

# STYLEUP

FASHION,  
BEAUTY &  
LIFESTYLE

## Style in spotlight

Ebony Noire designs on  
Melbourne Fashion Festival's  
Beyond Blak Runway  
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Picture: Mike Tarr

# Designers dress for success

## PHOEBE BLOGG

One of Australia's largest fashion events, the PayPal Melbourne Fashion Festival, triumphantly returned in 2026 to showcase emerging and established creatives from across the country.

The festival's Beyond Blak runway reflected the event's focus on spotlighting emerging First Nations designers, models and brands.

The all-Indigenous runway featured celebrated designers and brands including Delvene Cockatoo-Collins, Ebony Noire, Flash1A, KingKing Creative, Lazy Girl Lingerie, Lychee Alkira, Take Pride Movement, Tarsha Davis and Yapa Mali.

Curated by Mob in Fashion, the event championed creative expression, cultural leadership and career

progression for Aboriginal and Torres Strait Islander talent.

With a strong First Nations focus, the symbolism of culture and Country was felt right down to the runway's carpet flooring, which was created by official partner Godfrey Hirst in collaboration with Dreamtime Flooring and First Nations designer Josh Deane.

First Nations designers and brands including MAARA Collective, By Josh Deane and Ngali also featured throughout the festival.

Deane, whose brand featured in the Joywear Runway, said his goal was "to show my community that this path is possible even without a traditional background".

"I didn't study fashion and I dropped out of school, so this brand is built on years of hands-on hustle," he said.



The Beyond Blak runway at Melbourne Fashion Festival. Picture: Lucas Dawson

"While I want to inspire my community, I also want to reach people outside of it. I want allies to wear the brand as a genuine, non-tokenistic show of support turning fashion into a bridge for real connection."

The theme of collaboration was also felt loud and clear through many designers' work with artists and artisans.

Yuwaalaraay designer and

creative director Julie Shaw proved this with MAARA Collective's collaboration with Kija and Ngarinyin artist Rebekah Treacy.

"Rebekah's print is inspired by the striking rock formation and colours of Yawuru Country, where she resides in Western Australia," Shaw said. "We've carried that inspiration and respect for the landscape through the

collection into draped silhouettes and sculptural pieces that emulate the rock formations of the land."

Shaw said 2026 marked the sixth year MAARA Collective has appeared on the MFF runway. "I'm always floored by the amount of sheer talent of our First Nations brands that continue to create and push boundaries and show up," she said.

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# Biennale 'about who we are'

ALEXANDRA GIORGIANNI

Yindjibarndi Elder and artist Wendy Hubert travelled from the Pilbara to Penrith to create a garden installation for the 25th Biennale of Sydney, with Penrith Regional Gallery welcoming her alongside Juluwarlu Art Group and the Yindjibarndi Rangers on March 7.

Yindjibarndi Nyinyart at Wendy's Garden is a collaborative installation created in the garden of Lewers: Penrith Regional Gallery, which was commissioned for the 25th Biennale of Sydney: Rememory. The theme explores how acts of remembering, personal, familial, and collective, can reclaim histories that have been erased or overlooked.

In collaboration with the Juluwarlu Art Group and the Yindjibarndi Rangers, Ms Hubert created a new multidisciplinary installation including a suite of her paintings with video projection, sound, and a large-scale indoor/outdoor "garden" installation.

The outdoor installation transforms the gardens at PRG into an immersive, on Country-inspired experience which reflects the immense regeneration efforts taking place at Ngurrawaana while reimagining four important Yindjibarndi sacred sites, such as Munguu (anthills) and Thalu (increase sites).

She travelled nearly 5000km from Ngurrawaana in the Pilbara, WA, taking 53 hours. The journey, documented in a daily blog, also involved transporting cultural materials from the homelands on Yindjibarndi Country.

When asked about her invitation to the Biennale, Ms Hubert said it was amazing.

"I gained this wonderful heritage call, and I didn't think I had it, but I do have it. And that's the amazing part of it all, and I'm in a good place," Ms Hubert said.

