



**Artback NT**

**Annual Report  
2019**



Website visits 27,416



Facebook likes 4,410

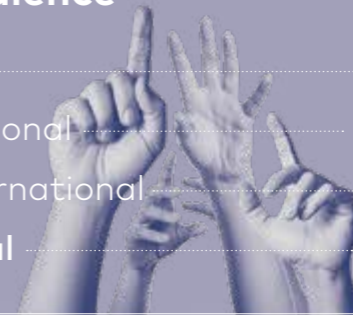
Twitter followers 847

Instagram followers 1,499

# Artback NT 2019

## Audience

NT	27,501
National	44,308
International	9,142
<b>Total</b>	<b>80,951</b>



## Performances

NT	23
National	5
International	4
<b>Total</b>	<b>32</b>



## Workshops

NT	57
National	4
International	6
<b>Total</b>	<b>67</b>



## Venue by Location

NT	78
National	6
International	9
<b>Total</b>	<b>93</b>



## Kilometres travelled: exhibition/event

83,861

## Kilometres travelled: people

518,269



## Artists/arts workers engaged

NT	745*
National	26
International	10
<b>Total</b>	<b>781</b>



## School events

49

## Schools visited

23



## Indigenous artists/ arts workers

730



## Media activity (interviews, articles)

43



\*84% of NT artists and arts workers engaged were from remote or very remote locations throughout the Northern Territory (this figure excludes Darwin, Katherine and Alice Springs).







## CHAIR AND EXECUTIVE OFFICER'S REPORT

2019 was another huge year for Artback NT. We had a diverse and exceptionally exciting range of projects which were delivered locally, regionally, nationally and internationally. We engaged 781 artists and arts workers throughout the year, 745 of these from the Northern Territory. 626 or 84% of the artists engaged were from remote or very remote communities throughout the Northern Territory and 730, or 93% of the artists and arts workers engaged, were Indigenous.

This could not have been achieved without the strong operational support Artback NT receives from the Australia Council for the Arts and Arts NT, Department of Tourism and Culture, Northern Territory Government. The organisation also utilised the third and final year of multi-year funding from Catalyst to deliver *Beyond: Artback NT's multi-artform regional and remote delivery program*, designed to support Northern Territory based visual and performing artists to develop their work beyond initial ideas and productions, ready to tour to diverse audiences Territory wide.

Stable funding into the future is essential in allowing the organisation to plan staffing and programming and ensure that we deliver on our vision and goals. To that end, 2019 was focused on securing long term operational funding. As a leading arts organisation, Artback NT was successful in receiving five year funding from Arts NT (2020 – 2024) and we wait to hear in 2020 the result of our Australia Council for the Arts four year funding application (2021 – 2024).

To assist with the applications, a new 2021 – 2024 strategic plan was developed with the input of all Board and Staff resulting in an impressive document of which we are very proud! Our Board and Staff meeting also ensured that the organisation came together to plan, broaden our foundations, strengthen risk management and share ideas for ensuring a stimulating and dynamic vision for the future.

In 2019 we were delighted to deliver the second year of the Taiwan – Australia: Indigenous Artist in Residency Project. Two exceptional artists,

Bobby Bununngurr from Ramingining and Paiwan dancer and choreographer, Aulu Tjibulangan spent 6 weeks in Taiwan and the Northern Territory respectively. This program presents a unique opportunity for cultural exchange between First Nations' artists and is generously supported by the Northern Territory Government, Taiwan's Council of Indigenous Peoples and DFAT through the Australian Office in Taipei.

A new Board Member, Phillip Boulton SC, joined the team bringing a wealth of legal experience to the Artback NT Board which continues to provide the critical governance required to ensure the organisation's vision, financial resilience and robustness. Board Meetings were held electronically as well as in person in both Darwin and Alice Springs.

Throughout 2019, the organisation achieved the following significant highlights across programs:

- Presented the second exhibition from the SPARK NT Curator Program, *We Eat We Are* and selected our third Curator for show development in 2020
- Delivered incredible performing arts shows to a range of locations throughout the Northern Territory. Over ten very remote communities were able to engage with puppets and two dance shows. Of the four touring productions, three were accessible for hearing impairment and language restriction
- Delivered four bush camps in remote Homelands throughout Roper Gulf in partnership with the Numbulwar community and Tim Fairfax Family Foundation
- Worked with new artists through our Artists on Tour program and, for the first time, a workshop via remote video link for the Alice Springs School of the Air program was facilitated by dancer Aaron Lim. This was an exciting opportunity for us to see how we can utilise this technology in the future to reach communities who have limited access to arts programs



Louise Partos, Artback NT Executive Officer headed out to Ross River for Bush Bands business with Simon Spain, Regional Arts Australia Chair. Bush Bands is an amazing program run by Music NT that sees musicians, technicians and support workers come together with the local and national music industry including media representatives for three days of workshops and rehearsals. Photographer: Shauna Upton



- Building on international partnerships, Artback NT hosted a colleague from Singapore which has opened the door for future artistic and economic opportunities for Northern Territory artists and audiences within our broader region
- Facilitated two enthusiastically-received Festivals in our ITDP communities, Mandalarrri 14 – 15 June (Borroloola) and Numburindi 19 - 21 September (Numbulwar), with over 95% community attendance in each
- Delivered *Artists in Museums* in partnership with the Women's Museum of Australia and Alice Springs based artists, local museums and heritage buildings, to create a suite of site-specific pop-up exhibitions to coincide with the Australian Museums and Galleries Association National Conference in Alice Springs
- Liz Rogers, Performing Arts Manager and Independent Contractor delivered *Between Tiny Cities* រវាងទីក្រុងតូចៗ to venues which ranged from Umbakumba to Madrid Arts Festival, Ramingining to Dusseldorf and Milingimbi to the Netherlands!

In 2019, Artback NT's staff and artists travelled an extraordinary 518,269 kilometres, to deliver a total of 99 performances / workshops including 49 school events to a total of 93 locations reaching audiences of 80,951 locally, nationally and internationally.

Considering the challenges associated with the distances we cover, arts development and touring would be even more difficult, if it were not for the valued support of our good partnerships. Artback NT would like to acknowledge the Territory communities and national venues we work with and its major funding bodies:

- Arts NT, Arts and Museums | Department of Tourism and Culture
- Australia Council for the Arts
- Catalyst – Australian Arts and Culture Fund, Department of Communications and the Arts

During 2019 Artback NT operated three offices and worked in four communities throughout the Northern Territory – Alice Springs, Borroloola, Darwin and Numbulwar giving us a strong regional basis. We continue to support and

**Behind all the larger projects that Artback NT delivers is a critical service that works a lot more subtly. From every email and meeting over coffee, to providing feedback on funding applications, identifying funding sources and making introductions, the seeking of paths and connections to help bring success and learning is one of our biggest pleasures and imperatives.**

Liz Rogers, Performing Arts Manager



Artback NT board meeting in Darwin to work on the new strategic plan 2021 – 2024. (L-R) Francine Chinn, Treasurer, Dr Denise Salvestro, Chair, Dr Liam Campbell, Secretary, John Waight, Committee Member, Juliette Hubbard, Committee Member, Marlene Chisholm, Committee Member and Louise Partos, Executive Officer. Photographer: Rebecca Renshaw

advocate for promotion, opportunities and resources to service artists and cultural practice in regional, remote and very remote areas.

2019 was a great year with zero staff turnover which meant that programs ran without interruption. Our strong core team ensured that Artback NT continued to deliver over and above expectations. An amazing effort when taking into consideration that only two of our nine staff are full time with the remainder part-time, working between one to four days per week. We would like to thank and acknowledge all the hard work of the team throughout the year: Martin Douglas, Jo Foster, Isabelle Kirkbride, Eve Pawlik, Rebecca Renshaw, Liz Rogers, Neridah Stockley, Marlene Timothy and Jocelyn Tribe. The organisation was fortunate to continue working with some wonderful contractors and supporters who are part of the strength of the organisation including Grant Nundhirribala, Oscar Waugh and Josh Grant. We were also delighted to have the services of Barbara Allen, an Aurora intern, who made a much appreciated contribution to the organisation.

Thank you to all our stakeholders and to all the individuals, communities and audiences we met along the road and who supported us in the regions.

Thank you to the Board for your guidance and good governance. The time you all give voluntarily in support of Artback NT is much appreciated.

To our audiences – wherever you are in Australia don't miss out! Don't miss our Facebook and Instagram postings and check out our website

to see when we are presenting an exciting event at a venue near you!

2019 was a year for setting the foundation for our next 5 years. We move into our 25th birthday year in 2020 with confidence and excitement about the many opportunities that lie ahead.

**Chair Dr Denise Salvestro and Executive Officer Louise Partos, February 2020**

**TREASURER'S REPORT**

Artback NT staff and Board members continue to meet the financial challenges currently facing community-based arts organisations. The Board worked on a range of program and administrative options in preparation for funding outcomes and continued to develop its strategic approach to securing Artback NT's future.

Artback NT maintains a high standard of financial accountability and transparency and this continues to inform day to day practices and the integrity of funding reporting and acquittals. Separate projects are well monitored and managed and this adherence to 'best practice' arts management led to more opportunities to manage and auspice projects including Tennant Creek Truths. While there was a drop in the overall income due to multi-year grants being completed, sponsorship nearly doubled in the past twelve months.

I particularly want to thank Martin Douglas for his support to the Board and his careful stewardship of the accounts.

**Treasurer Francine Chinn, February 2020**



Artback NT team working with Jade Lillie, community cultural development practitioner on the new strategic plan 2021 – 2024. L-R (front row) Eve Pawlik, Liz Rogers (second row) Jocelyn Tribe, Marlene Timothy, Neridah Stockley, Rebecca Renshaw (back row) Jade Lillie, Jo Foster, Martin Douglas and Louise Partos. Photographer: Phil Eaton





# Artists on Tour

"Great learning for both students and teachers ... the talk about [Tarzan JungleQueen's] arts practice ... my senior students came to me the next day with many questions about career pathways in the Arts ..."

Sherri Bryers, Visual Arts Coordinator,  
MacKillop Catholic College

Workshop days

75



Venues

17



Programs

20



NT artists /  
workers engaged

5



Audience

1,145

Tarzan JungleQueen facilitating the screen printing workshop *Screen What You Think* at MacKillop Catholic College. Photographer: Eve Pawlik



## ARTISTS ON TOUR

The 2019 Artists on Tour program introduced inspirational new programs for the visual and performing arts. Workshops were delivered throughout the Territory from Darwin across to East Arnhem to the Daly River and down to Alice Springs and the Central Desert. The program profiled seven independent artists from the Territory: director, writer and actor Gail Evans; multi-disciplinary artist and educator Linda Joy; circus practitioner and musician Andrea Cooper; b\*boy Aaron Lim; educator, psychologist, dancer and choreographer Jinu Mathew; dancer and animateur Bryn Wackett; and visual artist Amina McConvell. Workshop programs in dance, printmaking, theatre, visual arts and circus were offered and delivered to urban, regional and remote locations.

In its fourth year, the Artists on Tour program facilitated activity from February to December. A large proportion of the program was delivered through the Remote Sports Voucher Scheme. Artback NT would like to thank artists Ghenoa Gela, Chris O'Dea and Tarzan JungleQueen for collaborating on a number of workshop programs during 2019.

