



ANNUAL REPORT

2024-2025



KAIELA
ARTS



Acknowledgement of Country

Nginak nitel deya imilang, ina mulana yenbena,
We gather here this day, in the spirit of our Ancestors,

muma dhomadhoma galnyan yakurrumdja nyuwandan dhamala yenbena
give love and respect to our Elders

irruk birruk, garra (&) yenbena binita woka, yanha banga
past and present and Ancestors born of this country

dhona deya wamadaman Yorta Yorta woka, Baparra banarrak.
(that) lived and walked here on Yorta Yorta country, since time immemorial.

Nyanak nangadi dhamanan ina nyanan burra.
We remember them in our hearts.

Belinda Briggs, 2023

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PRESIDENT'S REPORT

Robert 'Bobby' Nicholls

Reflecting on the past year at Kaiela Arts, I am reminded of so many moments of connection, community and cultural expression. It is your stories and your voice told through your art that have breathed life into this space. Kaiela Arts continues to be more than a gallery, it is a place where stories are shared, connections are made, and a space where community feels proud and strong.

This year we laid down our path forward through the development of a new Strategic Plan. Our aim has been to ensure that Kaiela Arts' future is shaped by community voices, community priorities and ensuring culture is embedded within our organisation and practices. The plan provides clarity on areas we aim to grow, how we strengthen and nurture artists and how we remain strong moving into the future. In tandem with this, we have undertaken a review of our policies, governance, risk and operations to ensure our organisation aligns with our values, our obligations, and the trust our community places in us.

We are proud that Kaiela Arts has become a Plan Champion with the Goulburn Murray Regional Prosperity Plan. This is a meaningful recognition of our commitment and leadership in the region's Aboriginal arts, culture and community development. It positions us to help shape regional strategies for cultural, social and economic prosperity, especially for Aboriginal Peoples living in this community. We also continued to engage in the national conversation and processes of Treaty. As we move forward, we remain committed to ensuring that cultural perspectives and creative expressions are part of how our communities' stories, rights and futures are acknowledged and respected.

A highlight this year was Kaiela Arts' participation of artists and staff in the Darwin Aboriginal Art Fair. It was an exciting opportunity to showcase artists' works on a national stage, to meet and engage with artists from across the country, to build new audiences, to share stories and to strengthen professional connections. At the heart of who we are is our work with community.

Over the year we've delivered cultural workshops, collaborative projects, events and programs that bring culture into everyday life. We have hosted workshops open to all ages, offering people a chance to learn about local Aboriginal stories, culture, Country and history through artmaking and yarning. These initiatives strengthen our cultural connection and support cultural continuity whilst also supporting people from all walks of life to engage, understand and strengthen respect for Yorta Yorta and other First Peoples.

We welcomed new board members, Aunty Glennys Briggs, Aunty Sharon Jones, and Bryan Andy whilst also bidding farewell to Chloe Jones. As we look ahead, Kaiela Arts stands in a moment of possibilities. With our new Strategic Plan, solid policy foundations and continued work with community, we are better placed to expand and broaden opportunities for artists, grow our workshops and programs and lean into collaborations.

Lastly, I would like to give my heartfelt thanks to Kaiela Arts' manager, staff, artists, members and community. Your dedication and passion make Kaiela Arts what it is, a vibrant and welcoming place. I also extend my thanks to our partners, supporters and the broader community, who continue to walk beside us and support Kaiela Arts.

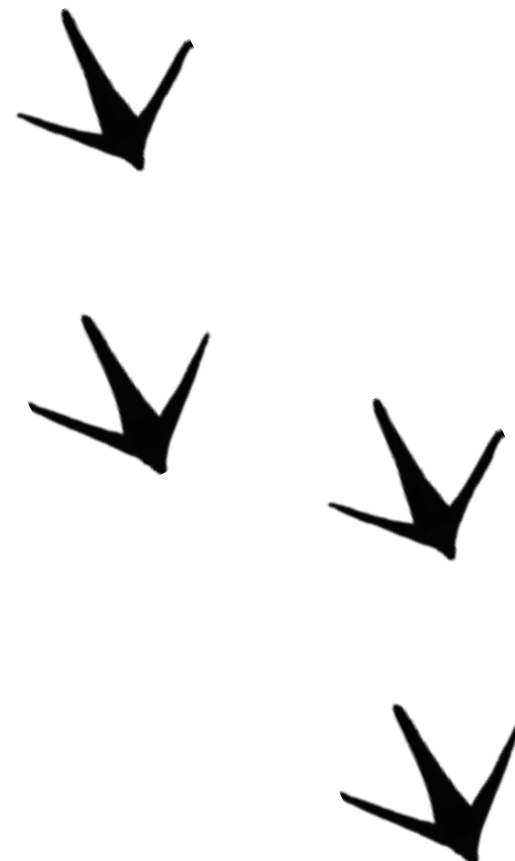
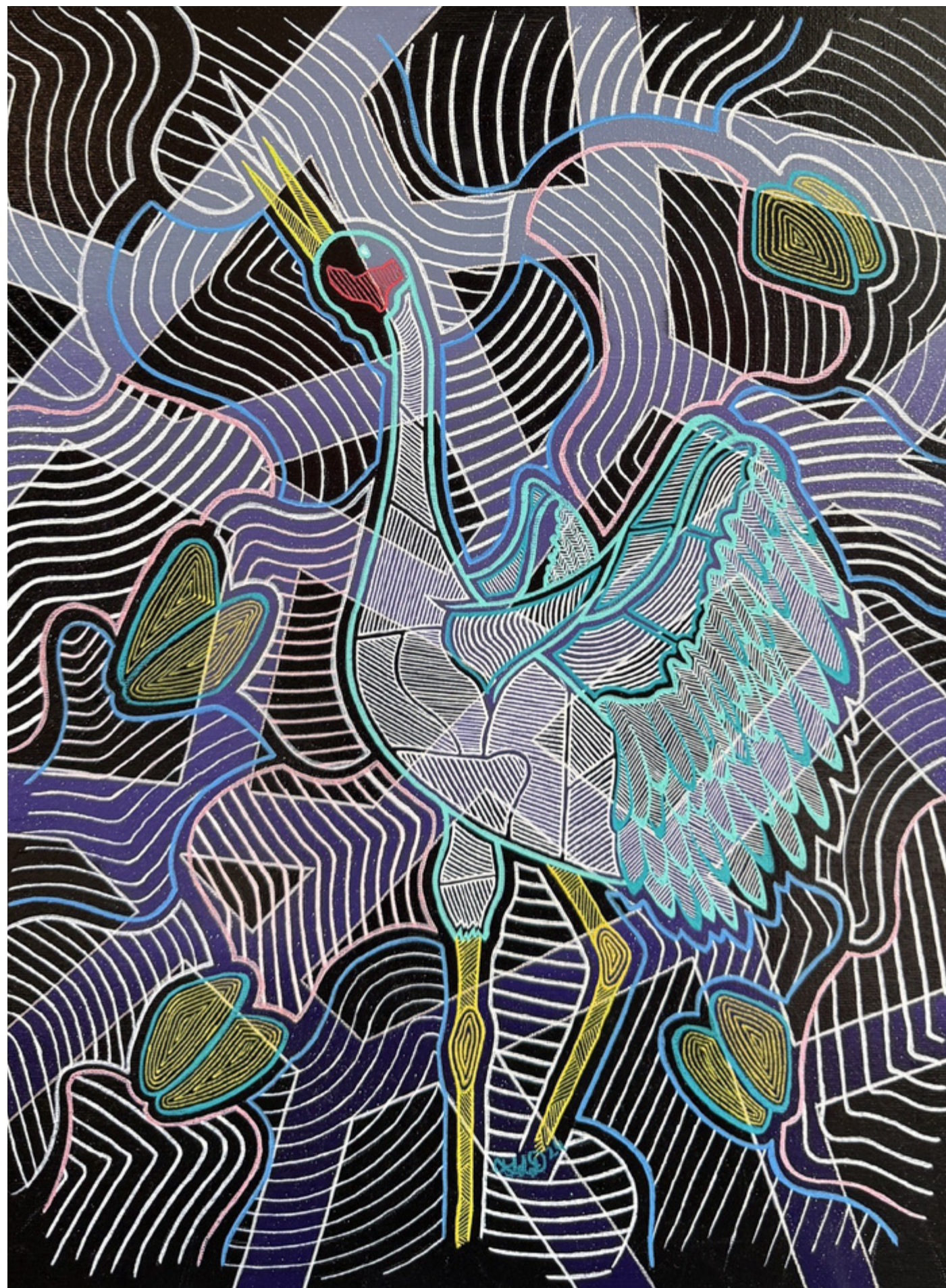


Image: Detail from *Maloga Woka (Sandhill Country)* by Brett Wilson, 2025, acrylic on Belgian linen, 76.2cm x 76.2cm.



MANAGER'S REPORT

Anita Larkin

This past year has seen Kaiela Arts shift into a new era of growth and resurgence. Our studio has been a thriving hub for creativity and connection supporting over 40 Yorta Yorta and First Nations artist members to produce work across painting, sculpture, fibrework, ceramics, textiles and printmaking. We have provided skills development and creative experimentation through our *Screen-printing Artist Development, Collections and Editions Program* with Spacecraft, a collaboration with Gammin Threads and regular ceramics sessions with Kaye Poulton.

