

AACHWA

Aboriginal Art Centre Hub
Western Australia

Annual
Report

2025



AACHWA respectfully acknowledges the Whadjuk people of the Noongar Nation as the Traditional Owners and Custodians of the land on which AACHWA's office is located. AACHWA extends its acknowledgement to Aboriginal and Torres Strait Islander peoples as the Traditional Owners of this country and its waters. We pay respect to Elders past and present and extend our respect to all Aboriginal and Torres Strait Islander people. Art and storytelling have been practised by Aboriginal and Torres Strait Islander people on these lands for tens of thousands of years. At AACHWA we are privileged to be able to promote, empower, and connect Aboriginal artists and art centres across WA. This always was, and always will be, Aboriginal land.



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About AACHWA

The Aboriginal Art Centre Hub of Western Australia (AACHWA) is the peak body and resource agency for Aboriginal art centres in Western Australia. AACHWA represents 23 Aboriginal art centre members who, in turn, represent over 5,000 artists from more than 90 different language groups. We support these small-scale, yet high impact, arts organisations to develop the creative and economic potential of their communities.

Kelly Cleary (facilitator) and Nathan Gardiner (AACHWA), Our Business: Aboriginal Art Centre Forum foundational gallery skills with workshop with Art On The Move, Spinifex Hill Studio, Kariyarra Country (South Hedland), photo: Charis Pohoivi.



AACHWA promotes, empowers, and connects art centres by providing:

- advocacy and business support;
- professional development and training;
- resource sharing and networking opportunities;
- product development and commercial market support; and
- sales and exhibition platforms.

Our Vision

| What we want to see happen in the world

AACHWA's vision is that the practice of arts and culture remains at the heart of strong Aboriginal communities and Western Australian Aboriginal art is renowned, protected and celebrated locally, nationally and internationally.

Our Purpose

| Why AACHWA exists and how we help make the vision happen

AACHWA promotes, empowers and connects a vibrant and growing network of WA Aboriginal art centres, advocating on their behalf with a strong voice. As the peak body we work with and for art centres, supporting them to create art, maintain strong culture, employ best practice and ensure the wellbeing of artists and their communities.

We work with WA Aboriginal art centres to celebrate the strength of our art and culture by:

- Promoting** We are a strong voice for art centres
- Empowering** We encourage best practice, facilitate targeted training opportunities and encourage leadership within younger generations
- Connecting** We build strong networks with members and partners

Our Values

| Our standards and how you can expect us to behave

- Respect** Respecting culture and each other
- Integrity** Being fair, transparent, and insisting on truth telling
- Leadership** Setting an example and helping everyone achieve their best
- Imagination** Being creative and coming up with new, exciting ways of doing things
- Collaboration** Listening and working with others to get the best outcomes

Chairperson's Report

I am immensely proud to have served again as Chairperson of AACHWA's Board in 2025. On behalf of the board, it is with pleasure that we present our 2025 annual report. What an incredible year it has been.

In 2025, AACHWA has experienced significant growth and continued to successfully deliver our mission to promote, empower and connect Western Australian Aboriginal art centres. Our board worked hard to make our peak body strong and to advocate on behalf of our members with a focus on communicating the need to strengthen the statewide Aboriginal art centre network.

One of our biggest successes this year has been returning the Revealed exhibition and art market to the Perth Cultural Precinct in partnership with Perth Institute of Contemporary Art (PICA), WA Museum Boola Bardip and North Metropolitan TAFE. The 2025 exhibition featured more than 200 artworks from 96 artists, with more than 17,400 visitors.

This year's Our Business: Aboriginal Art Centres Forum was held on Kariyarra Country, Port Hedland and was co-hosted with our member art centre Spinifex Hill Studio. Across the week of the Forum, AACHWA presented and created a vibrant space for professional development and panel discussions by local artists and guests from across the State. We were proud to have presented the Forum once again in the Pilbara region.

Responding to the needs of AACHWA members continues to drive our core business activities and the expansion of our services. 2025 saw the introduction of Our Mob Online, a project designed to support art centres to update their digital presence. Our Country Moves increased its momentum throughout the year, with a significant increase in project delivery across the State. The Make it Real team added a further four staff members to continue the fight against fake Aboriginal art products in the marketplace. Infrastructure, workforce development, resourcing, culture and community continue to be key advocacy areas for AACHWA. We worked hard to secure dedicated funding to support the needs of art centres while also nurturing future generations of Aboriginal arts workers by delivering Our Future: Aboriginal Arts Worker Program in Perth and Newman to nine arts worker participants in 2025.

Reflecting on this wonderful year, I want to recognise the dedication of AACHWA's staff and board of directors for their hard work and commitment. We eagerly anticipate the challenges and opportunities 2026 will bring.

I am excited to continue working with AACHWA CEO Chad Creighton to strategically guide the organisation and ensure we deliver essential services to promote, empower and connect Aboriginal art centres in WA.

Celebrating 10 years of operation in 2025, AACHWA stands at the forefront of supporting Aboriginal Art Centres by enabling our members to strengthen their operations, participate in training and cross-collaborations, and reach wider markets for their work.

My own involvement with AACHWA started many years ago and I have had the honour of serving as Chairperson since 2021, when we were based at Midland Junction Art Centre. Reflecting over the past 10 years, the main thing that strikes me is that we would not be here today without some of the giants of Aboriginal arts and culture. Leaders like Kado Muir, Ezzard Flowers, the late Dr Charmaine Papertalk Green Smith, the late Clarrie Cameron, and the late Loreen Samson helped shape the vision for AACHWA when it was still a project inside Country Arts WA (now Regional Arts WA). We thank them and all directors for their cultural leadership and strong governance over the past decade. We also acknowledge Country Arts WA who incubated AACHWA under the leadership of Jessica Machin and the guidance of a committee representing Aboriginal art centres, and the steady hand and hard work of Christine Scroggin who supported the organisation in its early years.



AACHWA became fully independent in March 2015. The first board included Kado Muir as Chairperson, Dr Charmaine Papertalk Green Smith as Deputy Chair, and directors Ezzard Flowers, Loreen Samson and Clarrie Cameron, along with non-member directors Debbie Millard, Paul Rosair, Christina Araujo. Their work set the cultural and organisational foundations that continue to guide us today. AACHWA entered a new chapter in 2018 when Bardi and Nyul Nyul man Chad Creighton became the first full-time employee: with an Aboriginal CEO and an Aboriginal board, AACHWA has been 100% Aboriginal-led ever since. Chad joined at a time when funding was low and staffing was minimal, and he has worked incredibly hard to build stability, trust and confidence in our organisation. Chad's leadership has helped AACHWA grow into a strong, active peak body that continues to go from strength to strength.

Lynette Yu-Mackay
Chairperson

CEO's Report

Reflecting on another big year at AACHWA, I am proud of the achievements we have made as an organisation. The re-visioning under Aboriginal governance and leadership has seen WA's largest Aboriginal art exhibition and art market, Revealed, returned to Boorloo (Perth CBD) for the first time in ten years. The delivery resulted in a series of new partnerships for AACHWA with the showcase of Aboriginal art exhibited at the Perth Institute of Contemporary Arts (PICA) and the one-day art market held at the WA Museum Boola Bardip. The 2025 exhibition featured 201 works by 96 Aboriginal artists and had almost 12,000 visitors across the exhibition period. The art market attracted more than 5,700 people and achieved \$435,388 in sales.

In 2025 our team expanded significantly, as we welcomed a diverse mix of team members. Catherine Melentis, Melanie Faragher, Mario Veloso and Lyndal Malarkey joined the Make it Real team filling a variety of new roles including Project Coordination, Product Development and Creative Coordinator. Rachael Karotkin joined us in the newly created role of Project Coordinator for Our Mob Online, Tracey Laity joined us as Communications Coordinator, and Djugbitj-Grace Lewis joined us as an administration assistant. We also welcomed back Glenda Dixon in the role of Business Services Manager. We give thanks to Daniel Rarp, Dianne Hayes, Garth Hughes, Sam Leung and Gloria Marinescu who all contributed to the work of AACHWA in 2025. I would like to thank them for their support and hard work during another year of rapid growth and transition. I would also like to acknowledge that many of our programs and activities are strengthened by the support of industry colleagues, casual staff, and volunteers; I give my thanks to everyone who has supported AACHWA's programming and activities across the year.

The Our Business: Aboriginal Art Centre Forum was held on Kariyarra Country in Port Hedland from 30 October to 2 November and was co-hosted by AACHWA member art centre Spinifex Hill Studio. Once again, the event was a huge success and offered an extensive, tailored program of professional development for WA Aboriginal art centre managers, staff, board and arts industry professionals. This year the forum engaged over 200 people and included a celebratory community sundowner.