Reflecting on the Biennale's



Wendy Hubert explains her paintings Picture: Alexandra Giorgianni

theme of Rememory, Ms Hubert spoke about her early life and how those experiences shaped the installation.

Born at Red Hill Station on Guruma Country in WA, she spent her early years living on the station, as well as Minderoo Station. The memories of those early landscapes remain central to Ms Hubert's work. She explained the installation resonates with the Biennale's theme, recalling the gardens of the stations where she grew up, which were filled with exotic plants such as mango and passionfruit.

"As a teenager, I went back to my mother's mother, and I stayed there. I never went back to station life because that was

my father's life," Ms Hubert said. "I think of how beautiful it was. Sometimes it was too good . . . (although) I had to eat with a fork and knife, and I learned that with my dad, because I'm really a bush kid."

As an homage to the stations of her early life, an existing banana tree at PRG will also feature in the installation.

Lorraine Coppin, a proud Yindjibarndi woman from the Pilbara and CEO of Juluwarlu Aboriginal Group Corporation, also shared her thoughts ahead of the opening. "(Ms Hubert) wanted to create and share with everyone the stories and the practices of our ceremonies back home. When she paints, she paints these stories," she

said. Acting as artistic director and creator of the garden installation alongside Ms Hubert, Ms Coppin was happy to be included in the Biennale. "We got really excited because people want to showcase and share our story," she said.

"You can see there's a lot of work that went into the garden display, with rocks coming from home, a lot of the plants from home. We obviously borrowed some from the (local Dharug people) here, who contributed to our garden display, and we set it up as we would see back home."

Ms Coppin emphasised the importance of the installation materials coming from their home in the Pilbara.

"The colour of our Country is different to here. The plants of our country are different to here, and we want to showcase that. "Hopefully, they will get a better understanding of why Country is so important to us, why plants and animals are so important for our survival.

"Sharing this will help you to be our messenger, to help us in return for the next generation. It's about survival for us, about who we are as Aboriginal people. . . We are one."

**Sydney 25th Biennale: Rememory. March 14 to June 14. Free entry. At Lewers: Penrith Regional Gallery, White Bay Power Station, Art Gallery of NSW, Campbelltown Arts Centre and Chau Chak Wing Museum, University of Sydney.**

## Music nominees 'honoured'

JOSEPH GUENZLER

Many Indigenous musicians have been recognised among the finalists for the 2026 Queensland Music Awards, highlighting the growing impact of Indigenous voices across the State's contemporary music scene.

The finalists were announced this month, with the awards recognising excellence across 20 categories including pop, hip hop, electronic, jazz, rock and visual storytelling.

Judged by a panel of more than 100 Australian and international music industry professionals, the Queensland Music Awards celebrate artists shaping the sound of Queensland and the wider Australian music landscape. Homegrown Indigenous artists have been nominated across multiple genres.

The nominees include GLVES in

electronic; JJ4K in hip-hop and soul/funk/RnB; Say True God? in hip-hop and soul/funk/RnB; SOULCHLD in jazz; Loki Liddle for Music Video of the Year; BADASSMUTHA in pop and soul/funk/RnB; Jem Cassar-Daley in pop; Selve in rock; Djawarray in the world category; and Denzel Kennedy in hip-hop.

Samoan/Tongan hip-hop artist JJ4K described the nomination as a major milestone in his career.

"It's an absolute honour! Honestly speechless!" he said.

"I started this while I was working two jobs and just getting by, now people are recognising my music enough to say it's impacting a MASSIVE part of Australia and especially one I call home."

The Magandjin/Brisbane-based artist said the recognition reflected years of dedication to his craft.

"It means everything. I've poured

my stories, my triumphs, tribulations and everything into it," JJ4K said.

"The thousands of hours I've poured into trying to perfect my craft is speaking for itself now, from years of learning to rhyme a million different ways, to learning how to produce different sounds to shape how the audience feels in a song."

Kalkadoon hip-hop artist Denzel Kennedy is also among the nominees this year.

"It's a big honour to be nominated for the hip-hop award," Kennedy said.

"I'm up against some incredible artists, and it feels great to be recognised for my art and efforts."