Our artists and their stories have travelled far beyond Yorta Yorta Country, featuring in nationally recognised platforms including the TarraWarra Biennial, Melbourne Art Fair, RISING Festival, the Telstra NATSIAA and Darwin Aboriginal Art Fair. We thank First Nations curators Kimberley Moulton, Belinda Briggs, Jessica Clarke, Janina Harding and Kate Ten Buuren who have facilitated these opportunities—pushing the boundaries of our artists' creative practices and strengthening Yorta Yorta representation in the broader arts ecology.

We have expanded our reach and elevated our digital presence through the development of a new brand identity and website with Little Rocket and through our participation in the *Desart Digital Labelling Project*. A significant achievement has been securing four-year funding from the Department of Education to support our *Galnyatj Schools Program* into 2029. In 2024–2025 alone, *Galnyatj* has delivered 45 workshops to over 100 First Nations middle years students, providing culturally rich, creative learning experiences for our next generation of artists and storytellers.

With the generous support of Rumbalara Aboriginal Co-op, we have continued to strengthen the *Elders Cultural Arts Program*, providing weekly creative sessions for Elders to enjoy and express themselves through artmaking, in gentle spaces that support wellbeing. Another exciting development has been launching the *Yenbenal Creating Songs and Music on Country: Yorta Yorta Language*

Songbook Project – a multi-year, cross-generational arts and language revitalisation initiative that will engage community over the next 2 years to create a songbook and recordings that celebrate Yorta Yorta language and knowledge through song.

As well as nurturing the collective, we have supported individual artists. A standout this year was securing \$70,000 from Creative Victoria and Creative Australia for Kwat Kwat artist Norm Yakaduna Stewart. This major investment will enable Norm to create a significant body of new work for exhibition at Shepparton Art Museum in 2027, honouring his creative practice and the legacy of his ancestor, renowned 19th-century Kwat Kwat artist Tommy McRae (Yakaduna).

Financially, 2024–2025 has been a year of continued growth with a 19% increase in revenue. As a Plan Champion of the Goulburn Murray Regional Prosperity Plan, we embed our financial practices within a broader vision of Yorta Yorta and First Nations economic prosperity – shared value partnerships are at the heart of this work. We don't operate in isolation and acknowledge the vital support of our partners and funders.

Without community, we are nothing. I extend my heartfelt thanks to our Elders, artists, staff and Board. Your dedication and commitment to our vision fuels our work. Looking ahead, we will continue to build on this momentum, deepening cultural connections, strengthening creative and economic opportunities for our artists, and forging new collaborations that carry First Peoples' art, stories and knowledge into the future.

Image: *Dancing in the Moonlight* by Tahnee Day, 2025, acrylic on board, 35cm x 45cm.



BOARD

- President:** Robert ‘Bobby’ Nicholls
- Vice-President:** Belinda Briggs
- Secretary:** Dierdre Robertson
- Treasurer:** Chloe Jones (until February 2024)
- Alice Pettit
- Michael Tynan
- Troy Firebrace (until November 2024)
- Dixon Patten Jr
- Glennys Briggs (from November 2024)
- Bryan Andy (from November 2024)
- Sharon Jones (from May 2025)

Image: Kaiela Arts team L-R Mimi Leung, Sam Forrester, Anita Larkin, Tarn Parker, Kristen Retallick, Marc Riviere, Chloe Jones, Ebony Joachim, Ally Knight, Lyn Thorpe, Ree Peric, Stephanie Walker, Tarli Dean Atkinson. Photo: Ninad Vaidya.

STAFF

- Art Centre Manager:** Anita Larkin
- Strategic Cultural Projects Lead:** Lyn Thorpe
- Studio Manager:** Tarn Parker
- Gallery and Exhibitions Coordinator:** Chloe Jones
- Galnyatj Coordinator:** Ally Knight
- Creative Exchange Coordinator:** Tarli Dean Atkinson
- Public Programs and Engagement Coordinator:** Stephanie Walker
- Galnyatj Visual Art Educator/Mentor:** Kristen Retallick
- Front of House Coordinator (until January 2025):** Lillie Walker
- Marketing and Communications Coordinator:** Mimi Leung
- Marketing Consultant:** Marc Riviere
- Art Centre Assistant:** Sam Forrester
- Art Centre Assistant:** Hayden Knight
- Art Centre Assistant:** Mya Falla
- Art Centre Assistant (until August 2024):** Erin Briggs
- Financial Manager (PH Arts Tax):** Shadi Habash
- Accountant (PH Arts Tax):** Shaan Lim
- IT Support (Unique InfoTech):** Matt Careri

JAWUN SECONDEES

- Brooke Johnstone (IAG)
- Sophie Adams (ANZ)
- Jack Henderson (Allens)



COMMUNITY ARTS

KINNECTED CAMP

July 14 – 17 2024

Morning Glory River Resort,
Moama, NSW

‘For me, KINnected is validation of years of practice - that is the value of creating a space like this with mob, for mob, sharing, creating, building inspiration, trust and relationships. It is critical. It strengthens and nurtures spirituality, Aboriginality, Identity, self-worth, self-confidence, bonds between people. It provides benefits and growth, and new knowledge that will show itself and evolve over time holistically... Aboriginal ways, human ways...’

- Lyn Thorpe (Yorta Yorta, Wamba Wemba, Wurundjeri) Kaiela Arts staff member, senior artist.

KINnected is a culturally determined framework developed by Lyn Thorpe (Yorta Yorta/Wamba Wemba/Wurundjeri) and Belinda Briggs (Yorta Yorta/Wemba Wemba) to create space and time for Yorta Yorta people, away from institutional demands, to work together across generations, restoring collective cultural strengths, knowledge systems, and connections to Ancestral Country and each other. It creates new knowledge, cultural tools and systems that speak to Yorta Yorta history, present and future generations.

Our second *KINnected Camp* in July 2024, saw 20 Yorta Yorta creatives, Elders and younger community members come together on Country over 3 days along the Dungala in Barmah. There was a focus on regeneration of cultural practices with Elders including artefact making with Norm Yakaduna Stewart (Kwat Kwat) and possum skin cloak making with Glennys Briggs (Yorta Yorta, Taungurung, Wiradjuri, Palawa), as well as exploring the revitalisation of Yorta Yorta language through song with Yorta Yorta language specialist Ebony Joachim and Yorta Yorta musician/composer James Henry.

‘Mob that attended were a perfect mix of young people, artists, cultural warriors and Elders. This made for some great opportunities to learn from those who worked in the respective artforms, and to skill-up the younger participants. It also made for great ‘after hours’ yarns and connections’.

- Bryan Andy (Yorta Yorta) Kaiela Arts Board member, artist.

‘Projects like KINnected are priceless to me. To be a part of project where I am able to share my cultural and language knowledge with other Yorta Yorta community members, learn from other Yorta Yorta people and have the time and space to be able to practice culture, is something that I will forever be grateful for. This project had given me a renewed sense of enthusiasm to continue sharing and learning culture under the many hats I wear within my Yorta Yorta community and the wider community’.

- Ebony Joachim, Yorta Yorta language specialist, *KINnected Camp* participant.

Supported by Regional Arts Victoria.



Top: *KINnected Camp* 2024 L-R Norm Yakaduna Stewart, Troy Firebrace, Lyn Thorpe, Ally Knight. Photo: James Henry
Bottom: *KINnected Camp* 2024 Glennys Briggs (left) and Chloe Jones (right). Photo: James Henry.

Images next page. Top left: Narran and Julian at Munarra Gunyah Gathering. Photo: James Henry. Top right: Chloe Jones, Sonya Briggs and Ally Knight weaving in the studio. Photo: Tiffany Garvie. Bottom right: Laurel Robinson with work in progress. Photo: Anita Larkin. Bottom left: Tarn Parker and Danica Miller printing. Photo: James Henry.



**YENBENAL CREATING SONGS AND MUSIC ON COUNTRY:
YORTA YORTA LANGUAGE
SONGBOOK PROJECT PILOT**

In early 2025, Kaiela Arts launched the pilot phase of *Yenbenal Creating Songs & Music On-Country: Yorta Yorta Language Songbook Project*, a new multi-year cross-generational arts and language revitalisation initiative funded by Indigenous Languages and Arts, VicHealth, Creative Australia and the Wiradjuri Condobolin Language Centre.

The pilot engaged students from Gowrie St and Wilmot Rd Primary Schools, as well as the Academy of Sport, Health and Education (ASHE). Over 5 weeks of workshops led by Yorta Yorta composer, musician and singer James Henry and Yorta Yorta language specialist Ebony Joachim, with support from Lyn Thorpe, students explored Yorta Yorta language and songwriting, learning and embedding language in original songs about people, places and stories that are important to them.

The culmination of this first stage was a community celebration at the Munarra Centre for Regional Excellence, where students proudly performed and presented some of their songs for family, friends and community. Building on the success of the pilot, the project will continue over the next two years, bringing together Yorta Yorta creatives and community across the Goulburn Murray region to create a collection of Yorta Yorta language songs that will be recorded by local musicians and community members and published in a songbook for ongoing community use.

Supported by VicHealth, Wiradjuri Condobolin Language Centre, Creative Australia, Indigenous Languages and Arts.

