



• NSW ABORIGINAL CULTURE, HERITAGE  
AND ARTS ASSOCIATION INC  
**ANNUAL REPORT 2025**



We acknowledge the Traditional Custodians of these lands and their Elders Past and Present. We celebrate and embrace their enduring connections to Country, Culture and Community in all that we do, with gratitude.

Please be aware that content in this report may contain images references and names of people who have passed.

ACHAA is the Peak Service Body for the community-controlled place-based sector engaged in the Aboriginal arts, culture and heritage of New South Wales and is a not-for-profit registered charity.

ACHAA is grateful to the following for financial support received in 2024-25.



Australian Government  
Indigenous Visual Arts Industry Support



ACHAA is also grateful to the following for their in kind and pro bono support in 2024-25.

**Museums  
& Galleries  
of NSW**

**LANDER  
& ROGERS**

**Cover Image:** "Tree of Connection"; a collaborative artwork made by ACHAA delegates at the 2025 Regional Conference at Yarkuwa Indigenous Knowledge Centre. Acrylic on miniature canvases, pieced together, guided by Jo Nathan. Photo courtesy of Jo Nathan of Yarkuwa Indigenous Knowledge Centre.

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# TABLE OF CONTENTS:

Acknowledgement of Country	2
Sponsors and Supporters Acknowledgement	2
Statement of Purpose	4
ACHAA Directors Report	6
List of ACHAA Members	14
Member Highlights	16
Board Members Report on Financials	24
Audited Financial Statements	26
Notes to Financial Statements	30
Board Members Declaration	38
Independent Auditors Report	40
Photo Index	42

# STATEMENT OF PURPOSE

ACHAA is a member network of resilient and sustainable Aboriginal culture, heritage and arts organisations advancing their community's cultural and creative aspirations.

According to its Constitution, the association has the following aims and objectives:

- a) Create a sustainable and resilient network of NSW Aboriginal Culture, Heritage & Arts organisations
- b) Provide and facilitate training and development for those who work and volunteer in the NSW Aboriginal culture, heritage and arts place-based sector
- c) Promote the value of NSW Aboriginal culture, heritage and arts and artists to the broader arts, heritage and culture sector and wider community
- d) Engage with all levels of government and non-government organisations for the support and promotion of NSW Aboriginal culture, heritage and arts.



ACHAA network at the 2025 Regional Conference at Yarkuwa Indigenous Knowledge Centre  
Photo by Isabel Wilson

# ACHAA DIRECTORS REPORT 2024-25

The 24-25 Financial Year has been one of consolidation and growth for ACHAA.

The first full financial year in its new HQ, brought all the challenges of managing an office, employing staff and delivering, even expanding, programs to meet the growing and diverse needs of our sector.

It was a year in which income grew, fuelled in part by strategic grants (ie not part of a competitive grant round applied for and sometimes known as co-designed grants) but also through the assurity of larger annual and multi-year funding grants. This income growth indicates confidence and faith from both the Federal and State Governments endorsing ACHAA's Peak Body role, guiding a membership of community-controlled cultural spaces covering cultural centres, knowledge centres, language centres, galleries, museums and keeping places.

Undoubtedly, the highlight of this recognition was ACHAA being awarded four-year funding for the first time from the revamped Create NSW under its Creative Communities policy. Indeed, five of the six Aboriginal organisations funded for four years were ACHAA members, including ACHAA itself, with the sixth operating in the performing arts sector. Several ACHAA Associate Members (non-Indigenous) were also recognised.

Alongside this, following the opening of Murrook Culture Centre on Worimi Country in 2024 and the new home for Yarkuwa Indigenous Knowledge Centre Aboriginal Corporation on Wamba Wamba Perrepa Perrepa Country in 2025, there is a sense of greater awareness of Aboriginal cultural spaces. More potential stakeholders, including across local, State and Federal Governments are visiting member centres and seeing them as successful place-based models for fostering community wellbeing through creative and cultural engagement. The greater the engagement, the greater the fulfilment of ACHAA's vision as Living Centres for Living Cultures.

For ACHAA itself, such recognition led to a new partnership with Regional NSW. After nearly a year of discussions and negotiations it begins in the latter half of 2025 with a capability and capacity building analysis of six ACHAA member centres spread across NSW and at varying levels of maturity, to be matched by an analysis of a further six members with funding provided as part of ACHAA's membership of the Coalition of Aboriginal Peak Organisations (CAPO). It will contribute to ACHAA's ongoing work as a CAPO member in the Closing the Gap Agreement, particularly in relation to Priority Reform Two focused on Building the community-controlled sector.

ACHAA's programming throughout 24-25 continued to focus on building this community-controlled sector that comprises its core membership, extending that where resources allow to include Associate Members and Metro Institutional Members. This is a key part of its constitutional remit:



Bibi Barba speaking at ACHAA's 2024 Metro Conference at the Art Gallery of NSW.  
Photo by Joseph Mayers

- a) Create a sustainable and resilient network of NSW Aboriginal culture, heritage & arts organisations
- b) Provide and facilitate training and development for those who work and volunteer in the NSW Aboriginal culture, heritage and arts place-based sector
- c) Promote the value of NSW Aboriginal culture, heritage and arts and artists to the broader arts, heritage and culture sector and wider community
- d) Engage with all levels of government and non-government organisations for the support and promotion of NSW Aboriginal culture, heritage and arts.

ACHAA's Conferences remain its flagship events and continue to grow in popularity with members. The biannual conferences are strategically planned to expose members to new ideas and opportunities; share issues and seek solutions. The first in May to another regional members' centre, is to view its facilities, understand its operating environment and appreciate how programming responds to a community's arts and cultural needs and aspirations. The second in November, exposes members to a major Sydney cultural institution, itself an ACHAA supporting member to build those relationships, hear from other Government stakeholders, agencies and experts and grasp the bigger picture of the creative/cultural landscape of which they are part.

## Conference One – Art Gallery of NSW

For the first time, the Art Gallery of NSW was the venue for ACHAA's metro conference on 20 and 21 November 2024. It was a conference of firsts in other ways: a themed conference,

# ACHAA DIRECTORS REPORT 2024-25

funded by the Indigenous Copyright and Intellectual Property Rights (ICIP) section of the Federal Government's Indigenous Visual Arts Industry Support (IV AIS) program, it attracted more than 70 people on each its two days, a record for an ACHAA Conference. Delegates described it as "an important conference on ICIP" which addressed the ICIP impacts across not just visual arts but also knowledge management, language reclamation, native plants, architectural integrations with the landscape and other aspects of culture informed by traditional knowledge.