The awards ceremony will be held on Wednesday, April 22 at Miami Marketta on the Gold Coast.

It marks the first time the Queensland Music Awards are being hosted outside Brisbane.



Samoan/Tongan artist JJ4K is nominated. Picture: Joseph Guenzler

# First Nations style in the sp



Ebony Rose Kruger's Ebony Noire designs at the Melbourne Fashion Festival. Pictures: Lucas Dawson

## PHOEBE BLOGG

First Nations designer Ebony Rose Kruger returned to the Melbourne Fashion Festival this year to debut the new collection of her brand Ebony Noire on the Beyond Blak runway.

Kruger told Style Up the idea for the name Ebony Noire was conceived at a music festival.

"My friend knighted me Ebony Noire meaning . . . ebony as in black wood and noire as in black in French," she said.

"My mob are Central Desert Arrernte from Mparntwe and Te Atiawa and Ngati Kahungunu from Aotearoa.

"My career as a designer has only just begun . . . However, my craftsmanship has been developing for around four years, and creativity has always been there.

"Even as a child I was precise with visual work.

"I used to win colouring competitions and could sit down and finish a whole colouring book in a day, which

took a lot of focus for a five-year-old."

Kruger said that patience and attention to detail are evident in her design work "through strong construction and the way I think carefully about every part of a garment".

She said that while she had previously been involved in MFF behind the scenes, it was not until Mob in Fashion provided her with a new opportunity that she truly spread her creative wings.

"I've been working backstage as a dresser and assistant stylist for a couple of years now, and I've always thought of it as training for when I eventually become a designer," she said.

"Going back to 2021 with Mob in Fashion was my first time being involved with Melbourne Fashion Festival, so to then come back a few years later and debut my first collection with them felt like a really big full circle moment."

"The opportunity came about when I went to visit Rhys, the

director, and Garth, the head stylist. They had just moved into a new Mob in Fashion building and with my studies nearly finished it felt like the right time to reach out and reconnect."

She said she initially went into the meeting with no expectations.

"We were talking about what everyone had been up to, and I showed them some of the designs I'd been working on at uni," she said.

"Looking back on it now, I basically pitched myself to them."

Kruger chose not to officially name her new collection, but rather dedicate it to her family and what they reflected.

"I didn't give the collection a formal name, but in a way I dedicate it to my grandparents. I had them in mind a lot throughout the whole journey," she said.

"The creative process happened very quickly.

"I didn't leave myself a huge amount of time, but I was lucky

that over the year I'd already been jotting down ideas and sketches, so when the opportunity came up, I could dip back into those in what felt like a bit of a creative emergency.

"At the Royal Melbourne Institute of Technology (RMIT) we're really taught to begin with a strong concept and develop the idea fully before moving into making. That means researching fabrics, trimmings, and thinking through how the garment will be achieved through construction and pattern making.

"I use a mix of draping and pattern making depending on the garment."

Kruger said her inspiration comes primarily from "life experiences and the environments I'm exposed to".

"The people I meet, the creative scenes I'm part of, and my own identity all shape the way I design," she said.

Passionate about connecting with and inspiring other

emerging designers, Kruger said more funding within the First Nations fashion sector would help many more designers reach their creative goals and further their careers.

"More funding would definitely help. Fashion can be really expensive, especially when you're trying to develop collections, source fabrics and experiment with construction," Kruger said.

"A lot of emerging First Nations designers have incredible ideas but limited resources to fully realise them.

"I'd also love to see more shared creative spaces. A few friends and I who are emerging designers have been talking about forming a cohort, and having access to a shared sewing space or studio would make a huge difference.

"Spaces like that allow designers to collaborate, learn from each other and develop their work.

"More platforms, mentorship and industry exposure would

# Spotlight at MFF



help emerging First Nations designers build long-term careers in fashion.”

Looking ahead, Kruger is eager to develop her brand whilst staying true to her core values of wanting to design more bespoke pieces, specifically for those working within the creative industry.

“At the moment I’m mainly focused on getting myself out there more and continuing to develop my work,” she said.

“I don’t really plan on being a huge label.

“I want to be a personal designer.

