

STYLEUP

FASHION, BEAUTY & LIFESTYLE

Country to Couture

Two days of First Nations fashion

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MumRed worn by
model Savannah
Kruger. Picture:
Dylan Buckee



Awards shine a light on art

NATASHA CLARK

A Renaissance-inspired dreamscape, handwoven dillybags made from British Museum maps, and a digital recording of Tiwi song and dance were among the works recognised at the National Aboriginal and Torres Strait Islander Art Awards this month.

Marri Ngarr artist Dr Ryan Presley won the major \$100,000 Telstra art award for his oil painting *Our Lifestyle Of Tranquillity Undisturbed*.

Now in its 43rd year, the awards unite established and emerging First Nations artists from across Australia.

Presley, born in Mparntwe/Alice Springs and based on Yugambeh Country, painted a reclining figure beside a dog and a rifle. Dark water glints near the figure while a large bushfire burns in the distance, creating a scene that appears peaceful, but a tension can be felt in the undulating ripples.

He said the work drew on Renaissance painting while reflecting current political and social tensions. “*Our Lifestyle Of Tranquillity Undisturbed* appears as a dreamscape that mediates the Orwellian slogan: ‘Who controls the past controls the future; who



Ryan Presley's *Our Lifestyle of Tranquillity Undisturbed*.

controls the present controls the past,” he said.

Judges said the painting brought together cultural and art history references while prompting contemplation of past, present and future.

Western Aranda artist Vanessa Inkamala won the

\$15,000 Telstra general painting award for Arrkurla Nukala / Lyaarta Ntema, painted on recycled road signs.

Judges said her work honoured the creative language of her forebears while exploring technology's role in art. Wulu Marawili's

Garranali — Sanctuary was highly commended.

Barayuwa Munungurr was awarded the Telstra bark painting award for *The Hidden Reef At Yarrinya*, created with earth pigments on stringybark. The painting carries a Munyuku clan story about ancestors who killed their brother, the whale Mirinyunu. Judges praised the artist's choice to conceal and reveal narrative elements through painted designs and bark removal.

Maps gathered from the British Museum were transformed into six handwoven dillybags in Jenna Mayilema Lee's *Taking Back Taken*. The Larrakia, Karrajarrri and Wardaman artist won the \$15,000 Telstra work on paper award for the 4.5m installation. Judges described the work as quietly beautiful, addressing the effects of museums and collecting practices on communities whose belongings were removed.

Yolnu artist Napuwarri Marawili won the Wandjuk Marika Memorial 3D award for two carved and painted reef herons representing both bird and hunter. The \$15,000 award marked its 40th anniversary this year and commemorates

Yolnu artist and leader Wandjuk Marika OBE.

Marawili's work, *Djambatj — Deadly Hunter*, carries the Madarrpa clan design associated with the saltwater of Yathikpa.

Guruwuy Murrinyina received the Telstra emerging artist award for *Prismatic Arc*, a towering hollow log painted in earth pigments. Murrinyina lives at Gangan, a remote homeland inland from Blue Mud Bay in north-east Arnhem Land. Her work carries the Galpu clan miny'tji associated with rainbows and the cyclonic power of Wititj, the Rainbow Serpent.

“The sun shining against the scales of the snake forms a prism of light like a rainbow,” Murrinyina said.

Tiwi artist and digital media practitioner Colin Heenan-Puruntatameri won the Telstra multimedia award for *Ngirramini Ngini Amparruwu (The Story of the Widow)*.

The video records the artist performing a chant created by his mother and a widow dance, accompanied by two carved ironwood fighting sticks.

The NATSIAA exhibition is on show at MAGNT Darwin until January 24.

The author travelled to Darwin courtesy of Telstra.

Showcase event is a platform for wider success

JOSEPH GUENZLER

For rising artists, BIGSOUND is about more than the chance to play a stage, with the annual Magandjin (Brisbane) event designed to put musicians in front of people who can help shape their careers.

Held across Fortitude Valley from September 1 to 4, BIGSOUND combines three nights of showcases with industry discussions, meetings, workshops and networking, bringing artists together with labels, managers, booking agents, publishers, festival programmers and media.

That purpose has been part of BIGSOUND since QMusic launched the event in 2002, with the original aim of putting Australian artists in front of people who could make a difference to their careers.

For younger and emerging First Nations artists, that concentration of people can provide access to an industry that can otherwise be difficult to navigate.