Following a memorable Welcome to Country by Gadigal, Wiradjuri and Yuin multi-disciplinary artist Nadeen Dixon, the esteemed line-up of speakers included Yuin Elder Aunty Julie Freeman, Bidjigal man and First Hand Solutions CEO Peter Cooley, staff from the Arts Law Centre of NSW, the Indigenous Art Code, Create NSW, Art Gallery of NSW, and culminating in a wrap-up presentation by leading ICIP lawyer Terri Janke from Terrie Janke and Co.

## Conference Two – Yarkuwa Indigenous Knowledge Centre

It was an equally significant but very different conference in Deniliquin on Wamba Wamba Perrepa Perrepa in May 2025 for the launch of the new home for the Yarkuwa Indigenous Knowledge Centre. It is always a landmark event when a new community-controlled cultural



Delegates at 2025 Regional Conference at Yarkuwa Indigenous Knowledge Centre addressed by ACHAA Chairperson Jeanette Crew and David Crew  
Photo by Isabel Wilson



Coota Girls Aboriginal Corporation's Meaghan Gerrard awarded ACHAA's IMAGInE award for Excellence by an Aboriginal Curator from Board Treasurer Alison Williams  
Photo by Jacque Manning

space opens. Yarkuwa, is a founding ACHAA member, steered by long-serving ACHAA Chair Aunty Jeanette Crew OAM and partner David Crew through numerous shop-front leases since 2003 to finally secure and renovate its own premises, the former Windourin Shire Council building. Members were eager to attend in support and celebration for what was an emotional opening event.

The associated conference was also significant for members. With the theme of Engaging our communities, member presentations and updates filled much of the two-day event, uncovering previously undisclosed programming and activities. It was also encouraging to see member support for other members through suggestions and solutions from their own centres.

Members were also of course, suitably impressed and inspired by the Yarkuwa facilities: the large main hall with its vaulted ceiling, large media projectors and technical support, suitable for conferences, events and special exhibitions, including multimedia display; the commercial kitchen, the permanent exhibition space and offices; and the artists' workshop space available to the whole Deniliquin community. There was also an eager queue each morning at the mobile coffee van where the newly trained local baristas happily fulfilled all coffee orders.

The opportunities for training and development of youth was a theme of Yarkuwa's presentations, focusing particularly on its Kolety – Werkul Indigenous Ranger program, Language in Schools programming and general youth programming. It opened up plenty of sharing from other members about their own focus on youth development, often engaging with Elders for the passing on of intergenerational knowledge.

In another first, Dharriwaa Elders Group from Walgett brought members of their Ngarrangarra-

# ACHAA DIRECTORS REPORT 2024-25

li Walaaybaa Rangers (Look after Home Country) Rangers Walgett River Rangers to meet up with the Kolety – Werkul Indigenous Rangers for their own networking session, including site visits. It meant that, in all, participation in the ACHAA Yarkuwa Conference swelled to almost 50 people, one of our largest regional conferences ever.

## Opening Night

The opening night audience was four times greater than the conference. More than 200 community and other townspeople, including tradespeople who had contributed to the renovations, gathered in the large main hall but managed to only half-fill it, such is its size. Alongside speeches, they enjoyed performances and music, including duo Kinja which was ACHAA's cultural gift for the opening, generously supported by the NSW Aboriginal Land Council.

NSWALC also sponsored the conference, the second occasion on which they have been able to do so in the past two years and ACHAA gratefully acknowledges the support.

## Other Initiatives

Between conferences, ACHAA staff were able to work on some new initiatives. Three years after first being invited by the organisers to attend as observers at the Darwin Aboriginal Art Fair, ACHAA was finally in a position to organise and host a booth for sales by five of its gallery and cultural centre members. Boomalli Aboriginal Artists Co-operative, Armidale Aboriginal Cultural Centre, Dungutti-Ngaku Aboriginal Art Gallery, Coomaditchie United Aboriginal Corporation and Yarrawarra Aboriginal Cultural Centre were the five centres selected to participate in the three-day art fair from 7-10 August 2025 with funding from the Indigenous Visual Arts Industry Support program.

Work also began on the Volunteer Museum Engagement with Aboriginal Cultural Heritage project, a pilot program with strategic funding by Create NSW. The three NSW Chapters of the Australian Museums and Galleries Association (AMAGA): Hunter, Mid and Far North Coast were selected for the pilot and a survey developed of their cultural awareness and experiences across interpretation and presentation and collection management and preservation. The responses were still being collated at the end of June and will be used to inform Phase Two which will likely include some in-person workshops.

## Communications

ACHAA's website was soft launched in July 2024, shortly after the appointment of part-time Communications Officer Isabel Wilson. In the year since there have been updates to member profiles, a steady progression of artworks from various member centres added to the gallery section for sale and the blog section filled with a steady addition of news stories relevant to



Waripi dancers: Chantelle Malloy, Sofie Dunn and Abie Jeffries. Photographed at the Opening Event of Yarkuwa Indigenous Knowledge Centre

Photo by Rowan Frazer courtesy of the Deniliquin Pastoral Times.

the sector alongside member centres' news.

The latter is usually linked to ACHAA's regular newsletter FOR FAM – Funding, Opportunities and Resources For ACHAA Members. Originally intended as a support service for members providing information on new and ongoing opportunities, selected stakeholders have been added over time so that the distribution list has grown to more than 150 dedicated followers. Isabel also manages ACHAA's social media pages, Facebook and Instagram. Facebook, featuring reports from members' own pages, has grown its follower base steadily in that time. The noticeable lift in the design quality of ACHAA online publications, including Annual Report, 2026-2028 Strategic Plan and conference programs is thanks to Isabel efforts. New marketing merchandise, including conference show bags and membership stickers, are also Isabel's work.

## Strategic Plans

The new strategic plan was developed for the Create NSW Four-Year Funding application and conformed to their guidelines. It is a considerable 35-page document covering not just strategic goals, communications plan, structure and governance, but also SWOT and risk assessment, audience and sector development and future programs and projects. It played a significant role in ACHAA successfully achieving multi-year funding status. While a formal review of the previous 2020-2025 Strategic Plan has yet to be undertaken, the progressive updates indicate that most of the significant strategic goals and actions have

# ACHAA DIRECTORS REPORT 2024-25

been achieved with the majority of the remaining actions receiving attention and moving forward in the remainder of 2025.

This is partly due to ACHAA's membership of the Coalition of Aboriginal Peak Organisations (CAPO) maturing to be eligible to receive funding in support of its Closing the Gap work. In preparation for employing a Policy Officer and Strategic Officer, ACHAA seeks to engage consultants to explore long standing issues including capability and capacity -building of member centres (supporting CtG reform Two – building the community-controlled sector) and a cultural engagement framework (supporting Priority Reform Five's employment and economic growth).

## Board Continuity

ACHAA is grateful for the continuity of its Board Membership, supported by a strong constitution and member engagement in the organisation's management. The Board continues to be guided by the wisdom and leadership of Aunty Jeanette Crew OAM, supported by Alison Williams, Secretary/Treasurer and Ordinary Members Di Smith, Rick Townsend and Peter White with David Crew as Public Officer. As leaders for their own centres and considering meeting apologies are rare, we thank them for their on-going dedication to the advancement of NSW Aboriginal culture, heritage & arts.

