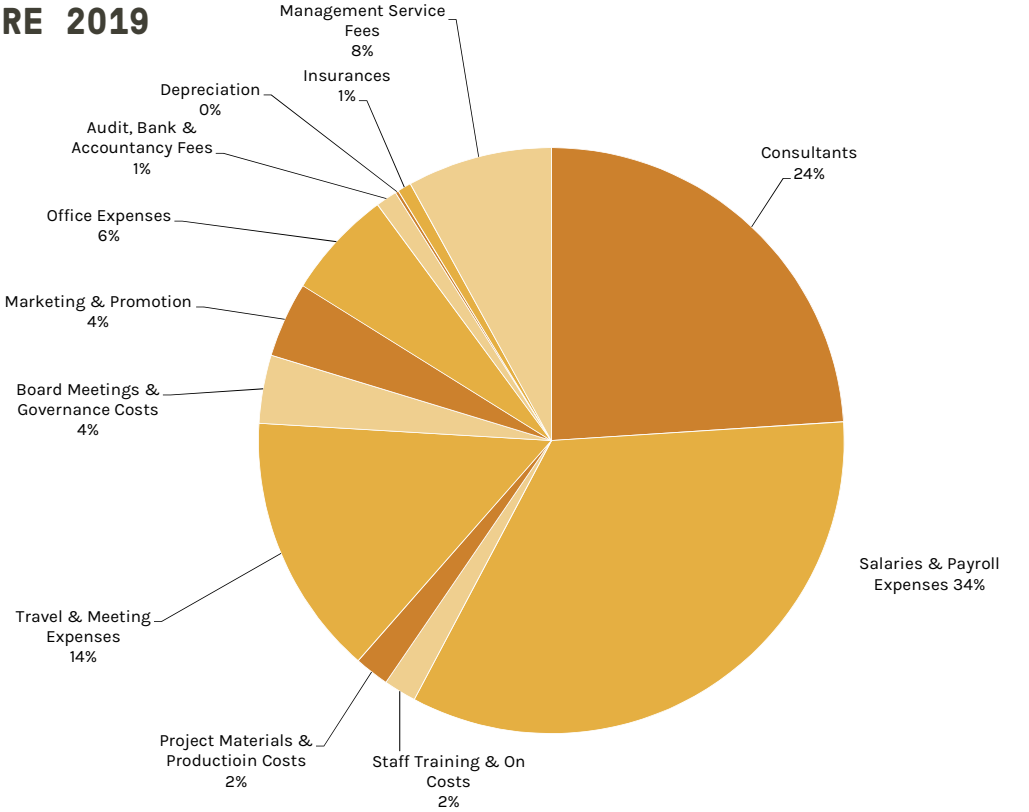
The concise financial report is an extract from the financial report. A complete set of audited financial statements is available on request.

ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA  
ABORIGINAL CORPORATION

INCOME 2019



EXPENDITURE 2019



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



**ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL CORPORATION**  
**ABN: 79 665 943 106 ICN: 8204**  
**DIRECTORS' REPORT**  
*Corporation (Aboriginal and Torres Strait Islander) Act 2006*

Your directors present this report on the Corporation for the financial year ended 31 December 2019.

**Directors**

The names of each person who has been a director during the financial year and to the date of this report are:

Names	Positions	Length of Tenure
Debbie Millard	Treasurer	Mar-15 - Current
Christina Araujo	Director	Mar-15 - Current
Ezzard Flowers	Director	Mar-15 - Apr-19
Veronica Jones	Director	Apr-17 - Apr-19
Gloria Mengil	Director	May-19 - Current
Camilia Samson	Director	May-19 - Mar-20
Kuberan Muir	Director	May-18 - Current
Loreen Samson	Director	Mar-15 - Current
Corban Williams	Director	May-19 - Current
Lynette Yu-Mackay	Chairperson	Jan-19 - Current

**Principal Activities**

Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation is an independent, not-for-profit Aboriginal Corporation. Our primary objective is to work in partnership with Aboriginal art centres across the state of Western Australia to determine pathways for sustainable growth and stability.

**Review of Operations**

The Corporation has reported a net surplus \$34,249 compared to a net surplus of \$9,405 in the last financial year.

**Significant Changes in State of Affairs**

There are no significant changes in state of affairs to report.

**After Balance Date Events**

The directors are not aware of any matter or circumstance that has arisen since the end of the year that has significantly affected, or may significantly affect:

- i) the Corporation's operations in future financial years; or
- ii) the results of those operations in future financial years; or
- iii) the Corporation's state of affairs in future financial years.

**ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL CORPORATION**  
**ABN: 79 665 943 106 ICN: 8204**  
**DIRECTORS' REPORT**  
*Corporation (Aboriginal and Torres Strait Islander) Act 2006*

**Future Developments**

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Corporation, the results of those operations, or the state of affairs of the Corporation in future financial years.

**Information on Directors and Directors Meetings**

The directors during the year and their attendance at Board meetings was as follows:

Name of directors	Number of meetings eligible to attend (01 January 2019 to 31 December 2019)	Number of meetings attended (01 January 2019 to 31 December 2019)	Length of Tenure
Debbie Millard	11	8	Mar-15 - Current
Christina Araujo	11	10	Mar-15 - Current
Ezzard Flowers	4	1	Mar-15 - Apr-19
Veronica Jones	4	2	Apr-17 - Apr-19
Gloria Mengil	3	3	May-19 - Current
Camilia Samson	3	1	May-19 - Current
Kuberan Muir	11	6	May-18 - Current
Loreen Samson	11	4	Mar-15 - Current
Corban Williams	3	2	May-19 - Current
Lynette Yu-Mackay	11	11	Jan-19 - Current

**Indemnifying Officers or Auditors**

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the Corporation.

**Auditor's Independence Declaration**

The auditor's independence declaration for the year ended 31 December 2019 has been received and can be found at page 4.

Signed in accordance with a resolution of the Board of Directors.



Lynette Yu-Mackay  
Chairperson  
Dated this 10th day of March 2020



ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA ABORIGINAL  
CORPORATION

ABN: 79 665 943 106 ICN: 8204

DIRECTORS' DECLARATION  
*Corporation (Aboriginal and Torres Strait Islander) Act 2006*

The directors of the Corporation declare that:

1. in their opinion, there are reasonable grounds to believe that the Corporation will be able to pay its debts when they become due and payable; and
2. in their opinion the financial statements and notes are in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations), including:
  - (i) compliance with the accounting standards;
  - (ii) providing a true and fair view of the financial position and performance of the Corporation.
3. The directors' declaration is made in accordance with a resolution of the Board of Directors made on 10th March 2020.



Lynette Yu-Mackay  
Chairperson

Dated this 10th day of March 2020

3

# TREASURER'S REPORT

It is a pleasure to report that AACHWA is in a really good place financially.

Through very careful management we have generated a surplus of \$34,249 for the year, meaning that we have now built up reserves of \$105,565. These reserves are our savings for a rainy day, which is a good situation to be in. It has been a pleasure to watch the organisation grow its funding base and broaden its impact through key projects and activities.

I can assure the Members that AACHWA's finances have been managed very well. In the safe hands of an excellent finance officer Narelle Doran, the guidance of a strong CEO in Chad, and the oversight of a Finance Committee and the Auditors – the numbers get lots of attention!!! I also need to thank our Auditor Walker Wayland for providing their services at a significantly reduced rate.

It has been a privilege to be part of AACHWA over the past 5 years. I have learnt so much from my fellow Directors and I wish AACHWA continued ongoing success.

**DEBBIE MILLARD**

TREASURER

#### Images

1. Kyra Johnson exploring the *Carrolup Revisited* exhibition at the Berndt Museum as part of AACHWA's Aboriginal Arts Worker Internship Program. Photo by Balthazar Media.
2. Megan Schlipalius, Collection Registrar Janet Holmes à Court Collection with Chad Creighton, CEO AACHWA. Photo by Balthazar Media.





# PROUDLY SUPPORTED BY



Australian Government  
Indigenous Visual Arts Industry Support



Australian Government  
Indigenous Languages and Arts



Government of Western Australia  
Department of Local Government, Sport and Cultural Industries  
Department of Primary Industries and Regional Development





# AACHWA

**Aboriginal Art Centre Hub  
Western Australia**

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PO Box 3089, Midland WA 6056

P: (08) 9200 6248

E: [support@aachwa.com.au](mailto:support@aachwa.com.au)

[aachwa.com.au](http://aachwa.com.au)

ABN 79 665 943 106 / ICN 8204

AACHWA is registered as a charity with the Australian Charities and  
Not-for-profits Commission.

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Cover Image: Bob Gibson, *Patjantja*, 2019, acrylic on canvas. Image courtesy of Tjarlirli Art.