**Artist [Andi Cooper] inspired and taught new skills to the students in three days. Many activities ... students had never experienced before. The community came up to view what had been learnt as a performance on the last day. There were many smiles and much clapping.**

Janet Purje, Principal,  
Murray Downs Station School

## TOURING

Highlights from this year's Artists on Tour program saw incredible outcomes for artists and young people across the Top End and Central Desert.

Amina McConvell ran two large scale mural projects *Colour My World* in Lajamanu and Nyirripi supporting young people to transform their recreation halls. Since 2016 Artback NT has been developing programs with Warlpiri Youth

Development Aboriginal Corporation (WYDAC) in the Central Desert. It has been rewarding for the team to work with the young people and see them take charge in painting and giving their community spaces a make-over.

Tarzan JungleQueen conducted a screen printing workshop *Screen What You Think* as part of an artist in residency at MacKillop Catholic College with Years 9, 10 and 12. Students learnt the technique of stencilling and created a range of prints on paper and calico bags that were later exhibited at the school.

Andi Cooper facilitated a fun and energetic performing arts program *The Circus Toolkit* in schools and communities throughout the Central Desert and Daly River regions. Young people participated in activities such as juggling, hula hoops, diabolo and unicycle. They learnt physical circus stunts, tumbling and acrobatics and made creative props and juggling balls.

For the Art Educators of the NT, Kamahi Djordon King led a special sculpture project *Camp Dog Antics*. Participants created hilarious and loving representations of their own household cheeky dogs. It was a great opportunity for educators to learn new skills that they could then bring back into their classrooms. Outcomes of the workshop were shown as a part of the Arts Educators of the NT exhibition showcase *Play in August* at the Darwin Entertainment Centre Gallery.

Aaron Lim delivered two workshop blocks across the Top End and Central Desert. In February he collaborated with multi-disciplinary performer Ghenoa Gela in Galiwin'ku. In June he travelled to the Central Desert to deliver workshops in Santa Teresa, Alice Springs and Yuelamu schools. At this time Aaron facilitated for the first time a workshop via remote video link for the Alice Springs School of the Air program. This was an exciting opportunity for us to see how we can utilise this technology in the future to reach communities who have limited access to arts programs.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, Catalyst – the Australian Arts and Culture Fund and the Northern Territory's Remote Sports Voucher Scheme.*



Kamahi Djordon King facilitating *Camp Dog Antics* sculpture workshop for the Art Educators of the NT (L-R) Veronica Hodges, Mandy Rains and Marianne Foster. Photographer: Eve Pawlik



Andi Cooper and Chris O'Dea facilitating *The Circus Toolkit* at Nyirripi, featuring budding performer Vera. Photograph courtesy of WYDAC





# Performing Arts

"This event works so well for us as far as community engagement. It's part of our charter to provide engaging entertainment ... There was nothing but positivity and praise from everyone that we spoke to following the event."

Rob Stewart, Gove FM

Public Programs

32



Venues

35



Performances

25



NT artists / workers engaged

19



Audience

2,299



Paul Bartlett on keyboard, John Bartlett on drums and Caiti Baker singing at the Daly Waters Pub, Caiti Baker: *Beyond the Dust Tour*. Photographer: Duane Preston



## PERFORMING ARTS

In 2019 Artback NT was able to bring incredible performing arts shows to some very remote places within the Northern Territory. Over ten very remote communities were able to engage with puppets and two dance shows that also have a strong international demand. Of the four touring productions, three were accessible for hearing impairment and language restriction.

### the perception experiment – Dance Massive

*A trickle of salt becomes a torrent, becomes a cloud, becomes a pattern; capturing breath and heartbeat before slipping away.*

Artback NT was proud to support the introduction of GUTS Dance|Central Australia and their first work *the perception experiment* to a national and international audience in Australia's largest dance festival, Dance Massive. There they presented a sold-out season at Arts House, Melbourne, receiving their first 4.5 star review. *the perception experiment* is a piece that strives to examine our experience of the physical world through the medium of dance, blur the edges of our perception and offer an alternative view of how we might navigate through our world.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, Catalyst, the Australian Arts and Culture Fund, the Regional Arts Fund and many individuals and organisations through MATCH Lab by Creative Partnerships Australia.*

**Tour: 4–17 February**  
**Performances: 5**  
**Venues: 1**  
**Audience: 199**

### Caiti Baker: Beyond the Dust Tour

Caiti Baker, winner of Best Live Voice with the NLMA Awards in 2018, Best Blues and Roots song and NT Song of the Year for 2018 with *I won't Sleep*, and with a "swaggering voice to rival that of Adele" (Daily Telegraph), took the Northern Territory by storm this year, showcasing some of her newest works. One of the Territory's most outstanding musicians, Caiti was able to perform live in towns that she's never reached before, drawing a diverse audience that spanned generations!

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and Catalyst – the Australian Arts and Culture Fund. Key partners - Katherine Regional Arts, Barkly Regional Arts and Gove FM.*

**Tour: 20–27 March**  
**Performances: 6**  
**Venues: 6**  
**Audience: 480**  
**Locations: Alice Springs, Tennant Creek, Daly Waters, Katherine, Noonamah and Gove**

### The Package

*Sometimes treasured memories need to be unlocked with a little bit of courage ...*

This unique production, created by Packed Theatre in Alice Springs, was able to cross hearing and language barriers thanks to an artfully crafted story communicated without any words.

Exploring life, death, love and loss, *The Package* combined an original musical score with puppetry, physical theatre, animation and mask. *The Package* reminded audiences that no matter how old they are, the theatre – and life itself – is full of magic.

The Package Team were exemplary in their community consultation, meeting with Elders along the way to find elements of the production that needed adapting for the cultural needs of each location. Audiences across the Northern Territory were incredibly pleased with and moved by the soulful production.

## Audience Engagement

Question and Answer times (sometimes spontaneously started straight after the bows) were a huge highlight for audiences. The Package team were delighted to talk about the work more, and share what inspired it, relishing the warm reactions from every new audience.

Puppet making workshops were offered at most locations. For some of the children, this play was their first introduction to them. They were so excited not only to be able to leave with their own puppet at the end of the workshop, but to learn how to make more of them!

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and Catalyst – the Australian Arts and Culture Fund.*

**Tour: 3–30 June**  
**Performances: 8**  
**Workshops: 7**  
**Venues: 7**  
**Audience: 557**  
**Locations: Alice Springs, Katherine, Palmerston, Elliot, Renner Springs, Tennant Creek and Ali Curung**

**The actors and their interaction with the puppets were wonderful, and having the opportunity to experience the play outdoors under the stars at the arts centre in Tennant Creek was very special.**

Audience Feedback,  
*The Package*, Tennant Creek

## Between Tiny Cities រវាងទីក្រុងតូច

*Two worlds, shared hip hop language and a b\*boy battle*

*Between Tiny Cities រវាងទីក្រុងតូច*, is an event where dancers Erak Mith, from Phnom Penh, and Aaron Lim, from Darwin, use the rituals, movement styles and language of their shared hip hop culture to reveal the dramatically different worlds that surround them. Together they uncover the choreographic links that unite them.

Choreographed by internationally-renowned Sydney hip hop dance artist Nick Power and accompanied by the beats and sound design of Jack Prest (Future Love Hangover), the work blends the raw, wild energy of b\*boy battles. The skilful improvisation coupled with a good dose of humour, offers audiences a cross-cultural perspective on style, culture and locality.

Created in the Territory, it was wonderful to be able to share a work that uses the language of hip hop to show the ways that we can connect with people without the need for words. If you want to listen and learn, you will always be able to understand.

### Audience Engagement

Breaking and hip hop workshops were provided at every location plus more! This dance style is always a hit, with two extra communities in the Barkly Region requesting workshops where we were not able to deliver the performance.

*This tour was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and Catalyst – the Australian Arts and Culture Fund.*

**Tour: 17 July – 4 August**  
**Performances: 7**  
**Workshops: 9**  
**Venues: 7**  
**Audience: 789**  
**Locations: Ramingining, Milingimbi, Galiwin'ku, Umbakumba, Yirrkala, Katherine and Tennant Creek**



**It was wonderful to be able to give opportunities for students to learn more in-depth about the processes – especially when it's not my field of expertise! I'm looking forward to working with Artback NT to further streamline what we began to create, an unforgettable learning experience for the kids.**

Courtenay Edwards, Drama and English teacher, Darwin Middle School

**SECTOR SUPPORT**

Identifying and building pathways for arts practitioners is critical for a strong and vibrant creative industry. We have been delighted with another wonderful year of being inspired by the incredible movers and makers from the Territory, being able to support them and their work, as well as finding opportunities and ways to advocate with and for them across Australia.

**Dance Massive**

Dance Massive was a wonderful opportunity for GUTS Dance to showcase their work on an international stage. Presenters from around the world with a love of dance converged on Melbourne to see the latest from Australia, to have critical conversation and create new relationships. This is a fruitful time for anyone who is able to participate.

**This performance is too important ... messaging, community-connection, artistic appreciation, inspiration ...**

Audience Feedback,  
*The Package*, Tennant Creek

**Darwin Middle School**

A forward-thinking program was initiated this year. Darwin Middle School invited Artback NT to design some classes serving the needs of students who want to be involved with live performance, but who do not want to perform. Liz Rogers, Performing Arts Manager worked with Courtenay White to train seven students in Years 8 and 9 in what is involved behind-the-scenes with lighting, sound, stage management and crewing for their school musical.

**Culture Business**

Artback NT were pleased to attend Culture Business in Sydney – a conference on philanthropy and the arts. Culture Business put the world's leading philanthropists, fundraisers and creative business thinkers in a room together with people eager to learn. It was a time of inspiration, sharing and learning. We look forward to continuing to implement each new skill and share them with the Northern Territory sector.



Robbie Hoad conducting a puppetry workshop for children, Ali Curung. Image courtesy of Packed Theatre



Making the stage for *Between Tiny Cities* រវាងទីក្រុងតូចៗ in Yirrkala. Photographer: Alejandro Rolandi





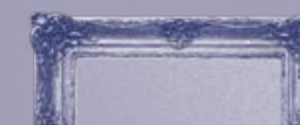
# Visual Arts

"This is a magnificent and inspiring exhibition and so positive. [The workshop provided] a great explanation of the processes on each type of printmaking."

Visitor comment,  
Wollongong Art Gallery

Major touring exhibitions

5



Venues

14



Public Programs

31



NT artists / workers engaged

141



Audience

65,601

Birrtha Maymuru facilitating a printmaking workshop at Wollongong Art Gallery for *Balnhdhurr: A lasting Impression*. Photograph courtesy of Wollongong Art Gallery



**VISUAL ARTS**

In 2019 Visual Arts supported the showcasing and development of Northern Territory creative's across the country. New professional partnerships were identified and cultivated with individuals and organisations locally and nationally. The year saw three major exhibitions tour nationally, two tour through the Territory and another two in the developmental stages. Visual arts staff travelled interstate to assist with the installation of exhibitions and the facilitation of public programs, which were a focus of the touring shows. Audience feedback was overwhelmingly positive.