## Staffing

Thanks also to the staff led by CEO Steve Miller with Isabel Wilson as part-time Communication Officer. Elias Wilson filled the role of Executive Assistant until January 2025 when he accepted a scholarship with Opera Australia and we wish him well for the future.



Jeanette Crew OAM

Chairperson  
On Behalf of the Board of Directors  
NSW Aboriginal Culture, Heritage and Arts Association



Family of Donna Biles Fernando receiving the IMAGinE Award Outstanding Lifetime Contribution to NSW Aboriginal Culture, Heritage and Arts, presented by ACHAA Chairperson Jeanette Crew. Photo by Jacque Manning, courtesy of Museums & Galleries of NSW.

# ACHAA MEMBERSHIP 2024-25

## Core Members:

- Armidale Aboriginal Cultural Centre & Keeping Place
- Boomalli Aboriginal Artists Co-operative
- Brewarrina Aboriginal Cultural Museum
- Callara Culture & Heritage Corporation
- Coomaditchie United Aboriginal Corporation
- Dharriwaa Elders Group
- Dunghutti-Ngaku Aboriginal Art Gallery
- Illawarra Aboriginal Cultural Centre
- Minjungbal Aboriginal Museum and Cultural Centre
- Miromaa Language and Technology Centre
- Muda Aboriginal Corporation/Bourke Aboriginal Art Gallery
- Murrook Culture Centre
- Muru Mittigar
- Tranby Aboriginal Co-Operative
- Twofold Aboriginal Corporation/Monaroo Bobberrer Gudu Cultural Centre
- Umbarra Cultural Centre
- Wiradjuri Study Centre
- Wungunja Cultural Centre
- Yarkuwa Indigenous Knowledge Centre
- Yarrawarra Aboriginal Cultural Centre (Wadjar Gallery)

Core ACHA Members represent the Aboriginal community-controlled arts, culture and heritage spaces of NSW

## Associate Members:

- Albury City Council
- Arts OutWest / Kew-Y-Ahn Gallery
- Australian Design Centre
- Baaka Cultural Centre
- Bathurst Regional Art Gallery (BRAG)/Bathurst Regional Council
- Blacktown Arts Centre/Blacktown City Council
- Bundanon
- Murray Arts
- Casula Powerhouse Arts Centre/Liverpool City Council
- City of Parramatta Council
- Dhiyaan Centre/Moree Plains Shire Council
- First Hand Aboriginal Solutions
- Grafton Regional Gallery/ Clarence Valley Council
- Jervis Bay Maritime Museum
- Mudgee Local Aboriginal Land Council
- Museum of Art and Culture, Yapang/Lake Macquarie City Council
- Museums & Galleries of NSW
- Port Macquarie Museum/Port Macquarie Historical Society
- Saltwater-Freshwater Arts Alliance
- South East Centre for Contemporary Art (SECCA)/Bega Valley Shire Council
- Wonnarua Nation Aboriginal Corporation

Associate Members are other organisations that support ACHA's aims and objectives but do not have voting rights.

## Cultural Institutional Members:

- Art Gallery of NSW
- Australian Museum
- Australian National Maritime Museum
- Museum of Contemporary Art Australia (MCA)
- Museums of History New South Wales
- Powerhouse Museum
- State Library of New South Wales

Cultural Institutional Members are metropolitan institutions that support ACHA's aims and objectives that also do not have voting rights.



ACHAA Delegates at the 2025 Metro Conference at the Art Gallery of NSW.  
Photo by Joseph Mayers.

# MEMBER HIGHLIGHTS 2024-25

## Boomalli Aboriginal Artists Co-operative

- Partnered with Broadway Sydney to host a NAIDOC Pop-Up Shop, featuring a variety of works by Indigenous artists and designers, including art, jewellery, and clothing.
- Proud Worimi and Bundjalung Woman Taleena Simon collaborated with Placemaking NSW and Barangaroo on the 2024 Barangaroo Christmas tree. Taleena adorned each tree tales of connection, community, and cultural heritage.
- The 2025 Mardi Gras exhibition Black Family Aboriginal Love Exhibition curated by Dunghutti/Gomeroi woman, Nioka Lowe-Brennan, in her debut as an emerging curator. The show uplifted the Queer Aboriginal community, exploring themes of love, connection, and resilience.
- Gilli Gurung, curated by Wiradjuri woman, Jedda Ruby Riley that featured works by Boomalli members highlighting their inner child.
- Guest curator Kyra Kum Sing a proud Malera Bandjalan, Mitakoodi woman presented the Always Was Always Will Be exhibition at the Margaret Whitlam Galleries, Western Sydney University's Parramatta South Campus. It explored



Aboriginal self-determination through art and activism.

- In Paris, France (presented by IDAIA), the MOTHER/DAUGHTER Exhibition explored these relationship as experienced by Australian First Nations women artists, showcasing 35 artists from remote territories and major cities across Australia, from the south-east to Arnhem Land, and via the Central Desert and the Kimberley.

## Coomaditchie United Aboriginal Corporation

- In its eighth year, the Ngaramura Project empowering Aboriginal and Torres Strait Islander youth in Wollongong and Shellharbour supported over 50 students to re-engage in education, training, or employment through cultural, creative and education projects, community engagement, as well as leadership and employment readiness programs. The program supported four HSC graduates, two traineeships, four students completing construction courses, and a mural project at Warrawong High School with cultural advisors.
- Secured a Social Enterprise Development Initiative (SEDI) grant, enabling initiatives that foster innovation and partnerships and expand community impact with financial stability, as Coomaditchie work

These highlights include just some of the achievements of our members in 2024-25, received by date of publication. All photos supplied by members, individual image credits on page .

towards their vision of becoming a self-sustaining social enterprise, where outcomes do not rely on ongoing grant funding.



- Proudly showcased artists locally and nationally, including exhibitions at Coomaditchie, as well as Nan Tien Gallery, highlighting community art in a major cultural space.
- With support from NSW Ports, Coomaditchie's community garden has thrived, providing fresh seasonal produce and eggs and indigenous ingredients for chefs, restaurants, and the wider community. It has also provided opportunities for youth, volunteers, and community members to gain skills, connect with culture, and engage in meaningful work.
- The Community and Place Grants Program July 2024- June 25 funded renovation of Coomaditchie's exhibition space, office, and kitchen, as well as the purchase of the Ngaramura Project van and support for cultural camps. These upgrades created a safe, culturally appropriate space for youth programs and case study work.



- Basketball and Tennis Court Refurbishment through the Investing in Our Communities Program delivered resurfaced courts with new markings and concrete surrounds with new sporting infrastructure, improved drainage, as well as safe, welcoming, and visually appealing facilities for the community.