BIGSOUND's Goolwal Goolwal program also provides an Indigenous-led space within the event, with performances, workshops,



BIGSOUND creates pathways for the next generation of Indigenous artists.

conversations and networking focused on building connections and careers for mob.

Ghanaian-Australian artist AKOSIA sees the event as a chance to build relationships with festival promoters, booking agents and other contacts. “Opportunities like BIGSOUND are life changing,” she said.

“For Black and Indigenous artists, access to platforms like this can be the difference between having a great song and having a successful career.”

Maori artist Payton Taplin's Greatsouth project will travel

from Aotearoa for its first international showcase, bringing taonga puoro and Maori storytelling into its indie and alternative rock sound.

Mr Taplin, who is Te Rarawa and Ngati Kahungunu ki Wairarapa, is looking for long-term relationships with people willing to support Indigenous expression and take those stories around the world.

Palawa hip-hop artist KIZ, from lutruwita/Trouwerner, sees BIGSOUND as arriving at an important stage in his career, with the artist looking to build connections across the country and create new performance opportunities.

“BIGSOUND came at the perfect moment and will be one of the keys that opens all the next doors for me,” KIZ said.

For Papua New Guinean-Australian artist Ngaiire, networking is most useful when it develops into genuine relationships rather than short-term transactions.

Ngaiire is looking to build an international team for her next release while strengthening links between Australia, Papua New Guinea and the wider Pacific. “For me, the best networking has always been about genuine relationships rather than walking into a room trying to get something

from someone. BIGSOUND creates a rare opportunity to have artists, labels, festivals, managers and people from all corners of the industry in the same place, and sometimes one conversation can open a door you didn't even know was there.”

Samu and Suy woman Zipporah, from Saibai Island in the Torres Strait, noted: “First Nations artists certainly don't have as much exposure in the industry as others, especially those who may live or come from remote/regional areas.”

Tickets, passes and the schedule are available through the official BIGSOUND website.

Winner 'a story teller in design'

Delvene
Cockatoo-Collins
and NIFA host
Megan Waters.
Picture: Dylan
Buckee



MARIA MAROUCHTCHAK

Off the back of being the inaugural recipient of the Cairns Indigenous Art Fair Cultural Couture Award, Delvene Cockatoo-Collins was named winner of this year's Fashion Design Award at the National Indigenous Fashion Awards.

NIFA judge and Country Road creative director, Lisa Friedl, praised Cockatoo-Collins' ability to weave together craft and storytelling through a contemporary lens.

"Delvene's work channels culture and story through a timeless yet relevant fashion lens. Her collection is beautifully balanced, with a restrained yet effective use of design elements," Friedl said.

The award was supported by Country Road. Cockatoo-Collins will be offered either a \$5000 prize or a

12-month mentorship with the Australian fashion label.

For Cockatoo-Collins, fashion is deeply connected to family, Country and the stories carried through generations. Her practice is inspired by the knowledge and techniques passed down from her mother, Evelyn Parkin, and grandmother, Bethel Delaney — connections which continue to shape her evolving creative journey. Cockatoo-Collins told Style Up the recognition has encouraged her to continue exploring the stories embedded within her work.

"It's really encouraging for me to continue on that pathway to keep exploring those stories," she said.

Based on Minjerribah (North Stradbroke Island), Cockatoo-Collins draws inspiration from the natural environment surrounding her, incorporating elements of Country into her designs —

from fallen banksia bark to washed-up quampie shells.

Her practice is one of constant movement and creation. After presenting several new collections across multiple runways last year, moments of stillness are rare.

"It's probably a good time for me to pause and really reflect on my work," she said.

"I'm sometimes up printing at 4am, dying (fabrics) and watching the pot overnight.

"With winning this award, I'd really like to sit and celebrate and acknowledge myself in that space. So, it's time to pause."

Cockatoo-Collins said she looks forward to more quiet mornings by the water with her husband, coffee in hand, taking in the sight of dolphins swimming through the shallows and appreciating the simple moments on Country.

She said she is excited to work alongside Country Road and gain new insights that

support the continued growth of her business. Country Road has proudly supported NIFA since 2020, reflecting the brand's ongoing commitment to creating meaningful pathways for First Nations designers and celebrating the next generation of creative talent.

"I'm looking forward to meeting their team and seeing what they know and how they're going to help me in a way that is suitable to my little business and the way that I run," she said. "I think there's a true value in having First Nations work out there, and I'm really excited about where that's going to lead everybody. It's important to create these spaces and see younger designers come through."

Hosted by Indigenous Fashion Projects, NIFA — alongside Country to Couture — has cemented its place as Australia's leading celebration of First Nations fashion.