The Our Future: Aboriginal Arts Worker Training Program brought together arts workers from across WA to undertake training in Perth and at Martumili Artists in Newman. Both North Regional and North Metropolitan TAFE provided training accreditation in a Cert II qualification. This year's participants came from Papulankutja Artists (Blackstone Community), Martumili Artists (Newman), Bidyadanga Artists (Bidyadanga Community), Yarliyil Art Centre (Halls Creek), Waringarri Artists (Kununurra) and Broome Circle (Broome). This program takes a unique approach by supporting arts workers in regional and remote WA by providing practical training and real-world on-the-job experiences. It supports arts professionals to develop their knowledge and skills across a broad spectrum of arts and cultural specialisations.

AACHWA's major project Our Country Moves delivered a series of creative and business capacity-building residencies, engaging more than 200 artists in programs. The business capacity-building stream delivered the inaugural Ground Up initiative, where four emerging art centres, Bidyadanga Artists, Katanning Aboriginal Corporation, Noongar Arts Program, Wyndham Collective Arts Hub, travelled to Waringarri Arts and Warmun Art Centre to learn first-hand how established art centres operate and thrive.



There is so much to be proud of, and AACHWA's achievements belong to our whole community of art centres, artists, staff and partners.



We launched our latest project Our Mob Online, which was initiated through long-term engagement with Aboriginal art centres across WA which identified the need for an improved digital and marketing presence for their centres. In 2025, the program supported art centres across three key areas: branding, website development and digital skills development.

Make it Real shifted into a new phase with the delivery of an online Product Development Resource Toolkit. We delivered training sessions with artists and art centre workers to increase both awareness and product-development capacity to support the creation of their own products for commercial sale. Make it Real also delivered a pilot project that supported 24 artists to create 96 individual products which will be ready to enter the market in 2026.

AACHWA was successful in advocating for infrastructure funding for art centres and continued to work with Lotterywest for these funds to become available and delivered effectively.

I would like to acknowledge the support AACHWA has received this year from the Federal Government, Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) Indigenous Visual Arts Industry Support Program (IVAIS) and the State Government, Department of Local Government, Sport and Cultural Industries (Culture and the Arts) Arts Organisation Investment Program (AOIP). We also thank Lotterywest and BHP for their ongoing support. Without the much-needed funding they provide we wouldn't be able to offer our growing level of services to our member art centres here in WA.



Thank you to the AACHWA Board who offer so much of their valuable time and often travel a long way to attend meetings in person. Their dedication is phenomenal and admirable. And thank you to our dedicated and talented team of staff, who have worked very hard to deliver a range of programs in support of our members.

In 2025 we reached a milestone – 10 Years of AACHWA. This important achievement was an opportunity to reflect on the journey and the people who worked tirelessly to advocate for a peak body and the leadership they provided in the years prior to our incorporation in 2015.

When I started in 2018, the organisation was facing many challenges, not the least of which was funding. I was the only paid employee, working closely with the Board to strengthen our programs and relationships, while often relying on contractors and volunteers to help get things done. With the assistance of a huge number of people over the past decade, today AACHWA has expanded into a thriving team employing over 20 people. We now lead programs that make a difference to Aboriginal art centres, artists, and communities. We also do much of our work behind the scenes to directly benefit our members with partnerships, advocacy and sector support. There is so much to be proud of, and AACHWA's achievements belong to our whole community of art centres, artists, staff, and partners.

I invite you to celebrate our successes across the past decade in the pages that follow.

Chad Creighton
Chief Executive Officer

Meet the Board



The AACHWA Board features twelve seats, with nine currently occupied: seven board seats are member directors and two are specialist non-member directors. Our member board directors consist of art centre members from across WA elected on a rotating basis for a two-year term. Non-AACHWA member specialist board directors have skills in fields relevant to AACHWA’s needs and are elected by the board on a rotating basis for one-year terms.

In April we welcomed one new member, Kuberan Muir from Walkatjurra Cultural Centre to the board. The board met online and in person for nine meetings across the year. Three Board meetings were held in Boorloo/Perth, and one was held on Kariyarra Country, Port Hedland during the Our Business Aboriginal Art Centre Forum in October 2025.



Lyn Yu-Mackay
Chairperson

Nagula Jarndu Designs,
Broome



Mark Smith
Deputy Chairperson

Yamaji Art, Geraldton



Para Nanayakkara
Treasurer

Independent specialist



Maureen Baker
Member Director

Warakurna Artists,
Warakurna



Nerida Martin
Member Director

Tjarlirli & Kaltukatjara Art,
Tjukurla



Agnes Pigram
Member Director

Ingarlgalandij Arts &
Culture Hub, Ardyaloon



Wendy Warrie
Member Director

Cheeditha Art Group,
Roebourne



Kuberan Muir
Member Director


Walkatjurra Cultural Centre,
Leonora



Kimberly Swift
Non-Member Director

Independent specialist

Western Australian Aboriginal Art Centres

-  **Aboriginal Art Centre Hub Western Australia (AACHWA)** (Perth)
aachwa.com.au | IG: @aboriginalartcentrehubwa
- 1 Bidadanga Artists** (Bidadanga Community)
bidadangaartists.com | IG: @bidadangaartists
- 2 Cheeditha Art Group** (Roebourne)
cheedithaart.com.au | IG: @cheedithaartgroup
- 3 Ingarlgandij Arts & Culture Hub** (Ardyaloon)
IG: @iach_bardijawiarts
- 4 Juluwarlu Group Aboriginal Corporation** (Ngurrawaana)
juluwarlu.com.au | IG: @juluwarlu_
- 5 Kira Kiro Kalumburu Art Centre** (Kalumburu)
waringarriarts.com.au | FB: Kira Kiro Artists
- 6 Ku'Arlu Mangga (Good Nest)** (Northampton)
nosci.com.au | FB: Northampton Old School
- 7 Laverton Aboriginal Art Gallery** (Laverton)
FB: Laverton Aboriginal Art Gallery | IG: @lavertoncrosscultural
- 8 Mangkaja Arts Resource Agency** (Fitzroy Crossing)
mangkaja.com | IG: @mangkajaarts
- 9 Marnin Studio** (Fitzroy Crossing)
marninstudio.com.au | IG: @marninstudio
- 10 Martumili Artists** (Newman)
martumili.com.au IG: @martumiliartists
- 11 Maruku Arts** (Uluru, NT)
(working with WA artists)
maruku.com.au | IG: @marukuarts
- 12 Minyma Kutjara Arts Project** (Wingellina)
minymakutjara.com | IG: @minyma_kutjara_arts
- 13 Mowanjum Aboriginal Art & Culture Centre** (Derby)
mowanjumarts.com | IG: @mowanjum_arts
- 14 Nagula Jarndu Designs** (Broome)
nagulajarndu.com.au | IG: @nagulajarndu
- 15 Ninuku Arts** (Alice Springs, NT)
(working with WA artists)
IG: @ninuku_arts

- 16 Papulankutja Artists** (Blackstone)
papulankutja.com.au | IG: @papulankutjaartists
- 17 Spinifex Arts Project** (Tjuntjuntjara)
IG: @spinifexartsproject
- 18 Spinifex Hill Studios** (Port Hedland)
spinifexhillstudio.com.au | IG: @spinifexhillstudio
- 19 Tjanpi Desert Weavers** (Alice Springs, NT)
(working with WA artists)
tjanpi.com.au | IG: @tjanpidesertweavers
- 20 Tjarlirli & Kaltukatjara Art** (Tjukurla)
tjarlirliart.com | IG: @tjarlirliart
- 21 Tjukurba Gallery & Birriliburu Artists** (Wiluna)
tjukurbagallery.com.au
- 22 Walkatjorra Cultural Centre** (Leonora)
walkatjorra.wordpress.com
- 23 Warakurna Artists** (Warakurna)
warakurnaartists.com.au | IG: @warakurna_artists
- 24 Waringarri Aboriginal Arts** (Kununurra)
waringarriarts.com.au | IG: @waringarri_arts
- 25 Warlayirti Artists** (Balgo)
balgoart.org.au | IG: @warlayirti_artists
- 26 Warmun Art Centre** (Warmun)
warmunart.com.au | IG: @warmunart
- 27 Wirnda Barna Artists** (Mt Magnet)
wirndabarna.com.au | IG: @wirndabarnaartcentre
- 28 Yamaji Art** (Geraldton)
FB: Yarliyil Art Centre | IG: @yarliyilarts
- 29 Yarliyil Art Centre** (Halls Creek)
FB: Yarliyil Art Centre | IG: @yarliyilarts
- 30 Yinjaa-Barni Art** (Roebourne)
yinjaa-barni.com.au | IG: @yinjaa.barni.art

