



NSW ABORIGINAL CULTURE, HERITAGE AND ARTS ASSOCIATION INC

ANNUAL REPORT 2026

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 2025-26.



ACHAA is also grateful to the following for their in-kind and pro bono support in 2025-2026



Cover Image: Aunty Lorraine Brown and her granddaughter Jessica Mook Brown painting together at Coomaditchie United Aboriginal Corporation.
Photo courtesy of Coomaditchies United Aboriginal Corporation.

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TABLE OF CONTENTS

Acknowledgement of Country	2
Sponsors and Supporters Acknowledgement	2
Statement of Purpose	4
List of ACHAA Members	6
Director's Report	8
Member Highlights	20
Board Members Report on Financials	30
Audited Financial Statements	32
Notes to Financial Statements	36
Board Members Declaration	44
Independent Auditors Report	46
Photo Index	48

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 staff with representatives from Yarrawarra Aboriginal Cultural Centre, Armidale Aboriginal Cultural Centre and Keeping Place, Wungunja Cultural Centre, Yarkuwa Indigenous Knowledge Centre, alongside Kelley White and Peter White, pictured at Armidale Aboriginal Cultural Centre and Keeping Place. Photo by Isabel Wilson.

ACHAA MEMBERSHIP 2025-26

Core Members:

- Armidale & Region Aboriginal Cultural Centre & Keeping Place
- Boomalli Aboriginal Artists Co-Operative
- Brewarrina Aboriginal Cultural Museum
- Callara Culture & Heritage Aboriginal Corporation
- Coomaditchie United Aboriginal Corporation
- Dhariwaa Elders Group
- Dunghutti-Ngaku Aboriginal Art Gallery
- Goondee Keeping Place
- Maliyan Cultural Centre
- Maliyangaa Ngurra Languages, Arts and Cultural Centre
- Minjungbal Aboriginal Museum & Cultural Centre
- Miromaa Aboriginal Language & Technology Centre
- Manaruu Bubaraa Gaduu Keeping Place
- Muda Aboriginal Corporation
- Murrook Culture Centre
- Muru Mittigar
- Tranby Aboriginal Co-Operative
- Umbarra Cultural Centre
- Wiradjuri Study Centre
- Wungunja Cultural Centre
- Yarkuwa Indigenous Knowledge Centre
- Yarrawarra Aboriginal Cultural Centre

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

Associate Members:

- Aboriginal Regional Arts Alliance (ARAA)
- 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
- 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
- Illawarra Aboriginal Cultural Centre/Illawarra Aboriginal Corporation
- Indigenous Art Code
- Mindaribba LALC
- Mudgee Local Aboriginal Land Council
- Murray Arts
- Museum of Art and Culture, Yapang/Lake Macquarie City Council
- Museums & Galleries of NSW
- National Association For The Visual Arts (NAVA)
- Port Macquarie Museum/Port Macquarie Historical Society
- Saltwater-Freshwater Arts Alliance
- Wonnarua Nation Aboriginal Corporation

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

Cultural Institutional Members:

- Art Gallery of NSW
- Australian 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 ACHAA's aims and objectives that also do not have voting rights.



Rubyrose Bancroft and Bob Blair setting up for Darwin Aboriginal Art Fair.
Photo by Isabel Wilson

ACHAA DIRECTORS REPORT 2025-26

As the designated Peak Body for the sector, The NSW Aboriginal Culture, Heritage & Arts Association's 25-26 year has been another success in terms of consolidation of operations, diversifying of programs and growth in membership.

ACHAA will always be known for the quality of its conferences and cultural gatherings in regional centres and major cultural institutions. This past year also provided opportunity, still with limited staffing resource, to develop creative projects with strategic goals for our members and partners and expected to deliver far-reaching impacts in 2026-27 and beyond.



Darwin Aboriginal Art Fair 2025

For the first time, ACHAA had a strong visible presence at the Darwin Aboriginal Art Fair (DAAF), Australia's largest and most successful First Nations arts market, in August 2025. With support from the Federal Government's Indigenous Visual Arts Support Scheme (IVAS), five ACHAA Member Centres were able to attend and co-present works for sale. Together, our ACHAA members brought artworks representing 85 First Nations artists from across NSW to the national stage for the first time. Nearly all the member centres attending the three-day event were represented by artists/curators in person, providing invaluable exposure to the latest in First Nations art from around Australia and opportunities to network, all important professional development opportunities. The centres and their key artistic staff attending were:

- Armidale Aboriginal Cultural Centre – Robert 'Bob' Blair
- Boomalli Aboriginal Artists Co-operative – Rubyrose Bancroft
- Coomaditchie United Aboriginal Corporation – Kristy Lil Thomas
- Dunghutti-Ngaku Aboriginal Artists Co-operative – Rachel Cross
- Yarrawarra Aboriginal Cultural Centre – Alison Williams

The delegation was led by ACHAA CEO Steve Miller and the logistics, communications and marketing

were co-ordinated by Communications Officer Isabel Wilson. It involved considerable planning and implementation through the earlier part of, ensuring accommodation and flights were booked well in advance to take advantage best availabilities and economies. Held 7-10 August, on Larrakia Country, DAAF 2025 attracted 78 art



ACHAA Members and ACHAA Staff outside DAAF on day one of the Fair. Photo courtesy of Steve Miller.

"Together, our ACHAA members brought artworks representing 85 First Nations artists from across NSW to the national stage for the first time."



DAAF Chairperson Nadine Lee wearing a hat she purchased on night one of DAAF featuring pyrography designs by Tori Donnelly of Yarrawarra Aboriginal Cultural Centre. Photo by Steve Miller

centres with nearly 300 artists and arts workers managing booths as well as First Nations art lovers from across Australia and around the globe, industry stakeholders and cultural institution staff. It is also the time of the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA), The National Indigenous Music Awards and the Darwin Festival, meaning flights and accommodation options fill up quickly.

Then there was freight of art from the five centres. ACHAA worked with First Nations art freight specialists, Supply Nations' certified International Art Services (IAS). Their shuttle service freight system provided budget suitable solutions but that also required art freight was packed and ready for collection from the five centres by early June for collection and transport

ACHAA DIRECTORS REPORT 2025-26

via Sydney, Melbourne, Adelaide and finally managed the brief superbly with an exciting selection of varied works that matched the spatial capacity of the DAAF booth, including replacement stock.

Member participants were grateful for the experience and professional development opportunities, with three of the centres going on to manage their own booths at the 2026 National Indigenous Art Fair (NIAF) at The Cutaway in Barangaroo, Sydney.

ICIP Greeting Cards

Again with support from the Indigenous Visual Arts Support Scheme (IVAS), this time strategic funding from its Indigenous Cultural & Intellectual Property (ICIP) unit, ACHAA was asked to create an awareness and education program that also provided practical opportunities in ICIP licensing for Aboriginal artists. Communications Officer Isabel Wilson put together an options paper that led us to settle on greeting cards largely because the back of each provided room for the artist's statement, a brief bio and an ICIP statement with a QR code linked to a discreet ACHAA website page with more information on ICIP and links to further information. Cards also had a widely accessible sales pricing point, potentially reaching a wider audience – and likely doubling that audience as the cards were passed on by purchasers. Each card provides an opportunity for the public to learn more about ICIP, as well as an opportunity for the artist and their representing centre to engage with ICIP protocols and principles.