Bringing art into life from early days

JARRED CROSS

Noongar-Sicilian artist Janelle Burger's recent collaboration isn't just about bringing her art into people's homes, but also bringing joy and calm at a special time of their lives.

She is lending her craft to design-focused specialist cot maker Bold Baby's new collection.

Burger's connection to culture and art started at a young age.

Growing up, her Sicilian paternal grandmother's home had sculptures in every room, and art had a big presence.

On her Noongar mother's side, her grandmother was a painter.

Now, her own works will be there from the start for others.

"I'm happy something so colourful is going into a baby space because it is such a great fit. It felt very special to be part of this project. A baby's environment is so important, and I liked the idea that my artwork could become part of someone's early memories and daily life," she said.

Bold Baby co-founders Jim Walsh and Megan Cooper created their first customisable cots in 2024 to be something more than functional and static. The cots can adjust and grow with a young family and their baby, and aim to make nurseries a canvas for storytelling through visual art.

Burger's featured work in their Art Series cot brings a new level of texture and colour to the range.

She also hopes it can create an emotional response.

"It draws from my connection to Australia, nature, and a feeling of home rather than one direct story. Living in Europe, I feel a deeper connection to my home country, and I feel that influences my art," Ms Burger, who is based in Paris, said.

"I'd like families to know that this art in their nursery was made with care and honesty.

"I hope it brings warmth, creativity, and a sense of joy and calmness into their space."

Burger encouraged emerging Indigenous creatives, particularly women and girls.

"Keep going and trust your own voice. There's value in your perspective and your story, even if the path feels uncertain at times," she said.

Creative folks urged to apply for NAISDA

PHOEBE BLOGG

Leading First Nations arts training organisation NAISDA announced the opening of its 2027 intake this month.

NAISDA encourages young Aboriginal and Torres Strait Islander people to apply for its intake with the launch of a new course for those interested in live performance production.

As part of its legacy and its celebration of 50 years, the college has introduced a new course focusing on live production and technical skills.

The CUA40425 Certificate IV in Live Production and Technical Services is a new pathway into the creative sector and sits alongside NAISDA's existing Dance Practice qualifications.

NAISDA chief executive Kim Walker AM said it would open NAISDA up to more interested in



Students at the 2026 NAISDA Graduation.

careers across the performing arts. "We know there are young people out there who are passionate about the arts but don't necessarily see themselves as dancers or choreographers," he said.

"Obviously that's how NAISDA started, but as we celebrate 50 years we look to the future and

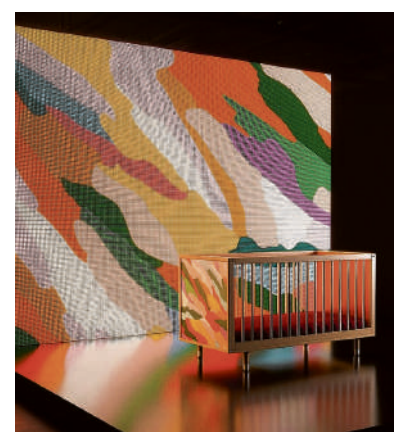
are expanding our curriculum.

"Students will gain practical skills in lighting, sound, staging, vision, hands-on industry experience, as well as cultural learning with Aboriginal and Torres Strait Islander communities and cultural tutors.

"I am excited to see what our first cohort in Live Production will

bring, and encourage people who know someone with an interest to apply."

For dancers and performers looking to take centre stage, NAISDA continues to offer four nationally accredited Certificate IV to Advanced Diploma pathways in Dance Practice for Aboriginal and Torres Strait Islander people.



Artist Janelle Burger's Bold Baby cot design.

Main picture:
Designer Off The
Plantation,
photographer
James Albert.
Below: Designer
Jina-Jina by
Yinjaa-Barni Art,
photo by Michael
Jalaru Torres.

Boab light reflects couture of Country

PHOEBE BLOGG

In 2026 the Country to Couture runway returned with an engaging, newly expanded two-night schedule.

Curated by Indigenous Fashion Projects and presented as part of the Darwin Aboriginal Art Fair Foundation's 20th anniversary program, Country to Couture took place on Larrakia Country across August 2-3.

With 2026 marking the event's new two-night schedule, attending guests and media were able to attend Show 1, Carried By Our Matriarchs — From Legacy We Rise, and Show 2, Imprints And Memory — Seasons of the Land, Waters And Sky.