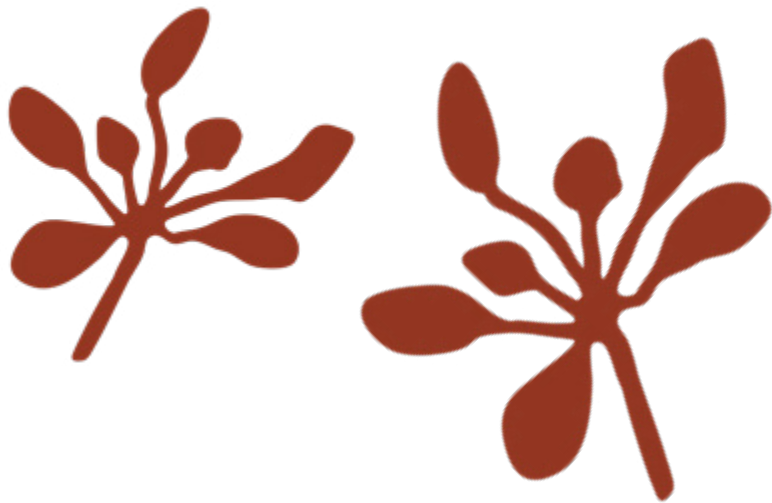
GALNYATJ SCHOOLS PROGRAM

Building on a longstanding relationship with the Department of Education's Strategic Partnerships Program, Kaiela Arts was proud to continue our *Galnyatj Schools Program* which engaged over 100 First Nations students from Strathbogie, Benalla, Echuca, Shepparton and Mooroopna, over 45 workshops, delivered by 4 Yorta Yorta and local First Nations artists and Elders.

Galnyatj offered young people the opportunity to deepen their understanding of Yorta Yorta culture, stories and history while exploring their own connections to Country, culture and people. In our studio, students worked collaboratively with artists and Elders, learning how to use visual arts and creative processes as powerful tools for expressing culture, identity and stories. The program provided hands-on experience across a wide range of artforms, including ceramics, drawing and painting, storytelling, singing and music and print-making.

As a pathway for nurturing our next generation of First Nations creatives and storytellers, *Galnyatj* continues to demonstrate its value to students, schools and community, and has been recognised through the Department of Education's Strategic Partnerships Program awarding 4 year funding to continue through to 2029.

Supported by Department of Education Strategic Partnerships Program.



Top: Yorta Yorta Language Songbook Pilot Project Celebration 2025 at Munarra Centre for Regional Excellence.

Bottom: Smoking Ceremony by ASHE students at the Yorta Yorta Language Songbook Pilot Project Celebration. Photos: Keneisha Howell.





RUMBALARA X KAIELA ARTS ELDERS CULTURAL ARTS

Kaiela Arts and Rumbalara Elders Facility established the Elders Cultural Arts Program partnership in 2023, with a focus on new ways of working and sharing cultural arts practices to enhance and sustain the wellbeing of Elders and younger generations. Funded by Rumbalara Aboriginal Co-op, the pilot program was formally evaluated in late 2024, resulting in both organisations committing to continue this partnership. Together, we are modelling principles outlined in the Goulburn Murray Regional Prosperity Plan, demonstrating the vital role of culture in community health and wellbeing.

In early 2025, we engaged consultancy Storyscape to enhance the program design and to establish a monitoring and evaluation framework to guide delivery over the coming year. Culture and collaboration are at the

centre of this program, promoting the cultural determinants of health by strengthening connections to mind and emotion, culture and community, family and kinship, and spirituality and ancestors.

The next stage of the program commenced in June 2025, with weekly sessions held at Kaiela Arts, providing Elders with dedicated time and space to connect, yarn, reminisce, share stories and express themselves through creative mediums such as painting, drawing, ceramics, crafts, photography, digital recordings, music and language. The program will continue to work with Elders at the REF over 6 months, to develop legacy works that capture their important stories and memories for future generations.

Supported by Rumbalara Aboriginal Co-op.



Top: L-R Bonnie Atkinson, Zsa-Zsa Donaczy, Uncle George Heland, Toni Castle.
Right: Rumbalara Elders Cultural Arts at Kaiela Arts L-R Tarii Dean Atkinson, Max Jackson, Bonnie Atkinson.
Photos: Anita Larkin.



ARTIST DEVELOPMENT

SPACECRAFT X KAIELA ARTS SCREEN-PRINTING PROGRAM

In 2024-2025, with support from IVAIS, we were able to strengthen and expand our screen-printing practice, through new collaborations, creative developments, collections and training. The ability to translate original artworks into contemporary design continued to resonate with our artists, creating new platforms for cultural expression and storytelling, as well as opening up new commercial opportunities.

Artists Tarn Parker (Wiradjuri), Chloe Jones (Yorta Yorta) and Lyn Thorpe (Yorta Yorta/ Wamba Wemba/ Wurundjeri), had opportunities for residencies and design development with Spacecraft, which resulted in the creation of the large-scale *Yorta Yorta Cultural Medicine* banner series, and a stunning 3 colour print collection.

Image: Creating inks with Spacecraft. Photo: James Henry.

Both these projects reflected significant technical and creative growth.

In 2025 we were also proud to announce the launch of the inaugural *Kaiela Arts Editions*, beginning with a major new commission by prominent Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung artist and curator Maree Clarke. In early 2025, Maree commenced a period of research and creative development, to support production of an exclusive limited-edition artwork, which will launch in November 2025.

Our long-standing partnership with Spacecraft has been central to this project and development of our screen-printing practice. Renowned for their innovative approach to contemporary art, textile design, curated exhibitions and collaborations, Spacecraft has worked with Kaiela Arts for nearly a decade, producing collections and contributing to significant commissions for the National Gallery of Victoria, Monash University Museum of Art, RMIT, Shepparton Art Museum and the Munarra Centre for Regional Excellence.

Supported by IVAIS and Spacecraft.



KAIELA ARTS X GAMMIN' THREADS COLLABORATION

In March 2025, Kaiela Arts kicked off an exciting first-time collaboration with Tahnee Edwards (Yorta Yorta/Taungurung), the creative force behind the hugely popular First Nations fashion label, Gammin Threads. This dynamic new partnership led by our Studio Manager Tarn Parker (Wiradjuri), began with a hands-on custom T-shirt workshop, where over 20 of our artists and Elders had fun with Tahnee's bold, playful style and learned her signature design techniques using transfers and a heat press. The studio was a frenzy!

Following the workshop, our collaboration grew into the creation of a fresh new Kaiela Arts X Gammin Threads t-shirt release, featuring an artwork by Kaiela Arts artist Ally Knight (Yorta Yorta, Dja Dja Wurrung, Kamilaroi). Ally's artwork celebrates the Bayadherra, long-neck turtle and Yorta Yorta totem, and incorporates

woven motifs that reflect her weaving practice. Combined with Tahnee's colour and design the result was a deadly T-shirt that has been a hit and we are excited to build on this success with future collaborations that connect our artists with the fashion and creative industries.

Supported by IVAIS and Gammin Threads.

Image: Gammin Threads custom t-shirt workshop at Kaiela Arts. Photo: Mimi Leung.



ARTIST DEVELOPMENT

CERAMICS LAB

Over the past year, ceramics has made a resurgence at Kaiela Arts, reconnecting us with both our own history in clay and Shepparton's reputation as a centre for ceramic art. Supported by the generosity and expertise of local ceramicist Kaye Poulton, our artists and staff have built new confidence and skills, extending our collective capacity in this medium.

A defining moment came in early 2025 with the commissioning of sculptural works for the TarraWarra Biennial exhibition *We Are Eagles*, curated by Kimberley Moulton (Yorta Yorta). Yorta Yorta artists and Elders Cynthia Hardie, Laurel Robinson, Amy Briggs and Jack Anselmi, transformed clay into vessels of memory, embedding stories of their childhoods at Cummeragunja and Ulupna. These commissions

resonated deeply with audiences and community and signalled exciting new directions for our ceramics practice.

This renewed focus has sparked fresh energy in the studio, with more artists engaging in both functional and sculptural practices.

Looking ahead, our IVAIS-funded *Ceramics Lab* program will sustain momentum, providing two years of upskilling, creative developments, experimentation and innovation to grow a strong, self-determined and future-facing ceramics practice at Kaiela Arts.

Supported by IVAIS.

Images clockwise from left: Jack Anselmi with his ceramic turtle shells. Laurel Robinson with her work in progress, *Dad's Truck*. Kaye Poulton and Cynthia Hardie at work in the studio. Photos: Anita Larkin and Mimi Leung.



EVENTS

MURRABIT GUNYAH WOKA

August 3 2024

Cultural Immersion on Yorta Yorta Country with Dylan Charles

In Aboriginal cultural traditions, knowledge is sacred and is passed on in whispers. *Murrabit Gunyah Woka* means to whisper and educate on country. This cultural immersion with Yorta Yorta artist and cultural educator Dylan Charles, was a rare opportunity to walk alongside and learn about the traditional knowledge of Country, history and ways of life of his ancestors, the Yorta Yorta people. Participants were also introduced to the Kaiela Arts gallery and studio, experiencing and learning about art in the south-east regions of Australia.