 AACHWA Members  Other Art Centres



AACHWA's Impact in 2025



Program participation and sector engagement

Audience reach and visibility

1,111
artists, arts workers, and art centre staff participated in programs

Provided programs, support and advocacy to more than 30 aspiring, emerging and established Aboriginal art centres across WA



149
presentations and workshops delivered by 137 facilitators

14 training opportunities for art centre managers



10,700+
followers across Instagram, Facebook & LinkedIn, including 1,400+ new followers in 2025



23,264 unique users and 50,235 page views across the AACHWA and Revealed websites, a 65% increase from 2024



\$532,825
in Revealed 2025 artwork sales



17,400+
visitors to Revealed 2025 exhibition and art market



670,000+
estimated reach of Revealed marketing campaign



Content viewed 396,800+ times organically and 829,000+ times through paid promotions on Instagram and Facebook



111 media stories about Revealed reached an estimated 660,000



Developed 5 resources to support art centres



Supported over 90 art centre representatives to visit other art centres to share skills and knowledge



Attended more than 25 meetings with the state and federal government, organisations and agencies, advocating on behalf of art centres



Our Ten-year History

Since our incorporation 10 years ago, AACHWA has grown into a strong and active peak body: what began with just one staff member has grown into a team of 28 people supporting 26 Aboriginal art centres and countless artists across Western Australia.

Across the decade our output has expanded to include metropolitan, regional and remote programs, partnerships, training opportunities and activities. Here, we share the highlights from our first decade and celebrate the people and art centres who have shaped AACHWA's story so far.



Celebrating 10 Years of the Aboriginal Art Centre Hub of Western Australia

The Aboriginal Art Centre Hub of Western Australia marks a decade of extraordinary creativity and cultural leadership, as the voice for Aboriginal Art Centres across WA. Over the past ten years, AACHWA has championed Aboriginal artists, supported the growth and sustainability of remote and regional art centres, and fostered pathways for cultural expression, economic development, and intergenerational knowledge sharing. Western Australia has the most Aboriginal visual artists in the country and AACHWA's support spans from emerging talent to the most significant internationally acclaimed artists.

Through collaboration, advocacy, and a steadfast commitment to culture, AACHWA has played a vital role in elevating Western Australian Aboriginal art through programs like Revealed, Our Business, Our Future and Make it Real. The leadership of CEO Chad Creighton has been instrumental in guiding the organisation to its current success.

Art centres are often among the most important social and economic organisations in remote and regional communities. AACHWA is essential to the ecosystem to ensure the arts centres continue to be major contributors to cultural tourism and the creative economy, generating income that flows directly back into regional communities. AACHWA are leaders in ensuring the WA Government can deliver on Creative WA by recognising culture, language and Country as the start of the Aboriginal art supply chain, and the need to protect First Nations cultural practice and practitioners.

As we honour the first ten years, we also look forward with optimism as AACHWA continues to support strong art centres, strengthen cultural futures, and amplify the powerful stories of the world's oldest living cultures.

Nikki Miller
Executive Director Creative Industries
Department of Creative Industries,
Tourism and Sport

Revealed

Since 2008, Revealed has showcased the work of more than 1,000 emerging WA Aboriginal artists from over 40 Aboriginal art centres and independent studios across the State, generating more than \$4 million in sales retained by artists and their communities. In 2024, AACHWA took over stewardship of this vital exhibition and art market, returning Revealed to the Perth Cultural Precinct in 2025.



Our Business participants, Spinifex Hill Studio, Kariyarra Country (South Hedland), 2025, photo: Charis Pohoivi.



Julieanne Farmer and Henry Farmer (Tjarlirli & Kaltukatjara Art), Our Future, Sandy Creek, Nyiyaparli Country (Newman), 2024, photo: Jessica Russell.

Our Business: Aboriginal Art Centre Forum

Launched in 2018, the forum has become an essential event on the calendar and is now WA's largest annual gathering of Aboriginal art centres.

Offering sector-wide professional development, governance strengthening, cultural exchange, peer learning and networking opportunities, the forum is hosted in a different region each year, in conjunction with local art centres.

- 2019: Rubibi/Broome, Yawuru Country
- 2020: Online, as part of COVID-19 response
- 2021: Ieramugadu/Roebourne, Ngarluma Country
- 2022: Jambinu/Geraldton, Yamatji Country
- 2023: Rubibi/Broome, Yawuru Country
- 2024: Bunbury, Wardandi Country
- 2025: Port Hedland, Kariyarra Country

Our Future: Aboriginal Arts Worker Training Program

Since 2018 AACHWA has delivered Our Future, the only program of its kind in Australia that combines art centre based learning with on-the-job training at partner galleries and organisations including the Art Gallery of WA (AGWA) and WA Museum Boola Bardip. Arts workers from across AACHWA's membership have undertaken accredited training delivered in partnership with TAFE through AACHWA's Our Future program.

Programs like Our Future are important because they support emerging Aboriginal arts workers, helping us build our skills and learn from major arts and cultural institutions, so we can grow and contribute to our art centres and our communities
- Tracey Mulardy, arts worker, Broome Circle

Here's to another 10 years!

As a founding member, Yamaji Art warmly congratulate AACHWA on reaching its 10-year milestone! Over the past decade, we have shared s journey has been grounded in strong connection, a collective drive and a deep commitment to the Aboriginal Arts industry.

As a long-standing member, Yamaji Art continues to value and embrace the support AACHWA provides through strong advocacy at both state and national levels, meaningful professional development, and the creation of spaces where Aboriginal art centres across Western Australia can come together, share knowledge, and support one another.

Roni Kerley
Manager, Yamaji Arts

Congratulations AACHWA on celebrating 10 years

Tjanpi Desert Weavers is a proud member of the AACHWA membership. We acknowledge the strong, strategic leadership you provide across the visual art industry. The AACHWA team sets a dynamic, member-driven vision that includes industry accreditation and support for arts workers, critical advocacy to improve art centre infrastructure and professional development opportunities for artists through exciting projects that contribute to the visual arts ecology more broadly across Australia. Tjanpi artists and staff love to come together with the wider AACHWA membership who inspire us on our journey to being a vital, essential and sustainable social enterprise in our remote communities and who support us to continue to demonstrate social, economic, artistic and well-being impacts that contribute to safe, vibrant, remote communities and showcase our arts practice across the world.

Michelle Young
Manager, Tjanpi Desert Weavers

Make it Real: Aboriginal & Torres Strait Islander Product Development Project

Make it Real began in 2019 to help art centres and artists develop authentic Aboriginal products and strengthen the sector's response to fake art. Following the publication of KPMG's *Real or Fake?* report and Indigenous Art Code's Fake Art Harms Culture campaign, Make it Real brought art centre managers, AACHWA staff, and experts in contracts, supply chain, marketing and communications together to explore ethical ways to enter the commercial product market. Over several years we have built knowledge, gathered sector-wide insights and created authentic Aboriginal products for market in 2026. Make it Real continues its rollout today with resources to help artists, art centres, retailers and consumers to create and purchase authentic Aboriginal products.



Zani Umbagai and Teliqwe Wulmundu, *Our Country Moves* photography development workshop with Mowanjum Aboriginal Art & Culture Centre, Derby, 2025, photo: Sarah Landro.

COVID-19 Sector Support (2020-2021)

AACHWA played a key role during the COVID-19 pandemic in keeping WA's art centres connected and supported. Our team delivered online training, wellbeing check-ins and crisis coordination to help art centres keep their doors open and staff safe. Remote delivery, rapid problem-solving and strong communication helped the sector navigate an uncertain time and maintain business continuity across the State.

Indigenous Languages & Arts (ILA) Projects (2018-2019)

Over a period of two years the ILA Projects brought together Elders, young people and artists to create digital stories and cultural recordings. The Projects took place at Waringarri, Yamaji Art, Ku'Arllu Mangga and Walkatjurra Cultural Centre and were guided by Elders Peggy Griffiths-Madij, Agnes Yamboong Armstrong and Dr Charmaine Papertalk Green-Smith, in the creation of works celebrating intergenerational learning and community knowledge.



Emily Sandy and Michelle Adams, *Our Country Moves* On Country Camp with Yinjaa-Barni Art, Millstream National Park, Yindjibarndi Country, 2025, photo: Jessica Russell.