Before Show 1 guests were welcomed to Larrakia Country by Larrakia leader and DAAF chairperson Nadine Lee and her daughter Cyan Lee, accompanied by the Leading First Nations singer songwriter Dr Shellie Morris in a ceremonial calling and spoken word piece.

Opening with a moving tribute to the late Simone Arnol, the wings of matriarch butterflies were carried to the base of the boab tree, centring the focus for the show to begin. Arnol was an award winning artist and creative, who went on to be named the National Indigenous Fashion Award's designer of the year in 2025.

With Show 1 boasting an impressive 11 collections, Carried By Our Matriarchs

— From Legacy We Rise marked an exciting new chapter for Australia's largest annual showcase of First Nations Fashion.

Set within the outdoor landscaped forecourt of Charles Darwin University's Danala Campus, the runway unfolded beneath a heritage boab tree, in a setting that reflected the spirit of the event.

Danala, meaning "dillybag" in Larrakia language, symbolises a place for holding and sharing knowledge, reinforcing Country to Couture's enduring connection to Country, culture and community.

Welcoming new and returning designers and art centres to the catwalk, Show

1 featured the likes of Babbarra Women's Centre, Badu Art Centre, MumRed, Nagula Jarndu Designs and more.

Through powerful collections, participating designers and creatives honoured the rhythm carried by generations of women, the artistry, collaboration and lore that sustains culture, and the grace of Ancestors whose knowledge continues to flow through the sacred cycles of Blak womanhood.

"Returning to Country to Couture this year was incredibly special," MumRed designer Samala Cronin told Style Up.

"This year was particularly powerful because it brought together the largest



gathering of First Nations fashion designers, creatives, models, production teams, hair and makeup artists, and choreographers that we have seen. "Being on Larrakia Country, watched over by the 140-year-old boab tree as we activated that space, felt deeply significant.

"There was so much creative energy, culture, connection and pride across both showcases. It was absolutely magic."

Taking place on August 3, Show 2, Imprints and Memory — Seasons Of The Land, Water And Sky, explored the ongoing relationship between people and Country.

Described as a living archive, each collection embodied the imprints of place, story and

seasonal knowledge, reflecting how land, water and sky hold memory and guide cultural cycles.

Show 2's runway saw the return of several seasoned Country to Couture designers, (including Yarrenyty Arltere Artists, Corella & Crow and Goompi's Girl), and proud First Nations man Lucas Schober returned to the runway, not as a model, but rather a designer. After having walked the runway as a model for several years, this year the talented First Nations model turned designer was thrilled to debut his first collection at Country to Couture.

"This is my first time showcasing my art during the Darwin Aboriginal Art Fair,"

he said. "After working in the fashion industry as a model for the past five years I saw a natural step to develop my own skills as an artist to learn about the medium of dressmaking."

Schober said the new collection Busted up is an evolution of his development in art and artistic practices and mediums.

"The collection which I titled Busted up shows the evolution of my development in this medium — from working hard out of a spare bedroom at my parents' house in Karama to embracing these challenges and accepting the support of my many communities around me, coming full circle to a blossoming collection shown on one of Australia's most





Above: Designer Noongar Arts Fashion, photographer James Alberts. Right: Designer LULUJARU, photographer Michael Jalaru Torres. Left: Designer The Mermaid Collective, photographer Benjamin Warlingundu Ellis.



Above: Designer Lucas Schober Art, photographer Michael Jalaru Torres. Left: Designer Mumred, photographer James Alberts.

illustrious stages in fashion," he said. Indigenous Fashion Projects manager Michelle Maynard said the Country to Couture broader creative team is "the essential ingredient" to "years of successful runway events that embed Indigenous agency".

"Our team reflects the breadth of the First Nations fashion community who come together on our runway, we ground together on Larrakia country to deliver the stories of designers and artists from so many regions," she said.

"It is our collective approach that has allowed the depth of talent to come through the program and extend into the industry. "Cassie Black and Jake Powers returned to the

team as styling assistants continuing in their professional development and elevation as leaders in our space; both have grown through the program over recent years and are carving their own career pathways in their respective communities.

"The experience for the team and our models has been enriched by additional industry creatives, including leading choreographer and creative Balla Neeba, who has levelled up the movement and creative delivery of the new runway experience, in collaboration with ARIA Award winning producer, Larrakia based artist James Mangohig, who returned to deliver a rich emotive soundtrack to hold the show."



Where footy meets fashion

PHOEBE BLOGG

First Nations supermodel Billie-Jean Hamlet and AFL star Jack Ginnivan have teamed up as the local faces of Reebok's major global campaign, Born Classic. Worn for Life.