“I’m interested in designing bespoke pieces for other creatives like musicians, performers or even vogueurs so we can make garments that feel personal to their identity.

“I have a street performance project coming up where I’ll be costume designing, which I’m really excited about . . . Other than that, I’m just continuing to develop new ideas and slowly working on new pieces as I move forward in my practice.”

“

A lot of emerging First Nations designers have incredible ideas but limited resources to fully realise them. More platforms, mentorship and industry exposure would help . . .

**Ebony Rose Kruger**

# Home debut after DC show

**PHOEBE BLOGG**

Perth Institute of Contemporary Arts will open its Season 2 program this April with the Australian debut of All That Country Holds, a major exhibition bringing together 10 senior artists from across the Kimberley in a powerful homecoming presentation.

PICA has been presenting cutting-edge contemporary art since 1989. Its mission is to nurture artists and audiences through creative risk-taking, collaboration and critical exchange.

Running from April 19 to June 14, PICA's Season 2 program centres the power of First Nations art and storytelling through All That Country Holds, alongside the return of the REVEALED: New and Emerging WA Aboriginal Artists exhibition presented at PICA under the custodianship of the Aboriginal Art Centre Hub of WA. Jointly, these exhibitions showcase the work of over 100 Aboriginal artists from across WA.

The Australian debut of All That Country Holds follows the exhibition's world premiere in Washington DC in late 2025. Arriving at PICA in



Featured artist John Prince Siddon. Picture: Michael Jalaru Torres.

April, the works will now be presented publicly in Australia for the first time.

Curated by Noongar woman Zali Morgan, with curatorial and cultural guidance from Lynley Nargoodah and Dora Griffiths, and presented by

Kimberley Aboriginal Art and Culture, All That Country Holds features 42 artworks of various media that reflect the richness and diversity of six Kimberley art centres.

Deeply connected to the Country on which the artists

have lived and worked, the exhibition brings together new works shaped by experience, memory and enduring connection to place.

Developed through an initiative to support artists to expand their practice and explore creative capabilities, the exhibition includes works by Ben Galmirri Ward, Angelina Boona Karadada, Mervyn Street, Evelyn Malgil, Jan Gunjaka Griffiths, Miriam Baadjo, Leah Umbagai, Marylou Orliyarli Divilli, Pauline Sunfly, and John Prince Siddon.

PICA chief executive Hannah Mathews said presenting All That Country Holds alongside REVEALED in Season 2 offers audiences an opportunity to witness the powerful innovation and intergenerational continuity taking place in First Nations artistic practice in WA.

"Bringing All That Country Holds together with REVEALED at PICA creates a powerful dialogue between emerging and established First Nations artists, tracing not only the strength of contemporary practice in Western Australia, but the pathways that make artistic growth possible," she said.

"This season is also shaped

by the generous support of the Ungar Family Foundation, our inaugural season patron.

"Artists like Mary-Lou Orliyarli Divilli embody that journey, having previously exhibited as an emerging artist in REVEALED and now returning to PICA as an established artist featured in All That Country Holds.

"Her inclusion is a reminder of why sustained investment in artist development, mentorship and opportunity matters, and of the extraordinary outcomes that can emerge when artists are supported to expand their practice over time," Ms Mathews said.

Ms Morgan said All That Country Holds is grounded in stories of labour, memory, survival and sovereignty.

"(It) is a powerful exhibition exploring the Kimberley Country through each artist's perspective," she said. "For many, their knowledge of place has been shaped by years spent working as stockmen and cattle workers, moving across and caring for land in ways that inform a distinctly lived visual language.

The season will open with a free public launch on Friday, April 17 with PICA After Hours from 6-8pm.

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# Student of design has true test on runway

PHOEBE BLOGG

Tarsha Davis has only just begun studying a bachelor of fashion design but faced an exam like no other last month — debuting her designs on a Melbourne Fashion Festival runway.

The emerging First Nations designer told Style Up she couldn't have imagined it a year ago.

"This will be my first runway production, which I never really saw myself doing until about six months ago. I am currently a full-time student studying a bachelor of fashion design, and I'm only one semester in," she said.