**TOURING**

**Puṅuku Tjukurpa**

*Puṅuku Tjukurpa* celebrated the stories and Law of Anṅangu culture through historical and contemporary wood carving. This was the first touring exhibition of artworks from the Maṛuku Arts archive based at Muṭitjulu near Uluru in the Northern Territory. *Puṅuku Tjukurpa* revealed a rich and sacred history to audiences, touring to four states and two territories.

Opening at the South Australian Museum in March 2015, the four year tour concluded at the Araluen Arts Centre in Alice Springs. In March 2019, the collection was returned to Maṛuku Arts.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts and funding advisory body, Visions of Australia and the Regional Arts Fund. Sponsorship was provided by Grace Fine Art and key partner Maṛuku Arts.*

**Tour: March 2015 – February 2019**

**Venues: 1**

**Audience: 928**

**Balnhdhurr – A Lasting Impression**

Developed in association with Buku Larrnggay Mulka Arts, *Balnhdhurr – A Lasting Impression* celebrates twenty years of printmaking. Generated through the dynamic hub that is the Yirrkala Print Space, works from 50 artists are represented across a diverse array of print media and subject matter. The exhibition provides a privileged insight into the nuanced world of the Yolngu people in north east Arnhem Land.

The national tour of *Balnhdhurr* commenced in Castlemaine, Victoria, 2017. In 2019 the exhibition toured to Warwick Art Gallery, Queensland and three venues in New South Wales, Wollongong Art Gallery, Cowra Regional Art Gallery and The Whitlam Institute. A comprehensive education kit and mobile phone app were developed to accompany the exhibition, along with a bespoke family activity centre. Funding was secured for artists to travel for the delivery of public programs. This year audiences were able to participate in printmaking workshops, floor talks, language lessons and university exchanges. Programs were conducted by Yolngu artists Ruby Alderton, Munuy'ṅu (Rebecca) Marika, Birrtha Maymuru and Whitney Marika, Artback NT Chair Dr Denise Salvestro and Artback NT Visual Arts Manager Jo Foster.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts and funding advisory body, Visions of Australia and the Regional Arts Fund. Key partners Buku-Larrnggay Mulka and the Yirrkala Print Space.*

**Tour: March 2017 – July 2019**

**Curator, artist talks, public programs: 7**

**Venues: 4**

**Audience: 22,886**

**Great way to tell the history of our injustices to the Indigenous people and to explain the land rights movement**

Visitor comment, *Still in my mind: Gurindji location, experience and visibility*, Araluen Arts Centre

**Still in my mind: Gurindji location, experience and visibility**

Developed by renowned Indigenous artist, curator and researcher Brenda L. Croft, in collaboration with the Kalkaringi community, the exhibition, *Still in my mind: Gurindji location, experience and visibility* reflects on the enduring impacts of Aboriginal experiences of dispossession.

Following the pivotal land rights event, the 1966–75 Gurindji 'walk-off' and inspired by the words of Gurindji/Malngin leader Vincent Lingiari, 'that land ... I still got it on my mind', the exhibition presents a multilayered picture of cultural continuity and connection to Country. Combining photographs, paintings, video, digital platforms and archival material *Still in my mind* explores possession and displacement from diverse standpoints, demonstrating how Gurindji and associated peoples keep the past present through kinship and cultural practices.

In 2019 *Still in My Mind* toured through the Northern Territory from Charles Darwin University, Darwin to Araluen Arts Centre, Alice Springs before heading to the South Australian Museum in Adelaide as part of the Tarnanthi Festival. Brenda L. Croft, together with participating artists and Kalkaringi community members, participated in floor talks

and panel discussions that examined the complex historical and contemporary issues that inform the exhibition. The accompanying public programs have been extremely powerful and moving for audience members and presenters alike.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts and funding advisory body, Visions of Australia and the Regional Arts Fund. Key Partners Brenda L. Croft, UNSW Galleries, UQ Art Museum and the Karungkarni Art and Culture Aboriginal Corporation. Supported by the Australian Research Council Discovery Indigenous Award, National Institute for Experimental Arts and ARC Centre of Excellence for the Dynamics of Language.*

**Tour: October 2018 – October 2021**

**Curator, artist talks, public programs: 2**

**Venues: 3**

**Audience: 11,302**



Installation view, *Still in my mind: Gurindji location, experience and visibility*, South Australian Museum. Photography courtesy of South Australian Museum



**Fecund: Fertile Worlds**

SPARK NT Curator Program's inaugural exhibition *Fecund: Fertile Worlds*, curated by Clare Armitage, completed its Northern Territory tour at Araluen Arts Centre, Alice Springs in March 2019. The exhibition brought together artists from all over Australia at different stages of their careers, presenting a collection of contemporary works which inspired conversation and contemplation, connecting notions of fertility with the capacity to transform.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and Catalyst – the Australian Arts and Culture Fund.*

**Tour: March 2018 – March 2019**

**Curator, artist talks, public programs: 1**

**Venues: 1**

**Audience: 560**

**We Eat We Are**

*We Eat We Are* is the second exhibition to be produced as part of the SPARK NT Curator program. Celebrating food as a form of social sculpture that unites, nourishes and renews, *We Eat We Are* reflects the geographical and historical influences from the southern belt of South East Asia to the land and sea country of Indigenous Australia. Artist and curator, Sarah Pirrie, explores the relational experience of food as a cultural determinant, as a sacred language and as a vital resource at the heart of community. Bringing together fanzines, altar pieces, videos and installations, the works encapsulate the seasonal rhythms, generational knowledge and sensory memories that flavour expectations of what it is to live in the wet-dry tropics of the Territory.

*We Eat We Are* opened in September at Godinymayin Yijard River Art and Culture Centre in Katherine. The exhibition will continue its Northern Territory tour in 2020, including an accompanying audience engagement program that allows visitors to contribute to the exhibition as it travels from venue to venue.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and Catalyst – the Australian Arts and Culture Fund.*

**Tour: March 2018 – March 2019**

**Curator, artist talks, public programs: 3**

**Venues: 1**

**Audience: 538**

**EXHIBITION DEVELOPMENT**

**A Secular View: Neridah Stockley**

Curated by Gillean Shaw at the University of Newcastle, *A Secular View: Neridah Stockley* acknowledges twenty-five years of sustained practice by Alice Springs based artist Neridah Stockley. Stockley's practice has an ongoing engagement to varied places and environments, drawing on urban, rural, outback and coastal locations, both in Australia and overseas. Artback NT has partnered with the University of Newcastle to secure an itinerary for a national tour following the opening in August 2020.

**Groundswell: recent movements in art and territory**

Carmen Ansaldo is the recipient of the 3rd SPARK NT Curator program. Her exhibition project, *Groundswell: Recent movements within art and territory* will exhibit the works of twenty Northern Territory artists that address the intensifying crisis of Australia's diminishing water supply. Spanning visualised data, ceramics, weaving, oil painting, prints and stand-up comedy, *Groundswell* will extend over vast geographies, perspectives and artistic practices to stake its claim. Diverse in aesthetic but united in unambiguous concern for country, the exhibition includes works of formidable creativity and substance.

**SECTOR DEVELOPMENT**

**SPARK NT Curator Program**

SPARK NT Curator Program is an Artback NT initiative that responds to an identified gap in Northern Territory curatorial pathways. The annual program was launched in 2017 to support an independent or emerging curator, residing in the Northern Territory, to develop an exhibition project for tour. SPARK NT is designed to foster critical thinking in art and curatorial practice within the Territory and provide Northern Territory artists with opportunities to showcase their work within a curated touring exhibition. The program consolidates strategic relationships within the sector, in particular, with venue partners, the Museum and Art Gallery of the Northern Territory, the Northern Centre for Contemporary Art, Godinymayin Yijard

River Art and Culture Centre, Nyinkka Nyunyu and Araluen Arts Centre.

2017: Clare Armitage, *Fecund: Fertile Worlds*

2018: Sarah Pirrie, *We Eat We Are*

2019: Carmen Ansaldo, *Groundswell: Recent movements within art and territory*

**Artists in Museums**

*Artists in Museums* partnered Alice Springs based artists with local museums and heritage buildings to create a suite of site-specific pop-up exhibitions from 11 May to 16 June. The launch coincided with the Australian Museums and Galleries Association National Conference in Alice Springs and new audiences were encouraged to encounter Alice Springs' heritage sites and view fresh interpretations of their collections. The site-specific nature of the project also afforded artists the opportunity to stretch their studio practice in different directions and to reflect upon the layered histories of where they live. Artback NT partnered with the Women's Museum of Australia to deliver the project which saw 30 artists exhibit work across 6 venues.

**Exhibition: May – June 2019**

**Curator, artist talks, public programs: 4**

**Venues: 6**

**Audience: 7,123**

**The readiness with which both the arts and museum sectors engaged with one another during this project underscores the value of such rich opportunities. Many artists sought to illuminate hidden stories while others re-purposed archival material or found objects in ways which challenged the usual conventions of museum exhibits. Conference attendees appeared genuinely delighted with a series of artworks showing concurrently at The Residency. Continued support for similar collaborative projects will enrich the artist/museum discourse and enliven the museum visitor's experience.**

Pip McManus, participating artist,  
Artists in Museums



Installation view, *We Eat We Are*, Godinymayin Yijard River Art and Culture Centre. Photograph: Fiona Morrison





# Indigenous Traditional Dance

"I love the festival as it gives the four language groups a sense of pride to show off their culture to the world."

Audience member, Malandarri Festival



Major community festivals

2

Days

5



Workshop days

96



Workshops and arts activities

20

NT artists / workers engaged

538



Audience

2,428

Yanyuwa dancers performing, Malandarri Festival.  
Photographer: Benjamin WarIngundu Ellis Bayliss



## INDIGENOUS TRADITIONAL DANCE

In 2019, the Indigenous Traditional Dance Program (ITDP) continued its simultaneous engagement with the remote Northern Territory communities of Borroloola and Numbulwar. ITDP was established to support the Territory's artistic and cultural practices through inter-generational learning, the strengthening of relationships between Elders and young people and to encourage cultural leadership. The two festival events, Numburindi Festival in Numbulwar and Malandarri Festival in Borroloola are vibrant showcases of the diverse communities and cultures within the Gulf region. In addition to the festival events, a range of workshop and creative activities were offered throughout the year.

### Borroloola

Borroloola's focus in 2019 was to offer professional development opportunities for remote artists, establish new network opportunities within the cultural sector and grow the annual Malandarri Festival.

### Malandarri Festival

The Malandarri Festival is a special community-led event celebrating both traditional and contemporary arts and cultural practices from the four clan groups living in Borroloola: the Yanyuwa, Garrwa, Gurdanji and Mara Peoples. This event has grown over its seven-year history to be a festival for local and external audiences that supports the cultural and artistic capacity and growth of the region. The emphasis for this year's event was on traditional Indigenous languages and cultural exchange between Indigenous and non-Indigenous dance and music groups.

The 2019 Festival was held from 14 – 15 June and had a strong emphasis on cultural and artistic exchange between Borroloola and visiting dance and music groups from Beswick, Numbulwar, Tennant Creek, Doomadgee, Samoa and Hawaii. Local capacity was strengthened with growth in new community-led aspects of the Festival. This included a production training program, youth workshops and participation from local stakeholders. This year was a vibrant celebration of arts and cultural practices with two nights of performance and one day of market place activity.