## Dharriwaa Elders Group (DEG)

- New DEG Elders Council after two long-term Elders Councillors passed in early 2024 & new Leadership Team including 3 Gamilaraay women enabling succession planning for long-term GM & renewal.
- New Galuma-li community space purchased, and renovated, to provide holistic services/support for children & young people (CYP) & families with activities led by Vanessa Hickey and Loretta Weatherall. Early outcomes include Youth Wellbeing Service (YWS) ran 18 activities with 175 children and young people in attendance, \$131,530 of fine debt cleared, Women's Group saw 52 attendances aged 17 to 70 years at 5 sessions. Connections facilitated between CYP & parents, carers, grandparents with 23 adult attendances at YWS activities. Hands-on learning & info provided through 92 attendances at 8 Education Workshops, enabling deeper understanding & behaviour change (e.g. Galuma-li workshops led to people enrolling to vote & 4 women working at the Walgett polling booth). Holistic approach to walking alongside families:



# MEMBER HIGHLIGHTS 2024-25

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680 community troubleshooting sessions with 187 community members over 391 hours.

- Walgett Wellbeing Collaboration terms of reference signed by DEG, Aboriginal Legal Service and Walgett Aboriginal Medical Service.
- 27,000 litres of low-sodium chilled drinking water dispensed by the Gali water kiosk
- DEG's influence with key water management agencies matured, with regular communications with governmental, environmental, fishing, and community organisations and managers. Now a leading voice in NSW Aboriginal water policy to government and citizens with evidence-backing from regular collections by the Ranger team, the centre was called upon to contribute to review of 2 x NSW Water Sharing Plans and to Namoi Valley environmental watering planning and contributed to pressure leading to Minister Sharpe not providing concurrence to NSW Water Sharing Plans that were due to be renewed 1 July 2025, and pressure that stopped the raising of Gunidgera Weir on the Namoi River at Wee Waa.



- Building confidence to resume Aboriginal custodianship of waterways, DEG pursued a water ownership plan and applied for Specific Purpose Water Licences while building Aboriginal water management capability of the River Ranger team and other community members supported by experienced independent and agency environmental water managers and UNSW collaborators. Also deepened its water quality monitoring capabilities to include pesticides and flow measurements.
- DEG's long-term project with Walgett Shire Council to build a memorial garden at Walgett cemetery progressed, with more fundraising now required for Phase 2 shade structures.
- Yuwaya Ngarrali publications on youth diversion, food & water security, ageing well, ACCO-led disaster response, Policy Paper Making Government Finances Make Sense for Communities.

## Dunghutti-Ngaku Aboriginal Art Gallery

- Hosted 22 group visits for groups to the Gallery, ranging from aged care, disability services, tour guides, high schools, primary schools and retirees.
- Featured Dunghutti artist Zalie Davison was contacted by a school in Northfield Mount Vernon Connecticut River in the



United States asking if they can reference her artwork "The Sea" and have the students recreate her the image to display in their campus.

- Two new artists and a weaver joined the gallery; Erica Blanch, Aaron Murray and Cecile Lardner Smith.
- Dunghutti artist Rachel Cross had her artwork chosen for a public art project, with a sculpture at Lighthouse Tacking Point Port Macquarie. (Lighthouse Beach).

## Murrook Culture Centre

- Attracted national and international attention and industry recognition, receiving a number of awards and commendations:
  - Winner, 2024 Aboriginal Heritage Award – National Trust (NSW), Sydney
  - Winner, Visitor Attraction - Inavate APAC Awards 2024, Bangkok
  - Winner, Virtual Canvas Award – AMAGA Awards, Ballarat
  - Highly Commended, Museums and Heritage Exhibition Projects (Small Organisations) – MGNSW Imagine Awards, Sydney
  - Winner, First Nations - Interpretation Australia National Awards for Excellence, Brisbane
- Implemented a calendar of regular exhibition changeovers, beginning over the summer with Out of Sight Out of Mind (OOSOOM). The core display materials came to Murrook through the National Exhibition Touring Service (NETS) and combined traditional display methods alongside augmented and virtual reality.
- Showed powerful First Nations exhibition produced by Mudgee-based Wiradjuri Curator Aleshia Lonsdale for Mudgee Arts Precinct in 2024, Guwayu – for all time;



seen by over 6000 visitors. This exhibition was highly commended by M&G NSW in 2024, and has strong ties to Worimi people and Country, memorialising the 100<sup>th</sup> anniversary of the formation of the Australian Aboriginal Progressive Association; two of those founders being Worimi men Fred Maynard and Sid Ridgeway.

- Basketball and Tennis Court Refurbishment through the Investing in Our Communities Program delivered resurfaced courts with new markings and concrete surrounds with new sporting infrastructure, improved drainage, as well as safe, welcoming, and visually appealing facilities for the community.

## Muru Mittigar

- Significantly expanded our Caring for and Healing Country projects across Western Sydney, embedding ecological restoration with cultural stewardship. Eight participants successfully attained formal qualifications, demonstrating the

# MEMBER HIGHLIGHTS 2024-25

These highlights include just some of the achievements of our members in 2024-25, received by date of publication. All photos supplied by members, individual image credits on page .

commitment to workforce development and capacity building.

- Registration of Group Training Organisation (GTO) in June 2025 was a major milestone, establishing a strong platform for structured, culturally safe employment pathways.
- In addition, the expansion of the Cultural Business Unit advanced the integration of Cultural practice with environmental care, supporting the preservation and regeneration of Country. More than 2,300 families received direct support through these services, reflecting Muru Mittigar's deep connection to community needs.
- Collectively, these initiatives also enabled over 15,000 people to engage in cultural activities, underscoring both the breadth of our community reach and the enduring strength of our mission.

## Tranby Aboriginal Co-operative

- The Yanalangami: Strong Women, Strong Communities program won the First Nations Businesses category at the Recalibrate Gender Equity Awards 2024, hosted by Business in Heels on Wurundjeri Woi-wurrung country in Melbourne. The program celebrated 5 years of empowering First Nations women through



grassroots leadership and community-driven change. More than 160 First Nations women have graduated from the Yanalangami Changemaker program, and 65 First Nations women have been engaged as Aboriginal Advisory Council (AAC) members to provide strong cultural governance and oversight.



- Launched our Oral Histories program; a First Nations-owned recording studio that provides a culturally safe space for Elders to record their stories on their terms.
- Digital Dilly Bag project was established in response to community need, creating a safe place for storing First Nations digital data in a culturally sensitive way. It ensures First Nations peoples maintain full agency over their stories and upholds the principles of First Nations data sovereignty in line with the UN Declaration on the Rights of Indigenous Peoples (UNDRIP).
- Welcomed several First Nations businesses to share the campus and demonstrate how a First Nations-led economy can be rebuilt on respect and shared purpose. Among them was Welcome to Country (WtC), a not-for-profit social enterprise and e-commerce marketplace dedicated to improving employment and economic

development outcomes in First Nations communities.