Our Country Moves: Statewide Arts & Business Capacity-Building Project

Our Country Moves was an observation made by a participant in AACHWA's extensive 2021 consultation with WA art centres about how best to address artists' and art centres' needs statewide. In response, AACHWA designed and continues to deliver artistic and business capacity-building programs to support the network of art centres from across WA through cultural exchanges, on-country camps, vital business skills workshops and creative development residencies. *Our Country Moves* continues to develop the capacities of the art centre sector through strategic partnerships, skills and capacity development, and showcasing artists to new audiences, buyers and collectors.

Digital Art Project: WA Museum Boola Bardip

This ongoing project supports artists and art centres to create digital stories and cultural recordings commissioned by the WA Museum Boola Bardip. Since 2019, artists and arts workers from Waringarri Aboriginal Arts, Martumili Artists, Mangkaja Arts and Nagula Jarndu Designs among others have shared their stories on the public screens facing the Perth Cultural Centre. The project has strengthened art centres' digital storytelling skills and provides exposure to thousands of people who traverse the Perth Cultural Centre each year fulfilling AACHWA's mission to promote.



Griffiths Family - Artist in Focus film screening, Digital Art Project, WA Museum Boola Bardip, Boorloo (Perth), 2023, photo: AACHWA.

From humble beginnings

Nine years ago I attended the AACHWA Art centre manager conference (the predecessor to Our Business!) in Perth, just before I started working at Martumili art centre. The conference was my introduction to the sector, and AACHWA programs have been a fixture in mine and Martumili's years in the (almost) decade since. It's been incredible to see the AACHWA team and programming grow under Chad's incredible stewardship, and the support that the organisation continues to offer art centres at an operational and strategic advocacy level. From humble beginnings to a now large (and amazing) team! Thanks for all the support over the years, and look forward to working alongside you all across the next 10 years.

Amy Mukherjee
Manager, Martumili Artists

Tributes

As AACHWA reaches a ten year milestone we remember those who have been pivotal, driven and left behind a legacy for us to remember as we move forward. Over the past ten years some of our dedicated board members have sadly passed away. We remember the late Clarrie Cameron, Loreen Samson, Gloria Mengil and Dr Charmaine Papertalk Green Smith for their vision and contribution to art and culture in their communities and the nation.

This year we were greatly saddened by the passing of Yamaji artist and advocate Dr Charmaine Papertalk Green Smith. Charmaine was a remarkable leader, artist, poet and scholar. She believed strongly in the power that art and culture hold to create positive change. Charmaine was central to AACHWA's founding, championing the need for an Aboriginal-led voice for Aboriginal art centres. We are immensely grateful to Charmaine for her tireless efforts in raising the profile and recognition of Aboriginal art and culture.



Leonie Bennett, *Our Country Moves Return to Country* camp with Tjarlirli & Kaltukatjara Arts, Kaltukatjara (Dockers River), photo: Riley McPherson.

Regional Arts Partnership Program (RAPP) (2017-2019)

The three-year RAPP program supported regional creative leadership and community engagement across WA. The program strengthened local capacity and developed leadership pathways for regional arts workers and managers in partnership with Waringarri Aboriginal Arts, Ku'Arlu Mangga, Yamaji Art, Walkatjorra and Juluwarlu art centres. The RAPP program laid the groundwork for many of AACHWA's statewide programs that followed.

Governance, HR & Business Support

Supporting Aboriginal art centres in their governance and business needs is central to AACHWA's work. Over the years we have provided governance training, HR guidance, interim staff, board development and policy support, and on-Country strategic visits to our members. Centres such as Roebourne Art Group, Ku'Arlu Mangga, Mangkaja Arts, Martumili Artists, Yamaji Art and Warmun Arts have benefited from AACHWA's steady, long-term support to become strong and sustainable community organisations.

Partnership, Exhibition & Sector Projects

AACHWA advocates tirelessly to raise the profile of WA Aboriginal art in Australia. This includes representing WA art centres at the Darwin Aboriginal Art Fair, the Training Framework Project and the Art Centre Infrastructure Review, making frequent submissions to government inquiries and lobbying for increased sector funding behind the scenes. Together, these activities expand opportunities for WA Aboriginal artists and develop an evidence base for increasing funding and investment towards Aboriginal art centres.

Back: Hayley Birchley (Pilbara Development Commission), Tim Acker (Tracker Development), Mark Smith (AACHWA Deputy Chairperson), Jenna Dodge (Lotterywest), Angela Vurens van Es (Lotterywest); Front: Simone Johnston (AACHWA), Chad Creighton (AACHWA CEO), Hon. David Templeman MLA, Hon. Don Punch MLA, Lyn Yu-Mackay (AACHWA Chairperson), Wendy Warrie (AACHWA Board Director), Nerida Martin (AACHWA Board Director) and Agnes Pigram (AACHWA Board Director), Regional Aboriginal Arts Investment Initiative presentation, Wardandi Country, photo: Dani Carter.



Our Funding

As a not-for-profit organisation, AACHWA relies on the generous support of our funding partners, donors, and sponsors. Their generosity enables us to consistently grow our capacity, programs, and services to the sector, and we thank these vital stakeholders for supporting our work.

AACHWA's 2025 Funding Partners

Federal Government	Office for the Arts: Indigenous Visual Arts Industry Support (IVAIS)
State Government	Department of Creative Industries, Tourism and Sport (CITS) Arts Organisations Investment Program (AOIP) Regional Arts and Cultural Investment Program (RACIP) Selling WA to the World Lotterywest Department of Primary Industries and Regional Development (DPIRD) Pilbara Development Commission Tourism WA
Local Government	City of Perth Town of Port Hedland
Other Funding Partners	BHP Greater Melbourne Foundation - Wise Grant Horizon Power Paul Ramsay Foundation Pilbara Ports Philanthropic donors

WA State Government

Our cornerstone partner, the Department of Creative Industries, Tourism and Sport (CITS), provides funding through various programs and agencies. One such program, the Arts Organisations Investment Program (AOIP), provides AACHWA's core operational funding in a multi-year agreement secure until 2027.

In 2025, we received Regional Arts and Cultural Investment Program (RACIP) funding from CITS in partnership with the Department of Primary Industries and Regional Development (DPIRD) Royalties for Regions fund. RACIP funding helped us to deliver Our Future: Aboriginal Arts Worker Training and Our Business: Aboriginal Art Centre Forum. CITS provided additional support for art centre members in remote Ngaanyatjarra Lands to charter a plane to travel to the Our Business Forum on Kariyarra Country, Port Hedland.

2025 was the second year of a three-year funding agreement with CITS to deliver Revealed. This annual exhibition and art market returned to Boorloo/Perth in 2025 and was delivered in partnership with the Perth Institute of Contemporary Arts (PICA) and WA Museum Boola Bardip. Lastly, this year also saw the continued delivery of AACHWA's Our Mob Online project through CITS' Selling WA to the World funding agreement, which aims to build the digital and e-commerce capabilities of art centres.

Lastly, this year also saw the continued delivery of AACHWA's Our Mob Online project through CITS' Selling WA to the World funding agreement, which aims to build the digital and e-commerce capabilities of art centres.

We broadened our key partnership with Lotterywest through a significant multi-year investment in Our Country Moves to provide operational support improving our services to members. Lotterywest also funded our audit of art centre infrastructure and resources in partnership with the Pilbara Development Commission and contributed to a statewide feasibility study into the Aboriginal art sector. We look forward to continuing working closely with Lotterywest on improving the wellbeing and professional outcomes for Aboriginal artists, arts workers and art centres.

Tourism WA supported Make it Real in recognition of the impact that Aboriginal art centres continue to make within WA's tourism industry. Tourism WA's funding supported the creation of Make it Real marketing materials.



Federal Government

Since our inception, AACHWA has been funded by the Indigenous Visual Arts Industry Support (IVAIS) program through the Federal Office of the Arts. This crucial funding provides operational support enabling us to provide professional development, training, advocacy, marketing assistance and arts worker support services to our members while addressing broader industry priorities as a peak body. IVAIS funding directly supports the Revealed exhibitions from 2024 to 2027.

Local Government

In 2025, AACHWA received a Local Activation Grant from the City of Perth to support the delivery of the Revealed Art Market at the WA Museum Boola Bardip in the Perth Cultural Centre. AACHWA also received a Community Partnership Grant from the Town of Port Hedland which provided vital support for the presentation of the Our Business Aboriginal Art Centre Forum's public events, the highly successful Showcase and Community Sundowner, held at Spinifex Hill Studio on Kariyarra Country (Port Hedland).