As a pilot working initially with Boomalli Aboriginal Artists Co-operative and Yarrowarra Aboriginal Cultural Centre, four artists' works each were selected by those centres for licensing. ACHAA produced Memorandums of Understanding with the centres and a third-party licensing agreement with each centre based on an Arts Law Centre of Australia Artists in the Black template recognising ICIP and custodial knowledge plus an ICIP checklist for the artists to sign.



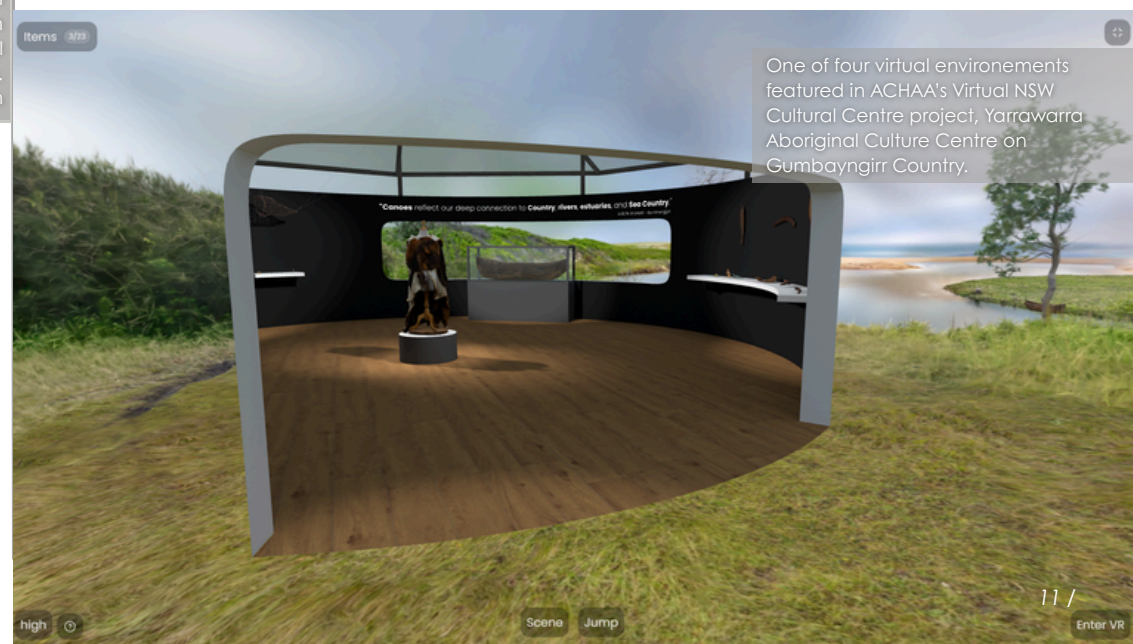
"Each card provides an opportunity for the public to learn more about ICIP, as well as an opportunity for the artist and their representing centre to engage with ICIP protocols and principles."

We engaged First Nations Supplier certified company E-Bisglobal to print the cards on recycled stock with envelopes and clear bags sourced separately. Cards were produced as singles retailing for \$8 each and variety packs of the four artworks from each centre for \$25 available on site at both centres, and online via the Boomalli and ACHAA websites with future sales opportunities opening up including via major cultural institutions. An advocacy campaign was planned for mailout to ACHAA members and key stakeholders for August 2026.

Virtual NSW Aboriginal Cultural Centre

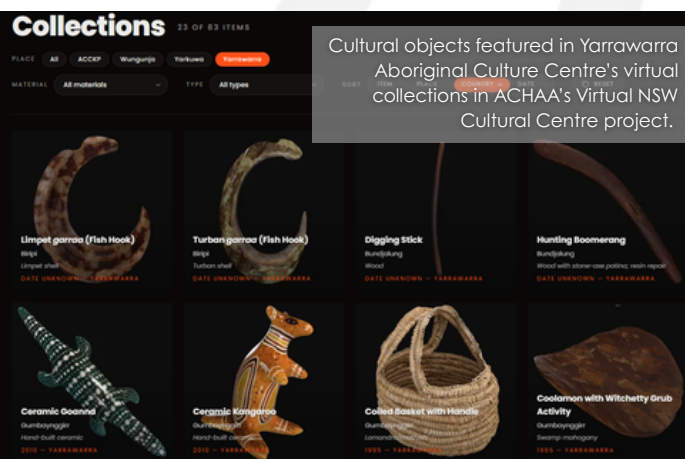
With support from Create NSW through a new Connectivity grant program, ACHAA began work in August 2025 on a long-held ambition to unite and share members collections online. The \$50,000 grant was used to engage Michael Rampe Realistic Imaging to work with four ACHAA member centres to pilot the development of a virtual NSW Aboriginal Cultural Centre. The four members had been part of a three-year digitisation pilot also funded by Create NSW for which in turn they had been selected having completed an online course in the protocols-based Mukurtu Collections Management System.

The four centres involved are: Armidale Aboriginal Cultural Centre, Wungunja Cultural Centre, Yarkuwa Indigenous Knowledge Centre and Yarrowarra Aboriginal Cultural Centre. Michael visited all four centres and, in consultation with each centres' directors, creating 3D image files of selected cultural materials from collections plus environmental sites of significance to the



ACHAA DIRECTOR'S REPORT 2025-26

ACHAA began work. . . on a long-held ambition to share more of member centres cultural collections online



community. He then combined both so that cultural objects are embedded in the landscape as a simple form of gamification plus displayed in a more conventional museum display sense in rotundas created virtually on each site. Visitors can move through both 3D environments moving seamlessly from one to the other. The cultural materials are also displayed in collections lists as a third way to access. Members supplied all the text for object labels and additional information and photos with links for further research.

The Virtual NSW Aboriginal Cultural Centre as a pilot is intended as a proof of concept that we can now use to seek further funding, expanding the number of member centres features and the variety of cultural materials presented. In so doing, it seeks to amplify the authentic voice and cultural authority of ACHAA member centres while providing an online alternative to a costly physical centre requiring many years of planning and construction. It also contributes to other strategic objectives of ACHAA, including that Aboriginal cultural infrastructure is essential to our communities for their continuity as Living Centres for Living Cultures.

ACHAA and Michael Rampe have been accepted to present at the first day of national conference of the Australian Museums & Galleries of Australia (AMaGA) Conference in Canberra 3-5 November 2026. In the meantime, the virtual NSW Aboriginal Cultural Centre is in a soft launch phase inviting feedback at www.virtual.achaa.com.au

Coalition of Aboriginal Peak Organisations and Closing the Gap

ACHAA continues to be involved in the NSW Coalition of Aboriginal Peak Organisations (CAPO) as its arts and culture Peak Body representative, involved in the vitally important Closing the Gap work. ACHAA is represented at CAPO by CEO Steve Miller and Peter White as the Board-appointed representative.