### Plant Based Native Program

We were delighted to engage previous staff member, Lia Pa'apa'a to facilitate a range of arts and healthy eating-based programs. In April, she delivered the program, utilising foods readily available in Borroloola shops. The aim was to teach families and young people simple and healthy recipes that could be adapted for the family groups of Borroloola. A bush medicine program was trialled and recipes were developed for the production of edible and body products. Lia and participants gathered plant material on country.

In October, a weaving program was offered in association with Waralungku Arts, Borroloola School and Roper Gulf Regional Council's Community Development Program. Lia worked with community members sharing her weaving designs. Weaving is a practice in Borroloola that has very few practitioners still making work and Lia's workshops revitalised old designs and introduced new techniques for a younger generation.

### Upcycling Furniture Program

A highlight in April and October were the recycled furniture programs conducted by Liam Maza. Participants constructed outdoor furniture from locally sourced pallets, wood and other repurposed materials such as tyres. These items informed the site design for the food court at the Malandarri Festival. The focus for the October workshops was learning how to repair furniture from home. Due to the success of the programs and the collaboration with Roper Gulf Regional Council, discussions have begun for future programs on the repurposing of debris collected after Cyclone Marcus.

**It [workshops] would be good to continue. We are in a remote community, you know, it's hard to get these things happening here, hard to get furniture here. If this is being made here ... it's all homemade ... in Borroloola.**

Bruce King, Yanyuwa



Production team, Malandarri Festival. Photographer: Benjamin Warlungundu Ellis Bayliss



Liam Maza facilitating the furniture upcycling workshop with participants Derek Anderson and Clinton Dodd in Borroloola. Photographer: Benjamin Warlungundu Ellis Bayliss





Finish line, Numbulwar School Colour Run. Photographer: Benjamin Warlangundu Ellis Bayliss



Bush medicine collection, Banarri and Dhubburrubu, Nunggarrralu Culture Camp. Photographer: Eve Pawlik

### Photography Program

Borrooloola based photographer Benjamin Warlangundu Bayliss has been facilitating photographic workshops with the community since 2018. This year, outcomes from the workshops with Borrooloola School senior students were exhibited at the Malandarri Festival. The exhibition, *From my eyes* featured the works of Allan Johnston, Zakira Larsen, Peter Larsen, Lloyd Johnston Jnr, Cedrina Anderson, Aleira Johnston, Deckoden Daniels and Antonia Tehatu.

### Production Training

In the lead-up to and delivery of the 2019 Malandarri Festival, Joshua Grant, Technical Manager for the Festival ran production training from 3 – 17 June. The participants were provided with on-the-job training which included the management of pre-festival rehearsal spaces, sound checks, site planning, live sound engineering and technical support. During the Festival participants worked alongside the production team to live engineer the event. This opportunity forms an important element of Artback NT's ongoing engagement with community skills development.

### Music Rehearsal Space

As part of the annual production training schedule, Artback NT facilitated a music development workshop in December providing a recording and rehearsal space for Borrooloola's emerging and established artists. Joshua Grant, with multi-instrumentalist Brendan Hicks and Malandarri Festival Project Officer Barnabas Timothy, hosted the sessions. A space was created for local musicians to come together and build new music. The Sandridge Band and Barnabas Timothy recorded five songs over the week.

### Funding

ITDP's multi-year funding from McArthur River Mines Community Benefits Trust enables the extension of successful arts and cultural activity programs in the Borrooloola and Robinson River regions. This has resulted in the continued employment and mentorship of Marlene Timothy, Malandarri Festival Director and Cultural Events Officer and Barnabas Timothy as a Project Officer during delivery periods. Artback NT would like to congratulate Marlene Timothy with her inclusion

in the First Circles Leadership Program for 2018–2019 and the declaration of Marlene as a Roper Gulf Regional Council, Councillor.

*This program was funded and supported by the Northern Territory Government, Festivals NT, Airnorth, Waralungku Arts, McArthur River Mines Community Benefits Trust, Mabunji Aboriginal Resource Centre, Roper Gulf Regional Council, Mawurli Wirriwangkuma Aboriginal Corporation, Borrooloola School and Indi Kindi.*

**Festival days: 2**

**Workshops and arts activities: 13**

**Number of days: 80**

**Venues: 7**

**Audience: 1,335**

**This Eucalypt one, there isn't a Wubuy word for it, but I use it specially for bogey, when you feel that full body sickness, everything sick, you pick them green leaves and crush 'em, bunch 'em together and then boil them.**

Marangmuling Murrung (Mara),  
Nunggarrralu Culture Camp

### Numbulwar

2019 was the second year of activity with multi-year funding secured for the Numburindi Festival and the continued roll-out of the program *Numburindi: strengthening culture and country* culture camp.

### Numburindi: strengthening culture and country

Artback NT was successful in securing multi-year funding for the period 2018 to 2020 from the Tim Fairfax Family Foundation Fund for the culture camp program, *Numburindi: strengthening culture and country*. Nundhirribala, Nunggarrralu, Ngalmi and Murrungun clan groups each hosted a focused culture camp during 2019. This enabled concentrated time connected to country and facilitated community aims to support the clan groups in areas they wished to consolidate with their young people.



During the camps Clan Leaders taught artefact making, dancing, singing, language and delivered oral storytelling.

**Numburindi Festival**

The Numburindi Festival is a unique community-driven event that highlights the diversity of language, dance and song from the four clan groups living in Numbulwar – the Ngalmi, Nundhirribala, Murrungun and Nunggarrgalu Peoples. Festival activity is particularly focused on inter-generational exchange and mentorship, with one performance evening dedicated to Numbulwar’s young people.

**Thinking about my festival in Milingimbi, back home. We would like to try to engage with the djamarrkuli to do the bungul like I have seen here [Numbulwar]. All the young people from the camps, all the djamarrkuli dancing their own culture to reinforce this. It is also to challenge the troubles of the intervention stuff as well, to challenge this and show we are still living in this country that is so rich in culture and it has been here, undisturbed for centuries. There is power here.**

Keith Lapulung, Gattjirrk Cultural Festival Director, Festival Exchange

This year’s Numburindi Festival was held from Thursday 19 – Saturday 21 September, a week later than usual to accommodate the Mardayin Ceremony. Language, dance and song were celebrated with performances from Numbulwar clan groups together with broader family networks living in the Roper Gulf Region. The line-up of visiting musicians and dancers came from Groote Eylandt, Ngukurr, Katherine, Borroloola, Darwin and Melbourne. Audiences travelled from Milingimbi and Yirrkala to enjoy the festivities of the three day event.

*This program was funded and supported by the Northern Territory Government, Roper Gulf Regional Council, Festivals Australia, Selena Uibo-MLA, Tim Fairfax Family Foundation, Numbulwar Homelands, Numburindi Store and Numbulwar School.*

**Festival days: 3**  
**Workshops and arts activities: 5**  
**Number of days: 16**  
**Venues: 5**  
**Audience: 1,090**

**SECTOR DEVELOPMENT**

**Community Festivals in Dialogue: Numburindi Festival**

Numburindi Festival 2019 supported the final stage of the Remote Indigenous Arts Workers and Festival Directors exchange project *Community Festivals in Dialogue* with Keith Lapulung, Artistic Director, Gattjirrk Cultural Festival from Milingimbi with Sharon Garawirtja and Shevone Wununmgurra. Keith has benefited from the experience and will be implementing learnings from the exchange in future directional planning for the Gattjirrk Cultural Festival.

This new sector development opportunity commenced in 2018 with the successful attainment of the Strategic Initiatives grant from Arts NT. This grant allowed Indigenous Festival Directors to participate in an exchange program across the communities of Milingimbi, Numbulwar, Borroloola and Lajamanu.



Red Flag Dancers performing, Numburindi Festival. Photographer: Benjamin WarIngundu Ellis Bayliss





## International Projects

"I told them about how I came from Australia and I'm bringing connections to Taiwan, language and culture, everything ... show them Yolngu culture ... the way we keep our culture strong forever and don't forget it."

Bobby Bununggurr, 2019 Northern Territory Indigenous Arts in Residence

Performances

7



Workshops

8

Venues

13



NT artists engaged

9



Audience

9,478



Bobby Bununggurr, 2019 Taiwan – Australia Artist in Residence and Allen Murphy partaking in cultural activities for the marriage of the Paiwan Tribe's next chief in line, Manie Liao. Image courtesy of Manie Liao



## HOSTING INTERNATIONAL GUESTS

Building upon the touring relationships developed in 2016 and 2017 and the first year of the Indigenous Artist in Residency project, Artback NT supported a number of Taiwanese artists in Darwin for the Festival. Louise Partos, Executive Officer opened Etan Pavavalung's extraordinary exhibition *Thinking in Nature* at Darwin Visual Arts Gallery which featured music and dance performances. Artback NT also partnered with Darwin Festival to support a celebration of Indigenous culture for *Taiwan in the Park*. Artists included Suming Rapi, Etan Pavavalung, Sakuliu Mananigai and Aulu Tjibulangan.

Following the Executive Officer's 2018 Asialink Residency in Singapore 2018, Artback NT hosted Natalie Ng, Music Programmer, Esplanade – Theatres on the Bay in Darwin. Esplanade is Singapore's key venue which delivers more than 300 shows a year - yet Northern Territory artists had never been invited to perform there! Natalie co-programs *Tapestry*, a sacred music Festival and Darwin Festival was a perfect time for her to visit and see a range of work and meet with Territory artists and arts organisations. Following this visit, the first Northern Territory artists to partake in *Tapestry* are scheduled for the 2021 Festival!

### Extraordinary artists and outcomes from the second year of our Taiwan – Australia: Indigenous Artist in Residency Project

The exciting Taiwan – Australia: Indigenous Artist in Residency Project is a unique opportunity for cultural exchange between First Nations artists and is generously supported by the Northern Territory Government, Taiwan's Council of Indigenous Peoples and the Australian Office in Taipei. In 2019 the successful artists were musician and visual artist Bobby Bununngurr, Ramingining, Northern Territory and from Taiwan, Paiwanese dancer and choreographer, Aulu Tjibulangan.

Bobby Bununngurr was based in the community of Rinari, Pingtung County, south Taiwan for six weeks. Bununngurr travelled extensively, spoke at the National Museum of Taiwan for the Old Masters Exhibition, participated in a traditional wedding, visited communities, delivered many school workshops, shared stories with Elders,

performed at the Naluwan Theatre at the Indigenous Peoples Culture Park, presented to 8000 people at the Amis Festival and participated in traditional Taiwan feasts! Bobby shared his music, visual arts, stories and culture with many people leaving a lasting impression on the fortunate audiences as well as many memories and learnings with which to return to Arnhem Land.

As part of the exchange, Artback NT was incredibly privileged to host the wonderful dancer and choreographer Aulu Tjibulangan. Aulu visited regional locations including Jabiru, Kakadu National Park, Nhulunbuy and Yirrkala. He also collaborated with Tracks Dance, NT Dance Company and Slide Youth Dance during his time in Darwin.