Non-government funding, sponsorship, and donations

In 2025, BHP continued its support of AACHWA by providing operational support to our organisation as well as multi-year funding for Make it Real and Our Country Moves. AACHWA is excited to expand our advocacy, services, resources and programs to WA art centres in the future with BHP's vital support.

Stage 5 of Make it Real received confirmation of funding through the Greater Melbourne Foundation - Wise Grant. This philanthropic gift is part of the Work Integrated Social Enterprise (WISE) grant program.

In addition to the above funding, we have also received donations and philanthropic gifts to support AACHWA. We thank our donors greatly for their generosity.



Our Programs





Our Business

Aboriginal Art Centre Forum

Ruth Leigh (facilitator), Rekeshia Goodwin and Eldride Edwards (Spinifex Hill Studio), Kuberan Muir (Walkatjorra Arts and Cultural Centre), Carly Day and Tracey Mulardy (Broome Circle) and Judith Anya Samson (Martumilli Artists), *Our Business* panel discussion, Spinifex Hill Studio, Kariyarra Country (South Hedland), 2025, photo: Charis Pohiwi.



Absolutely enjoyed the whole forum and meeting other artists. Can't wait for next year!



Anonymous

Our Business: Aboriginal Art Centre Forum is a four-day annual professional development and leadership forum for WA Aboriginal art centre board members, managers and staff. The 2025 Forum was held on Kariyarra Country in Port Hedland from 30 October to 2 November and was co-hosted by AACHWA member art centre Spinifex Hill Studio.

The 2025 Forum featured 19 workshops and presentations from Spinifex Hill Studio, Indigenous Art Code, Copyright Agency, Department of Creative Industries, Tourism & Sport (CITS), Indigenous Visual Arts Industry Support Program (IVAIS), Regional Arts Western Australia (RAWA), Creative Australia, Solid Lines, ART ON THE MOVE, Desert/Stories Art Money (SAM) and Australian Indigenous Governance Institute (AIGI). Topics explored included Indigenous cultural and intellectual property, fundraising, artwork and product photography, gallery and studio skills, SAM training, Indigenous Art Code artist membership, and two-way governance and financial planning for boards.



Beverly Thomson (Noongar Art Program) and Cole Baxter (facilitator), *Our Business* photography workshop, Spinifex Hill Studio, Kariyarra Country (South Hedland), 2025, photo: Charis Pohiwi.



Jo-Anne Driessen, *Our Business* Indigenous Cultural & Intellectual Property workshop with Solid Lines, Spinifex Hill Studio, Kariyarra Country (South Hedland), 2025, photo: Charis Pohiwi.



Organisers and team were very friendly and welcoming. Constant genuine smiles, very engaging. I would love to attend another event in the future with my kids.



Anonymous

Shining a spotlight on the cultural richness of Port Hedland, the Forum included a Welcome to Country, cultural tours, creative workshops, business development workshops and a public community showcase of the creative works, successes and impacts of WA Aboriginal art centres. The Forum closed with a celebratory community sundowner with more than 200 people in attendance.

Significant community, media and marketing support from local businesses, Aboriginal corporations including Kariyarra Aboriginal Corporation and Julyardi Aboriginal Corporation, and Community Partners BHP, Pilbara Ports,

the Town of Port Hedland and Horizon Power contributed to the success of the 2025 Forum and assisted in raising the public profile of WA art centres, in particular local art centre Spinifex Hill Studio. The Forum's Accommodation Partners Gateway and Mirnutharntu Maya along with AACHWA's provision of travel subsidies enabled more than 100 representatives from 19 WA art centres to attend.

Our Future

Aboriginal Arts Worker Training Program

Kyjuan Wesley (Waringarri Aboriginal Arts), *Our Future* printmaking workshop, North Metropolitan TAFE, Boorloo (Perth), 2025, photo: AACHWA.



I got lots of different ideas to take back home.



Anonymous

The Our Future: Aboriginal Arts Worker Training Program provides accredited training and on-the-job training for Aboriginal arts workers from regional and remote WA. In 2025, Our Future was delivered in partnership with North Metropolitan and North Regional TAFE, with nine arts workers from seven WA art centres participating.

Training was staged in two parts, with the first taking place between 25 – 29 August at Martumili Artists on Nyiyaparli Country in Newman. Martumili artists and arts workers led workshops in best-practice procedures with instruction on logistics processes, paint mixing, workplace health and safety, artwork conservation, archiving and storage, canvas stretching and priming, gallery sales and merchandise, as well as vehicle preparation and packing for on-Country trips.



All of it was really, really good and different. I liked learning about merchandise (T-shirts), safety work, skills and processes.



Anonymous

The second part took place between 24 November – 3 December in Boorloo/Perth with participants gaining insight into teamwork, conflict resolution, workplace safety, artwork installation, curatorial planning and research, working with artists, time management, communication skills and arts industry knowledge. The workshop training was complemented by on-the-job experience at WA Museum Boola Bardip and the Art Gallery of WA.

The arts workers engaged in peer-to-peer learning to exchange skills and cultural knowledge with colleagues in the program, significantly developing their leadership skills and professional confidence. For some individuals, the training program offered their first opportunity to experience other art centres, visit Perth and even to travel by plane.

Kyjuan Wesley (Waringarri Aboriginal Arts) and Alysha Taylor (Martumili Artists), *Our Future* curatorial workshop, North Metropolitan TAFE, Boorloo (Perth), 2025, photo: AACHWA.

Nathan Stretch (Yariiyil Art Centre) and Anya Samson (Martumili Artists), *Our Future* art centre tour, Martumili Artists, Nyiyaparli Country (Newman), 2025, photo: AACHWA.





Our Country Moves

A State-wide Art and Business Capacity-Building Project

Our Country Moves On Country Camp with Yinjaa-Barni Art, Millstream National Park, Yindjibarndi Country, 2025, photo: Jessica Russell.



We have to educate each other on how art centres work and operate.



Mr Ben Ward

In 2025, Our Country Moves delivered a series of creative and business capacity-building residencies across WA, with 14 tailored programs engaging more than 200 Aboriginal artists. We facilitated creative mentorships for artists excelling in their practice, including Brenton McKenna who travelled to the Western Desert to work with Tjarlirli artist Daniel Burke, Spinifex Hill Studio artist and arts worker Ruby Alderton, who undertook a mentorship to deliver her first peer workshop, and Bidyadanga Artist Jessica Jadai, who worked one-on-one with ceramicist Carly Day to produce a commissioned work showcased at the Fremantle Arts Centre Ceramic Triennial.

We celebrated the success of Mowanjum Arts and Cultural Centre artists Barbara Bear and Mildrid Mungulu as Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA) finalists alongside Leah Umbagai, who exhibited at Sydney Contemporary following her participation in the Our Country Moves creative residencies.



Leah Umbagai and Gloria Wulmundu, Our Country Moves photography development workshop with Mowanjum Aboriginal Art & Culture Centre, Derby, 2025, photo: Sarah Landro.



OG (Ronald Gilbert), Our Country Moves printmaking workshop with Tjukurba Gallery, Wiluna, 2025, photo: Jacky Cheng.



It was a life-changing experience, you know, looking at the different cultures and stories and how they are all connected.



Augustine Badal, Bidyadanga Artists

Our business capacity-building stream delivered the inaugural Ground Up initiative, where four emerging art centres, Bidyadanga Artists, Katanning Aboriginal Corporation, Wardandi Wanil Art Centre, Wyndham Collective Arts Hub, travelled to Waringarri Arts and Warmun Art Centre to learn first-hand how established art centres operate and thrive. Our annual partnership with AIM WA supported art centre managers and staff to undertake budget and business planning, project management and operational training to further strengthen capability across the network.

Over 50 Aboriginal people were employed through Our Country Moves in 2025. Our capacity-building initiatives included tailored governance mentorships, financial skills development for directors and Emerging Seed Fund support. Program highlights, such as the Yinjaa-Barni Art Return to Country Camp, reinforced cultural identity and strengthened connections between participants, their art practices and their Country.



Our Mob Online

Digital Capacity-Building Project

Chad Creighton (AACHWA CEO), Edward Badal, Bibianna Tumbler, Colleen Everett, Tamara Hunter, Veronica Yanawana, Corina Jadai, Rachael Karotkin (AACHWA), Our Mob Online community visit, Bidyadanga Artists, Bidyadanga, 2025, photo: AACHWA.



We couldn't have asked for a better process to assist us in achieving these essential outcomes for the art centre.