Celebrating a new generation of trailblazers who set their own pace, the collaboration bridges high-fashion runway elegance with the raw, high-energy world of Australian sport.

The local rollout arrived this month amid massive global momentum for the sportswear powerhouse after Reebok's recent runway partnership with luxury house Celine at Paris Fashion Week.

This is the next local iteration of Reebok's Born Classic. Worn for Life. creative platform following previous successful chapters starring international model Inka Williams, as well as India Rafter and Mia Hewitt earlier this year.

The campaign,

covering Reebok's Classics line-up including the Club C 85, Club C Revenge, Workout Plus, Freestyle Hi, and Freestyle Lo, showcases how heritage court silhouettes seamlessly transition into modern street style.

For Hamlet, fronting the campaign caps off a monumental creative period.

Beyond opening and closing Australian Fashion Week, she continues to cement her status as a major creative force, recently directing the landmark Indigenous Couture Fashion Parade at the National Indigenous Art Fair.

"Fashion has become one of the ways I get to honour my ancestors, continue our tradition of storytelling and proudly represent my culture," Hamlet said.

Ginnivan brings his own distinct style credentials to the mix.

Recognised as one of Australian sport's most electrifying personalities, the premiership player made waves beyond the footy field with his runway debut at the 2025



AFL star Jack Ginnivan and model Billie-Jean Hamlet.

Melbourne Fashion Festival. By pairing Hamlet's editorial command with Ginnivan's unapologetic energy, the campaign highlights two icons who use timeless style to express their true individuality.

As part of the launch, Reebok is also introducing its new Garment & Gold collection. Following the launch of the Garment Leather range earlier this year,

this new drop takes 100 per cent premium leather classics, specifically the Club C 85 and Workout Plus, and elevates them with sleek metallic gold detailing, offering a refined, minimal twist on the brand's heritage shapes.

The Reebok Classics line-up, including the new Garment & Gold collection, is available now at reebok.com.au and select retailers.

Pluto Infill (PLA09) Development Drilling and Subsea Installation Environment Plan

Woodside has led the development of the LNG industry in Australia and today aims to thrive through the global energy transition. Woodside consults with relevant persons to gather feedback to inform its Commonwealth Environment Plans.

Pluto Infill (PLA09) Development Drilling and Subsea Installation Environment Plan

The Pluto Infill (PLA09) Drilling and Subsea Installation Project is intended to utilise available processing capacity (ullage) at the existing Pluto facility by developing a new infill production well (PLA09), which will be connected to existing Pluto field infrastructure. The Project comprises installation of the moorings for a Mobile Offshore Drilling Unit (MODU), development drilling and completion of the new production well, pre- and post-lay surveys, installation and tie-in of subsea infrastructure, and cold commissioning of the subsea production system.

Environment that May Be Affected (EMBA)

The EMBA is the largest geographic area where an unplanned event could potentially have an environmental consequence. In the highly unlikely event a hydrocarbon release does occur, the whole EMBA would not be affected.

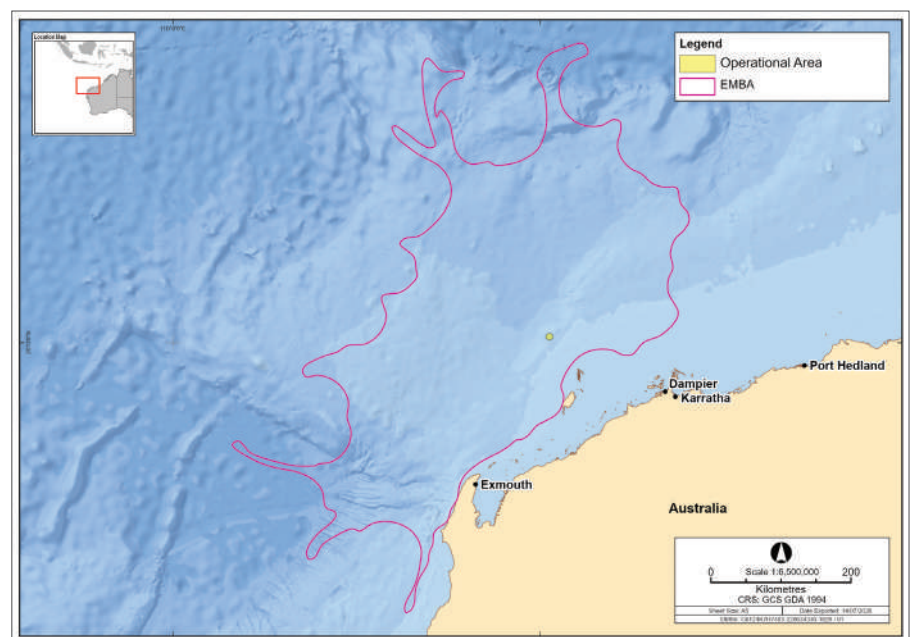
We would like to hear from you

If you are an individual, organisation or community group and believe your functions, interests or activities may be affected by the activities under this Environment Plan, we would like to hear from you by **17 September 2026**.