## Wungunja Cultural Centre

- The Centre welcomed many guests to the centre for tours, workshops, cultural exchange, a community building. These guests included Local Land Services, Her Excellency the Honourable Margaret Beazley AC KC, students and staff from Orange Anglican Grammar School, University students, as well as NRL Women's Indigenous All Stars team as part of an ongoing collaboration with Trangie local Jessica Skinner.



- Embarked on a partnership with NSW Health through the Bellies for New Life program; an initiative designed to build stronger, early relationships with Aboriginal families, fostering better health outcomes. The program invites new mothers to create and paint belly casts as a celebration of new life and cultural connection. These unique works of art will culminate in an exhibition at the Wungunja Cultural Centre.
- Held the National Sorry Day Ceremony as a significant part of Reconciliation Week. This provided a space for the community

to pause and reflect on the truths of the past, honouring the resilience and experiences of Aboriginal peoples.

- In conjunction with TAFE NSW, delivered a Statement of Attainment in Aboriginal Site Works for staff and community members. This initiative provided valuable learning and practical skills in preservation and respectful management of culturally significant sites, laying the groundwork for future collaborations aimed at empowering the community.
- Facilitated the return of an ancestor to country, repatriated from the University of Edinburgh in the United Kingdom. Elders led a solemn procession, Welcome to Country, and alongside the boys' dancers carried the ancestral remains to the burial site with great reverence. A history of the ancestor was provided, before the community observed a minute's silence as a tribute as the ancestor was laid to rest.
- Hosted a Community Connect Day that was a collaborative event designed to foster stronger relationships and open lines of communication between local services and those they support, improving access to the programs for the community.
- Hosted children's group as part of a cultural identity initiative where participants painted football boots for members of the Women's NRL Team.



# MEMBER HIGHLIGHTS 2024-25

Guided by local artists and elders, the children drew inspiration from the land, waterways, and ancestral motifs, transforming the boots into works of wearable art

- Hosted a formal Public Disclosure session between Centre staff and the NSW SES Western Zone. The session fostered accountability and inclusiveness, inviting questions and encouraging candid discussion around concerns of the community regarding emergency and rescue services in the Trangie region.
- Trangie Local Aboriginal Land Council, Wungunja Cultural Centre, and Thrive joined forces to launch the community Aboriginal Dance Group, known as the Wungunja Dancers. This initiative was created to provide children and families a space where community members connect through traditional dance, fostering cultural pride, identity, and the sharing of ancestral knowledge.

## Yarkuwa Indigenous Knowledge Centre

- After investing in extensive renovations to adapt our building into a functional community culture centre with office spaces, community spaces, conference, museum and creative areas, the centre is



22 /

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now fully operational in a permanent space, that was purchased in 2022, using funding secured from the NSW Government. The newly established centre has three main streams of operation; Community Safety and Wellbeing, Caring for Country and Art, Language and Culture.



- Within the language projects, the centre developed a suite of resources written in the Wamba Wamba language, to help ensure children know and appreciate language, and that the wider community has an opportunity to access, learn, and appreciate language.
- The Centre's Art Shed is now active 4 days per week and more often depending on projects. The Art Shed is currently focused on small group and community mural creation, as well as supporting individuals in their creative pursuits, inclusive of cultural practices such as dance and weaving.
- Since the establishment of the Museum and Conference spaces the spaces have hosted training, workshops, meetings, community events and are open for museum tours to showcase our artifacts,

community developed resources and display a variety of collections. This is the start of the centre building their capacity for tourism opportunities.

## Yarrawarra Aboriginal Cultural Centre

- Held a solo exhibition of Gumbaynggirr artist Jingalu, including a book launch and artist talk. Yarrawarra purchased all the illustrations from the artist and had them framed and exhibited.
- Another year of the 3 Nations collaboration for a NAIDOC Group exhibition Three Nations across Armidale Aboriginal Cultural Centre and Keeping Place, Dunghutti-Ngaku Aboriginal Art Gallery and Yarrawarra. Inspired by the NAIDOC 2025 theme The Next Generation: Strength, Vision & Legacy, this year's instalment highlighted each centre's unique cultural voice while participating in the larger conversation about legacy.



- Arts healing & leadership program Mother Spirit had the most attendance recorded since its inception, with 337 tickets booked and a broad range of First Nations women attending the two-day residency. This residential First Nation's women & open festival event include a range of cultural activities & protocols for women, including dance, music & cultural celebration and a platform for showcasing regional arts/crafts makers and performers. Women travelled from QLD, Taree, Byron Bay and Canberra to participate in ceremony & cultural practices.
- Yarrawarra was successful in obtaining ongoing support from Create NSW with annual program funding. The centre was one of six First Nations organisations, with their funding quadrupled to \$1.165 million
- Lilly Clegg delivered an Abstract at the International Congress for Conservation Biology 2025 in Brisbane/Meanjin regarding her involvement in the Gold-tipped bat weaving project with Department of Climate Change, Energy, Environment and Water and the Saving Our Species program. The tiny, six gram threatened bat species has been found living in the project's Indigenous hand woven roosts for the first time, after many of their natural homes were destroyed by bushfires. The project attracted an invitation from the Journal of Environmental and Earth Sciences to submit our paper on the Golden-tipped bat roost weaving project for inclusion in their next edition. The project was awarded Good News Story of the Year for 2024 at the Aboriginal Support Network Awards held in late December 2024.

23 /

# BOARD MEMBERS REPORT ON FINANCIALS

## For the Financial Year Ended 30 June 2025

The Board Members of NSW Aboriginal Culture, Heritage and Arts Association Inc present their report together with the financial statements for the year ended 30 June 2025 and the Independent Audit Report thereon.

### Board Members' details and meetings

The following persons were Board Members of NSW Aboriginal Culture, Heritage and Arts Association Inc during or since the end of the financial year.

Member	Position
Yarkuwa Indigenous Knowledge Centre, represented by Jeanette Crew OAM	Chair
Yarrawarra Aboriginal Cultural Centre, represented by Alison Williams	Treasurer/Secretary
Wungunja Cultural Centre, represented by Di Smith	Ordinary Member
Dharriwaa Elders Group, represented by Ricky Townsend	Ordinary Member
Museums of History, represented by Peter White	Ordinary Member

### Operating result

The surplus for the period ending 30 June 2025 was \$13,159 (2024 surplus: \$17,435).

### Dividends

The association's constitution precludes the payment of dividends to members.