The Parties acknowledge that strong Aboriginal and Torres Strait Islander cultures are fundamental to improved life outcomes for Aboriginal and Torres Strait Islander people.

CAPO is the community representative organisation as co-signatory to the NSW Closing the Gap Agreement and all members are involved to varying degrees in the delivery of the five priority reforms and 19 socioeconomic targets. You can read more about these here. The priority reform areas and many of the socioeconomic targets, ACHAA sees the greater impact in working towards the expansion of seo 16: Cultures and Languages are strong, supported and flourishing to include a specific culture target.

Contributing to this advocacy, ACHAA received CTG funding that engaged two consultants for two complementary reports:

- A capability and capacity building evaluation via site visits, interviews and research with six member centres by Messenger Bird consultancy
- An ecosystem mapping of ACHAA's operating environment including stakeholders, policies and funding via extensive desktop research by The Dialogue Effect

Messenger Bird's evaluations were enhanced further by an additional six member site visits through funding previously negotiated by ACHAA, making 12 member site visits in all.

Both consultants produced final synthesis reports with frameworks, recommendations, roadmaps and communications strategies. The consultants shared a common messaging that:

Aboriginal cultural infrastructure is essential to our communities.

ACHAA began sharing this messaging in presentation and communications towards the end of 25-26 and it will continue to expand in 26-27 with the engagement of a Policy Officer. A key part of the messaging is that it is shared and adopted by the ACHAA membership to be used in their stakeholder communications. We retain our popular and effective Living Centres for Living Cultures messaging as key and complimentary communication to the broader public audience.

Volunteer Museum engagement

Recognising that many volunteer museums hold and display Aboriginal cultural material collections, often as donations from their farming communities with little or no provenance, Create NSW provided strategic funding to ACHAA to create a pilot program working with volunteer museum sector to improve their engagements with their Aboriginal communities. The project had been on hold for some time following the tragic passing of the previous consultant until the latter part of 2025 when ACHAA engaged consultant Debbie Abraham who had worked on the Embedding First Peoples Engagement in the National Standards for

ACHAA DIRECTOR'S REPORT 2025-26

Australian Museums and Galleries Report for AMaGA with the late Donna Biles Fernando. Debbie began by reviewing and enhancing the draft survey previously devised. The two regions of Hunter and Mid-North Coast were selected for the pilot due to their population density, which translated into a spread of diverse museums that were already networked as AMaGA chapters.

The survey results were compiled into a report which informed two regional workshops at ACHAA member centres, one at Murrook Culture Centre in Williamtown and the other at Yarrowarra Aboriginal Cultural Centre at Corindi Beach, north of Coffs Harbour. ACHAA CEO Steve Miller presented/facilitated at both workshops with other presenters including Newcastle Museum Director Julie Baird, since appointed AMaGA National President; Powerhouse First Nations Collections Manager Nathan Sentence and Aboriginal cultural advisers Marcus Ferguson and Dr Aunty Rhonda Radley.

The workshops in turn informed a series of resources for volunteer museums, this time produced by consultant and Museum Advisor Kate Gahan with advisers Marcus Ferguson and Dr Aunty Rhonda Radley. These will be published online before the end of 2026.

Conferences and Cultural Gatherings

ACHAA holds two popular Member Conferences and Cultural Gatherings a year: one at a regional member centre so that other members can experience it and understand its operations and programming and the other at a major Sydney Cultural Institution, all of whom are also ACHAA members that is an opportunity to hear from a broader range of stakeholders and advocates.

Only one Conference was held during 25-26 Financial Year at the Museum of Sydney, part of the Museums of History, in November 2025. The regional conference normally scheduled for May was held over in 2026 for several reasons including that planning made it clear that ACHAA's small staff resource of three, comprising F/T CEO and two four-day a week staff would need to focus on the project delivery outlined in this report. It was also in consideration of the timing and planning of a larger sector-wide Biennial First Nations Conference and Gathering as



Laurance Magick Dennis from Maliyanga Ngurra Languages, Arts & Cultural Centre and Milan Dhiyaan presenting at ACHAA's 2026 Conference. Photo by Isabel Wilson.



ACHAA network at Day Two of the 2026 ACHAA Conference at Museum of Sydney, alongside artist Nardi Simpson. Photo by Dylan Rettke.

mooted originally in ACHAA's 26-28 Strategic Plan. Discussions continue with other potential stakeholders and Create NSW in consideration of aligning with a similar strategy in Create's Regional Arts and Culture Strategy, Heartlands.

The Museum of Sydney Conference attracted more than 40 delegates across its two days including delegates from newer ACHAA members Maliyan Cultural Centre (part of Wellington Local Aboriginal Land Council); Maliyanga Ngurra Languages, Arts & Cultural Centre of Warren and Umbarra Cultural Centre (via Merrimans Local Aboriginal Land Council) from Wallaga Lake.

The Conference theme was Culture is . . . and broken into specific topics with Presenters including NSW Aboriginal Land Council Chair, Cr Raymond Kelly, NSW Treaty Commissioner Aiden Ridgeway and artists Nardi Simpson and Nadeena Dixon.

IMAGInE Awards

It is a tradition that ACHAA end of year conference is timed with the Museums & Galleries of NSW IMAGInE Awards so that members can attend for the presentation of ACHAA's two awards.

ACHAA sponsors the Outstanding Lifetime Contribution to NSW Aboriginal culture, heritage and arts and the Excellence by a NSW Aboriginal Curator.

Muurrbay Aboriginal Language and Culture Co-op CEO, Gary Williams was honoured with

ACHAA DIRECTOR'S REPORT 2025-26

the Lifetime Contribution award in recognition of his language and cultural knowledge that underpins Muurrbay's support of NSW coastal languages. A Gumbaynggirr/Bundjalung man, Gary's research alongside Elders and peers led to valuable records of Gumbaynggirr Elders being unearthed. He has become a pillar of Muurrbay's support of NSW coastal languages, setting up language organisations, sometimes delivering their first classes, and supporting the creation of multiple language dictionaries.



2026 IMAGinE Award trophies, designed and created by Alison Williams of Yarrawarra Aboriginal Cultural Centre. Photo by Isabel Wilson.

Gamilaraay curator Marika Duczynski was recognised as for her Excellence by Aboriginal Curator for the Mungari: Fishing, Resistance, Return exhibition at Sydney University's Chau Chak Wing Museum from five nominations received.

This was a community-driven exhibition celebrating the return of four Gweagal spears taken from Gamay in 1770 and held in the UK for 254 years.

Developed with the Gujaga Foundation, La Perouse Local Aboriginal Land Council, and a curatorium of Gweagal descendants, Marika facilitated a deeply collaborative process through workshops, on Country visits, and co-design.



Marika Duczynski receiving for her Excellence by Aboriginal Curator from ACHAA Chair Aunty Jeanette Crew OAM and M&GNSW Chair Kylie Tung. Photo by Garry Trinh.

Working closely with First Nations architect Jack Gillmer, she embedded Dharawal language, knowledge, and cultural safety throughout the exhibition. The ACHAA Board said that under Marika's direction, Mungari, exemplified best practice in community-led curation, foregrounding cultural authority and demonstrating how museums can respectfully support truth-telling.