Aulu performed as part of Darwin Festival both as a solo artist and as part of *Taiwan in the Park*. He also formed lasting relationships during his residency and Artback NT is very excited and proud that a creative development with NT Dance Company has been confirmed for early 2020. In addition, a partnership between first year artists in residence Rachael Wallis and Sang Mei-Chuan is also confirmed for 2020.

**Later on, after the [school] performance ended, all of them [children] came and hugged me. They were so excited. This reminded me as humans we are all connected to each other. I really brought something to this place [Yirrkala] and maybe I can make some change by giving people something of myself. Yeah, that is a very, very special memory for me.**

Aulu Tjibulangan, 2019 Taiwan Indigenous Artist in Residence

Artback NT was extremely happy with the outcomes from the second year of the residency and can't wait for 2020's exchange!



Aulu Tjibulangan's Farewell Performance to Darwin, East Point Reserve. Photographer: Paz Tassone



Trent Lee and Larrakia Elder Tony Lee performing a healing for Aulu Tjibulangan, Paiwanese dancer and choreographer and 2019 Taiwan Indigenous Artist in Residence. Photographer: Jocelyn Tribe



# Disability Action Plan 2019



## GOAL ONE - To show leadership by promoting excellence in arts and disability practice

Action	Measurable Target	Achievements against targets
To continue to provide opportunities for visual artists with disability to develop new partnerships, develop and tour their work	<ul style="list-style-type: none"> <li>Source funding for new exhibitions; build relationships</li> <li>Facilitate the development of new work; link artists and organisations</li> <li>Respond in a timely manner to requests for additional information</li> </ul>	<ul style="list-style-type: none"> <li>Artists and audiences with disability are a part of our current nationally touring shows</li> <li>Relationships are ongoing</li> <li>No funding specifically sourced for new disability projects however current touring shows include artists with disability</li> <li>Access organisations in exhibition venues; contacted to ensure they are aware of our audio description opportunities</li> <li>Access organisations approached to submit exhibition development and touring proposals</li> <li>All requests responded to within a timely manner</li> </ul>
To continue to provide opportunities for NT performing artists with disability to tour their work in the NT and nationally	<ul style="list-style-type: none"> <li>A minimum of 1 development / tour to include artists with disability</li> <li>Engage with a minimum of 2 disability orgs in the tours</li> <li>Disseminate information; support artists and audiences; facilitate relationships</li> </ul>	<ul style="list-style-type: none"> <li>The Malandarri and Numburindi Festivals worked with and presented to those with disability within the community</li> <li>Activity in Borrooloola and Numbulwar included artists and staff with disability</li> <li>Development and touring of NT works in the performing program included artists with disability</li> <li>Artists on Tour ran art workshops in remote Indigenous communities with youth participants who live with disabilities</li> <li>Mental health and well-being taken into account for artists and crew whilst on tour</li> <li>Regional arts organisations to whom we delivered were the interface with access organisations within their region</li> <li>Information disseminated</li> </ul>



<p>To continue to explore ways of increasing access to visual arts exhibitions for people who are blind, have low vision, limited access to the visual arts or who have literacy issues</p>	<ul style="list-style-type: none"> <li>· Audio descriptions available for Artback NT nationally touring exhibitions, Punuku Tjukurpa and Balnhdhurr: A Lasting Impression</li> <li>· Deliver 'story tour' audio guides to assist access to exhibition content for visually impaired and illiterate audiences</li> <li>· Continue to explore ways to best increase access to our travelling exhibitions such as digital records post tour which become part of the archive but allows access via technology for those unable to physically attend exhibitions in situ</li> <li>· Contact disability service providers in venue regions to ensure that they are aware of the opportunities provided through Artback NT's exhibitions</li> <li>· Connect with the venue staff regarding their access programs and develop suggestions to go into our Venue Packs</li> </ul>	<ul style="list-style-type: none"> <li>· Audio descriptions delivered as part of a national tour for Balnhdhurr: A Lasting Impression. These are also available for download through the Artback NT website</li> <li>· Audio descriptions are also available through both Balnhdhurr mobile phone app</li> <li>· 1 Local language speaker hired to provide teaching aids re language for the mobile phone apps</li> <li>· Story tour audio guides downloadable through the Artback NT website for Balnhdhurr: A Lasting Impression.</li> <li>· Access issues a key part of visual arts funding submissions for 2019 programs and beyond</li> <li>· Dementia research did not occur in 2019 as no new national tours were launched</li> </ul>
<p>Assisting in audience development for people with disability</p>	<ul style="list-style-type: none"> <li>· Work locally, regionally and nationally with presenting partners to ensure venue access</li> <li>· Ensure access considerations are always a part of risk management and audience development strategies</li> <li>· Ensure Artback NT manages access during the delivery of its remote festivals in Borrooloola and Numbulwar</li> </ul>	<ul style="list-style-type: none"> <li>· Of the four performing touring productions, three were accessible for hearing impairment and language restriction</li> <li>· In 2019 access for dance workshops was approached differently through the use of a remote video link for the Alice Springs School of the Air program</li> <li>· Ongoing across all of the organisation's programs</li> <li>· Risk management documentation updated yearly</li> <li>· Attendance at risk management training provided through Festivals NT for key staff</li> </ul>
<p>Support a national commitment to good mental health in the performing arts industry which has higher than normal records of anxiety, depression and suicide attempts</p>	<ul style="list-style-type: none"> <li>· Ensure good practices within the workplace</li> <li>· Look out for staff and colleagues</li> <li>· Disseminate information</li> <li>· Encourage attendance at relevant forums</li> </ul>	<ul style="list-style-type: none"> <li>· Provided accredited Mental Health First Aid Training opportunities for 6 staff and a number of sector colleagues.</li> <li>· Artback NT is a recognised Gold Standard MHFA skilled workplace - the only arts organisation in the Territory to have achieved this</li> <li>· Conversations maintained with colleagues at national forums, particularly with touring organisations</li> <li>· Quick responses to individual circumstances whilst touring that warranted additional discretion and care</li> <li>· All schedules were created around the support of good mental health while on the road; this also included breaking up longer tours with rest time with families every 4-6 weeks</li> </ul>

**GOAL TWO - To increase awareness of arts and disability issues within the organisation**

Action	Measurable Target	Achievements against targets
<p>To actively encourage applicants with a disability to apply for positions</p>	<ul style="list-style-type: none"> <li>· Ensure that interview panels are up to date on equal opportunity employer responsibilities</li> <li>· Provide information to interested applicants regarding wage subsidies and support services available for employees with disability</li> <li>· Make sure staff are familiar with the National Arts and Disability Strategy</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> </ul>
<p>Work with Arts NT and the NT Government to ensure that any access issues are raised and resolved for the proposed relocation to Harbour View Plaza. Ensure access issues remain on the agenda for the visual arts office in Alice Springs Artback NT remote offices to improve access</p>	<ul style="list-style-type: none"> <li>· Ensure that access issues are raised and responded to regarding the proposed relocation of Artback NT / Frog Hollow tenants</li> <li>· Identify the best method to maintain access to the Red Hot Arts Space</li> <li>· Ensure that remote offices continue to manage access issues</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved</li> <li>· Relocation successfully occurred from Frog Hollow to Harbour View Plaza</li> <li>· Increased wheelchair access to the Artback NT office at the new site</li> <li>· Improvements continued in 2019 with front doors to the office replaced enabling wheelchair access</li> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> </ul>
<p>Continue assisting in the dissemination of information regarding opportunities empowering people with disability to participate in or gain access to the arts</p>	<ul style="list-style-type: none"> <li>· Continue to share information and opportunities between organisations regarding arts and disabilities.</li> <li>· Ensure opportunities to access/and or participate in the arts in the NT through Artback NT programs</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved and ongoing</li> <li>· Access organisations in exhibition venues areas contacted to ensure they are aware of our audio description opportunities</li> </ul>

**GOAL THREE – Tracking progress and reporting**

Action	Measurable Target	Achievements against targets
<p>DAP Board Sign-off</p>	<p>Disability Action Plan endorsed by the Board</p>	<ul style="list-style-type: none"> <li>· Achieved</li> </ul>
<p>DAP Review</p>	<p>Reviewed and endorsed by the Board</p>	<ul style="list-style-type: none"> <li>· Achieved</li> </ul>
<p>Successful projects, tours and events</p>	<p>KPIs as in strategic plan; yearly program</p>	<ul style="list-style-type: none"> <li>· Achieved</li> </ul>



# Reconciliation Action Plan 2019

Artback NT strives to operate ethically in its dealings with all staff, artists, audience members and program participants regardless of cultural, religious, ethnic, gender or other differences. We understand that the context in which we work demands a practice that is both inclusive and flexible.

Our Vision for Reconciliation is embedded in everything Artback NT delivers ranging from skills development to touring activities. Artback NT supports and promotes the cultural life of the Territory and engages with many Indigenous and non-Indigenous communities throughout the Territory and nationally. All staff operate from a community cultural development background and are committed to skills development, governance mentorship and training for Indigenous artists and audiences. The organisation's programming is reflective of Indigenous and non-Indigenous talent and expression and ATSI people are encouraged to apply for any position available.



Action	Measurable Target	Results
Indigenous representation on the Board	· A minimum of one third of Board Members to be Indigenous	· Achieved and ongoing
Respect for Indigenous cultural protocols	· Welcome to Country and other protocols where appropriate · Artback NT touring guidelines incorporate protocols for touring both within Australia and internationally · Touring parties to be inducted by Artback NT tour managers	· Achieved and ongoing · Achieved and ongoing · Achieved and ongoing
Respect for Indigenous intellectual property	· Contracts to have culturally appropriate clauses regarding documentation · Adherence to the Indigenous Art Code · Website to have appropriate acknowledgements including statements about traditional knowledge and recognition of Traditional Owners in tour itineraries · Comprehensive and culturally secure image and other release forms	· Achieved and ongoing · Achieved and ongoing · Achieved and ongoing · Achieved and ongoing

## Relationships

Action	Measurable Target	Results
Strategic Planning	· 2016 – 2020 Strategic Plan is recognised and used by all staff as a guide in their day-to day-work.	· 2016 – 2020 strategic plan focused, respectful and inclusive of appropriate cultural protocols
Vision/Capacity Statement	· Vision statement links communities, empowers artists and facilitates quality cultural experiences for remote and regional audiences	· Capacity statement delivered with appropriate cultural protocols · Vision ongoing across all of the organisation's programs
Arts Development and Touring Program: exhibitions, events and workshops	· Touring program has content that includes, responds to and promotes Indigenous visual arts, performance and music	· Achieved and ongoing across all of the organisation's programs · See 2019 touring map for details
Staffing/Volunteers/Interns	· Attract, support and retain Indigenous staff, volunteers and interns	· Achieved and ongoing (details below for our programs)