Katrina Langdon, Yarliyil Arts Halls Creek

Our Mob Online was initiated through long-term engagement with Aboriginal art centres across Western Australia which identified the need for an improved digital and marketing presence for their centres. Delivered over two years, the program builds capacity to effectively engage in the digital platforms and the e-commerce market.

In 2025, Our Mob Online supported art centres across three key areas: branding, website development and digital skills development. Two art centres received branding support, which involved connecting staff with selected brand specialists. This process began with on-site brand discovery workshops, helping art centre staff, artists and directors understand the purpose and importance of branding.

Two additional art centres received website development support, connecting them with e-commerce specialists to build new Shopify websites. This marked these art centres' first entry into online sales, enabling them to reach wider audiences and participate more effectively in the digital marketplace.



The recent Brand Discovery Project was an outstanding success. AACHWA and Tobie delivered strong engagement, open and transparent discussions with the board and staff on how to best convey our art centre's story.



Roni Kerley, Yamaji Art

As part of AACHWA's 2025 Our Business Forum, Our Mob Online also delivered two practical skill development workshops focused on photography and the new Stories Art Money platform. These sessions built hands-on digital skills, allowing art centre staff to improve product imagery, manage online content and take on greater responsibility within their organisations.

By strengthening digital confidence, infrastructure, and skills, Our Mob Online empowers art centres to share their stories on their own terms, connect with new audiences and support more consistent and sustainable income streams.

Rachael Karotkin (AACHWA), Michelle Adams, Justina Willis, Dawn Sandy, Allery Sandy, Renee (Cherine) Wally, Rodney King and Tobie George (facilitator), Our Mob Online brand discovery visit, Yinjaa-Barni Art, Leramugadu (Roebourne), 2025, photo: Rachael Sandover.





Revealed

New and Emerging WA Aboriginal Artists

Julianne Wade and Te Ana Thornhill, Revealed Aboriginal Art Market, WA Museum Boola Bardip, Boorloo (Perth), 2025, photo: Jessica Russell.

The one-day Revealed Art Market held at the WA Museum Boola Bardip on Saturday 12 April featured 33 stalls, including 20 Aboriginal Art Centres, eight independent artists and five industry service-providers. The market featured a day-long stage program of dance, DJ sets, live music, artist conversations and demonstrations.

The exhibited artworks sold, totalling \$97,437. Several major public and private collections, including the Department of Local Government, Sports and Creative Industries (DLGSC), Artbank, Wesfarmers, Murdoch University and the Berndt Collection, acquired works.

Over 11,700 people visited the Revealed exhibition, with the opening weekend attracting approximately 1,800 visitors. Eleven schools totalling 272 students visited the exhibition and took part in guided tours or workshops. 125 (64%) of

The Revealed Art Market attracted its highest attendances yet, drawing more than 5,700 people and achieving a record \$435,388 in sales. The market received extremely positive responses from stallholders and an exceptional net promoter score of 71 from visitors.



Loved it. Really important work here and worth investing into these artists and awareness.



Anonymous

Revealed Aboriginal Art Market, WA Museum Boola Bardip, Boorloo (Perth), 2025, photo: Jessica Russell.

Installation view, Revealed: New & Emerging WA Aboriginal Artists exhibition, Perth Institute of Contemporary Arts, Boorloo (Perth), 2025, photo: Rebecca Mansell.



It made me feel very seen and connected with my mob.



Anonymous

Revealed, the largest annual Aboriginal art market and exhibition in WA, returned to Boorloo/Perth Cultural Centre in 2025 with a nine-week exhibition and one-day art market.

Curated by Whadjuk, Ballardong and Wilman Noongar artist and curator Zali Morgan, the Revealed exhibition at Perth Institute of Contemporary Arts (PICA) ran from 11 April to 15 June and featured 201 works by 96 Aboriginal artists (76 artists drawn from 20 WA art centres and 20 independent artists). The exhibition program included a major opening event, free artist-led workshops, talks and performances, a schools' learning program, family activities, curator tours and a free downloadable 125-page catalogue. Artists and art centre staff visiting Perth for Revealed took part in six creative workshops, a fundraising workshop and a private-sector networking event.





Make it Real

Product Development Project

Make it Real product development training, Nagula Jarndu Designs, Rubibi (Broome), 2025, photo: Dani Carter.

Through the project art centres have this year been supported to create 96 individual products by 24 artists, with 39,600 pieces soon available for purchase at major retailers. Pilot Two has begun and six artists are being mentored in partnership with a retailer and support from our product development team. This unique experience enables artists to gain design and manufacturing knowledge and experience while also receiving the economic benefits from authentically produced merchandise and improving community wellbeing through arts and cultural activities.

Make it Real also had a stall at Darwin Aboriginal Art Fair (DAAF) to raise awareness among artists, art centres, consumers and policymakers. At DAAF we shared our mission and strategy widely and encouraged industry leaders and sector professionals to advocate for the Make it Real campaign, inspired by the Fake Art Harms Culture campaign.



I feel upset and I didn't really know it was a thing that people were selling fake art. And now that I know it's really upsetting and it's hurtful to me and to my old people and to my culture as well.



Augustine Badal

Ruby Djikarra Alderton and Rekeshia Goodwin, Make it Real Pilot 1 Spinifex Hill Studio product samples, Spinifex Hill Studio, Kariyarra Country (South Hedland), 2025, photo: Dani Carter.

Cecelia Tigan, Make it Real product development training, Nagula Jarndu Designs, Rubibi (Broome), 2025, photo: Dani Carter.



Fake art, it makes my heart hurt. Being in an art centre [...] you see how hard these people work just to get their names known, let alone their story told.

Make it Real empowers Aboriginal artists to reclaim the market for Aboriginal art-based tourism souvenirs using an Aboriginal-led business model for certified, culturally authentic products that return value directly to artists and communities.

In 2025 Make it Real delivered a new Product Development Resource Toolkit, a website providing support on the many facets of product development. The Toolkit is being tested by our pilot art centres and we hope to incorporate feedback and suggestions further. We delivered training sessions with artists and art centre workers to increase both awareness and product-development capacity to support the creation of their own products for commercial sale.



Rekeshia Goodwin



Treasurer's Report



AACHWA had another successful year in 2025. Financially AACHWA achieved a surplus, increased reserves, saw revenue growth and kept expenses well controlled.



Hello everyone. I am Para Nanayakkara, the current Treasurer and Chair of Finance and Audit committee. We had Finance and Audit committee meetings throughout the year and had good robust discussions. We have reviewed financial statements monthly and periodically reviewed existing and introduced new policies.

AACHWA had another successful year in 2025 focusing on our key objectives. Financially AACHWA achieved a surplus of \$360,779, increased reserves to \$882,290, saw revenue growth and kept expenses well controlled. Throughout the year AACHWA remained solvent and had sufficient funds to pay its debts as and when they fall due. Also, we met all requirements of our Funders and were fully compliant.

Our 2025 Accounts have been audited by Australian Audit and they have confirmed that our financial results provide a true and fair view, and are in accordance with Australian Accounting Standards, CATSI Act and ACNC regulations.

I thank Australian Audit for their work on behalf of AACHWA team and am pleased to recommend their reappointment for 2026 as Auditors of AACHWA.

I would like to thank the Finance and Audit Committee members, CEO Chad Creighton, Finance Manager Amanda Scoble and the AACHWA team for the support and good work done.

Para Nanayakkara
Treasurer

Financial highlights

\$360,779
surplus for 2025

\$4.5M cash holdings at the end of the year mostly from **\$3.4M** funding received in advance for use of future years – evidence that we have enough funds to continue our operations into future years.

+\$1.3M
increase in grants income

\$1.2M increase in operational expenses in line with grants income and within approved budget.

Main expense categories are, payroll expenses **\$1.8M** and program and project expenses **\$1.1M**.

+\$72,000
increase in non-grants income

\$1.8M of our cash is in term deposits which provided us **\$96,408** in interest income.

\$360,779 increase to reserves. We have **\$882,290** in reserves at the end of 2025. We will keep building Reserves because this is both prudent and a requirement of some of our funders. Reserves can be used to co-finance projects or on our own projects that we do not have external funding for.

Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation
ABN: 79 665 943 106 ICN: 8204
Directors' declaration
31 December 2025

In the Boards' opinion:

- the attached financial statements and notes comply with the Accounting Standards, the Australian Charities and Not-for-profits Commission Act 2012 and the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations);
- the attached financial statements and notes give a true and fair view of the Corporation's financial position as at 31 December 2025 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the Corporation will be able to pay its debts as and when they become due and payable.