MAREE CLARKE ARTIST TALK

March 5 2025

Shepparton Art Museum, Shepparton

In 2025 Kaiela Arts started a new collaboration with renowned artist and curator Maree Clarke (Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung) for the inaugural *Kaiela Arts Editions* project. This project will result in the creation of a limited-edition artwork in collaboration with Spacecraft Melbourne, launching in November 2025.

To start our journey together, we presented an artist talk by Maree at Shepparton Art Museum to a full theatre of over 70 people. Maree provided insight into her work over three decades, in the reclamation and revivification of south-east Aboriginal cultural material objects. She develops her work from extensive research into the history of culturally significant traditional objects and is recognised internationally and nationally, for her cross-generational approach to reviving dormant cultural knowledge.

Presented in partnership with Shepparton Art Museum.

Image: Kaiela Arts staff, Board and community with Maree Clarke at Shepparton Art Museum. Image: Courtesy of Kaiela Arts.



Image: *Muurany Bird #3* 2024 by Norm Yakaduna Stewart, 2024, box wood and acrylic. Photo: James Henry.



Image: *Veiled Legacy #1* by Chloe Jones, 2024, acrylic, clay and oilstick on Belgian linen, 50.8cm x 76.2cm.

EXHIBITIONS

Kaiela Arts’ exhibitions support and celebrate the cultural and creative expressions of local Aboriginal artists through a collective curatorial approach. Grounded in the work produced in our studio, our exhibitions over the past year, have highlighted the strength and diversity of our community’s creative voices, providing opportunities to showcase work both individually and collectively.

KEEP THE FIRE BURNING! BLAK, LOUD & PROUD - NAIDOC 2024 EXHIBITION
July 9 – August 20 2024
Kaiela Arts, Shepparton

Kaiela Arts proudly presented an exhibition celebrating the 2024 NAIDOC Week Theme, *Keep the Fire Burning! Blak, Loud and Proud*. Honouring Ancestors and Country and proudly displaying First Nations cultures and storytelling, the exhibition brought together a range of new solo and collaborative works created by Aboriginal artists and Elders spanning three generations, with deep connections to Yorta Yorta Country.

Paintings and weavings featured strongly alongside a collection of new screen-printed homewares that were developed in our studio, inspired by fresh-water country, plant-life and colour palettes. The opening night was a vibrant, joyous and unapologetic celebration of Aboriginal identity - *Blak, Loud and Proud!* - and over 100 community members and visitors enjoyed a moving performance by Lillie Walker, smoking ceremony and yarns around the fire with Dylan Charles and catering by The Connection.

WINTER DAYS EXHIBITION
July 12-25 2024
Off the Kerb Gallery, Collingwood

Kaiela Arts was excited to participate in Off The Kerb’s annual group exhibition, *Winter Days*. Located in the heart of Collingwood, Off the Kerb is a Melbourne-based Artist Run Initiative, which fosters and exhibits emerging to mid-career Australian Artists, Curators, Designers and Sound Producers. Ten of our Aboriginal artist members including Ally Knight, Amy Briggs, Brett Wilson, Dylan Charles, Jack Anselmi, Kayden Duggan, Laurel Robinson, Melinda Solomon, Tahnee Day and Tarn Parker, presented works in this Melbourne-based exhibition, contributing to a collection of 40 creative responses on the themes surrounding the season of winter.

BRETT WILSON SOLO EXHIBITION
November 15 – January 31
Murran Hub, Geelong

Ngarrimili at the Murran Hub and Kaiela Arts proudly partnered to present a vibrant solo exhibition by Geelong-based Yorta Yorta artist Brett Wilson. Over 15 new works blended traditional story-telling and contemporary Aboriginal visual language to capture the beauty and spirit of Yorta Yorta Country and Brett’s love for his culture and family.

A long-time Kaiela Arts artist member, we were very proud to see Brett exhibit in Geelong for the first time through this exciting new partnership between Kaiela Arts and Ngarrimili, highlighting the commitment of both organisations to amplifying First Nations voices in the art world. Murran Hub is an innovative space for First Nations businesses, creatives and individuals in Geelong and we look forward to working together more!

Supported by Ngarrimili.



Image: Ally Knight and her work *Blossom*, 2024, raffia, emu feathers and quandong seed, 134cm x 58cm.

LIFE ALONG THE RIVER EXHIBITION
October 25 – December 14 2024
G.R.A.I.N Store, Nathalia

The G.R.A.I.N. Store and Kaiela Arts share a longstanding commitment to amplifying First Nations voices, and *Life Along the River* continued this important legacy. This intimate exhibition and an artist talk at the G.R.A.I.N. Store, celebrated life, family and traditions along the river, and the significance of Woka as both a physical and cultural landscape, where history, stories and memories come together. Curated by Kristen Retallick and Tarn Parker (Wiradjuri), the show featured works by Yorta Yorta Elders Cynthia Hardie, Laurel Robinson, Amy Briggs, and Rochelle Patten, each a cultural knowledge keeper, artist and beloved community figure.

Supported by G.R.A.I.N Store Nathalia.

TARRAWARRA BIENNIAL 2025: WE ARE EAGLES
March 29 – July 20 2025
TarraWarra Museum of Art, Wurundjeri Country, Healesville

We were honoured to be part of the 2025 TarraWarra Biennial in the *We Are Eagles* exhibition curated by Yorta Yorta woman, writer and curator Kimberley Moulton. The title of the exhibition was inspired by the First Peoples' 1938 political event, The Day of Mourning, and a speech Pastor Sir Doug Nicholls gave where he called for equal rights and an end to colonial oppression, stating, "we do not want chickenfeed ... we are not chickens; we are eagles."

His sentiments were echoed throughout the exhibition with works by 23 artists, each centring on regenerative practice and relational transcultural connections to land, object and memory. Five Kaiela Arts Yorta Yorta senior artists, Jack Anselmi, Amy Briggs, Cynthia Hardie, Laurel Robinson and Lyn Thorpe, were commissioned to create new works for the exhibition, evoking visions of river country, scar

trees, bayadherra (long neck turtle), memories of childhood at Cummeragunja and Ulupna, and mapping storylines and connections across Yorta Yorta Country.

'I really feel honoured to be part of the TarraWarra Biennial because I don't consider myself as, you know, a great artist. The artwork I made is something about my memories from childhood, about my dad. Being in this exhibition means I share those memories with not only other Elders but the younger generations as well.

I'm just grateful I get to do this because after retiring from work in Sydney I came home to Shepparton and it's given me sort of a renewed life you could say. I'm just grateful that Kaiela Arts has this program going for us that we can come to each week'.

- Laurel Robinson, Yorta Yorta Elder/ Kaiela Arts artist.



Top: Glennys Briggs solo exhibition *Stories Told on Country*. Photo Tiffany Garvie.

Bottom left: Laurel Robinson and Amy Briggs with their commissioned works at TarraWarra Biennial *We Are Eagles* Exhibition 2025. Bottom right: Lyn Thorpe with her son Alister Thorpe and her commissioned work at TarraWarra Biennial *We Are Eagles* Exhibition 2025. Photos: Mimi Leung.



**STORIES TOLD ON COUNTRY:
GLENNYS BRIGGS SOLO EXHIBITION**
April 8 – May 5 2025
Kaiela Arts, Shepparton

Stories Told on Country was a powerful solo exhibition by Taungurung, Yorta Yorta, Wiradjuri and Palawa artist Glennys Briggs, curated by Chloe Jones and presented by Kaiela Arts, as part of the Shepparton Arts Festival 2025.

Exploring cultural connections, memory and resilience through the lens of truth-telling, the exhibition brought together prints, sculpture, woven pieces and at its heart, a possum skin cloak symbolising Glennys' deep connection to Country and her people's unbroken ties to the Murray River. The cloak embodied the interwoven relationship between land, water and community, while other works depicting the river, revealed the damaging impact of introduced species such as carp, reminding audiences of our collective responsibility to care for fragile ecosystems.

As a senior Elder, artist and cultural leader, Glennys brought enormous depth and authority to the exhibition. Her work carried the weight of lived history and cultural knowledge, demonstrating how art can hold memory, resist erasure and pass on truth to future generations.

Glennys' practice was shaped by her upbringing on Cummeragunja, where she was the fourth generation of her family. Taught by her parents and Elders, she learned bush medicine, oral histories, and the resilience of living off the land, grounding her work in lived experience and cultural strength.

The exhibition resonated strongly with audiences and community, with full attendance at both the artist talk and the opening event. More than an artistic display, *Stories Told on Country* was an act of truth-telling, reclaiming narratives and inviting reflection on the enduring presence of First Nations cultures in the south-east.

Top: Reeds and Mussell Shell Necklace by Glennys Briggs, 2025.

Bottom: Handwoven grass baskets by Glennys Briggs, 2025. Photos: Mimi Leung.





Image: Danica Miller, Lyn Thorpe and Stewart Russell printing at Spacecraft. Photo: James Henry.