Communications

ACHAA newsletter FOR FAM, Funding Opportunities Resources is distributed monthly. Mainly aimed at membership and stakeholders, in 25-26 it had an average opening rate of 45% which is considered excellent by newsletter standards and has peaked during the year at 119 opens or 71.2% for a single issue. On average, there are 30 link clicks in each send.

The ACHAA website had 3.7k total active users on website since January 1 when we began collecting Google Analytics, and 5.6k total visits. Of the active



Rubyrose Bancroft featured in the Art Collector Magazine's DAAF Edition. Photo by Isabel Wilson.

"Our NSW presence was featured in the National Indigenous Times, NITV, Vogue Australia, Koori Mail, NIT Style Up, and Art Collector Magazine."



Nicole Archibald, Rubyrose Bancroft, Robart Blair, Isabel Wilson, Lil Thomas, Reanne Potter and Rachel Cross from Aboriginal Cultural Heritage and Arts Association NSW – a network of five NSW Aboriginal art centres showcasing diverse regional styles and voices. They were one of the two first NSW Art Centres involved in DAAF.

visitors, 1002 visitors went to the *Our Places* page to see member centres and another 917 of active visitors dropped by the Gallery/Shop page.

We mainly repost member activities on our ACHAA Facebook page, so that other members can see programming initiatives and potentially be inspired for their own programming. Facebook received 10,004 views in the 25-26FY, with an even split of these views coming from followers and non-followers.

ACHAA's biggest promotional success in 25-26 was as a result of its participation in the Darwin Aboriginal Art Fair with five member centres showcasing works by 85 NSW Aboriginal artists. Our NSW presence was featured in the National Indigenous Times, NITV, Vogue Australia, Koori Mail, NIT Style Up, and Art Collector Magazine.

ACHAA DIRECTOR'S REPORT 2025-26

Board Members and Meeting Attendance

ACHAA Board Member support the CEO, Staff and membership with a range of advice on cultural matters, policy, programming, professional development, strategic planning, governance and advocacy drawn from many years of experience.

Their contribution in volunteer hours to ACHAA is immense, given their own significant obligations to their own organisations, communities and extended families.

ACHAA is an association of organisations as designated by its Constitution. This means its representation at all levels is endorsed by and responsible to their own communities.

Core voting membership is for Aboriginal Community-Controlled Organisations (ACCO's) with all other not-for-profits organisations eligible for supporter Associate or Metro Cultural Institution Membership. Associate Membership includes aspirant ACCO's actively working towards establishing their own cultural space and non-Indigenous public spaces that have Aboriginal staff and/or significant collections.

The Board met eight times in 25/26:

Board Member	Meetings Attended/Total Meetings	Attendance %
Jeanette Crew, Chair, representing Yarkuwa Indigenous Knowledge Centre in Deniliquin on Wamba Wamba Perrepa Perrepa Country	8/8	100%
Alison Williams, Treasurer/Secretary representing Yarrawarra Aboriginal Cultural Centre at Corindi Beach on Gumbaygnirr Country	8/8	100%
Di Smith, Ordinary Member representing the Wungunja Cultural Centre in Trangie on Wongaibon and Wiradjuri Country	7/8	87.5%
Rick Townsend, Ordinary Member representing Dharriwaa Elders Group in Walgett on Gamillaroi Country	5/8	62.5%
Peter White, Associate Member representative, Gamilaroi man and Head of First Nations Cultural Engagement and Strategy at Museums of History	7/8	87.5%

Public Officer: David Crew, Manager, Yarkuwa Indigenous Knowledge Centre, Deniliquin

Staff

With thanks to the hard-working three-person team of:

Steve Miller, Wiradjuri, CEO

Isabel Wilson, Biripi, Communications Officer, P/T four days per week

Dylan Rettke, Meriam and Badulaig, Administration Officer, P/T four days per week

Funding

ACHAA gratefully acknowledges the support throughout the 2025-26 of

NSW Government through:

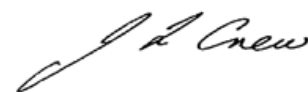
Create NSW – Multi Year Funding Yr 1; Subsidised office space in The Arts Exchange Building at Meeliyahwool (Campbells Cove) in The Rocks, Sydney; Connectivity Grant plus strategic funding (Volunteer Museums Aboriginal Engagement)

Aboriginal Affairs – CtG Funding towards engagement of consultants as described above
Regional NSW – Director support to Messenger Bird Consultancy for a further six capability and capacity building evaluations of a further six ACHAA members as described above
Federal Government through:

Indigenous Visual Arts Support Scheme (IVAS) – two-year funding plus IVAS ICIP strategic funding

Strategic funding referred to in this report is offered by Government funding bodies to targeted organisations on a non-competitive basis for specific strategic delivery through a co-design process.

This Directors Report and the accompanying Audited Financial Report were approved by a quorum of the ACHAA core membership at the Annual General Meeting on 24 September 2026 at 2pm.



Jeanette Crew OAM

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

MEMBER HIGHLIGHTS 2025-26

These highlights include just some of the achievements of our members in 2025-26, received by date of publication. All photos supplied by members, individual image credits on page 48.

Boomalli Aboriginal Artists' Co-Operative:

- Curated four exhibitions at the Boomalli Aboriginal Art Gallery. This included their Annual Mardi Gras Exhibition, this year titled *Bembul Bayumi*, curated by Steven Lindsay Ross, *Endangered Country* curated by Nioka Lowe, *NYAA* in collaboration with The Returning, curated by Kylie Caldwell, and their major exhibition *I am Gurgun: A retrospective of work by Dr. Bronwyn Bancroft AM*, curated by Kyra Kum-Sing.
- Held four exhibitions externally, including *Now and Forever* at Woollahra Gallery at Redleaf, *Always Was Always Will Be*, curated by Kyra Kum-Sing at Margaret Whitlam Galleries at the University of Western Sydney, *Yabun 2026 Boomalli Pop Up Exhibition* and *Shop* held at Yabun in Victoria Park, and *Barani/Barrabugul (Yesterday/Tomorrow)*, curated by Kyra Kum-Sing at Customs House, Sydney.



- Participated in Darwin Art Fair 2025 with ACHAA, Affordable Art Fair 2025 at Carriageworks, Indigenous Art Fair 2026 at the Cutaway, Bank Art Museum Moree Art Fair.
- Celebrated Dr. Bronwyn Bancroft AM receiving the Red Ochre Award for Lifetime Achievement in Artistic Excellence.
- Works acquired by City of Sydney, Powerhouse Museum, NSW Parliament, University of Western Sydney.



- Facilitated six artist commissions, including James P. Simon's work being used for the 2026 Yabun Festival, as well as an NRMA Billboard Artwork Campaign featuring works from eight artists. This also included another year of Boomalli artists being commissioned for Barangaroo's Christmas Tree Displays, this year with works by Rubyrose Bancroft.