Respect		
Action	Measurable Target	Results
Indigenous Traditional Dance Program (ITDP)	<ul style="list-style-type: none"> <li>Indigenous employment: on-going position of Festival Director and a minimum of one other position (Project Assistant) at key times throughout the year at Borrooloola</li> <li>Indigenous employment: Festival Director and Artistic/Cultural Director to oversee Festival and workshop delivery throughout the year at Numbulwar</li> <li>Indigenous crews document Festivals including photography and video</li> <li>Appropriate professional development offered and mentoring support available if and when required</li> <li>Support ITDP and CCD activity in 2 communities, Borrooloola and Numbulwar</li> <li>Deliver skills development workshops and training in 2 communities, Borrooloola and Numbulwar</li> <li>Deliver the Numburindi – Strengthening Culture and Country initiative across 4 clan groups and employing a minimum of 20 community members</li> <li>Offer a minimum of 1 NT and 1 national networking or professional development opportunity</li> </ul>	<ul style="list-style-type: none"> <li>Marlene Timothy, Artistic Director Malandarri Festival and Cultural Engagement Officer, Borrooloola employed since 2013</li> <li>Employment and mentorship of Barnabas Timothy, Project officer, Borrooloola</li> <li>Employment and mentorship of Numburindi Festival's Artistic Director Grant Nundhirribala, Numbulwar</li> <li>Benjamin Bayliss employed for Malandarri Festival and Numburindi Festival as official photographer and ran school and community photography workshop programs</li> <li>AiRemote provided video documentation of Numburindi Festival using local crew</li> <li>ITDP supported Marlene work on the NIMAs (National Indigenous Music Awards) and attend the Australian Women's Leadership Symposium</li> <li>ITDP activity delivered throughout the year at both Borrooloola and Numbulwar</li> <li>Skills development workshops and training delivered in Borrooloola included Josh Grant (production training), Liam Maza (furniture making), Lia Pa'apa'a (healthy food, bush medicine and weaving), Benjamin Bayliss (photography).</li> <li>Skills development workshops and training delivered in Numbulwar included Josh Grant (production training)</li> <li>Delivered the second year of bush camps as part of the Numburindi – Strengthening Culture and Country, an initiative focusing on intergenerational learning and exchange in Numbulwar and surrounding homelands</li> </ul>
ITDP Workshops acknowledge opportunities for cultural maintenance, intergenerational training and professional development	<ul style="list-style-type: none"> <li>Recognition of cultural knowledge</li> <li>Intergenerational teaching</li> <li>Cultural maintenance</li> <li>Offer a minimum of 3 mentoring experiences</li> <li>Conduct minimum of 4 workshops per year</li> <li>Participation in remote Indigenous Festivals</li> <li>Participation in other national events if appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> <li>4 mentoring and professional development opportunities offered for Numbulwar and Borrooloola arts workers and staff</li> <li>16 workshops delivered across</li> <li>Numbulwar and Borrooloola</li> <li>Participation in a remote Indigenous Festival exchange with key team members from Milingimbi, Borrooloola and Numbulwar Festivals attending each other's events</li> <li>Marlene Timothy attended the Australian Women's Leadership Symposium</li> </ul>

Performance Development and Touring (includes theatre/dance/music) ensures cultural practice is acknowledged and recognised	<ul style="list-style-type: none"> <li>Develop work in 2019 using Indigenous artists, producers or companies</li> <li>Tour to a minimum of 4 remote Indigenous communities affected by a lack of resources</li> <li>A minimum of \$50,000 secured for Indigenous and cross-cultural projects and development</li> <li>Local, regional and national recognition of Northern Territory Indigenous artists' work</li> </ul>	<ul style="list-style-type: none"> <li>Support of Rachael Wallis, Miku Arts, Milky Way</li> <li>Toured to 12 remote Indigenous communities</li> <li>Secured \$65K funding from ILA for a new Larrakia Children's Show</li> <li>Advocated for 4 Indigenous musicians and bands at national level</li> </ul>
Performing Arts Workshops (includes theatre/dance/music)	<ul style="list-style-type: none"> <li>Tours to present workshops in remote Indigenous communities</li> </ul>	<ul style="list-style-type: none"> <li>Toured The Package and Between Tiny Cities presenting hip hop and puppet workshops to remote Indigenous communities (10 total)</li> </ul>
Artists on Tour	<ul style="list-style-type: none"> <li>Program includes Indigenous artists</li> <li>Offers employment opportunities throughout the Territory</li> <li>Enables Indigenous audiences to access skills and development opportunities</li> </ul>	<ul style="list-style-type: none"> <li>Successful delivery of 20 workshops over 75 delivery days by Northern Territory Indigenous and non-Indigenous artists to 17 locations, reaching 1145 participants in 10 Indigenous communities</li> </ul>



<p>Visual Arts Development and Touring</p>	<ul style="list-style-type: none"> <li>· Education kits to accompany touring exhibitions incorporating input from Indigenous artists and curators where possible/appropriate</li> <li>· Privileging Indigenous language/voice wherever possible</li> <li>· Room brochures and text panels which illustrate and promote Indigenous content in a culturally appropriate manner</li> <li>· Support the facilitation of public programs to ensure meaningful engagement with local and national audiences</li> <li>· Continue to work on the development of major new Indigenous visual arts exhibitions in conjunction with community stakeholders</li> <li>· Open up possibilities for emerging curators through the SPARK NT Curator program</li> <li>· Develop a dedicated Indigenous Curator program with Desart</li> <li>· Further curatorial experience, future training and employment opportunities for a Yolgnu artist as a result of the Balnhdhurr exhibition</li> <li>· Develop partnerships and engage in a professional dialogue with Indigenous peak bodies such as Desart and ANKA</li> </ul>	<ul style="list-style-type: none"> <li>· All nationally touring exhibitions have extensive education kits incorporating appropriate cultural protocols and Indigenous voices and perspectives</li> <li>· Indigenous language components included in educational materials, exhibition labelling, public program delivery and other public interface documents and experiences as a priority eg Yolngu language learning component as central to Balnhdhurr public programs, language lists and activities in Education kits, language audio in digital app</li> <li>· Two national touring shows, Still in my mind and Balnhdhurr, continue to engage audiences across the country with Indigenous issues and outlooks</li> <li>· Delivered 14 workshops/public programs nationally across the visual arts program including speaking and workshop delivery opportunities for Indigenous artists to engage directly with broad audiences.</li> <li>· Tailored and targeted exchange programs with Indigenous school children and university students</li> <li>· Canvassing possible curatorial collaborations with emerging Indigenous curators through organisational and industry partnerships – eg young Yolngu women Ruby Alderton working with Manly Art Gallery on a printmaking exhibition, collaborating with Sean Angeles from Museum of Central Australia to develop Ancestors exhibition</li> <li>· Proposed partnership with Desart as part of their Aboriginal Employment Strategy in Central Australia to facilitate artworker training in curatorial and exhibition development through mentored project delivery – funding TBC</li> <li>· Consistently brokering opportunities for Indigenous artists and arts workers to have a platform to present their work and their worldview to NT and national audiences</li> <li>· On-going regular consultation with peak bodies</li> </ul>
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Action	Measurable Target	Results
RAP Review	· Activities as listed above	
Successful projects, tours and events	· KPIs as in strategic plan; approved yearly programs	

Opportunities		
Action	Measurable Target	Results
<p>Festivals presentation and showcasing of Traditional Indigenous Dance</p>	<ul style="list-style-type: none"> <li>· Malandarrri Festival, Borroloola, 14 – 15 June</li> <li>· Numburindi Festival, Numbulwar, 13 – 15 September</li> <li>· Local event management committee formed in both locations</li> <li>· Hold a minimum of 3 meetings throughout the year to establish correct cultural protocols, select participants and oversee production process</li> <li>· Ensure debrief consultations are conducted after each event</li> <li>· Cultural liaison personnel for artistic governance</li> <li>· Over 250 Indigenous performers participating</li> <li>· Placement of local Indigenous event management trainees and mentors</li> <li>· Employment opportunities for community across a range of capacity building or cultural enterprises</li> </ul>	<ul style="list-style-type: none"> <li>· Highly successful Malandarrri Festival event saw</li> <li>· 16 meetings held</li> <li>· 10 Committee Members</li> <li>· 210 artists engaged</li> <li>· 1000 audience members</li> <li>· Event performers/staff</li> <li>· 137 dancers; - 73 musicians</li> <li>· 12 production staff</li> <li>· 22 contractors; - 6 volunteers</li> <li>· Facilitated an exchange between a remote Indigenous community festival and Indigenous artists from across Australia including Milingimbi and Numbulwar</li> <li>· Very successful Numburindi Festival event saw</li> <li>· 12 meetings held</li> <li>· 8 Committee Members</li> <li>· 219 artists engaged</li> <li>· 1000 audience members</li> <li>· Event performers/staff</li> <li>· 150 dancers; 69 musicians</li> <li>· 10 production; 14 contractors</li> </ul>
<p>Performance Development and Touring (includes theatre/dance/music) capacity building and succession planning throughout the Northern Territory, nationally and internationally</p>	<ul style="list-style-type: none"> <li>· Source funding and begin development on a Larrakia children's theatre show for delivery to Northern Territory schools in 2020</li> <li>· Between Tiny Cities tour to a remote Indigenous community in the Northern Territory</li> <li>· A minimum of one international collaboration and/or artistic exchange through the Taiwan–Australia: Indigenous Artist in Residence Project</li> </ul>	<ul style="list-style-type: none"> <li>· Sourced funding from ILA</li> <li>· Toured Between Tiny Cities to 8 remote Indigenous communities</li> <li>· Delivered the second year of the Taiwan – Australia: Indigenous Artist in Residency Project, a collaboration and exchange between Indigenous artists throughout the Territory and Taiwan</li> <li>· Outcomes of the residency were 6 performances, 6 workshops, 2 public programs and supported a wide range of collaborations</li> </ul>
<p>Artists on Tour</p>	<ul style="list-style-type: none"> <li>· A minimum of two tours developed with Indigenous artists</li> <li>· Delivery of skills development opportunities to a minimum of 10 remote and 5 very remote Indigenous communities</li> </ul>	<ul style="list-style-type: none"> <li>· 2 placements delivered by an Indigenous artist through the program</li> <li>· Delivered to 10 remote Indigenous communities and 4 regional hubs throughout the Territory</li> </ul>
<p>Visual Arts Development and Touring of significant Indigenous exhibitions</p>	<ul style="list-style-type: none"> <li>· Balnhdhurr touring, 100% Indigenous content</li> <li>· Still in My Mind touring, 100% Indigenous content</li> <li>· Development of We Are We Eat, 50% Indigenous content</li> <li>· SPARK NT Curator program open to anyone based in the Northern Territory</li> </ul>	<ul style="list-style-type: none"> <li>· Delivered Balnhdhurr public programs at 2 venues artists from Buku Larrngay Mulka Art Centre, Yirrkala</li> <li>· Delivered Still in my Mind public programs at 2 venues on its national tour with artists from Karungkarni Arts, Kalkarindji</li> <li>· 4 public programs delivered by Brenda L Croft, Indigenous artist and curator</li> <li>· Indigenous artists showcased in all exhibitions currently touring</li> <li>· To date no indigenous curators have applied to SPARK NT curator program so discussions underway with Indigenous arts industry peak bodies as to how to address/support access to this opportunity</li> </ul>



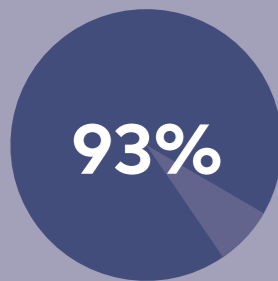
# AUDIENCE RESPONSE TO ARTBACK NT PROGRAMMING

AGREE + STRONGLY AGREE OTHER



## Heritage

It made me feel connected to a shared history/culture



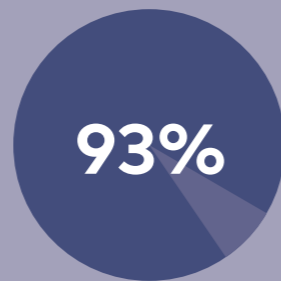
## Platform

It has the potential to inspire other artists and artforms



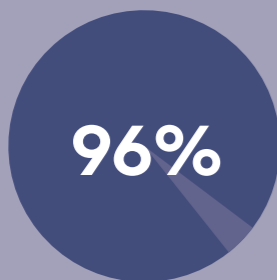
## Curiosity

It sparked my curiosity and made me want to find out more



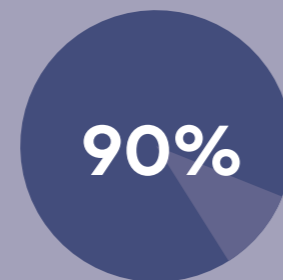
## Access

It gave me the opportunity to access cultural activities



## Positivity

It made me feel positive about the community's future



# NORTHERN TERRITORY ACTIVITY

## Northern Territory

Touring venue by location (465)  
 Visits per location (1,683)

## Indigenous Communities

Touring venue by location (165)  
 Visits per location (513)



Map of the Northern Territory showing the scope of Artback NT's delivery from 1996 – 2019. Bracketed numbers indicate (L-R) the number of venues Artback NT has delivered to within a location and then the

number of times Artback NT has been to that location. 1994 – 1995 location information is not available.