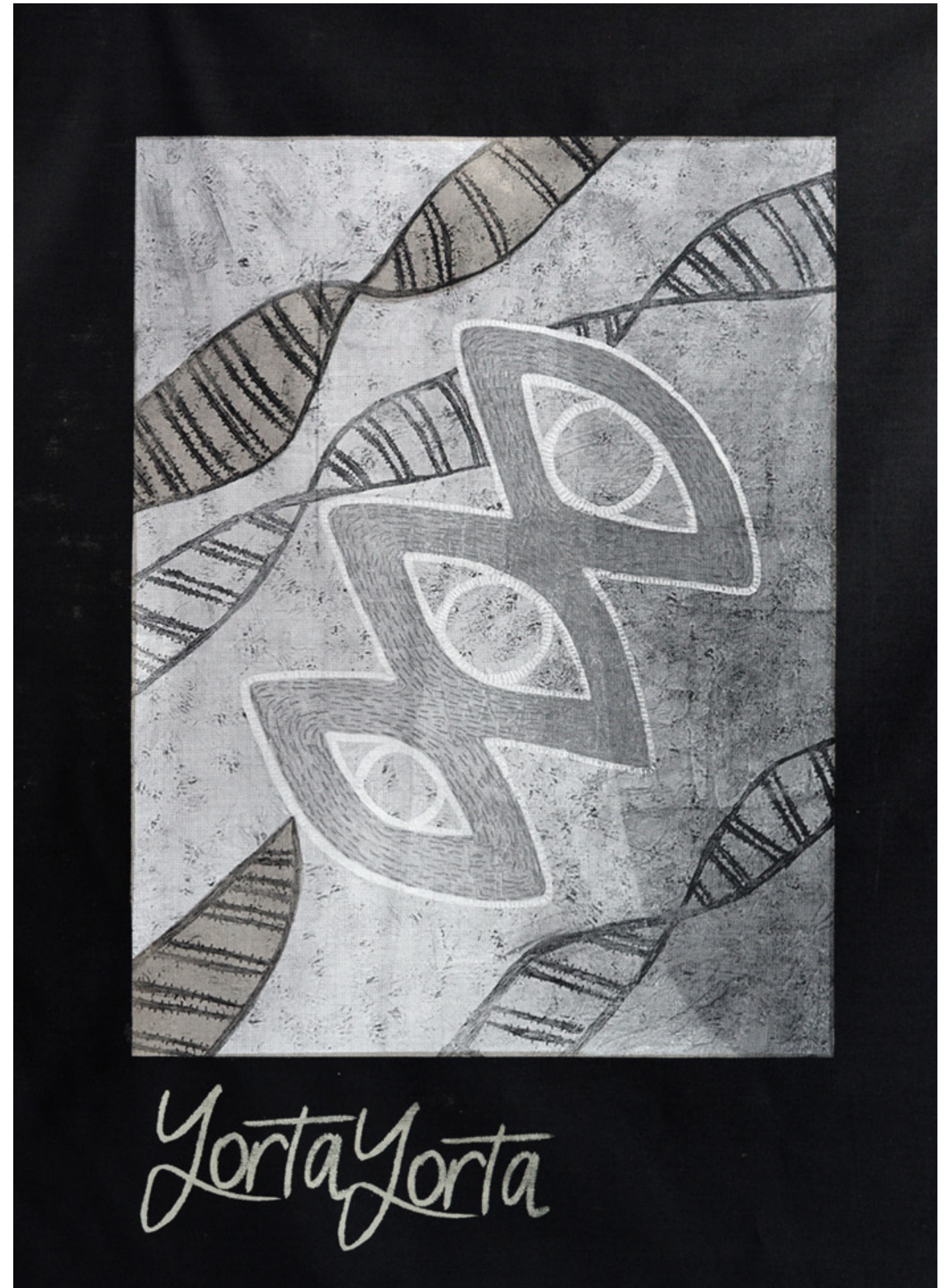


Image: *Yorta Yorta Cultural Medicine* by Lyn Thorpe, 2024, acrylic, dry and earth pigment on Belgian linen, 200cm x 125cm.

SECTOR DEVELOPMENT

'Kaiela Arts is clearly growing from strength to strength, powered by a dynamic team and visionary artists who are ensuring that south-east Aboriginal art and culture are recognised on national platforms. Their work plays an essential role in amplifying the voices and stories of the region and in strengthening intergenerational cultural expression'.

- Claire Summers, Executive Director, Darwin Aboriginal Art Fair

DARWIN ABORIGINAL ART FAIR
August 7-10 2025
Darwin Convention Centre, Darwin,
Northern Territory

In August 2024, with generous support from Rumbalara Aboriginal Co-op, Kaiela Arts took a team of 7 staff and artists to DAAF for the first time in 5 years. DAAF is the only national event of its kind and is one of Australia's most significant internationally recognised arts events. Showcasing contemporary fine art and design from over 80 Indigenous from across Australia, DAAF was held in Darwin, on Larrakia Country.

Kaiela Arts had a booth featuring 34 works across painting, weaving and ceramics from 14 artists with connections to Yorta Yorta Country. Our feature artist for 2024 was Lyn Thorpe (Yorta Yorta/ Wamba Wemba/ Wurundjeri), who worked with Spacecraft to create three large scale screen-printed banners titled *Yorta Yorta Cultural Medicine* - representing a sense of pride for Yorta Yorta people and Aboriginal ways of knowing and being. The works and an article about Lyn Thorpe featured in Art Collector magazine as well as DAAF's social media, putting Kaiela Arts firmly back on the map of the national Indigenous visual arts sector.

Over the course of the 3 days at DAAF, Kaiela Arts sold over \$6000 in artworks and products and staff participated in over 10 workshops and non-stop networking with other art centres, buyers, and industry organisations attending.

'I loved the sense of community and being surrounded by so much creativity. Meeting other artists, sharing stories, and seeing the diversity of art across Australia was truly inspiring. Being on Larrakia Country and being around other mob just made us all feel like a big family'.

- Tarn Parker, Wiradjuri, Kaiela Arts artist and staff member.

'Being part of a team at DAAF showed me that when everyone brings their unique skills and perspectives to the table, incredible things can happen. I learned heaps and it gave me insights into the art market, the value of cultural representation in the industry and the importance of showcasing Indigenous art'.

- Ally Knight, Yorta Yorta/ Dja Dja Wurrung/ Kamilaroi, Kaiela Arts artist and staff member.

Supported by Rumbalara Aboriginal Co-op, IVAIS and Darwin Aboriginal Art Fair Foundation.

Top and bottom: Kaiela Arts booth and team at DAAF 2024. Photos: Courtesy of Kaiela Arts.





FIRST NATIONS CREATIVE BUSINESS GATHERING

November 27 2024
The Connection, Shepparton

Presented by Kaiela Arts in partnership with TOPSOIL and Greater Shepparton City Council, the *First Nations Creative Business Gathering* provided a relaxed space for First Nations creatives and creative businesses, to come together, yarn, network, share info and connect with local government and business support organisations Kinaway and Many Rivers. The afternoon provided an inspiring program of short talks and presentations with special guests Chloe Jones (independent creative/ writer/ curator), Emrhan Tjapanangka Sultan (Solid Lines), Tahnee Edwards (Gammin Threads), Chris Warrior (Wiru Drone Solutions) and Liz Allen (Liz Allen Consultancy). The gathering also saw many local First Nations creative businesses promote and showcase what they do and what they provide and was sure to be the first of many such events.

Supported by Riverlinks and the Greater Shepparton City Council's Creative City Strategy.

At the showcase, Kaiela Arts presented works across ceramics, weaving and woodcarving by Jack Anselmi (Yorta Yorta), Ally Knight (Yorta Yorta, Dja Dja Wurrung, Kamilaroi), Norm Yakaduna Stewart (Kwat Kwat) along with a ceramics presentation by Cynthia Hardie (Yorta Yorta), Laurel Robinson (Yorta Yorta, Wurundjeri), Amy Briggs (Yorta Yorta), Rochelle Patten (Yorta Yorta, Wamba Wamba, Baraparapa), Lyn Thorpe (Yorta Yorta, Wamba Wemba, Wurundjeri) and Melinda Solomon (Eastern Kuku Yalanji and Girramay).

Being part of this showcase exhibition at Melbourne Art Fair was a significant milestone for Kaiela Arts and its artists. As a regionally based art centre, it was an invaluable opportunity to share the stage with leading galleries and artists, gaining vital exposure. The Fair's national platform amplified our voice, celebrating First Peoples' creativity and strengthening our presence in the State's contemporary art scene.

Supported by Creative Victoria.



VICTORIAN FIRST PEOPLE'S ART AND DESIGN FAIR SHOWCASE EXHIBITION AT MELBOURNE ART FAIR

February 20-23 2025
Melbourne Convention and Exhibition Centre, South Melbourne

Kaiela Arts was one of four Victorian Aboriginal art centres featuring alongside 21 unrepresented Victorian First Peoples artists in the inaugural *Victorian First People's Art & Design Fair Showcase Exhibition* at the 2025 Melbourne Art Fair. Billed as one of the largest ever collections of contemporary works by Indigenous creatives from the state, the showcase exhibition was co-curated by Janina Harding (Meriam Mer Torres Strait) and Dr. Jessica Clarke (Palawa). The exhibition featured works by 38 artists, highlighting the diversity and richness of contemporary art and cultural practices of First Peoples throughout Victoria.

Top: L-R Tahnee Edwards, Emrhan Tjapanangka Sultan, Chris Warrior and Chloe Jones at the *First Nations Creative Business Gathering* 2025. Photo: Keneisha Howell.