On behalf of the Boards



Lynette Yu-Mackay
Chairperson

25th March 2026

Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation
ABN: 79 665 943 106 ICN: 8204
Directors' report
31 December 2025

The Boards present their report, together with the financial statements, on the Corporation for the year ended 31 December 2025.

Directors

Name	Position	Start date	Length of Tenure	End date
Lyn Yu-Mackay	Chairperson	January - 19	7	Current
Mark Smith	Deputy Chairperson	April - 21	5	Current
	Director	August -20	1	April - 21
Agnes Pigram	Director	May - 24	2	Current
Christina Araujo	Director	March - 15	10	April -25
John McLean	Treasurer	April - 20	5	April - 25
Kimberley Swift	Director	September - 24	1	Current
Maureen Baker	Director	August - 20	5	Current
Nerida Martin	Director	May - 22	4	Current
Wendy Warrie	Director	May - 23	3	Current
Para Nanayakkara	Treasurer	April-25	1	Current
Kuberan Muir	Director	April-25	1	Current

Principal activities

During the financial year the principal continuing activities of the Corporation consisted of:

- To work in partnership with Aboriginal art centers across the state of Western Australia to determine pathways for sustainable growth and stability.

Performance measures

The Corporation has reported a net surplus of \$360,779 compared to a net surplus of \$161,633 in the last financial year.

Significant changes in the state of affairs

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

Events After the End of the Reporting Period

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 Aboriginal Corporation in future financial years.

Meetings of Directors

Name of director	Number of meetings eligible to attend (01 Jan 2025 - 31 Dec 2025)	Number of meetings attended (01 Jan 2025 - 31 Dec 2025)
Lyn Yu-Mackay	7	7
Mark Smith	7	6
Agnes Pigram	7	4
Christina Araujo	2	0
John McLean	2	1
Kimberley Swift	7	6
Maureen Baker	7	2
Nerida Martin	7	4
Wendy Warrie	7	6
Para Nanayakkara	5	5
Kuberan Muir	5	4

Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation
ABN: 79 665 943 106 ICN: 8204
Directors' report
31 December 2025

Indemnifying Officers

The Corporation has paid premiums to insure all Directors against liabilities for costs and expenses incurred by them in defending legal proceedings arising from their conduct while acting in the capacity of Director of the Corporation, other than conduct involving a willful breach of duty in relation to the Corporation. The premiums in total amounted to \$2,776.

On behalf of the directors



Lynette Yu-Mackay
Chairperson

25th March 2026

DIRECTORS:

ROBERT CAMPBELL RCA, CA
 VIRAL PATEL RCA, CA
 ALASTAIR ABBOTT RCA, CA
 CHASSEY DAVIDSRCA, CA

ASSOCIATE DIRECTORS:

SANTO CASILLI FCPA PFILA
 FAZ BASHI RCA, CPA

**AUSTRALIAN
AUDIT** 

INDEPENDENT AUDITOR'S REPORT

To the members of Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation.

Report on the Audit of the Financial Report Opinion

We have audited the 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 2025, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the directors' declaration.

In our opinion the accompanying financial report has been prepared in accordance with requirements of the *Corporations (Aboriginal and Torres Strait Islander) Act 2006 (CATSI Act)* and Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)*, including:

- a) giving a true and fair view of the Corporation's financial position as at 31 December 2025, and of its financial performance and its cash flows for the year then ended; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Corporation in accordance with the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* 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 also fulfilled our other ethical responsibilities in accordance with the Code.

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

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Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the *CATSI Act* and the *ACNC Act*. The responsibility of Management also includes such internal control as management determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Corporation's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Corporation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Corporation's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.



- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Corporation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Legal and Regulatory Requirements

In our opinion Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation has complied with 60-30(3)(b), (c) and (d) of the *ACNC Act*:

- by providing us with all information, explanation and assistance necessary for the conduct of the audit;
- by keeping financial records sufficient to enable a financial report to be prepared and audited; and
- by keeping other records required by Part 3-2 of the *ACNC Act*, including those records required by Section 50-5 that correctly record its operations, so as to enable any recognised assessment activity to be carried out in relation to the Corporation.

It is also our opinion, that the Corporation has complied with the *CATSI Act*, including;

- a) in the course of the audit we have been given all information, explanation and assistance necessary to conduct the audit;
- b) the Corporation has kept financial records sufficient to enable the financial report to be prepared and audited; and
- c) the Corporation has kept other records and registers as required by *CATSI Act*.

Chassey Cedric Davids CA, AMIIA, BCom

Registered Company Auditor number 490152

Director

Australian Audit

Dated: 25th March 2026

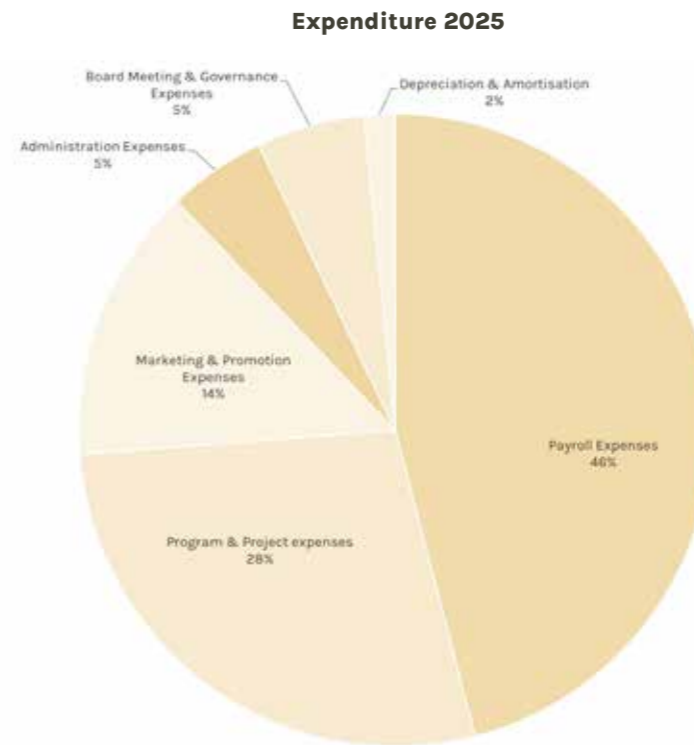
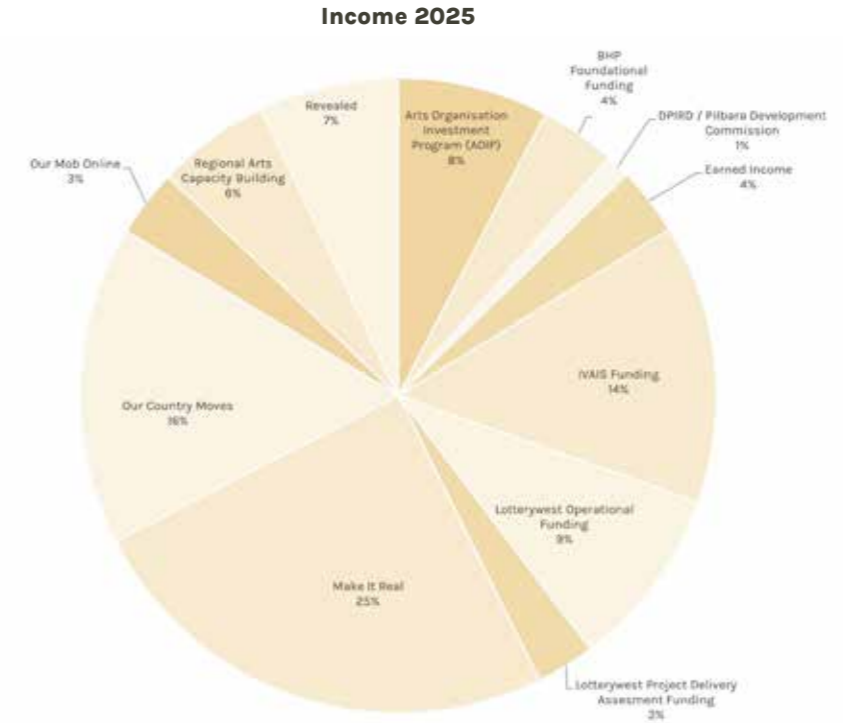
Aboriginal Art Centre Hub of Western Australia Aboriginal Corporation