# Audited Financial Statements

Malandarri Festival production team.  
Photographer: Benjamin WarIngundu Ellis Bayliss



Artback NT Incorporated

Committee's Report  
31 December 2019

The committee present their report on Artback NT Incorporated for the financial year ended 31 December 2019.

General information

Committee members

The names of committee members throughout the year and at the date of this report are:

Dr Denise Salvestro - Chairperson	Member for full year
Dr Susan Congreve - Vice chair	Member for full year
Gary Single - Public Officer	Resigned April 2019
Louise Partos - Public Officer	Appointed April 2019
Francine Chinn - Treasurer	Member for full year
Dr Liam Campbell - Secretary	Member for full year
John Waight - Committee Member	Member for full year
Juliette Hubbard - Committee Member	Member for full year
Dennis Strokes - Committee Member	Member for full year
Sarah Pringle - Committee Member	Resigned April 2019
Marlene Chisholm - Committee Member	Member for full year
Phillip Boulten, SC - Committee Member	Joined September 2019

Principal activities

The principal activities of the Association are as follows:

- To develop and tour arts programs and activities that demonstrates a commitment to quality, diversity and equity across the Northern Territory.
- To work collegially and co-operatively with artists, art organisations, communities and Government to develop audiences, professional practice and presentation of works by Northern Territory artists.
- To network locally, regionally, nationally and internationally for the touring promotion and presentation of works by Northern Territory artists, communities and arts organisations.


Significant changes

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

Operating result

The surplus of the Association for the financial year amounted to \$ 57,978 (2018: \$ 19,309.)

Signed in accordance with a resolution of the Members of the Committee:

Committee member:   
Dr Denise Salvestro - Chairperson

Committee member:   
Francine Chinn - Treasurer

Dated this 18th day of MARCH 2020



Tel: 08 8941 1460  
Fax: 08 8941 1450  
Email: admin@tdhnt.com.au

212/12 Salonika St  
Parap NT 0820

GPO Box 4587  
Darwin NT 0801

Auditor's Independence Declaration under Section 60-40 of  
the Charities and Not-for-profits Commission Act 2012 to  
the Committee of Artback NT Incorporated

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019, there have been:

- no contraventions of the auditor independence requirements as set out in section 60-40 of the *Australia Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- no contraventions of any applicable code of professional conduct in relation to the audit.

Adam Dohnt (FCA)

Registered Company Auditor

Darwin

Dated: 18 March 2020

Liability limited by a scheme approved under Professional Standards Legislation

TDH Pty Limited  
ABN: 19 087 176 565  
Director: Adam Dohnt



Artback NT Incorporated

**Statement of Profit or Loss and Other Comprehensive Income**  
For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
<b>Income</b>			
Grants income	3	1,101,820	1,543,276
Arts NT Grants-received on behalf of others		133,786	35,753
In-kind supports	4	252,907	375,312
Service provision		62,441	128,445
Sales and other fee income		122,499	298,481
Donations & Sponsorship		184,117	157,905
Support from other funded programs		-	261,016
Interest income		14,259	24,767
		<u>1,871,829</u>	<u>2,824,955</u>
<b>Expenditure</b>			
Employee benefits expense		(661,734)	(794,437)
Depreciation and amortisation expense		(10,134)	(5,591)
Other expenses		(112,173)	(148,026)
Programs expense		(870,055)	(1,508,292)
Inkind supports - Arts NT		(159,652)	(159,544)
Support other programs		-	(189,756)
Lease expenses		(103)	-
		<u>(1,813,851)</u>	<u>(2,805,646)</u>
<b>Surplus for the year</b>		<u>57,978</u>	<u>19,309</u>
<b>Total comprehensive income for the year</b>		<u>57,978</u>	<u>19,309</u>

The accompanying notes form part of these financial statements.

Artback NT Incorporated

**Statement of Financial Position**  
As At 31 December 2019

	Note	2019 \$	2018 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	5	1,016,606	996,190
Trade and other receivables	6	-	22,950
Other assets	7	53,738	7,603
<b>TOTAL CURRENT ASSETS</b>		<u>1,070,344</u>	<u>1,026,743</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	8	16,542	14,086
Right-of-use assets	9	4,800	-
<b>TOTAL NON-CURRENT ASSETS</b>		<u>21,342</u>	<u>14,086</u>
<b>TOTAL ASSETS</b>		<u>1,091,686</u>	<u>1,040,829</u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	10	115,931	83,023
Borrowings	11	-	2,563
Lease liabilities	14	1,040	-
Employee benefits	12	66,666	65,846
Other liabilities	13	598,860	661,913
<b>TOTAL CURRENT LIABILITIES</b>		<u>782,497</u>	<u>813,345</u>
<b>NON-CURRENT LIABILITIES</b>			
Lease liabilities	14	3,727	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>3,727</u>	<u>-</u>
<b>TOTAL LIABILITIES</b>		<u>786,224</u>	<u>813,345</u>
<b>NET ASSETS</b>		<u>305,462</u>	<u>227,484</u>
<b>EQUITY</b>			
Reserves	15	68,755	-
Retained earnings		236,707	227,484
<b>TOTAL EQUITY</b>		<u>305,462</u>	<u>227,484</u>

The accompanying notes form part of these financial statements.



Artback NT Incorporated

**Statement of Changes in Equity**  
For the Year Ended 31 December 2019

2019

	Retained Earnings	Reserves	Total
	\$	\$	\$
<b>Balance at 1 January 2019</b>	227,484	-	227,484
Surplus for the year	57,978	-	57,978
Correction of prior year error	20,000	-	20,000
Transfer to reserves	(68,755)	68,755	-
<b>Balance at 31 December 2019</b>	<b>236,707</b>	<b>68,755</b>	<b>305,462</b>

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2018

	Retained Earnings	General Reserve	Total
	\$	\$	\$
<b>Balance at 1 January 2018</b>	208,175	-	208,175
Surplus for the year	19,309	-	19,309
<b>Balance at 31 December 2018</b>	<b>227,484</b>	<b>-</b>	<b>227,484</b>

Artback NT Incorporated

**Statement of Cash Flows**  
For the Year Ended 31 December 2019

	2019 \$	2018 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	346,140	524,036
Payments to suppliers and employees	(1,499,946)	(1,992,240)
Interest received	14,259	24,767
Receipt from grants	1,172,553	1,062,025
Net cash provided by/(used in) operating activities	<b>33,006</b>	<b>(381,412)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>		
Purchase of property, plant and equipment	(12,590)	(2,321)
Net cash provided by/(used in) investing activities	<b>(12,590)</b>	<b>(2,321)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
Net increase/(decrease) in cash and cash equivalents held	20,416	(383,733)
Cash and cash equivalents at beginning of year	996,190	1,379,923
Cash and cash equivalents at end of financial year	<b>1,016,606</b>	<b>996,190</b>

Note

16

5



## Notes to the Financial Statements

For the Year Ended 31 December 2019

The financial report covers Artback NT Incorporated as an individual entity. Artback NT Incorporated is a not-for-profit Association, registered and domiciled in Australia.

The functional and presentation currency of Artback NT Incorporated is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

### 1 Basis of Preparation

#### Special Purpose financial reports

In the opinion of those charged with Governance the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

### 2 Summary of Significant Accounting Policies

#### (a) Change in accounting policy

The Association has adopted the following new accounting standards which have become effective this year and the impact of these new accounting standards on these financial statements are described as below:

- AASB 16 Leases: The adoption of this new standard has resulted in the Association recognising a right-of-use asset and related lease liability in connection with its existing operating lease. This information is further disclosed in Notes 9 and 14.

- AASB 1058 Income of Not-for-Profit Entities and AASB 15 Revenue from Contracts with Customers: There was no material impact on these financial statements from the adoption of these accounting standards.

#### (b) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

#### (c) Revenue and other income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

## Notes to the Financial Statements

For the Year Ended 31 December 2019

### 2 Summary of Significant Accounting Policies

#### (c) Revenue and other income

##### Grant revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

Government grants are recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grants relating to asset and expenditure items that are required to be expended on those specific items or refunded to the relevant funding body are recognised as income over the periods necessary to match the grant to the costs they are compensating or the assets they are acquiring. Any unexpended balance remaining at the end of the reporting period is disclosed as a liability in the statement of financial position.

##### Grants received on behalf of others

Grants received on behalf of others where Artback NT acts as the "administering body" are recognised as grant income and cost associated with these grants are recognised as program expenses in the Association's statement of profit and loss and other comprehensive income.

##### Revenue from contracts with customers

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows:

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

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

##### Other income

Other income is recognised on an accruals basis when the Association is entitled to it.



## Notes to the Financial Statements For the Year Ended 31 December 2019

### 2 Summary of Significant Accounting Policies

#### (d) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

#### (e) 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.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

#### Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a reducing balance basis over the assets useful life to the Association, commencing when the asset is ready for use.

#### (f) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand and deposits held at call with banks.

#### (g) Leases

##### Right-of-use asset

At the lease commencement, the Association recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Association believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

## Notes to the Financial Statements For the Year Ended 31 December 2019

### 2 Summary of Significant Accounting Policies

#### (g) Leases Lease liability

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

#### (h) 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 wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

#### (i) 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 at the present value of management's best estimate of the outflow required to settle the obligation at the end of the reporting period. The discount rate used is a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the liability. The increase in the provision due to the unwinding of the discount is taken to finance costs in the statement of profit or loss and other comprehensive income.

#### (j) Going concern

The financial report has been prepared on a going concern basis. Artback NT Incorporated is dependent on the various government departments for the majority of its revenue used to operate the business. At the date of this report the directors have no reason to believe the various government departments will not continue to support Artback NT Incorporated.