Bottom: L-R Laurel Robinson, Amy Briggs, Jack Anselmi, Cynthia Hardie and Norm Yakaduna Stewart at *Victorian First People's Art and Design Fair Showcase Exhibition* at Melbourne Art Fair 2025. Photo: Will Hamilton-Coates.



‘Succession and youth engagement is a critical issue facing many art centres across the Indigenous visual arts sector—a challenge that is becoming increasingly urgent. We are a sector striving to balance cultural continuity with the structural demands of governance, employment and the digital era. Kaiela Arts’ contributions to this national dialogue are significant. Their approach to embedding Aboriginal protocols and ensuring intergenerational knowledge transfer and leadership succession is inspiring’.

- Edwina Circuit, Interim CEO, Indigenous Art Centre Alliance.

**INDIGENOUS ART CENTRE ALLIANCE
CONFERENCE CAIRNS
April 29 – May 1 2025
Cairns Colonial Club Resort, Cairns.**

In April–May 2025, four of our staff travelled to Cairns to participate in the Indigenous Art Centre Alliance (IACA) Members Conference, *Framing the Future*. IACA is the peak body supporting First Nations art centres across Far North

Queensland and the Torres Strait, providing professional development, advocacy and sector-wide support.

The conference gathered art centres, peak bodies, funders and industry experts to explore pressing issues, with a focus on Indigenous Cultural and Intellectual Property (ICIP). Sessions also addressed cultural safety, conservation practices, managing photographic archives, funding opportunities, youth engagement and sector-wide discussions on artist protections and cultural appropriation.

Kaiela Arts made a strong impact through our presentation *Nurturing Nanyak*, delivered collectively by Chloe Jones, Stephanie Walker, Tarli Dean-Atkinson and Anita Larkin. We shared our innovative work engaging young people in schools, the studio and the workplace, nurturing the next generation of creatives and cultural leaders on Yorta Yorta Country. Our approach to embedding protocols, supporting intergenerational knowledge transfer and strengthening identity (nanyak) resonated widely with delegates. We thank the IACA team and Board for this incredible opportunity!

Supported by Indigenous Art Centre Alliance and Rumbalara Aboriginal Co-op.

Top: L-R Stephanie Walker, Tarli Dean Atkinson, Anita Larkin and Chloe Jones presenting at Indigenous Art Centre Alliance Conference 2025. Photo: Skye Lockyer.

Right: *Bunyip* by Brett Wilson, 2025, acrylic on Belgian linen, 50.8cm x 76.2cm.



SOCIAL ENTERPRISE

In 2024-2025 our social enterprise continued to create tangible impact for First Peoples on Yorta Yorta Country, building pathways into the creative industries and affirming Aboriginal-led enterprise as an important driver of a strong First Nations economy.

KAIELA ARTS SHOP

Our hybrid retail gallery continued to thrive in 2024-2025 as a dedicated space for our artists to present their work and connect with audiences and customers. We sold 390 artworks, generating \$98,087 in revenue, with \$60,469 paid directly to artists and we generated a further \$43,398 in revenue from artist-developed products. Despite cost-of-living pressures, demand for authentic south-east Aboriginal art remained strong, highlighting our artists' value. Our shop provided employment and training for local First Peoples in retail, marketing, customer service and product development, building skills and confidence in our team and strengthening creative industries employment pathways.

CULTURAL WORKSHOPS AND TALKS

In 2024-2025, we delivered more than 30 cultural workshops to over 600 participants generating \$30,000 in workshops revenue, with 40% paid directly to artists. Led by First Nations artists and staff, these workshops offered hands-on learning in weaving, ceramics, screen-printing and visual arts, grounded in Aboriginal ways of knowing, doing and being. Participants from schools, universities, community groups and corporate teams connected with Yorta Yorta Country, stories and knowledge, gaining insight into the diversity of south-east Aboriginal culture. For our artists, workshops provided income, confidence and opportunities to share culture with wider audiences. These sessions strengthened Kaiela Arts' role as a place of learning, exchange and respectful relationship-building, positioning cultural practice as both an educational and economic strength for the region.

COMMISSIONS AND LICENSING

Images: First Peoples Melbourne Art Trams 2025 - Kaiela Arts Elders' Commission.
L-R Kimberley Moulton, Laurel Robinson, Amy Briggs, Rochelle Patten, Cynthia Hardie, Belinda Briggs. Photos: James Morgan

This year, Kaiela Arts expanded opportunities for artists through licensing and commissions, generating over \$15,000 for 10 artists via licensing arrangements and brokering \$35,000 in commissions. Highlights included a RISING First Peoples Melbourne Art Tram designed by Elders and senior artists, the TarraWarra Biennial *We Are Eagles* commissions, and a significant University of Melbourne commission involving over a dozen artists and community members. These projects have demonstrated our commitment to culturally determined outcomes that benefit both individual artists and our broader collective. In addition to income generation, they have built professional experience, encouraged innovation and new approaches, extended market reach and enabled our audiences to access affordable, bespoke Aboriginal artworks and cultural products.



MARKETING

‘Kaiela Arts is an exceptional Aboriginal art centre, one of only in several in Victoria. They are not only preserving and promoting Yorta Yorta cultural knowledge and contemporary practice—they are building a dynamic, professional cultural organisation with the capacity to grow, innovate and lead’.

- Tammy Schlitz, co-CEO, Balanced Effect.

Over the past year we have completed a brand refresh and new website, following many months of work with First Nations-led marketing agency, Little Rocket. Our new visual identity remains a story of culture, identity and connection to place with every element grounded in Yorta Yorta Country. At its centre, the refreshed logo builds on artist Clive Atkinson’s (dec) original spiral icon, with a new wordmark that balances organic, hand-made qualities with a contemporary style. The colour palette reflects the waterways, redgums, bark, sandhills and earth of river country. It also includes hand-drawn graphic elements created by six Yorta Yorta artists in 2019 for the floor designs embedded throughout Kaiela Arts physical space. We are proud of our new visual identity that honours culture and Country while embracing innovation, creating a brand that reflects Kaiela Arts’ role as a place for community, creativity, culture and connection.

Our new website, also designed by Little Rocket, was completed in mid-2025, and brought our refreshed brand identity to life in a dynamic way. The site offers a more user-friendly platform for our community, artists, audiences and visitors to connect with and learn about our work. With improved navigation and storytelling, it highlights our artists, projects and exhibitions and includes an enhanced e-commerce platform and Raisely donations portal. We look forward to sharing our cultural and creative impact more widely, while also supporting future growth through this new platform.

Our digital presence has seen steady growth over the past year across social media platforms. On Facebook, our page welcomed 618 new followers, while Instagram, our most engaged platform, now reaches 2,228 followers, with around 300 gained since January 2025.

Image: Stephanie Walker, Chloe Jones and Tarn Parker modelling the Kaiela Arts X Gammin Threads 2025 tshirt release featuring artwork by Ally Knight. Photo: Mimi Leung.

We expanded our reach through targeted advertising, driving new sign-ups to our Mailchimp list, which now connects directly with 1,188 subscribers. In March 2025, we launched a LinkedIn presence attracting 246 followers in just a few months. Together, these platforms are helping us to share stories, showcase artists and promote events with greater impact, ensuring our community and supporters remain connected to the vibrant cultural and creative life of Kaiela Arts.

‘Kaiela Arts is punching well above its weight to enhance the connection between Victoria’s creative industries, Community and Country. Their work is central to the cultural strengthening of Victorian and south-east arts practice, supporting First Peoples community in their learning, arts development and cultural practices and also acting as a vital connector between Indigenous and Non-Indigenous people. This role is crucial in regional Victoria’.

- Kimberley Moulton, Yorta Yorta curator/ writer



CAPACITY BUILDING

Jawun Partnership

As Kaiela Arts continues to grow and strengthen its operations, the support of the Jawun program remains critical. In the past 12 months secondees have made significant contributions to the organisation across risk management, learning and development and fundraising.

In August–September 2024, Jack Henderson from Allens worked with our team to co-design a learning and development framework with tools for goal setting and career pathways. Through individual conversations, workshops and mentoring, Jack helped us strengthen leadership capacity and modelled inclusive ways of working that reflect Aboriginal cultural values.

In February–March 2025, Sophie Adams from ANZ researched 100 philanthropic trusts and foundations, producing a valuable resource to support Kaiela Arts' fundraising strategy into the future. She also designed a streamlined Microsoft form for staff for improved data collection, project evaluation and reporting.

In May–June 2025, Brooke Johnstone from IAG developed a comprehensive risk management framework, including a risk register and tools for staff to monitor and manage risk at both strategic and operational levels. She delivered training sessions to build staff understanding of risk, helping to embed a culture of safety in the workplace, and also prepared a draft Business Continuity Plan to strengthen organisational resilience and compliance.

We thank all of our secondees for their time and energy and for their generous sharing of skills, knowledge and expertise. We extend special thanks to Jawun's Goulburn Murray Regional Director, Wayne Dagger, for ensuring we are able to access these vital opportunities to build capacity and enhance our operations.

Desart Digital Labelling Project

Kaiela Arts was one of 13 Indigenous art centres nationwide, selected to participate in Desart's *Digital Labelling Project* - a national initiative funded by the Australian Government and delivered through the SAM platform. The project focus was on introducing QR codes to art centre product labelling, but its real strength for us was in the tailored business support and training provided.