"I am loving the learner experience, and there are still so many pathways I want to explore, but I do think this will be the first of many runway collections. I saw a call-out to work with Mob in Fashion for the PayPal Melbourne Fashion Festival and just felt a really strong pull towards applying.

"I had very little ready at the time, but knew I could get it done during semester break. Mob in Fashion have been very welcoming and supportive. I can't wait to do it all again, knowing what I know now."

On the runway Davis presented garments inspired by Country and culture.

"The collection draws on woven forms and basket-based patterns that run through the garments, jewellery, and printed textiles," she said.

"I learnt my traditional basket weave with my aunty on our Country a few years back. I used the pattern from the inside of our Balji (basket) to screen print garments with matching woven accessories.

"I decided to use our Balji for my first ever runway collection to set a precedent in the way it captures cultural continuity, land rights, lineage, and responsible stewardship. I am inspired by my Country, the way it heals, teaches, and sustains us.

"I am in awe of the community I have around me, friends and family who have been ceaselessly working on the frontlines of First Nations justice movements. I hope they feel represented, if not in the work itself, at least in seeing the results of having invested in me."

Appearing on the event's Beyond Blak runway last week, Davis said she was honoured to share the runway with other inspiring designers.

"Everyone is bringing their own unique voice and style, which makes the show that much stronger. It really captures the talent and diversity of our Mob around



A matching set designed by Tarsha Davis at Melbourne Fashion Festival. Picture: Lucas Dawson.

the country. "The designs in this runway are mostly block-shaped patterns aiming to reduce fabric waste. I've tried to use any scrap materials in the jewellery and accessories.

"Creating garments that hold story and memory also encourages an emotional connection to our wearables that extends the life of a garment.

"I try to have a low-waste impact in my design work, but I think the biggest influence culture will have is actually in the storytelling and advocacy made possible through fashion."

Davis said she has been

expressing her culture through art since her early teenage years. "I've always been creative, but I started expressing my culture through art when I was about 17 or 18. It was deeply personal, and I didn't start practising professionally until I was in my 30s," she said.

"I aspire to share stories of grief, protest, and cultural pride, while contributing to broader movements for land justice, conscious consumption, and cultural continuity. I am also motivated by innovation, systems thinking, and social justice.

"I hope to model ways of working that address

over-production while promoting First Nations culture where it intersects with current industry priorities in circularity. Ultimately, I would like to build a creative practice or business that sustains me financially without compromising my values."

Davis said while she is unsure how the brand will evolve, she will continue to reflect her creativity, culture and community throughout her designs.

"Whether it grows into an Aboriginal textile art practice, fashion label, or social enterprise, the intent will remain the same," she said.

## Rapper's album talks belief

JOSEPH GUENZLER

The sophomore album of Wiradjuri rapper YNG Martyr — CHALANT — is set for release on Friday, March 27.

The single REAL GEEK offered an early look at a project that signals a shift in direction for the artist.

With more than 350 million global streams to his name, YNG Martyr has built a reputation as one of Australia's most visible hip-hop exports.

He has performed at major festivals including Falls Festival and SXSW, and toured alongside international acts such as Iann Dior and DC The Don.

On CHALANT, YNG Martyr moves away from the mystique often associated with modern hip-hop and leans into a more direct

approach. Known for his instinctive understanding of trends and online culture, he frames the album around a simple message of self-belief and individuality.

A lot has changed since his 2023 debut album Lovesick, with the rapper finding love, touring internationally and returning home with renewed confidence.

"It was really good to see people in the flesh who love my music," YNG Martyr said.

"To play these songs and see the real-world impact of writing music from an island on the other side of the world."

Created organically and driven by a desire to make boastful and energetic tracks, CHALANT leans into underground sounds and genres such as rage and jerk while maintaining the sharp

delivery that defined his acclaimed performance on triple j's Bars of Steel.

Gaming references run throughout the record, reflecting YNG Martyr's early days freestyling in Call of Duty lobbies.

"We went from join the server, here's the I.P / to breakin' veins with that pick just like an IV," YNG Martyr said. "We got creative with that s..t. I had to find peace / now it's diamonds on my bezel of my timepiece."