#### (k) Adoption of new and revised accounting standards

The Association has adopted all applicable standards which became effective for the first time at 31 December 2019, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association. Refer to Note 2(a) for details of the changes due to standards adopted.



Artback NT Incorporated

Notes to the Financial Statements  
For the Year Ended 31 December 2019

3 Grants Income

	2019	2018
	\$	\$
Grants (Com) Operating Recurrent	306,030	303,000
Grants (Com) Projects Non Recurrent	100,200	249,747
Grants (State) Operating Recurrent	276,000	281,428
Grants (State) Projects Non Recurrent	193,670	316,774
Unexpended grants brought forward from prior year	403,705	812,244
Unexpended grants carried forward to next year	(165,113)	(409,652)
Repayment of unexpended grants	(12,672)	(10,265)
	<u>1,101,820</u>	<u>1,543,276</u>

4 Inkind supports

	2019	2018
	\$	\$
In-kind support - Arts NT	159,652	148,644
In-kind support - Artback NT	-	91,953
In-kind support - others	93,255	134,715
	<u>252,907</u>	<u>375,312</u>

5 Cash and Cash Equivalents

	2019	2018
	\$	\$
Cash on hand	85	178
Bank balances	128,442	64,803
Short-term deposits	888,079	931,209
	<u>1,016,606</u>	<u>996,190</u>

6 Trade and Other Receivables

	2019	2018
	\$	\$
Trade receivables	-	22,950
	<u>-</u>	<u>22,950</u>

Artback NT Incorporated

Notes to the Financial Statements  
For the Year Ended 31 December 2019

7 Other Assets

	2019	2018
	\$	\$
Prepayments	52,253	7,526
Other Assets	1,485	77
	<u>53,738</u>	<u>7,603</u>

8 Property, plant and equipment

	2019	2018
	\$	\$
Plant and equipment		
At cost	51,826	39,636
Accumulated depreciation	(38,063)	(29,256)
	<u>13,763</u>	<u>10,380</u>
Motor vehicles		
At cost	20,000	20,000
Accumulated depreciation	(17,221)	(16,294)
	<u>2,779</u>	<u>3,706</u>
	<u>16,542</u>	<u>14,086</u>

9 Right-of-use assets

	2019	2018
	\$	\$
Plant and Equipment	4,800	-
	<u>4,800</u>	<u>-</u>

10 Trade and Other Payables

	2019	2018
	\$	\$
Trade payables	2,687	310
GST payable	16,977	14,193
Sundry payables and accrued expenses	34,813	19,588
PAYG Liabilities	17,679	13,912
Other Payables	43,775	35,020
	<u>115,931</u>	<u>83,023</u>

11 Borrowings

	2019	2018
	\$	\$
Credit cards	-	2,563
	<u>-</u>	<u>2,563</u>



**Notes to the Financial Statements**  
For the Year Ended 31 December 2019

**12 Employee Benefits**

	2019	2018
	\$	\$
Long service leave	13,442	11,494
Provision for employee benefits	53,224	54,352
	<u>66,666</u>	<u>65,846</u>

**13 Other Liabilities**

	2019	2018
	\$	\$
Unexpended Grants	184,377	458,898
Grants received in advance	414,483	203,015
	<u>598,860</u>	<u>661,913</u>

**14 Lease liabilities**

	2019	2018
	\$	\$
<b>CURRENT</b>	-	-
Plant and equipment	1,040	-
	<u>1,040</u>	<u>-</u>
<b>NON-CURRENT</b>	-	-
Plant and equipment	3,727	-
	<u>3,727</u>	<u>-</u>
	<u>4,767</u>	<u>-</u>

**15 Reserves**

	2019	2018
	\$	\$
<b>Reserve-Visual Arts Funds</b>		
Transfers in	33,342	-
	<u>33,342</u>	<u>-</u>
<b>Reserve-Performing Arts Funds</b>		
Transfers in	35,413	-
	<u>35,413</u>	<u>-</u>
	<u>68,755</u>	<u>-</u>

**Notes to the Financial Statements**  
For the Year Ended 31 December 2019

**16 Cash Flow Information**

**(a) Reconciliation of result for the year to cashflows from operating activities**

Reconciliation of net income to net cash provided by operating activities:

	2019	2018
	\$	\$
Surplus for the year	57,978	19,309
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	10,134	5,591
Change due to prior year adjustment	20,000	-
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	16,742	68,061
- (increase)/decrease in prepayments	(44,727)	(3,150)
- increase/(decrease) in trade and other payables	(27,941)	(475,786)
- increase/(decrease) in employee benefits	820	4,563
Cashflows from operations	<u>33,006</u>	<u>(381,412)</u>

## Statement by Members of the Committee

In our opinion:

1. the accompanying financial report as set out on pages 3 to 14, being a special purpose financial statement, is drawn up so as to present fairly the state of affairs of the Association as at 31 December 2019 and the results of the Association for the year ended on that date;
2. the accounts of the Association have been properly prepared and are in accordance with the books of account of the Association.
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
4. the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

This statement is made in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profits Commission Act 2012*.

President .. Dr Denise Salvestro  
Dr Denise Salvestro - Chairperson

Treasurer .. Francine Chinn  
Francine Chinn - Treasurer

Dated this 18<sup>th</sup> day of MARCH 2020



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### Independent Audit Report to the members of Artback NT Incorporated

#### Report on the Audit of the Financial Statements

##### Qualified Opinion

We have audited the accompanying financial statements, being the special purpose financial statements of Artback NT Incorporated (the Association), which comprises the statement of financial position as at 31 December 2019, the statement of profit or loss and other comprehensive income for the year ended, the statement of changes in equity, the statement of cash flows and notes to the financial statements, including a summary of significant accounting policies, and statement by members of the committee.

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements of the Association for the year ended 31 December 2019 are prepared in accordance with financial reporting requirements of the *Associations Act (2003) of the Northern Territory* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2019 and its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

##### Basis for Qualified Opinion

###### Income – Grants received on behalf of others

As disclosed in Note 2(c) of the financial statements, grants received on behalf of others where Artback NT acts as the "administering body" are recognised as grant income and costs associated with these grants are recognised as expenses in the Association's statement of profit and loss and other comprehensive income. As a result, both income and expenditure are overstated by \$133,786 in 2019 and \$35,753 in 2018, respectively.

###### Income – Service provision

Service provision income recognised in the Association's statement of profit and loss and other comprehensive income was the result of the allocation of income and expenses among various programs to represent the "service" that Artback NT has provided to each of the program. As there was neither inflow nor outflow of economic benefits to and from the Association, these do not meet the recognition criterion of income and expenditure. The Association has overstated both its income and expenditure by these allocations of service provision income and expenditure of \$62,441 in 2019 and \$128,445 in 2018, respectively.

###### Opening balances

Our audit procedures performed on income and liabilities for the year ended 31 December 2019 identified the following material errors relating to the prior financial year:

- (i) Incorrect recognition of in-kind support to Artback NT of \$91,953 and support from other funded programs of \$261,016. These transactions were the result of internal allocations of income and expenses among various programs, as mentioned above.
- (ii) Incorrect recognition of unexpended grant liabilities for the Performing Arts Program of \$10,000, the Visual Arts Programs of \$44,900.75 and the incorrect recognition of committed funds liability for the 2020 program of \$20,000. These balances do not meet the recognition criteria of liabilities as prescribed in the Australian Accounting Standards.

Due to the material impact of these prior year errors, we cannot be satisfied that the comparative information contained in these financial statements is materially correct.

Liability limited by a scheme approved under Professional Standards Legislation

TDH Pty Limited  
ABN: 19 087 176 565  
Director: Adam Dohnt





We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described as in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Association in accordance with the auditor independence requirements of the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the code) that are relevant to our audit of the financial statements in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

**Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 of the financial statements, which describes the basis of accounting. The financial statements are prepared to assist the Association in fulfilling the financial reporting requirements of the *Associations Act (2003) of the Northern Territory* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result the financial statements may not be suitable for another purpose. Our report is intended solely for the Association and should not be distributed to or used by parties other than the Association. Our opinion is not modified in respect of this matter.

**Responsibilities of Management and Those Charged with Governance**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with financial reporting requirements of the *Associations Act of the Northern Territory 2003*, the *Australian Charities and Not-for-profits Commission Regulation 2013* and the Association's constitution and for such internal control as the management determines is necessary to enable the preparation of the financial statements is free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Association'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 management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Association's financial reporting process.

**Auditor's Responsibilities for the Audit of the Financial Statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the 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 this financial report.

TDH Chartered Accountants

Adam Dohnt (FCA)  
Registered Company Auditor  
Darwin

18 March 2020



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**Artback NT Incorporated  
Disclaimer  
For the Year Ended 31 December 2019**

The additional financial data presented on page 19 is in accordance with the books and records of the Association which have been subjected to the auditing procedures applied in our statutory audit of the Association for the year ended 31 December 2019. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Artback NT Incorporated) in respect of such data, including any errors of omissions therein however caused.

Adam Dohnt (FCA)  
Registered Company Auditor  
Darwin

18 March 2020

## Detailed Income and Expenditure Statement

	2019 \$	2018 \$
<b>Income</b>		
Sale and other fee income	122,499	298,481
Service provision	62,441	128,445
other interest received	14,259	24,767
Grants (Com) Operating Recurrent	306,030	303,000
Grants (Com) Projects Non Recurrent	100,200	249,747
Grants (State) Operating Recurrent	276,000	281,428
Grants (State) Projects Non Recurrent	193,670	316,774
Arts NT Grants-received on behalf of others	133,786	35,753
Unexpended grants brought forward from prior year	403,705	812,244
Unexpended grants carried forward to next year	(165,113)	(409,652)
Repayment of unexpended grant	(12,672)	(10,265)
Donations & Sponsorship	184,117	157,905
In-kind support - Arts NT	159,652	148,644
In-kind support - Artback NT	-	91,953
In-kind support - others	93,255	134,715
Support from other funded programs	-	261,016
<b>Total income</b>	<b>1,871,829</b>	<b>2,824,955</b>
<b>Less: Expenses</b>		
Administration and management fees	16,566	11,451
Audit fee	11,718	4,043
Bank charges	1,060	1,618
Depreciation and amortisation expenses	10,134	5,591
Insurance	24,578	27,918
IT Expenses	6,954	7,928
Lease expenses	103	-
Motor Vehicles expenses	941	9,354
Postage	632	690
Printing and stationery	876	529
Promotion	13,222	5,772
Salaries	517,437	635,673
Superannuation contributions	70,408	86,354
Other employee costs	73,888	72,407
Staff amenities	5,733	3,077
Telephone and fax	8,422	7,353
Travel - domestic	-	2,478
Programs expense	870,055	1,508,292
In-kind supports - Arts NT	159,652	159,544
Support other programs	-	189,756
Other Operating expenses	21,472	65,818
<b>Total expenses</b>	<b>1,813,851</b>	<b>2,805,646</b>
<b>Surplus for the year</b>	<b>57,978</b>	<b>19,309</b>

### PARTNERS







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**Artback NT**

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## Artback NT

Connecting people  
and place through arts  
development and touring

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