Through our participation in the project, we elevated the presentation of our existing product lines across ceramics, weavings, textiles and publications, with eco-conscious, adaptable packaging that incorporates our art centre story and brand refresh. Working closely with the Desart team Jane Chambers and Zoe Martyn, our staff gained valuable skills in product photography, SAM cataloguing and story collection, as well as guidance in retail analysis, pricing and stock management. Jane and Zoe brought deep expertise and worked collaboratively with our team to streamline our marketing processes, upskill staff and embed new knowledge.

The project has been invaluable, positioning Kaiela Arts to stand out in a competitive retail environment, strengthening our retail operations and ensuring the unique stories of Yorta Yorta Country will reach audiences more effectively.

GALLERY KAIELA INCORPORATED

ABN 56 214 783 375

FINANCIAL REPORT FOR THE YEAR ENDED 30 JUNE 2025

GALLERY KAIELA INCORPORATED

COMMITTEE'S REPORT

Your committee members submit the financial report of Gallery Kaiela Incorporated for the financial year ended 30 June 2025.

Committee Members

The names of the committee members in office at anytime during or since the end of the year are:

Robert Nicholls - President
Belinda Briggs - Vice President
Dierdre Robertson - Secretary
Michael Tynan
Alice Pettit
Dixon Patten
Bryan Andy (Appointed 6 November 2024)
Glennys Briggs (Appointed 6 November 2024)
Sharon Jones (Appointed 14 May 2025)
Chloe Jones (Resigned 5 February 2025)
Troy Firebrace (Resigned 6 November 2024)
Frances Nicholson (Resigned 1 February 2025)

Principal Activities

The principal activities of the association during the financial year were:

Enablement of Aboriginal artists and community members in the Kaiela-Dungala region to tell their stories through art and build pathways to professional excellence and recognition, connecting with and sharing culture across two worlds, and further enabling the wellbeing of the whole community. This is achieved by facilitating a range of programs and exhibitions that create platforms for artist and community development and presentation and sale of artworks.

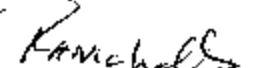
Significant Changes


No significant change in the nature of these activities occurred during the financial year.

Operating Result

The surplus/(deficit) after providing for income tax amounted to \$8,442 (2024 \$602).

Signed in accordance with a resolution of the members of the committee:


Robert Nicholls - President


Belinda Briggs - Vice President

Dated: 9/10

GALLERY KAIELA INCORPORATED

TREASURER'S REPORT

Income Statement and Net Result

Kaiela Arts grew partnerships and funding to achieve an excellent end of year result again in 2025. A range of strategic partnerships, commissions, and grants were secured throughout the year enabling Kaiela Arts to increase total revenue to \$965,368 (an increase of 19% from the previous year) and a net operating result of \$8,442 surplus was posted. Despite the rising cost of living and the impact this is having on consumer spending, revenue generated from sale of artwork, products and workshops remained relatively stable while income and expenditure relating to projects and provision of programs, materials and equipment for artists significantly increased. These successes reflect the hard work of our staff and Board, sound practice in managing available funds, and the strength of our partnerships and networks which have generated and grown support for the organization.

Cash Flow

The cash performance and position of Kaiela Arts remain sound. As of 30 June 2025, Kaiela Arts' net cash and cash equivalents is at \$609,361. This translates to a quick ratio of 1.41 (current liabilities can be covered 1.41 times from cash and debtors). A quick ratio of 1 is considered favourable which means the organisation's financial position is very sound.

Amounts owing to Kaiela Arts are \$34,066, with Kaiela Arts owing to creditors of \$117,645. Income in advance held is \$308,443 which we anticipate using in full in the next financial year. Balance Sheet Net assets at the year-end of \$269,711 indicate the organisation's efforts towards maintaining financial stability as we continue to rebuild and support First Nations artists in the post COVID19 pandemic era.

Corporate Governance

Throughout the year, Kaiela Arts continued its commitment to strong management and good corporate governance, paying attention to all aspects of planning and careful management of the financial position and performance of the organisation. Goulburn Murray Audit Services have conducted the annual audit for Kaiela Arts. Our association with auditors is critical in enabling us to continue improving our governance and reporting structures and reflects our commitment to good corporate governance. The Board will continue to work with management in 2025 and beyond to ensure the financial future of the organisation is healthy.

GALLERY KAIELA INCORPORATED

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2025

	Note	2025 \$	2024 \$
Revenue and Other Income	2	226,657	169,355
Grant Funding			
Department of Infrastructure, Transport, Regional Development and Communications - IVAIS		165,000	80,000
Department of Infrastructure, Transport, Regional Development and Communications - IVAIS - Recovery		94,000	134,000
Rumbalara Aboriginal Co-operative		47,500	85,500
Department of Education and Training - SPP		83,513	25,899
Regional Arts Victoria		-	27,000
Creative Victoria - OIP		250,000	250,000
Creative Victoria - FNCS		47,878	-
Other Grant Funding		50,820	42,345
Total Revenue and Other Income		965,368	814,099
Expenses			
Changes in inventories		(14,218)	281
Materials and consumables		(126,482)	(156,759)
Employee benefits expense salary		(375,674)	(335,906)
Employee benefits expense superannuation		(44,930)	(35,367)
Employee benefits expense other		(38,217)	(32,773)
Depreciation expense		(9,436)	(6,456)
Program and event expense		(205,141)	(86,078)
Occupancy expense		(28,795)	(24,320)
Insurance expense		(6,292)	(12,107)
Utilities expense		(13,909)	(12,969)
Consulting, Accounting and legal		(47,211)	(59,120)
Finance expense		-	-
Administration expense		(17,365)	(24,534)
Marketing and promotion		(11,217)	(15,203)
Other expense		(18,039)	(12,186)
Total Expenses		(956,926)	(813,497)
Surplus (deficit) before income tax		8,442	602
Income tax expense		-	-
Surplus (deficit) for the year		8,442	602

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2025

	Note	2025 \$	2024 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	609,361	330,751
Accounts receivable and other debtors	4	34,066	55,116
Inventory		21,744	35,961
Prepaid expenses		16,591	14,489
TOTAL CURRENT ASSETS		<u>681,762</u>	<u>436,317</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	<u>42,402</u>	<u>17,620</u>
TOTAL NON-CURRENT ASSETS		<u>42,402</u>	<u>17,620</u>
TOTAL ASSETS		<u><u>724,164</u></u>	<u><u>453,937</u></u>
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	6	117,645	67,139
Contract liabilities	7	308,443	107,878
Provisions	8	<u>28,365</u>	<u>17,651</u>
TOTAL CURRENT LIABILITIES		<u>454,453</u>	<u>192,668</u>
TOTAL LIABILITIES		<u><u>454,453</u></u>	<u><u>192,668</u></u>
NET ASSETS		<u><u>269,711</u></u>	<u><u>261,269</u></u>
MEMBERS' FUNDS			
Retained earnings		<u>269,711</u>	<u>261,269</u>
TOTAL MEMBERS' FUNDS		<u><u>269,711</u></u>	<u><u>261,269</u></u>

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED
STATEMENT OF CHANGES IN EQUITY
AS AT 30 JUNE 2025

	Retained Earnings \$	Total \$
Balance at 1 July 2023	260,667	260,667
Comprehensive income		
Surplus (deficit) attributable to members	602	602
Balance at 30 June 2024	<u>261,269</u>	<u>261,269</u>
Comprehensive income		
Surplus (deficit) attributable to members	8,442	8,442
Balance at 30 June 2025	<u><u>269,711</u></u>	<u><u>269,711</u></u>

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2025

	Note	2025 \$	2024 \$
Cash flows from operating activities			
Receipts from customers		1,262,422	1,028,479
Payment to suppliers and employees		(955,083)	(888,928)
Interest received		5,488	4,549
Interest paid		-	-
Net cash provided by operating activities	9(b)	<u>312,827</u>	<u>144,100</u>
Cash flows from investing activities			
Proceeds from sale of Property, Plant & Equipment		-	-
Purchase of Property, Plant & Equipment		<u>(34,217)</u>	<u>(1,976)</u>
Net cash provided by (used in) investing activities		<u>(34,217)</u>	<u>(1,976)</u>
Cash flows from financing activities			
Repayment of equipment contract		<u>-</u>	<u>-</u>
Net cash provided by (used in) financing activities		<u>-</u>	<u>-</u>
Net increase in cash held		278,610	142,124
Cash and cash equivalents at beginning of financial year		<u>330,751</u>	<u>188,627</u>
Cash and cash equivalents at end of financial year	9(a)	<u><u>609,361</u></u>	<u><u>330,751</u></u>

The accompanying notes form part of these financial statements.

GALLERY KAIELA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2025

1. SUMMARY OF MATERIAL ACCOUNTING POLICIES

These financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012 (Vic). The committee has determined that the association is not a reporting entity. The Association is a not-for-profit entity.

The financial statements have been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

(a) Income Tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

(b) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by the committee to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have been discounted to present values in determining recoverable amounts.

Depreciation

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period. An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

(c) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(d) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash flows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

(e) Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured using the best estimate of the amounts required to settle the obligation at the end of the reporting period.