With CHALANT, YNG Martyr positions the project as a statement of self-assurance. "When people hear CHALANT, I want them to learn something about themselves," he said.

"You don't need to be super cool to do super cool things. You don't need to be anything that you're not."

## Recipes more than food

JOSEPH GUENZLER

A cookbook celebrating Indigenous food knowledge and cultural storytelling will be launched in Redfern on Tuesday, March 31.

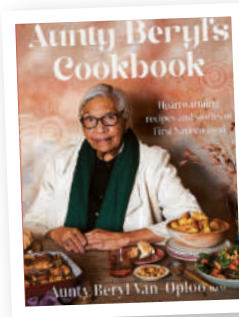
The National Centre of Indigenous Excellence has announced the release of Aunty Beryl's Cookbook: Heartwarming Recipes And Stories of First Nations Food, bringing together decades of culinary knowledge from respected Gamilaroi Elder Aunty Beryl Van-Oploo OAM.

The cookbook draws on more than 40 years of her work supporting community, mentoring young people and promoting Aboriginal food culture through hospitality training and cultural education. There are traditional and contemporary recipes alongside stories from Country and

reflections on culture, identity and passing knowledge between generations. Aunty Beryl's career has included mentoring hundreds of young people through culturally grounded training programs and community initiatives connected to food and culture. The cookbook works as a collection of recipes and a reflection of the relationships and knowledge built through community kitchens and cultural teaching.

"Food is more than something we put on a plate, it connects us to our families, our Country and our identity," Aunty Beryl said. "This cookbook is my way of sharing the stories and flavours that have shaped my life and the lives of so many young people I've worked with."

The launch will be at the National Centre of Indigenous Excellence in Redfern. Pre-orders for the cookbook are through Murdoch Books. Copies available at the launch.



# Arts group celebrates 50 years

ALEXANDRA GIORGIANNI

Australia's leading national performing arts training organisation for First Nations people, NAISDA, recently celebrated its 50th anniversary, with powerful cultural performances and the launch of a refreshed identity created in collaboration with Aboriginal artist Uncle Jeffrey Samuels.

Held on Darkinjung Country at Kariong, NSW, the event united alumni, current students, cultural tutors, knowledge holders, community partners and arts leaders to honour NAISDA's founding vision and its enduring role in creative and cultural preservation.

The celebration also marked two decades of NAISDA on Darkinjung Country, with senior cultural tutors from the Dätiwuy Community in North East Arnhem Land and Moa

Island in the Torres Strait gathering alongside Darkinjung knowledge holders to share culture and performance in a historic first.

"It is a deep honour to stand with you this morning as we do celebrate 50 extraordinary years of NAISDA," Gary Field, proud Wiradjuri man and deputy chair of the Darkinjung Local Aboriginal Land Council, said.

"It has nurtured generations of Aboriginal and Torres Strait Islander artists and leaders, grounding them in culture while giving them the wings to stand on stages . . . across the globe," he said.

"NAISDA is proof of what happens when community vision is sustained by courage. It's a belief that collective pride prosper . . . it is with enormous pride that this legacy has been built, and it's the generations to come who get to walk through these



Senior cultural tutors Vaughn Wapau and Jeanette Fabila. Picture: Alexandra Giorgianni

doors that will have the benefit of the first 50 years."

A defining moment was the unveiling of NAISDA's refreshed identity, created in collaboration with Samuels, creator of the original Giddigool (Dancing Man) logo.

An enduring and much-loved symbol since the 1980s, the Giddigool logo was redeveloped to better align

with the inclusive values of modern-day NAISDA.

"Over time, the logo has evolved in different ways, reflecting his own journey and reconnecting with Uncle, we understood that the Giddigool representation had shifted over the years from his original intent," proud Jerrinja and Wandi Wandiaan woman and guest speaker,

Shahni Wellington, said. Chief executive Kim Walker said the heart of NAISDA is its inclusivity and cultural purpose. "It brings everyone from all nations, from all walks of life, from all economic strands, together and gives them the opportunity to have the arts and culture as a career opportunity," he said.