To find out more go to:

www.woodside.com/what-we-do/consultation-activities

You can also subscribe via our website to receive future information on upcoming activities.



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woodside.com

Darwin shines as cultural hub

PHOEBE BLOGG

Darwin was a thriving hub for cultural opportunity this month, with the National Indigenous Fashion Awards, National Indigenous Music Awards, and Darwin Aboriginal Art Fair all held in the Top End this year.

National Indigenous Fashion Awards

The National Indigenous Fashion Awards on August 5, saw 25 finalists from across Australia honoured in seven categories recognising outstanding creativity, cultural knowledge and innovation, hosted by Indigenous Fashion Projects.

IFP manager Michelle Maynard said she was proud to provide a platform to acknowledge and lift up First Nations excellence.

“NIFA celebrates the diversity and strength of the First Nations fashion community, recognising designers whose work is shaping the future of Indigenous fashion while remaining grounded in culture,” she said. Award winners received industry mentorship, professional development opportunities, financial support, and access to partnerships designed to support sustainable careers in fashion.

Delvene Cockatoo-Collins won the prestigious fashion designer award. Other winners included Lillardia Briggs-Houston (textile design award),



Michelle Pulatuwayu Woody Minnapinni (traditional adornment award), Lucy Simpson (wearable art award), Jake Powers (Cecilia Cubillo young achiever award), Babbarra Women’s Centre x Tharangini Studio (community collaboration award), and Kimberley Aboriginal Fashion Textiles Art (business achievement award).

Darwin Aboriginal Art Fair

Celebrating its 20th year, the DAAF held an impressive opening ceremony on August 6, setting the tone for its three-day program with performances by Tiwi singers and dancers from Jilamara and Munipi Arts & Crafts Associations, and the Kerkar Kus Dance Team.

An expanded public program, allowed visitors to connect

deeply with artistic practice, cultural traditions and contemporary design.

The program featured artist-led workshops, dance performances, artist talks, masterclasses, material demonstrations, children’s activities and more.

DAAF Foundation executive director Claire Summers noted 2026 marked two decades of “celebrating and elevating the work of First Nations artists across the country”.

“DAAF started with a clear vision to create a platform for community-owned art centres to showcase the vibrancy and rich cultural tapestry of Indigenous art and creativity — giving them the autonomy to showcase the work of their communities in their own way,” she said. “Twenty years on,



Above: Baker Boy led a big night of winners at the NIMAs. Left: Waringarri Arts Centre gallery assistant Petrea Griffiths in front of Bali Bali Balga (top-left corner) by her grandfather Boorgaga (Chris Griffiths). Pic: Natasha Clark

that vision remains at the heart of what we do — connecting Indigenous-governed and community-led art centres directly with the world.”

DAAF was free to attend, allowing people to buy art ethically, directly from more than 75 Indigenous-owned art centres.

From 2016-2025, DAAF generated more than \$34.2 million for the Aboriginal and Torres Strait Islander visual art sector.

National Indigenous Music Awards

The National Indigenous Music Awards celebrated Indigenous music on Larrakia Country on August 8.

The NIMAs have been celebrating Indigenous Australian music for 20 years,

and bring together acts who are yet to make their mark on the world with those who have achieved international acclaim, such as Jessica Mauboy and Barkaa.

They are held annually at the Darwin Amphitheatre.

Recognising artists in seven categories — alongside two Hall of Fame inductions and a program of live performances — this year’s ceremony saw Baker Boy win album of the year for Djandjay, while his track Thick Skin, featuring Thelma Plum, Emma Donovan, Kee’ahn and Jada Weazel won song of the year and film clip of the year.

Baker Boy dedicated his album of the year award to his late grandmother, who gave Djandjay its name.

“She was the reason I have the confidence and no shame to . . . get out there and express my feelings and who I am and where I come from,” he said

The ceremony also inducted Guguyelandji and Woppaburra blues artist Marlene Cummins and Elcho Island roots outfit Saltwater Band into the NIMAs Hall of Fame.