Coomaditchie United Aboriginal Corporation:

- Launched the new Coomaditchie website with refreshed content across all key areas, including About Us, What We Do, the Ngaramura Project, Work Foundations, Coomaditchie Hall, Partnerships and Grants, expanded cultural history content, and an online gallery with artworks available for sale.
- Coomaditchie stories and voices were showcased through Phil Crawford's Real Made Up Stories podcast, hosted at Warrawong Library.
- Secured an Elsa Dixon Employment Grant to fund a Learning Club Coordinator position, strengthening community learning and engagement opportunities.
- Secured funding through the NSW Environmental Trust's Protecting Our Places program to support revitalisation of the bush track near Coomaditchie Lagoon.
- Completed and acquitted the SEDI project, delivering two key organisational resources: a Business Plan and Social Impact Framework to guide the future growth of Coomaditchie's social enterprise activities.
- Launched several Employment, Education and Community Development programs,



MEMBER HIGHLIGHTS 2025-26

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including the Learning Club program supporting a cohort of students, as well as the DEWR Work Foundations program and the Ghadu Resilience program now supporting eight employees.

- Completed more than 30 commissions by Coomaditchie artists, including working with Wollongong City Council to create two major artworks for the new Southern Suburbs Community Centre and Library in Warrawong.
- Delivered a major collaboration with Scrub Turkey, featuring artworks by Auntie Lorraine Brown, Auntie Narelle Thomas and Allison Day on medical scrubs now worn by Waminda staff.
- Delivered 10 exhibitions across the wider Port Kembla and Illawarra community.
- Participated in the National Indigenous Art Fair (NIAF), Darwin Aboriginal Art Fair (DAAF) alongside ACHAA, Yabun Festival, as well as the Koori Knockout.



Dharriwaa Elders Group:

- Attended the first regional Asia Pacific Foodwise meeting, where they presented on their NH&MRC Food and Water for Life project made possible by their Yuwaya Ngarali partnership with UNSW and the WISE tools they use to measure food and water security as a critical issue for the Walgett community.
- Joined in celebrations of the 40 years of Walgett AMS' growth, endurance and many successes. DEG helped develop the WAMS history exhibition in their beginning phases.
- Continued their ongoing work in advocating for river health through the water testing and Rangers programs.
- Wellbeing Lead Loretta Weatherall gave evidence to a NSW parliamentary inquiry into youth justice, explaining their Youth Wellbeing service and advocating for ACCO funding to address these issues.
- Delivered 28,277 litres of chilled, low sodium drinking water from DEG's Gali, maintained by their Rangers. This program supplies Walgett with the only drinking water provided to the community with "palatable" sodium levels.
- Opened their new facility, the Galuma-li Community Hub as a central point for community connection, support, and cultural enrichment in Walgett. The centre will offer community programs under five pillars, from Youth Wellbeing, Food and Water, Community Troubleshooting, Fine Management, and their Ranger program.
- Whilst operational, the Galuma-li centre delivered 335 attendances of 9- to 17-year-olds in culturally led group activities as part of the Walgett Youth Wellbeing Service, 121 attendances at the Galuma-li Women's Group, 55 attendances at the Galuma-li Men's Group, 101 attendances at Education sessions tailored for Walgett families as well as 875+ meals provided at Galuma-li for program participants.
- Sadly, DEG lost the Galuma-li centre in a fire, and are working with partners and supporters, including Walgett Shire Council and Walgett Aboriginal Medical Service in the recovery phase.

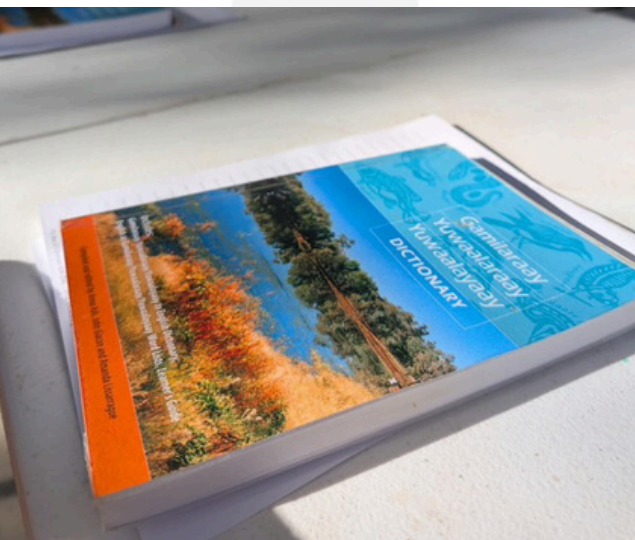


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Goondee Aboriginal Keeping Place & Museum:

- Launched the Yaluu Ngiyani Bawili and Yunggi Murrawarri music projects, creating new language resources that support the continued revitalisation, learning and sharing of Yuwaalaraay, Yuwaaliyaay, Gamilaraay and Murrawarri languages, providing an engaging way for language to be heard, practised and shared across generations.
- Commenced an important renovation and refurbishment of the Goondee Aboriginal Keeping Place & Museum. The project remains underway, with meaningful progress made. New exhibition and display equipment has been secured from State Library with help from ACHAA., collection items are being carefully catalogued and rehoused, and internal spaces are being prepared for further works.
- Held the Yuwaalayaay/Euahlayi Language Gathering, which brought community together for four days of learning, speaking and connecting On Country. The gathering created



an important space for language to be practised together, both on Country and at the Goondee Aboriginal Keeping Place.

- Continued regular language programming with Lightning Ridge Central School and Little Diggers Preschool and Childcare Centre, supporting children and young people to engage with language from an early age.
- Continued to grow their online language learning programs, enabling community members living away from Country to participate and stay connected.

Maliyangaa Ngurra Languages, Arts & Cultural Centre:

- Completed a large-scale mural (3 metres x 8 metres) painted on the outside wall of their cultural centre, telling local story of creation of Country. The mural is called *Maliyangaa Ngurra* and was designed by artist Millmullian (Laurance Magick Dennis) and jointly painted by Millmullian & Glenn Dennis. The mural was jointly funded by Common Ground - Grounded Story Grants and local Aboriginal business Milan Dhiyaan.
- Commenced an extensive program of cultural tours and experiences, including ceremony, bush food and significant site tours, spiritual and healing retreats, Aboriginal astronomy, music, and dance.



Murrook Aboriginal Culture Centre:

- Worimi Local Aboriginal Land Council was awarded Create NSW two-year Multi-year Funding for *Experience Murrook, Change Forever*, providing \$100,000 per year over two years (\$200,000 total) to support Murrook's ongoing arts and cultural program.
- Delivered 39 guided tours, workshops and small-group cultural experiences. Interactive Centre tours provided curator-led interpretation responsive to each group.
- Cultural Heritage Education staff delivered 17 hands-on cultural workshops during the September-October holiday period. A flexible model for groups of 12-15 combined weaving workshops with resource walks and cultural object talks led by Uncle Jim.
- Following floodwater inundation in late July 2025, Broughton Island archaeological collections were relocated to Murrook's newly completed meeting room, where the visible but secure space became a publicly viewable archaeology lab.



MEMBER HIGHLIGHTS 2025-26

These highlights include just some of the achievements of our members in 2025-26, received by date of publication. All photos supplied by members, individual image credits on page 48.