## environment plan

seeking relevant persons' input



### our activities

Chevron Australia is planning to undertake site investigation surveys within areas associated with the future development of Gorgon backfill fields - Chrysaor and Dionysus (C&D) and Chandon - located in Commonwealth waters off the northwest coast of Western Australia, in water depths between 125 m to 1370 m.

The petroleum activity includes geophysical, geotechnical, and environmental surveys, which are indicatively scheduled to commence late-2026/early-2027 and are estimated to take approximately four months to complete.

The feedback we receive during consultation will inform and enhance the Gorgon Backfill Fields Site Investigation Surveys Environment Plan, which must be accepted by the National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA) before activities may commence.

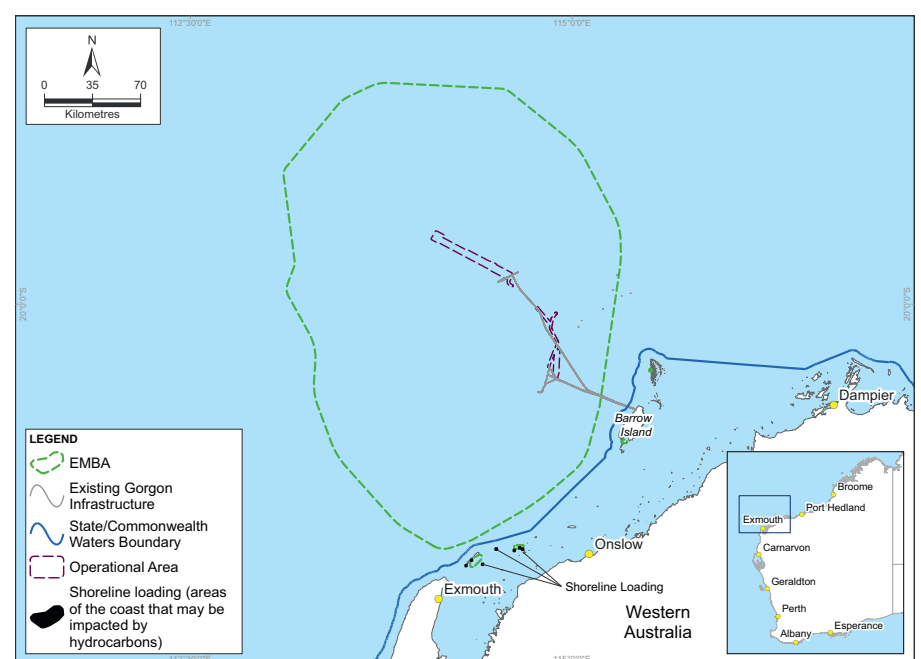
### environment that may be affected (EMBA)

As part of our environmental assessment and consultation process, we create maps to provide geographical context for relevant persons to determine if their functions, interests or activities may be affected by an offshore petroleum activity during planned activities (e.g. routine or contingency operations) or from an unplanned event (e.g. emergency scenarios).

The map shows the C&D and Chandon operational areas (OAs), based on an ~750 m radius buffer around the proposed survey areas, and the EMBA, which is based on worst-case unplanned hydrocarbon release (oil spill) scenarios resulting from a vessel collision.

The EMBA has been defined through combining multiple oil spill model simulations for the unplanned release scenario under different weather and ocean conditions. This means that in the highly unlikely event an unplanned release does occur, a geographical area much smaller than the EMBA would be affected.

The majority of the potential environmental impacts and risks arising from planned activities would occur within, or within proximity of, the OAs. Chevron Australia has systematic control measures to prevent and mitigate emergencies and to reduce the impact of planned activities on the environment, including ecological, social and cultural sensitivities.



### we want to hear from you

We are now seeking feedback and input if you consider your functions, interests, or activities may be affected. This may include Traditional Owners and Custodians with a spiritual and cultural connection to land and sea Country, local community members, and those involved in commercial or recreational fishing and tourism.

Please contact us by **10 April 2026** to be included in consultations. Visit [australia.chevron.com/feedback](https://australia.chevron.com/feedback), call tollfree on **1800 225 195** or scan the QR code for more information.