During the ceremony, Big Noter performed Identity and marked 10 years since Briggs and the late Geoffrey Gurrumul Yunupingu won the song of the year award for The Children Came Back.

Baker Boy returned to the stage to perform Thick Skin, joined by Emma Donovan, before Saltwater Band closed the ceremony with Bolu and Sailing Boat.



Deborah Mailman at the 2026 Logie Awards. Picture: Anna Kucera

MAILMAN JOINS LOGIES HALL OF FAME

GIOVANNI TORRE

Deborah Mailman made history this month as the first Indigenous person to be inducted into the Logie Awards Hall of Fame.

Mailman, a Bidjara and Maori actor and writer, said in her acceptance speech the historic moment left her “overwhelmed with pride”.

“It would take me a very, very long time to thank the people that I need to thank,” she said.

“The people who have shaped who I am today . . . you know who you are and I hope you know . . . how grateful I am for the role that you’ve played in my life.

“I’m overwhelmed with pride to be the first Aboriginal person to receive this honour and . . . as I look around the room, I’m so thrilled to see so many of our mob being celebrated tonight

“And finally, to my husband Matt who’s been by my side more than anyone and to my boys Henry and Ollie, I love you all.

“Thank you so very much everyone, thank you.”

Noongar star Lila McGuire was also honoured with the

Graham Kennedy Award for most popular new talent acknowledging her acclaimed performance in Goolagong as tennis legend Evonne Goolagong Cawley.

On August 16, Mailman became just the sixth woman to join the Logie Awards Hall of Fame.

She began her acting career in theatre, co-writing and acting in The 7 Stages Of Grieving in 1994.

She played Nona in Indigenous director Rachel Perkins’ film Radiance in 1998, winning an AFI Award for best lead actress, before her television debut as Kelly Lewis in The Secret Life Of Us, a performance that earned her her first Logie in 2002, and another in 2004.

Her career has gone from strength to strength, earning another Logie for Redfern Now, and starring in Bran Nue Dae and The Sapphires on the big screen.

Mailman also starred in the critically acclaimed Mystery Road, in the Indigenous superhero series Cleverman, and the award-winning The New Boy, in addition to doing voice acting in the children’s NITV series Little J & Big Cuz.

Budjerah 'perfect' for Akubra

DIANNE BORTOLETTO

He's shared the stage with Ed Sheeran, performed with Kylie Minogue, and Diane Warren wrote the closing track on his debut album.

Now, Budjerah is adding another big name to his story.

The Bundjalung singer and proud Coodjinburra man is fronting a campaign for Akubra, the 150-year-old Australian hat maker, wearing the Slim Dusty model from the brand's Heritage collection.

Named after a beloved Australian country music legend, the hat has found a new custodian.

"To me, Akubra definitely represents the strength of Australians," Budjerah said.

"Hard workers, drovers.

"That's what I saw my uncles doing when I was younger.