- Supported the Facon Indigenous Storytellers Scholarship event, where the Interactive Centre provided exhibition and technical support, including complex installation of multi-part works and relocation and reconfiguration of three large-format kiosks for digital finalist content.
- Held three major exhibitions, including *bidhiinja*, developed by the Australian National Maritime Museum with NSW Department of Primary Industries that explores oyster reefs, their decline since colonisation and contemporary restoration. Murrook also curated *gimbaybiyn gilanggaray (feathered friends)* that highlights birdlife across Worimi Country and the cultural, ecological and environmental relationships connecting birds, people and Country.



- Hosted ACHAA's Volunteer Museums: Engagement with Aboriginal Cultural Heritage professional development program, joined by speakers from the Powerhouse Museum, City of Newcastle/AMAGA, Newcastle Museum to explore cultural awareness, protocols and respectful engagement.
- Hosted Create NSW's Indigenous Cultural and Intellectual Property (ICIP) Roadshow Gathering, discussing issues, challenges and case studies about protecting and maintaining control of ICIP.

Muru Mittigar:

- Delivered environmental, conservation, landscaping, arboriculture and land management services across Western Sydney and New South Wales, supporting healthier ecosystems and stronger connections to Country.
- Supported more than 2,000 families through their Community Finance Hub and food assistance programs, providing practical assistance to vulnerable households.
- Continued to build on long-term community impacts, tallying support of more than 5,000 families through community assistance initiatives since records began.
- Delivered cultural education programs, guided walks, cultural awareness training and community events that increased understanding and appreciation of Aboriginal culture, heritage and connection to Country.
- Created opportunities for Elders, knowledge holders and cultural practitioners to share cultural knowledge, language and stories, ensuring culture remains strong and visible.

- Employed 72 staff across Country, Community, Cultural and Corporate operations, creating meaningful employment opportunities for Aboriginal and non-Aboriginal people.
- Formally established Group Training Organisation (GTO) and celebrated five team members achieving trade-level or higher qualifications, strengthening long-term training, employment and career pathways.
- Continued commitment to economic participation and workforce development, having supported more than 449 people into their first job since Muru Mittigar was established.

Tranby Aboriginal Co-Operative:

- Successfully completed delivery of the 11026NAT Diploma of Applied Aboriginal Studies, 10861NAT Diploma of Aboriginal and Torres Strait Islander Legal Advocacy, and BSB41021 Certificate IV in Aboriginal and Torres Strait Islander Governance, supporting students to achieve nationally recognised qualifications in Aboriginal and Torres Strait Islander studies, legal advocacy and governance.
- Yanalangami celebrated the launch of its sixth year of investing in First Nations women's grassroots leadership and empowerment on International Women's Day. The 2026 Yanalangami National Online Changemakers Program was successfully completed. The Yanalangami: Deep Listening, Deep Thinking, Deep Reflecting Program commenced, continuing Tranby's commitment to strengthening First Nations women's leadership.



MEMBER HIGHLIGHTS 2025-26

These highlights include just some of the achievements of our members in 2025-26, received by date of publication. All photos supplied by members, individual image credits on page 48.

- Tranby's Oral History team completed a five-week national journey (June 2026), led by Oral History Project Officer Charles Perkins, recording and preserving the stories of 12 Stolen Generations survivors and their descendants. The team travelled across Australia to build a growing collection of First Nations oral histories, supporting the preservation and intergenerational sharing of Elders' stories.



Yarkuwa Indigenous Knowledge Centre:

- Continued delivering their Language programs, delivering games, resource cards, crafts and drawing activities in Wamba Wamba language to three different schools.
- Expanded their Caring for Country programs, including cultural burns and their Ranger program, now delivering workshops and educational activities in schools.
- Delivered a varied Community Wellbeing program, including FAIR GO, male and female youth groups running weekly and engaging in local and regional activities such as Dance and Culture workshops.



- Developed the centre's offerings, including expanding their Museum with more additions and higher visitorship, as well as weaving classes every Friday and Language classes from the centre.
- Revealed a new sculpture, the original bust of one of the ancestors attached to a life-sized sculpture now towers over the museum floorspace, covered in a handmade possum skin cloak created by Deidre Hamilton.

Yarrowarra Aboriginal Cultural Centre:

- Received the Yandaarra Aunty Grace Roberts Community Award for Aboriginal Community Organisation/Business of the Year, recognising its contribution to the Aboriginal community and the wider Coffs Harbour region. The awards honour the legacy of local Bundjalung woman Aunty Grace Roberts.
- Continued work on the Create NSW-funded Digitisation Project, helping Yarrowarra preserve, protect and share its cultural collections for future generations. The project has supported upgrades to the Jalumbo Museum, transcription and digitisation of cultural recordings, improved collection storage, and the development of an online and virtual 3D museum, as well as new temperature-controlled storage space and scanner.
- Published *Yarrowarra Places – Making Stories*, bringing together five previously separate publications into one comprehensive resource. The book captures stories, knowledge and memories shared by Elders, including many who are no longer with us.
- Held six exhibitions at the Wadjar Regional Indigenous Gallery, including touring exhibition *Kirrenderri - Heart of the Channel Country* from the University of Queensland Anthropology Museum, another year of the *Three Nations* exhibition in collaboration with Armidale Aboriginal Cultural Centre and Keeping Place and Dughutti-Ngaku Aboriginal Art Gallery, as well as several solo and group exhibitions from artists within their wider community.
- Continued their large public programs schedule, including another year of their women's gathering *Mother Spirit*, as well as weaving, dyeing, and pyrography workshops, guided bushucker and medicine walks, campfire stories, live music, and Country education programs.



BOARD MEMBERS REPORT ON FINANCIALS

NSW Aboriginal Culture, Heritage and Arts Association Inc Board Members' Report For the Financial Year Ended 30 June 2026

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 2026 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 year ended 30 June 2026 was \$23,318 (2025 surplus: \$13,159).

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.



Alison Williams
Treasurer
16 September 2026

AUDITED FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

NSW Aboriginal Culture, Heritage and Arts Association Inc.
Statement of Profit or Loss and Other Comprehensive Income
For the Financial Year Ended 30 June 2026

	Notes	2026 \$	2025 \$
Revenue			
Revenue from contracts with customers	4	892,194	413,910
Total revenue		892,194	413,910
Expenses			
Administration and other operating costs		(52,295)	(30,034)
Depreciation and amortisation		(16,845)	(19,059)
Employee benefits		(272,326)	(235,556)
Finance costs		(1,551)	(2,990)
Program expenses		(525,859)	(113,112)
Total expenses		(868,876)	(400,751)
Net surplus before tax		23,318	13,159
Income tax expense		-	-
Net surplus for the year		23,318	13,159
Other comprehensive income		-	-
Total comprehensive income		23,318	13,159

NSW Aboriginal Culture, Heritage and Arts Association Inc.
Statement of Financial Position
As at 30 June 2026