### Members' guarantee

A member of the association must pay to the association an annual membership fee of \$50 or some other amount as determined by the Board. The liability of a member of the association to contribute towards the payment of the debts and liabilities of the association or the costs, charges and expenses of the winding up of the association is limited to the amount, if any, unpaid by the member in respect of membership of the association as required by clause 9 of the association's Constitution.

Signed in accordance with a resolution of the Board Members.



15th October 2025

## Statement of Profit or Loss and Other Comprehensive Income For the Financial Year Ended 30 June 2025

Notes	2025 \$	2024 \$
<b>Revenue</b>		
Revenue from contracts with customers	4 413,910	255,546
<b>Total revenue</b>	<b>413,910</b>	<b>255,546</b>
Expenses	(30,034)	(21,593)
Administration and other operating costs	(19,059)	(7,960)
Depreciation and amortisation	(235,556)	(96,450)
Employee benefits	(2,990)	(2,990)
Finance costs	(113,112)	(109,118)
Program expenses		
<b>Total expenses</b>	<b>(400,751)</b>	<b>(238,111)</b>
<b>Net surplus before tax</b>	<b>13,159</b>	<b>17,435</b>
Income tax expense		
<b>Net surplus for the year</b>	<b>13,159</b>	<b>17,435</b>
Other comprehensive income		
<b>Total comprehensive income</b>	<b>13,159</b>	<b>17,435</b>

# AUDITED FINANCIAL STATEMENTS

## Statement of Financial Position As at 30 June 2025

	Notes	2025	2024
		\$	\$
<b>Assets</b>			
<b>Current</b>			
Cash and cash equivalents	5	876,959	354,652
Trade and other receivables	6	58,871	4,150
Other assets	7	6,615	-
<b>Total current assets</b>		<b>942,445</b>	<b>358,802</b>
<b>Non-current</b>			
Property, plant and equipment	8	2,109	2,892
Right-of-use assets	9	32,141	42,106
Intangible assets	10	16,648	24,959
<b>Total non-current assets</b>		<b>50,898</b>	<b>69,957</b>
<b>Total assets</b>		<b>993,343</b>	<b>428,759</b>
<b>Liabilities</b>			
<b>Current</b>			
Trade and other payables	11	77,965	49,340
Provisions	12	9,629	6,049
Lease liabilities	13	9,853	9,020
Contract liabilities	14	789,642	264,420
<b>Total current liabilities</b>		<b>887,089</b>	<b>328,829</b>
<b>Non-current</b>			
Provisions	12	4,150	1,133
Lease liabilities	13	25,130	34,982
<b>Total non-current liabilities</b>		<b>29,280</b>	<b>36,115</b>
<b>Total liabilities</b>		<b>916,369</b>	<b>364,944</b>
<b>Net assets</b>		<b>76,974</b>	<b>63,815</b>
<b>Equity</b>			
Accumulated funds		76,974	63,815
<b>Total equity</b>		<b>76,974</b>	<b>63,815</b>

## Statement of Changes in Equity For the Financial Year Ended 30 June 2025

Notes	Accumulated Funds	Total Equity
	\$	\$
Balance at 1 July 2023	46,380	<b>46,380</b>
Surplus for the year	17,435	<b>17,435</b>
Other comprehensive income		
Total comprehensive income		
Balance at 30 June 2024	<b>17,435</b>	<b>17,435</b>
Balance at 1 July 2024	63,815	<b>63,815</b>
Surplus for the year	13,159	<b>13,159</b>
Other comprehensive income		
Total comprehensive income		
Balance at 30 June 2025	<b>13,159</b>	<b>13,159</b>
	76,974	<b>76,974</b>

# AUDITED FINANCIAL STATEMENTS

## Statement of Cash Flows For the Financial Year Ended 30 June 2025

	Notes	2025	2024
		\$	\$
<b>Cash flows from operating activities</b>			
Receipts from grants, customers and others		922,298	230,258
Payments to suppliers and employees		(399,991)	(238,649)
<b>Net cash provided by/(used in) operating activities</b>		<b>522,307</b>	<b>(8,391)</b>
<b>Cash flows from investing activities</b>			
Payments for property, plant and equipment			(3,133)
<b>Net cash used in investing activities</b>			<b>(3,133)</b>
<b>Cash flows from financing activities</b>			
<b>Net cash provided by financing activities</b>			
<b>Net change in cash and cash equivalents</b>			
Cash and cash equivalents at beginning of financial year		522,307	(11,524)
<b>Cash and cash equivalents at end of financial year</b>	5	<b>876,959</b>	<b>354,652</b>

# NOTES TO FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2025

## 1. General information

The financial statements cover NSW Aboriginal Culture, Heritage and Arts Association Inc, an association incorporated and domiciled in Australia. The entity was incorporated under the *Associations Incorporation Act 2009* and is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards, and a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

In the Board's opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

The entity's principal activity is supporting a network of NSW-based Aboriginal community-controlled cultural centres, knowledge centres, galleries, museums and keeping places to be sustainable and resilient.

Principal place of business is Level 3, 10 Hickson Road, The Rocks, NSW, 2000.

The financial report was authorised for issue by the Board Members on 15 October 2025.

## 2. Changes in accounting policies

### New and revised standards that are effective for these financial statements

A number of revised standards became effective for the first time to annual periods beginning on or after 1 July 2024. The adoption of these revised accounting standards has not had a material impact on the entity's financial statements.

### Accounting Standards issued but not yet effective and not been adopted early by the entity

A number of new and revised standards have been issued but are not yet effective and have not been adopted early by the entity. The Board Members are currently assessing the impact such standards will have on the entity.

## 3. Summary of material accounting policy information

### Financial reporting framework

The special purpose financial statements of the entity have been prepared to meet the financial reporting needs of the members.

### Statement of compliance

The special purpose financial statements of the entity have been prepared in accordance with applicable Australian Accounting Standards.

### Basis of preparation

The financial statements are presented in Australian Dollars.

The material accounting policy information that has been adopted in the preparation of this report are as follows:

### Revenue from contracts with customers

Revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

### Income tax

No provision for income tax has been raised as the entity has self-assessed as exempt from income tax as a not-for-profit entity.

### Trade and other receivables

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected losses. Trade receivables are generally due for settlement within 30 days.

### Right-of-use assets

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

	2025	2024
Land and buildings	5 years	5 years

### Intangible assets

Intangible assets acquired as part of a business combination, other than goodwill, are initially measured at their fair value at the date of the acquisition. Intangible assets acquired separately are initially recognised at cost.

### Finite life intangibles assets

Finite life intangible assets are subsequently measured at cost less amortisation and any impairment. The method and useful lives of finite life intangible assets are reviewed annually.

### Trade and other payables

These amounts represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. Due to the short-term nature, they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

# NOTES TO FINANCIAL STATEMENTS

## Liabilities relating to contracts with customers

### Contract liabilities

A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before grant conditions are fulfilled. Contract liabilities include deferred income. Contract liabilities are recognised as revenue when the entity performs under the contract (i.e., fulfils conditions of the grant).