"It represents that strength

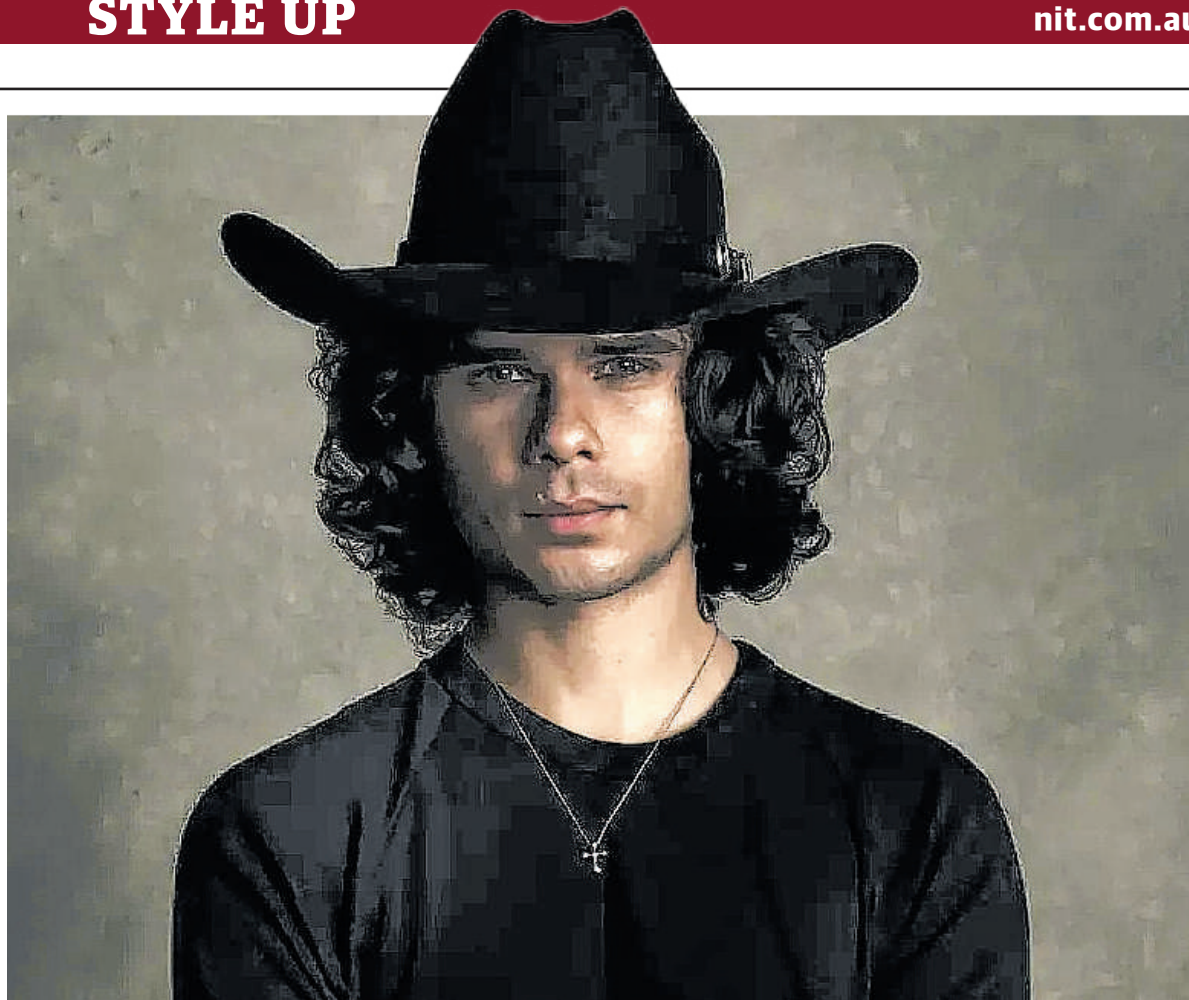
and resilience that Australia embodies."

That connection to Country runs deep. Budjerah grew up in the New South Wales North Coast town of Fingal Head and spent parts of his childhood visiting his mother's family in Brewarrina, western NSW, where his uncles worked the land in Akubras and, as he puts it, he "got to be a cowboy for a couple of weeks of the year".

When those same uncles visited recently and saw the hat, the reaction said everything. "They all thought it was cool. I felt so cool with my Akubra on," the 24-year-old said.

Akubra CEO Natalie Culina said the partnership was a natural one.

"Budjerah is the perfect representative of the Slim Dusty hat — grounded, authentic and connected to



Indigenous musician Budjerah has fronted a campaign for Akubra in the brand's 150th year.

place, just as Slim was in his time," she said.

It's a significant year for Akubra — its 150th anniversary.

Each hat takes six weeks to make, passing through 60 pairs of hands over 162 steps at Akubra's Kempsey factory in regional NSW. In a sense, Budjerah operates in the same

way. Debut album Gentleman, released at the end of July, was four years in the making, built around the idea of a young man stepping into who he always knew he could be.

The centrepiece is a suit, custom made, the kind of clothes he used to save for special occasions. Now, the moment he puts it on, the suit

transforms a shy kid from Fingal Head into a performer.

"It's like putting on a costume and putting on a character," he said.

"I have a guy in my head that I want to be. I want to be the gentleman, he's so cool and confident. When I put on that outfit and go on stage, that's who I am."



Create shared value with Indigenous Peoples globally. Challenge accepted.

In a Nahua origin story from Mexico, two children bring light into the world after escaping with the sacred fire guarded by a serpent. Their courage ignites a new beginning, illuminating a path for future generations.

This powerful story is reimagined in the artwork (pictured left) by Mexican Nahua artist Cuauhtémoc Wetzka.

At Woodside, we are inspired by stories that illuminate connection, culture and shared understanding.

Woodside's Indigenous Peoples Strategy 2026–2030 reflects this commitment, setting a clear vision for respectful relationships, meaningful engagement and shared value wherever we operate.



Scan the QR code to explore the Strategy and learn more.