	Notes	2026 \$	2025 \$
Assets			
Current			
Cash and cash equivalents	5	451,924	876,959
Trade and other receivables	6	367,495	58,871
Other assets	7	16,543	6,615
Total current assets		835,962	942,445
Non-current			
Property, plant and equipment	8	3,051	2,109
Right-of-use assets	9	24,421	32,141
Intangible assets	10	8,337	16,648
Total non-current assets		35,809	50,898
Total assets		871,771	993,343
Liabilities			
Current			
Trade and other payables	11	260,519	77,965
Provisions	12	17,059	9,629
Lease liabilities	13	8,908	9,853
Contract liabilities	14	461,336	789,642
Total current liabilities		747,822	887,089
Non-current			
Provisions	12	8,075	4,150
Lease liabilities	13	15,582	25,130
Total non-current liabilities		23,657	29,280
Total liabilities		771,479	916,369
Net assets		100,292	76,974
Equity			
Accumulated funds		100,292	76,974
Total equity		100,292	76,974

AUDITED FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

NSW Aboriginal Culture, Heritage and Arts Association Inc. Statement of Changes in Equity For the Financial Year Ended 30 June 2026

Notes	Accumulated Funds \$	Total Equity \$
Balance at 1 July 2024	63,815	63,815
Surplus for the year	13,159	13,159
Other comprehensive income	-	-
Total comprehensive income	<u>13,159</u>	<u>13,159</u>
Balance at 30 June 2025	<u>76,974</u>	<u>76,974</u>
Balance at 1 July 2025	76,974	76,974
Surplus for the year	23,318	23,318
Other comprehensive income	-	-
Total comprehensive income	<u>23,318</u>	<u>23,318</u>
Balance at 30 June 2026	<u>100,292</u>	<u>100,292</u>

NSW Aboriginal Culture, Heritage and Arts Association Inc. Statement of Cash Flows For the Financial Year Ended 30 June 2026

Notes	2026 \$	2025 \$
Cash flows from operating activities		
Receipts from grants, customers and others	344,484	922,298
Payments to suppliers and employees	(767,763)	(399,991)
Net cash (used in)/provided by operating activities	<u>(423,279)</u>	<u>522,307</u>
Cash flows from investing activities		
Payments for property, plant and equipment	(1,756)	-
Net cash used in investing activities	<u>(1,756)</u>	<u>-</u>
Cash flows from financing activities		
Net cash provided by financing activities	<u>-</u>	<u>-</u>
Net change in cash and cash equivalents	(425,035)	522,307
Cash and cash equivalents at beginning of financial year	876,959	354,652
Cash and cash equivalents at end of financial year	<u>451,924</u>	<u>876,959</u>

5

NOTES TO FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

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* (NSW) 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 16 September 2026. **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 2025. 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 (\$), which is also the functional currency of the entity.

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

	2026	2025
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 intangible 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.

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).

NOTES TO FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

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.

4. Revenue from contracts with customers

Government grants

Create NSW:

	2026 \$	2025 \$
– Administration 2223ORGR2238	-	104,585
– Administration 2425ANNR062	133,767	66,233
– Administration 2628MY4088	97,312	-
– Conference Funding 2324CKORG1008	627	5,705
– Consultant 2122ORGR2184	-	3,430
– Volunteer museum engagement 2223F037	45,897	1,363
– NSW Aboriginal Cultural Centre online 2425CON080	33,333	-

Department of Infrastructure, Transport, Regional Development, Communications and the Arts:

– Administration IVAIS00847	-	78,375
– Administration IVAIS00969 including Darwin Art fair	89,367	48,033
– Administration IVAIS00969	80,556	-
– IVAISICIP007 - grant funds - year 1	11,372	60,057
– IVAISICIP007 - grant funds - year 2	30,683	-

Non-government grants

NSW Aboriginal Land Council:

– CAPO	331,197	30,000
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Total grants income	854,110	397,781
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Membership income	9,100	8,250
Registration fees	2,050	7,450
Rendering of services	26,934	429
Total revenue from contracts with customers	892,194	413,910

Total Revenue	892,194	413,910
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5. Cash and cash equivalents

Cash at bank	451,924	876,959
	451,924	876,959

6. Trade and other receivables

Current

Trade receivables	367,495	58,871
	367,495	58,871

NOTES TO FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

	2026 \$	2025 \$
7. Other assets		
Current		
Prepayments	16,543	6,615
	16,543	6,615
		-
8. Property, plant and equipment		
Office Equipment at cost	1,756	-
Office Equipment accumulated depreciation	(31)	-
	1,725	
Computer equipment at cost	3,133	3,133
Computer equipment accumulated depreciation	(1,807)	(1,024)
	1,326	2,109
Total property, plant and equipment	3,051	2,109

	Office Equipment \$	Computer Equipment \$	Total \$
Net carrying amount 1 July 2025	-	2,109	2,109
Additions	1,756	-	1,756
Disposals	-	-	-
Depreciation	(31)	(783)	(814)
Net carrying amount 30 June 2026	1,725	1,326	3,051

	2026 \$	2025 \$
9. Right-of-use assets		
Right-of-use assets at cost	49,825	49,825
Right-of-use assets accumulated amortisation	(25,404)	(17,684)
	24,421	32,141

	Right-of-Use Assets \$	Total \$
Net carrying amount 1 July 2025	32,141	32,141
Additions	-	-
Disposals	-	-
Depreciation	(7,720)	(7,720)
Net carrying amount 30 June 2026	24,421	24,421

	2026 \$	2025 \$
10. Intangible assets		
Website at cost	24,959	24,959
Website accumulated amortisation	(16,622)	(8,311)
	8,337	16,648

11. Trade and other payables		
Current		
Trade payables	55,288	1,503
Accrued expenses	22,993	23,240
Net GST payable	47,006	53,222
Grants Repayable	135,232	-
	260,519	77,965

Grants Repayable		
Create NSW:		
– Volunteer museum engagement 2223F037	23,375	-
– NSW Aboriginal Cultural Centre online 2425CON080	16,667	-
	40,042	-

Department of Infrastructure, Transport, Regional Development, Communications and the Arts:		
– Administration IVAIS00969	54,445	-
– IVAISICIP007 - grant funds - year 2	40,746	-
	95,190	-
		-
Total grants repayable	1 35,232	-

Grant repayable balances are reflective of unspent grant funds at year end. The variation of such funds for future programs is subject to approval by applicable government departments.

12. Provisions		
Current		
Provision for employee benefits	17,059	9,629
	17,059	9,629

Non-current		
Provision for employee benefits	8,075	4,150
	8,075	4,150

13. Lease liabilities		
Current		
Lease liabilities	8,908	9,853
	8,908	9,853

NOTES TO FINANCIAL STATEMENTS

For the Financial Year Ended 30 June 2026

13. Lease liabilities (continued)

Non-current

Lease liabilities

	2026 \$	2025 \$
	15,582	25,130
	15,582	25,130

14. Contract liabilities

Current

Create NSW:

- Administration 2425ANNR062
- Administration 2628MY4088
- Volunteer museum engagement 2223F037
- NSW Aboriginal Cultural Centre online 2425CON080
- Conference Funding 2324CKORG1008

	-	133,767
	102,688	-
	-	69,272
	-	50,000
	814	1,442
	103,502	254,481

Department of Infrastructure, Transport, Regional Development, Communications and the Arts:

- Administration IVAIS00969 including Darwin Art fair
- IVAISICIP007 - grant funds - year 1
- IVAISICIP007 - grant funds - year 2

	-	86,966
	-	11,372
	-	71,429
	-	169,767

NSW Aboriginal Land Council:

- CAPO

	357,784	355,144
	357,784	355,144

Total contract liabilities - grant income

	461,286	779,392
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Contract liabilities - deferred income

	50	10,250
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Total contract liabilities

	461,336	789,642
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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 2026 (2025: Nil).