## Significant judgement in applying accounting policies

When preparing the financial statements, the Board Members undertake a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

### Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

### Receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An allowance for expected losses is included, where applicable, based on historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment. The allowance for expected losses is based on the best information at the reporting date.

### Useful lives of depreciable/amortisable assets

The Board Members review their estimate of the useful lives of depreciable/amortisable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain depreciable/amortisable assets.

	2025 \$	2024 \$
<b>4. Revenue from contracts with customers</b>		
<b>Government grants</b>		
Create NSW:		
– Administration 2223ORGR2238	104,585	95,415
– Administration 2425ANNR062	66,233	-
– Murrock conference	5,705	30,844
– Consultant 2122ORGR2184	3,430	6,414
– Volunteer museum engagement 2223F037	1,363	9,366
– Business plan	-	20,000
Department of Infrastructure, Transport, Regional Development, Communications and the Arts:		
– Administration IVAIS00847	78,375	-
– Administration IVAIS00969 including Darwin Art fair	48,033	-
– IVAISICIP007 - grant funds - year 1	60,057	-
– IVAIS000847 industry support	-	56,625
– IVAIS00565 website	-	12
– IVAIS00724 collections consultant	-	10,500
NSW Aboriginal Land Council:		
– Yarkuwa conference - grant funds	30,000	
Total grant income	<hr/> 397,781	<hr/> 229,176
Membership income	8,250	8,650
Registration fees	7,450	3,750
Rendering of services	429	13,970
	<b>413,910</b>	<b>255,546</b>
<b>5. Cash and cash equivalents</b>		
Cash at bank	876,959	354,652
	<b>876,959</b>	<b>354,652</b>
<b>6. Trade and other receivables</b>		
<b>Current</b>		
Trade receivables	58,871	646
Net GST receivable	-	3,504
	<b>58,871</b>	<b>4,150</b>

# NOTES TO FINANCIAL STATEMENTS

## 7. Other assets

Current  
Prepayments

	2025	2024
	\$	\$
	6,615	-
	<u>6,615</u>	<u>-</u>

## 8. Property, plant and equipment

Computer equipment at cost  
Computer equipment accumulated depreciation

	3,133	3,133
	(1,024)	(241)
	<u>2,109</u>	<u>2,892</u>

Net carrying amount 1 July 2024  
Additions  
Disposals  
Depreciation  
Net carrying amount 30 June 2025

Computer Equipment	Total
\$	\$
2,892	2,892
-	-
-	-
(783)	(783)
<u>2,109</u>	<u>2,109</u>

9. Right-of-use assets  
Right-of-use assets at cost  
Right-of-use assets accumulated amortisation

	2025	2024
	\$	\$
	49,825	49,825
	(17,684)	(7,719)
	<u>32,141</u>	<u>42,106</u>

Net carrying amount 1 July 2024  
Additions Disposals  
Depreciation Net carrying amount 30 June 2025

Right-of-Use Assets	Total
\$	\$
42,106	42,106
-	-
-	-
(9,965)	(9,965)
<u>32,141</u>	<u>32,141</u>

## 10. Intangible assets

Website at cost  
Website accumulated amortisation

	2025	2024
	\$	\$
	24,959	24,959
	(8,311)	-
	<u>16,648</u>	<u>24,959</u>

Website	Total
\$	\$
24,959	<b>24,959</b>
-	-
-	-
(8,311)	(8,311)
<u>16,648</u>	<u>16,648</u>

Net carrying amount 1 July 2024

Additions  
Disposals  
Amortisation  
Net carrying amount 30 June 2025

	2025	2024
	\$	\$
	1,503	24,555
	23,240	24,785
	53,222	-
	<b>77,965</b>	<b>49,340</b>

## 11. Trade and other payables

Current  
Trade payables  
Accrued expenses  
Net GST payable

	9,629	6,049
	<b>9,629</b>	<b>6,049</b>

## 12. Provisions

Current  
Provision for employee benefits

	9,629	6,049
	<b>9,629</b>	<b>6,049</b>

## Non-current

Provision for employee benefits

	4,150	1,133
	<b>4,150</b>	<b>1,133</b>

## 13. Lease liabilities

Current  
Lease liabilities

	9,853	9,020
	<b>9,853</b>	<b>9,020</b>

## Non-current

Lease liabilities

	25,130	34,982
	<b>25,130</b>	<b>34,982</b>

# NOTES TO FINANCIAL STATEMENTS

	2025 \$	2024 \$
<b>14. Contract liabilities</b>		
<b>Current</b>		
Create NSW:		
– Administration 2425ANNR062	133,767	-
– Administration 2223ORGR2238	69,272	104,586
– Volunteer museum engagement 2223F037	50,000	-
– NSW Aboriginal Cultural Centre online 2425CON080	7,146	-
– Museum strategy	1,442	70,634
– Murrock conference 2324ORG1008	3,429	-
– Consultant 2122ORGR2184	-	-
Department of Infrastructure, Transport, Regional Development, Communications and the Arts:		
– Administration IVAIS00969 including Darwin Art fair	86,966	-
– IVAISICIP007 - grant funds - year 1	11,372	-
– IVAISICIP007 - grant funds - year 2	71,429	-
– Industry support IVAIS000847	-	78,375
NSW Aboriginal Land Council:		
– CAPO	355,144	-
Total contract liabilities - grant income	<u>779,392</u>	<u>264,170</u>
Contract liabilities - deferred income	10,250	250
	<b><u>789,642</u></b>	<b><u>264,420</u></b>

## 15. Related parties

Key management of the entity are the Executive Members of NSW Aboriginal Culture, Heritage and Arts Association Inc's Board. Board Members provide their services on a pro-bono basis.

## 16. Members' guarantee

A member of the entity must pay to the entity an annual membership fee of \$50 or some other amount as determined by the Board. The liability of a member of the entity to contribute towards the payment of the debts and liabilities of the entity or the costs, charges and expenses of the winding up of the entity is limited to the amount, if any, unpaid by the member in respect of membership of the entity as required by clause 9 of the entity's Constitution.

## 17. Economic dependence

The entity is dependent upon the ongoing receipt of grants to ensure the ongoing continuance of its programs. At the date of this report, the Board Members have no reason to believe that this financial support will not continue.

## 18. Commitments

The entity had no material unrecognised contractual commitments as at 30 June 2025.

## 19. Contingent liabilities

The entity had no contingent liabilities as at 30 June 2025.

## 20. Subsequent events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts.

# BOARD MEMBER'S DECLARATION

The Board Members declare that:

a) the financial statements and notes:

1. give a true and fair view of the entity's financial position as at 30 June 2024 and of its performance for the year ended on that date; and

2. comply with applicable Australian Accounting Standards to the extent described in the notes to the financial report; and

b) there are reasonable grounds to believe that the entity is able to pay all of its debts, as and when they become due and payable.