GALLERY KAIELA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2025

1. SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(f) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

(g) Revenue and Other Income

Non-reciprocal grant revenue is recognised in the statement of comprehensive income when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

The association receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of comprehensive income.

Donations and bequests are recognised as revenue when received.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer.

All revenue is stated net of the amount of goods and services tax (GST).

(h) Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(i) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

(j) Inventories

Inventories held for sale are measured at the lower of cost and net realisable value.

GALLERY KAIELA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2025

	Note	2025 \$	2024 \$
2. REVENUE			
Sales of Goods and Workshops		206,416	156,964
		<u>206,416</u>	<u>156,964</u>
OTHER INCOME			
Venue hire		300	-
Donations		3,240	59
Interest income		5,488	4,549
Profit/(loss) on sale of plant and equipment		-	-
Other income		11,213	7,783
		<u>20,241</u>	<u>12,391</u>
		<u>226,657</u>	<u>169,355</u>
3. CASH AND CASH EQUIVALENTS			
Cash on hand		250	250
Cash at bank		609,111	330,501
		<u>609,361</u>	<u>330,751</u>
4. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
Accounts receivable		32,200	55,116
Other debtors		1,866	-
		<u>34,066</u>	<u>55,116</u>
5. PROPERTY, PLANT AND EQUIPMENT			
Plant and equipment		63,621	29,404
Less accumulated depreciation		(21,219)	(11,784)
Total property, plant and equipment		<u>42,402</u>	<u>17,620</u>
6. ACCOUNTS PAYABLE AND OTHER PAYABLES			
Accounts payable		117,645	37,537
Other payables		-	29,602
		<u>117,645</u>	<u>67,139</u>
7. CONTRACT LIABILITIES			
Australia Council		60,000	-
Vic Health		35,000	-
Rumbalara Aboriginal Co-operative		78,000	-
IVAIS		60,000	-
Creative Victoria - Creative Spaces		-	47,878
Department of Education and Training		22,500	60,000
Yorta Yorta		2,943	-
Creative Australia		50,000	-
		<u>308,443</u>	<u>107,878</u>

GALLERY KAIELA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2025

	Note	2025 \$	2024 \$
8. PROVISIONS			
Provision for annual leave:			
Annual leave and time in lieu		28,365	17,651
Provision for long service leave:			
Long service leave		-	-

9. CASH FLOW INFORMATION

Reconciliation of cash flow from operations with profit

Profit (Loss) after income tax	8,442	602
Non-cash flows in profit:		
Depreciation and amortisation expenses	9,436	6,456
(Profit)/Loss on sale of plant and equipment	-	-
Changes in Assets & Liabilities:		
(Increase)/decrease in inventories	14,216	(281)
(Increase)/decrease in accounts receivable	21,050	243,160
(Increase)/decrease in prepaid expenses	(2,102)	(14,489)
Increase/(decrease) in accounts and other payable	50,506	10,816
Increase/(decrease) in contract liabilities	200,565	(106,622)
Increase/(decrease) in employee provisions	10,714	4,458
Net cash provided by operating activities	312,827	144,100

10. EVENTS AFTER THE REPORTING PERIOD

The Committee is not aware of any significant events since the end of the reporting period.

GALLERY KAIELA INCORPORATED

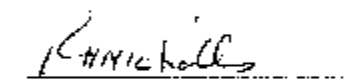
RESPONSIBLE PERSONS' DECLARATION

Per section 60.15 of the Australian Charities and Not-for-profits Commission Regulation 2022

The responsible persons declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*


Robert Nicholls - President


Belinda Briggs - Vice President

Dated: 9/10



INDEPENDENT AUDITOR’S REPORT

To the Members of Gallery Kaiela Incorporated

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of Gallery Kaiela Incorporated, which comprises the statement of financial position as at 30 June 2025, the income statement, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities’ declaration.

In my opinion the financial report of Gallery Kaiela Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

(a) giving a true and fair view of the registered entity’s financial position as at 30 June 2025 and of its financial performance for the year then ended; and

(b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the registered 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Information Other than the Financial Report and Auditor’s Report Thereon

The responsible entities are responsible for the other information. The other information comprises the information included in the registered entity’s annual report for the year ended 30 June 2025, but does not include the financial report and my auditor’s report thereon.

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

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

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

Responsibilities of Responsible Entities for the Financial Report

The responsible entities of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the responsible entities determine is necessary to enable

the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, responsible entities are responsible for assessing the registered 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 responsible entities either intends to liquidate the registered entity or to cease operations or has no realistic alternative but to do so.

The responsible entities are responsible for overseeing the registered entity’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report⁵ as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes my 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.

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by responsible entities.
- Conclude on the appropriateness of the responsible entities’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity’s ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the responsible entities regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Michael Milne CA
Date: 14 October 2025
375 Wyndham Street Shepparton, VIC 3630

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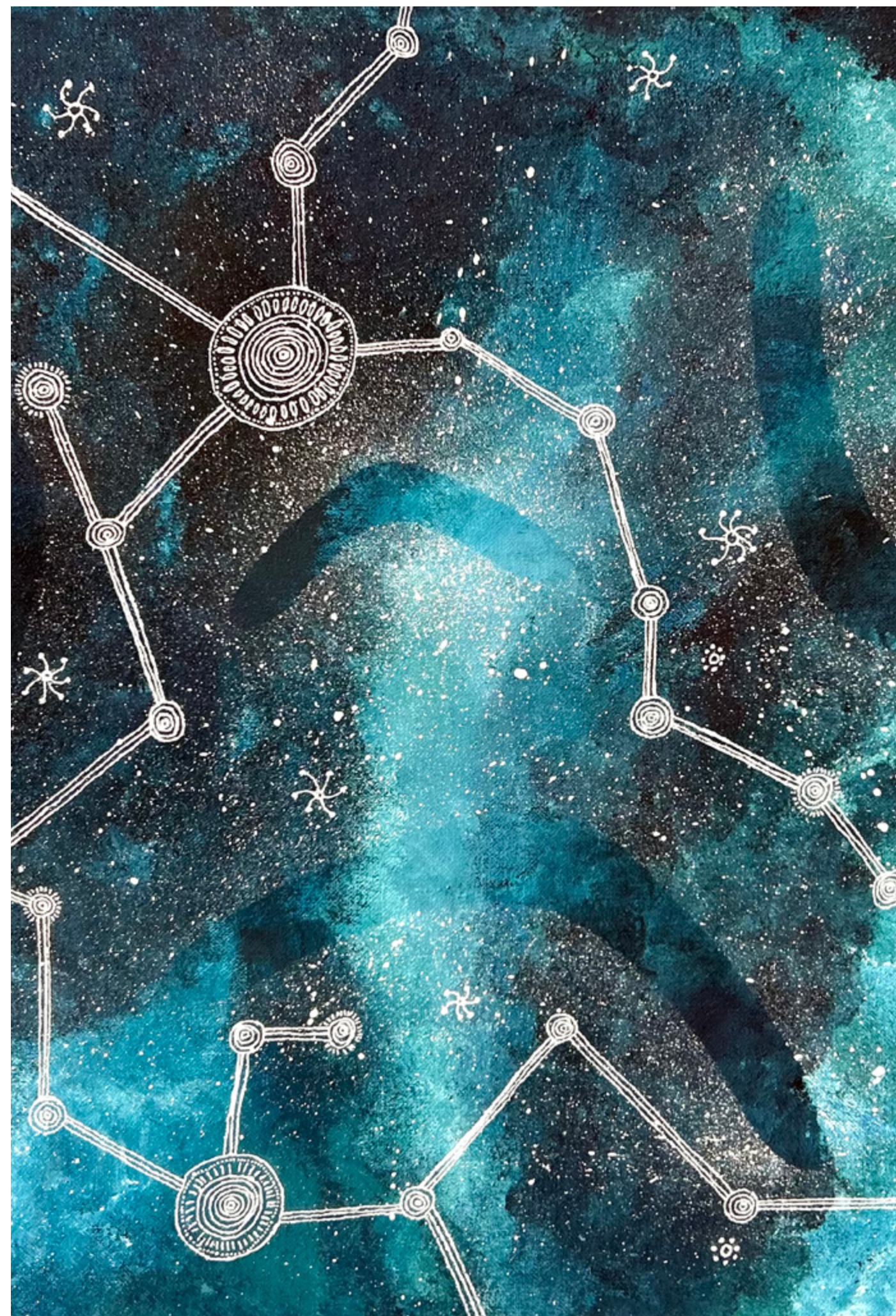
Annette and Tony Meikle Trust
Sam Brhaspati Stott

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Detail from *How Aboriginal Are You? Pt.1* by Tarn Parker, 2024, acrylic on Belgian linen, 50.8cm x 76.2cm.

Plant sketches throughout this Annual Report are by Elders Laurel Robinson and Amy Briggs and students and young people from ASHE and Rumbalara Football Netball Club created in the Munarra Gunyah Gathering workshop in 2023.

The ant, bayuna flower, footprint, emu track and turtle designs throughout this Annual Report were created by Kaiela Arts' artists Suzanne Atkinson, Lyn Thorpe, Tammy-Lee Atkinson, Eva Ponting and Frances Nicholson in 2019 for the brass and granite floor designs embedded throughout Kaiela Arts' gallery and studio in the Shepparton Art Museum building.





www.kaIELaarts.org.au