Statement of Assets & Liabilities			
	31 Dec 2025	31 Dec 2024	Variation
ASSETS - Current			
Cash at Bank	\$4,505,630	\$4,000,254	13%
Accounts Receivable	\$302,624	\$525,046	-42%
Pre-paid Insurances & Rent	\$17,500	\$10,575	65%
Security Bonds	\$500	\$6,763	-93%
Accrued Revenue	\$0	\$10,000	-100%
ASSETS - Non Current			
ROUA - Right of Use Asset	\$100,117	\$0	-
Furniture & Equipment	\$43,918	\$29,500	49%
TOTAL ASSETS	\$4,970,289	\$4,582,138	8%
LIABILITIES - Current			
Grant Funding - Ministry for the Arts IVAS	\$207,323	\$298,011	-30%
Grant Funding - Make It Real	\$1,037,452	\$1,528,838	-32%
Grant Funding - Our Country Moves Project	\$1,237,884	\$853,264	45%
Grant Funding - Dept of Cultural Industries, Tourism & Sport	\$635,459	\$873,688	-27%
Grant Funding - Lotterywest	\$4,226	\$0	-
Grant Funding - BHP Foundational Funding	\$267,137	\$185,251	-
Grant Funding - DPIRD / Pilbara Development Commission	\$0	\$49,159	-
Accounts and other Payables	\$382,156	\$127,850	199%
Lease Liability	\$50,059	\$0	-
Payroll & Staffing Liabilities	\$214,337	\$144,567	48%
LIABILITIES - Non Current			
Long Term Lease Liability	\$51,967	\$0	-
TOTAL LIABILITIES	\$4,087,999	\$4,060,627	1%
TOTAL EQUITY	\$882,290	\$521,511	69%
Income & Expenditure			
	Jan-Dec 2025	Jan-Dec 2024	Variation
GRANT FUNDING			
Operational Funding			
Ministry for the Arts - IVAS Funding	\$455,323	\$346,264	31%
DCITS - ADIP Funding	\$331,776	\$322,166	3%
BHP Foundational Funding - Our Country Moves	\$168,114	\$39,749	323%
Lotterywest Funding	\$401,192	\$226,377	77%
Project Funding			
Ministry for the Arts - IVAS Funding	\$160,365	\$90,600	77%
DCITS - RACIP Funding	\$250,000	\$319,135	-22%
DCITS - Revealed	\$310,000	\$329,285	-6%
DCITS - Our Mob Online	\$148,556	\$107,332	38%
DPIRD / Pilbara Development Commission	\$53,206	\$94,023	-43%
Grant Funding - Make It Real	\$1,072,886	\$91,752	1069%
Grant Funding - Our Country Moves Project	\$704,188	\$656,186	7%
Lotterywest Funding - Project Delivery Assessment	\$129,474	\$0	-
City Of Perth	\$15,000	\$0	-
Town of Port Hedland	\$13,182	\$0	-
Goldfields Esperance Development Council	\$10,000	\$10,000	0%
Horizon Power	\$5,000	\$0	-
DCITS - Arts Sector Development	\$0	\$32,174	-100%
Lotterywest Funding - Art Centre Audit	\$0	\$244,246	-100%
EARNED INCOME			
Donations Received	\$28,157	\$0	-
Other Income	\$26,445	\$43,428	-39%
Interest Income	\$96,408	\$35,893	169%
TOTAL INCOME	\$4,379,273	\$2,988,610	47%
EXPENDITURE			
Consultant Fees	\$190,829	\$418,243	-54%
Employee Expenses	\$1,845,380	\$1,066,832	73%
Program & Project expenses	\$929,168	\$966,502	-4%
Marketing & Promotion	\$565,271	\$134,116	321%
Office Consumables & Resources	\$164,516	\$69,612	136%
Bank & Audit Fees	\$19,876	\$8,681	129%
Insurance Expense	\$17,723	\$17,371	2%
Amortisation - Office leases	\$50,059	\$38,277	31%
Depreciation - Furniture & Equipment	\$13,430	\$11,590	16%
Board Meeting, Legal & Governance Expenses	\$222,241	\$95,752	132%
TOTAL EXPENDITURE	\$4,018,494	\$2,826,977	42%
SURPLUS	\$360,779	\$161,633	123%

Make It Real Funding - BHP, Lotterywest, Philanthropic Foundations and Tourism WA
Our Country Moves Funding - BHP and Lotterywest

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



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Our People, Sponsors, Partners & Consultants

Our Staff

Chad Creighton
Chief Executive Officer

Amanda Scoble
Finance Manager

Glenda Dixon
Business Services Manager
(from June 2025)

Daniel Rarp
Interim Operations Manager
(until June 2025)

Alexander Egloff
Projects Manager

Dani Carter
Projects Manager

Amy Barrett-Lennard
Programs Manager

Samantha Leung
Senior Communications Coordinator
(February to October 2025)

Catherine Melentis
Senior Project Coordinator

Simone Johnston
Project Coordinator

Amber Norrish
Project Coordinator

Emily Coy
Project Coordinator

Rachael Karotkin
Project Coordinator

Ella McDonald
Design & Marketing Coordinator

Tracey Laity
Communications Coordinator
(from November 2025)

Mario Veloso
Creative Coordinator

Melanie Faragher
Product Developer

Lyndal Malarkey
Product Developer

Elizabeth Smith
Project Officer

Katelyn Whitehurst
Project Officer

Garth Hughes
Finance Officer
(until September 2025)

Dianne Hayes
Executive Assistant
(February to October 2025)

Casual Staff

Louise Vermeulen
Djubugitj-Grace Lewis
Gloria Marinescu
Ruth Leigh
Emma Regolini
Jacky Cheng
Nathan Gardiner
Shannon Lyons
Alex Lekias
Amanda Bell

Volunteers

Leigh Nash
Sian Roberts
Leonie Matthews
Michelle Tolley
Olivia Pusey
Moira Pusey
Sonya Peterson
Shauna Weeks
Julie Walker
Adamma Roe
Alicia Roe
Tia Campey
Indy Swanson
Lulu Hunter
Xyanthe Picks
Lewis Whitney



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Partners

AACHWA would like to warmly thank our delivery partners in 2025:

Art Gallery of Western Australia
ART ON THE MOVE
Arts Law Centre of Australia
BHP
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Creative Australia
Desart
FORM
Gateway
Herbert Smith Freehills Kramer Global Firm
Horizon Power
Indigenous Art Code
Life at Work
Martumili Artists
Mirnurtharntu Maya
Nexus Airlines
North Metropolitan TAFE
North Regional TAFE
Perth Institute of Contemporary Arts (PICA)
Pilbara Development Commission (PDC)
Pilbara Ports
Spinifex Hill Studio
State Library of WA
Town of Port Hedland
WA Museum

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AWS
Barry Demi
Brenton McKenna
Carly Day
Carol Innes
Cathy Cummins (CC Projects)
Centre for Stories
Charis Pohoiwi (Charismatic Photography)
Chris Griffiths
Cole Baxter
Colleen Drage

Dora Griffiths (Waringarri Arts and Cultural Centre)
Dr Amma Buckley
Dulcie Donaldson (Nyungar Tours)
Edward Ryan Morgan
Ellen Flatters
Emilia Galatis
Flight Centre
Geoffery Wongawol (Tarlka Matuwa Piarku Aboriginal Corporation)
Impact Seed
Ingrid Cumming
Jacky Cheng
Jahna Cedar (Australian Indigenous Governance Institute)
Jessica Russell (Jessica Russell Moves)
Jody Olward (Superminimal)
John Echo
Karen Jacobs
Karla Barna
Kate Leslie
Leonie Bennett (Tjarlirli and Kaltukatjara Art centre)
Lincoln Mackinnon
Lizzy Robinson
Lush
Marcus Taylor (Studio Papa)
Mattias
Michelle Adams
Minter Ellison
Nani Creative
Nathan Gardiner
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Patrick de Teliga (Reload and Co)
Patrick Mung Mung
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Renee Walley
Robyn Lees
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Sarah Landro (Camera Story)
Shirley Drill
Stephanie Rajalingam
Stuart Morton
Suzanne Derry
Suzie Vickery
Tanya Lee
Terry Murray
Tiki Menegola
Timika King
Tobie George
Walk Through Walls



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This publication, all text and images Aboriginal Art Centre Hub of Western Australia 2025 unless otherwise stated.

Front cover: Nathan Thomas, *Our Country Moves Ground Up* residency program, Waringarri Aboriginal Arts, Miriwoong Country, Kununurra, 2025, photo: Gaia Borang.

Back cover: Marlene Anderson, *Our Future* silk painting workshop, Martumili Artists, Nyiyaparli Country (Newman), 2025, photo: AACHWA.