19. Contingent liabilities

The entity had no contingent liabilities as at 30 June 2026 (2025: Nil).

20. Subsequent events

No adjusting or significant non-adjusting events have occurred between 30 June 2026 and the date of authorisation of these accounts.

BOARD MEMBER'S DECLARATION

For the Financial Year Ended 30 June 2026

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 2026 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
16 September 2026

INDEPENDENT AUDITOR'S REPORT *For the Financial Year Ended 30 June 2026*



NSW Aboriginal Culture, and Arts Association Inc
Independent Auditor's Report to the Members of NSW Aboriginal Culture, Heritage and Arts Association Inc

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 2026, 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 2026 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* (NSW). 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.

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.

Modoras Audit

Modoras Audit

Scott Carey

Director

16 September 2026

Sydney, New South Wales



PHOTO INDEX

Cover Image: Aunty Lorraine Brown and her granddaughter Jessica Mook Brown painting together at Coomaditchie United Aboriginal Corporation. Photo courtesy of Coomaditchie United Aboriginal Corporation.

Page 5: ACHAA staff with representatives from Yarrowarra Aboriginal Cultural Centre, Armidale Aboriginal Cultural Centre and Keeping Place, Wungunja Cultural Centre, Yarkuwa Indigenous Knowledge Centre, alongside Kelley White and Peter White, pictured at Armidale Aboriginal Cultural Centre and Keeping Place. Photo by Isabel Wilson.

Page 7: Rubyrose Bancroft and Bob Blair setting up for Darwin Aboriginal Art Fair. Photo by Isabel Wilson.

Page 8: ACHAA NSW Booth set up at DAAF. Photo by Isabel Wilson.

Page 9: [1] ACHAA Members and ACHAA Staff outside DAAF on day one of the Fair. Photo courtesy of Steve Miller.

[2] DAAF Chairperson Nadine Lee wearing a hat she purchased on night one of DAAF featuring pyrography designs by Tori Donnelly of Yarrowarra Aboriginal Cultural Centre. Photo by Steve Miller.

Page 10: The four final greeting card prints from the pilot program featuring works from artist members of Boomalli Aboriginal Artist's Co-Operative. Photo by Isabel Wilson.

Page 11: One of four virtual environments featured in ACHAA's Virtual NSW Cultural Centre project, Yarrowarra Aboriginal Culture Centre on Gumbayngirr Country.

Page 12: Cultural objects featured in Yarrowarra Aboriginal Culture Centre's virtual collections in ACHAA's Virtual NSW Cultural Centre project.

Page 14: Laurance Magick Dennis from Maliyanga Ngurra Languages, Arts & Cultural Centre and Milan Dhiyaan presenting at ACHAA's 2026 Conference. Photo by Isabel Wilson.

Page 15: ACHAA network at Day Two of the 2026 ACHAA Conference at Museum of Sydney, alongside artist Nardi Simpson. Photo by Dylan Rettke.

Page 16: [1] 2026 IMAGinE Award trophies, designed and created by Alison Williams of Yarrowarra Aboriginal Cultural Centre.

[2] Marika Duczynski receiving for her Excellence by Aboriginal Curator from ACHAA Chair Aunty Jeanette Crew OAM and M&GNSW Chair Kylie Tung. Photo by Garry Trinh, courtesy of Museums and Galleries of NSW.

Page 17: [1] Rubyrose Bancroft featured in the Art Collector Magazine's DAAF Edition. Photo by Isabel Wilson.

[2] ACHAA members featured in Koori Mail. Photo courtesy of Koori Mail.

Page 20: [1] The Returning artists featured in NYAA exhibition. Photo courtesy of Boomalli Aboriginal Artist's Co-Operative.

[2] Boomalli staff at the Creative Australia Red Ochre Awards. Photo courtesy of Boomalli Aboriginal Artist's Co-Operative.

Page 21: [1] Visitors at *Endangered Country*

exhibition held at Boomalli. Photo by Kamra Photography, courtesy of Boomalli Aboriginal Artist's Co-Operative.

[2] Student from Coomaditchie's *Ngaramura* exhibition at Nan Tien Gallery. Photo courtesy of Coomaditchie United Aboriginal Corporation.

Page 22: [1] Visitors to *Ngaramura* exhibition at Nan Tien Gallery. Photo courtesy of Coomaditchie United Aboriginal Corporation.

[2] Coomaditchie's Scrub Turkey Collaboration. Photo courtesy of Coomaditchie United Aboriginal Corporation.

Page 23: [1] Dharriwaa Elders Group Rangers with the Gali drinking water fountain. Photo courtesy of Dharriwaa Elders Group.

[2] Visitors to the opening of Galuma-li Community Hub. Photo courtesy of Dharriwaa Elders Group.

Page 24: [1] Goondee Aboriginal Keeping Place and Museum staff presenting on the centre's history. Photo courtesy of Goondee Aboriginal Keeping Place and Museum.

[2] *Gamilaraay Yuwaalaraay Yuwaalayaay Dictionary* used as part of the Yuwaalayaay/Euahlayi Language Gathering. Photo courtesy of Goondee Aboriginal Keeping Place and Museum.

Page 25: [1] Artists Millmullian & Glenn Dennis in front of their mural project; *Maliyangaa Ngurra*. Photo courtesy of Maliyanga Ngurra Languages, Arts & Cultural Centre.

[2] Regent Honeyeater Recovery Coordinator for BirdLife Australia Mick Roderick and son Tommy at Murrook's exhibition *gimbaybiyn gilanggaray (feathered friends)*. Photo courtesy of Murrook Culture Centre.

Page 26: Murrook's exhibition *gimbaybiyn gilanggaray (feathered friends)*. Photo courtesy of Murrook Culture Centre.

Page 27: Visitors at a presentation at Tranby Aboriginal Co-Operative. Photo courtesy of Tranby Aboriginal Co-Operative.

Page 28: [1] Yarkuwa's youth group members participating in a smoking ceremony. Photo courtesy of Yarkuwa Indigenous Knowledge Centre.

[2] Sculpture of an ancestor with a handmade possum skin coat by Deidre Hamilton. Photo courtesy of Yarkuwa Indigenous Knowledge Centre.

Page 29: [1] Kinship Dubai dancers pictured at Yarrowarra's *Mother Spirit* gathering. Photo courtesy of Yarrowarra Aboriginal Cultural Centre.

[2] Participants at Yarrowarra's *Mother Spirit* gathering. Photo courtesy of Yarrowarra Aboriginal Cultural Centre.