Signed in accordance with a resolution of the Board Members:



Alison Williams  
Treasurer  
26 September 2024



# INDEPENDENT AUDITORS REPORT

For the Financial Year Ended 30 June 2025



**SDJ Audit Pty Ltd t/a SDJA**  
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## Opinion

We have audited the financial report of NSW Aboriginal Culture, Heritage and Arts Association Inc (the entity), which comprises the statement of financial position as at 30 June 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 the notes to the financial statements, including a summary of material accounting policy information, and the Board Members' declaration.

In our opinion, the financial report of NSW Aboriginal Culture, Heritage and Arts Association Inc:

- (a) gives a true and fair view of the entity's financial position as at 30 June 2025 and of its financial performance for the year then ended; and
- (b) complies with applicable Australian Accounting Standards to the extent described in the notes to the financial report.

## 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 entity in accordance with 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.

## Emphasis of Matter – Basis of Accounting

We draw attention to the notes to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the entity's financial reporting responsibilities under the Associations Incorporation Act 2009. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified further in respect of this matter.

## Information Other than the Financial Report and Auditor's Report Thereon

The Board Members are responsible for the other information. The other information is the Board Members' report accompanying the financial report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

Liability limited by a scheme approved under Professional Standards Legislation

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## Responsibilities of the Board Members for the Financial Report

The Board Members are responsible for the preparation of the financial report that gives a true and fair view and has determined that the basis of preparation described in the notes to the financial report is appropriate to meet the needs of the members. The Board Members' responsibility also includes such internal control as the Board Members determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board Members are responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board Members either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

The Board Members are responsible for overseeing the entity'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 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 the financial report.

A further description of our responsibilities for audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/>. This description forms part of our auditor's report.

Handwritten signatures of the audit firm SDJA and the Associate Director, Juanelle Portelli.

SDJA

Juanelle Portelli  
Associate Director  
15 October 2025  
Sydney, New South Wales

# PHOTO INDEX

**Cover Image:** "Tree of Connection"; a collaborative artwork made by ACHAA delegates at the 2025 Regional Conference at Yarkuwa Indigenous Knowledge Centre. Acrylic on miniature canvases, pieced together, guided by Jo Nathan. Photo courtesy of Jo Nathan of Yarkuwa Indigenous Knowledge Centre.

**Page 2:** Riley Parsons-Cooper making art at Yarkuwa Indigenous Knowledge Centre. Photo Courtesy of Jo Nathan of Yarkuwa Indigenous Knowledge Centre.

**Page 5:** ACHAA network at the ACHAA 2025 Conference at Yarkuwa Indigenous Knowledge Centre. Photo by Isabel Wilson.

**Page 7:** Bibi Barba speaking at ACHAA's 2024 Metro Conference at the Art Gallery of NSW. Photo by Joseph Mayers

**Page 8:** Delegates at 2025 Regional Conference at Yarkuwa Indigenous Knowledge Centre addressed by ACHAA Chairperson Jeanette Crew and David Crew. Photo by Isabel Wilson

**Page 9:** Coota Girls Aboriginal Corporation's Meaghan Gerrard awarded ACHAA's IMAGinE award for Excellence by an Aboriginal Curator from Board Treasurer Alison Williams. Photo by Jacque Manning.

**Page 11:** Waripi dancers: Chantelle Malloy, Sofie Dunn and Abie Jeffries. Photographed at the Opening Event of Yarkuwa Indigenous Knowledge Centre. Photo by Rowan Frazer courtesy of the Deniliquin Pastoral Times.

**Page 13:** Family of Donna Biles Fernando receiving the IMAGinE Award Outstanding Lifetime Contribution to NSW Aboriginal

Culture, Heritage and Arts, presented by ACHAA Chairperson Jeanette Crew. Photo by Jacque Manning, courtesy of Museums & Galleries of NSW.

**Page 15:** ACHAA Delegates at the 2025 Metro Conference at the Art Gallery of NSW. Photo by Joseph Mayers.

**Page 16:** [1] Artists featured in Boomalli Aboriginal Art Gallery's *Gili Gurung*, curated by Jedda Ruby Riley. Photo courtesy of Boomalli Aboriginal Artist's Co-operative

[2] Boomalli curator Kyra Kum-Sing pictured at the *Always Was Always Will Be* at the Margaret Whitlam Galleries, Western Sydney University's Parramatta South Campus. Photo courtesy of Boomalli Aboriginal Artist's Co-operative

**Page 17:** [1] Student from Coomaditchie's Ngaramura Project painting a sneaker as part of the program. Photo courtesy of Coomaditchie United Aboriginal Corporation.

[2] Aunty Lorraine Brown pictured at Nan Tien Gallery during a collaborative exhibition. Photo courtesy of Coomaditchie United Aboriginal Corporation.

**Page 18:** [1] Group from Dharriwaa Elders Group pictured on their nearby marshes. Photo courtesy of Dharriwaa Elders Group.

[2] Rachel Cross pictured next to her public art project at Lighthouse Tacking Point Port Macquarie. Photo courtesy of Dungutti-Ngaku Aboriginal Art Gallery,

**Page 19:** Exterior of Murrook Culture Centre at night. Photo courtesy of Murrook Culture Centre.

**Page 20:** [1] The Yanalangami: Strong Women, Strong Communities program at the Recalibrate Gender Equity Awards 2024. Photo courtesy of Tranby Aboriginal Co-operative.

[2] Cultural dance being performed to crowd at Tranby. Photo courtesy of Tranby Aboriginal Co-operative.

**Page 21:** [1] NRL Women's Indigenous All Stars photographed outside the Wungunja Cultural Centre during a visit. Photo courtesy of Wungunja Cultural Centre.

[2] Youth cultural dance being performed outside in Wungunja's sand circle. Photo courtesy of Wungunja Cultural Centre.

**Page 22:** [1] Front exterior of Yarkuwa Indigenous Knowledge Centre after its renovations at new location. Photo courtesy of Yarkuwa Indigenous Knowledge Centre.

[2] Waripi dancers: Chantelle Malloy, Sofie Dunn and Abie Jeffries photographed in Yarkuwa's art shed. Photo courtesy of Yarkuwa Indigenous Knowledge Centre.

**Page 23:** [1] Lilly Clegg delivering talk at the International Congress for Conservation Biology 2025. Photo courtesy of Yarrawarra Aboriginal Cultural Centre.

[2] Women's cultural dance being performed at Yarrawarra's Mother Spirit event. Photo courtesy of Yarrawarra Aboriginal Cultural Centre.

**Page 39:** ACHAA Treasurer Alison Williams pictured at smoking ceremony at Yarkuwa Indigenous Knowledge Centre. Photo by Isabel Wilson.

