

## Annual Report 2020



Website  
visits

23,658



Facebook  
likes

4,523

Twitter  
followers

858

Instagram  
followers

1,657

# Artback NT 2020

## Audience

NT ..... 8,385

National ..... 4,874

**Total ..... 13,259**



## Performances

NT ..... 22

National ..... 9

**Total ..... 31**



## Workshops

NT ..... 89

National ..... 4

**Total ..... 93**



## Venue by Location

NT ..... 21

National ..... 11

**Total ..... 32**



## Kilometres travelled: exhibition/event

73,635

## Kilometres travelled: people

268,376



## Artists/arts workers engaged

NT ..... 183\*

National ..... 11

International ..... 6

**Total ..... 200**



## School events

15



## Indigenous artists/ arts workers

102



## Media activity (interviews, articles)

20



\*54.6% 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).



ARTBACK NT 2020

TAKING NT ARTISTS  
ACROSS AUSTRALIA

Touring venue by location (928)  
Visits per location (2,682)



Map of Australia showing the scope of Artback NT's delivery across six states and two territories from 1996 – 2020.

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.

NORTHERN  
TERRITORY  
ACTIVITY

Northern Territory

Touring venue by location (524)  
Visits per location (1,838)

Indigenous Communities

Touring venue by location (208)  
Visits per location (615)



Map of the Northern Territory showing the scope of Artback NT's delivery from 1996 – 2020.

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.

OUR VISION

The Northern Territory – our stories, our art, our place – expanding the Australian narrative

OUR PURPOSE

We connect artists, audiences and communities to build capacity – social, cultural, creative and economic

We create and share compelling arts and cultural experiences through:

- Pathways: training, employment skills and opportunities for young, emerging and established artists, creatives and arts workers
- Development: new work that shares and celebrates Northern Territory stories and experiences
- Touring: locally, nationally and internationally

OUR VALUES

At Artback NT, we:

- Conduct our business with integrity and respect
- Commit to creative excellence and capacity building
- Embrace the diverse environment of the Northern Territory
- Believe that investment in arts and culture is fundamental to a rich life and the wellbeing of communities

OUR KEY OUTCOME AREAS

- Territory artists and the creative industries are flourishing
- Territory communities and audiences are stimulated by compelling arts and cultural experiences
- Territory arts and artists are celebrated locally and renowned nationally and internationally
- Artback NT is a strong and adventurous organisation



Audience mark making in the salt following the performance of *the perception experiment*, DanceNorth, Townsville.  
Photographer: Liz Rogers

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# CHAIR AND EXECUTIVE OFFICER'S REPORT

In 2020, the COVID-19 pandemic impacted our daily lives in Australia and around the world. In the Northern Territory, measures were quickly put in place to limit its spread, including the restriction of travel to the Northern Territory and, especially, our remote communities through the formation of bio-security zones. These measures immediately sought the temporary closure of cultural institutions and universities and the cancelling or postponement of festivals, theatre, dance performances and live entertainment.

Artback NT was acutely aware of the effect of the pandemic on our most disadvantaged communities, artists and audiences. Throughout the year we worked tirelessly with industry stakeholders to do what we could to adjust to these changes and to ensure the long term health of the arts sector.

Our organisation is deeply committed to Northern Territory artists and arts organisations and, though delivering arts activities during 2020 posed many challenges, it also presented us with an opportunity to reassess and look at creative ways to connect audiences, artists and communities. Where possible we continued to deliver activity – just in new creative ways. While strict protocols were put in place to manage movement in and out of Indigenous communities, we still managed to deliver a number of our programs. They may have been delivered differently at times in a COVID reality, yet they still cultivated genuine collaborations with artists and communities.

Funding bodies responded quickly and creatively, enabling us to postpone projects or vary outcomes to ensure we could keep artists employed in 2020. They were a terrific support and I would like to acknowledge, in particular, the following who shared our vision to support the sector and keep it alive:

- Arts NT, Department of Territory Families, Housing and Communities
- Remote Sport Vouchers, Department of Territory Families, Housing and Communities
- Australia Council for the Arts
- Indigenous Languages and the Arts
- Tim Fairfax Family Foundation
- McArthur River Mines, Community Benefits Trust

In March 2020, we were very excited to learn of our successful application to the Australia Council for the Arts for four year organisational multi artform funding. This support is integral to the continued health of the organisation and its ripple effect across the arts sector is significant throughout the Territory. It also enables us to plan staffing and programming and ensure that we deliver on our vision and goals.

It was business as usual for Artback NT's three offices in Darwin, Borroloola and Alice Springs – even if we were working from home! We are used to working remotely or on the road so we remained positive and adaptable and continued to work collectively in an attempt to keep the sector strong and viable into the future. We also continued to support and advocate for promotion, opportunities and resources to service artists and cultural practice in regional, remote and very remote areas – as digital is not always the answer!

The Board of Artback NT showed sound leadership in responding immediately to emergency meetings called and were deeply involved in steering the organisation's finances and future planning. Our national Board attended several electronic meetings throughout the year and individual members were on call to provide advice on strategic and HR issues within their particular skills base.



Arts NT hosted an invaluable 2-day conference 'Engage 2020: NT Arts Business Forum' in Darwin for arts sector leaders, including independent producers. The aim of the skills forum was to support the growth, capacity and development for the sector. The program produced by Sally Clifford, Matrix on Board and Patrick Moriarty, Our Community included Aboriginal leadership and growing an Aboriginal workforce; tourism and the arts sector and data collection for evidence based decision making.

(L-R) Marlene Chisholm, Committee Member, Louise Partos, Executive Officer and Dr Denise Salvestro, Chair attending Engage 2020 Conference in November. Photographer: Rebecca Renshaw

Throughout 2020 and despite the pandemic, Artback NT achieved the following significant highlights across programs:

- We were fortunate to complete a national tour of *the perception experiment* which received wide audience and media acclaim. Audiences became so engaged in each show that the Q+A's following them became an almost cathartic way to return to the present. The dancers were generous with their time and thoughts and found it just as rewarding to hear the observations – some unexpected, some mirrored – from diverse audiences
- Although *Witladla* was unable to tour and perform live, a film was produced and distributed to early learning centres, schools and libraries throughout the Northern Territory. A limited edition book was also produced to accompany the theatre production. 'Witladla: My first Larrakia animal book' was borne out of sense of urgency from Auntie June Mills to pass on Larrakia knowledge to the next generation so that





Minister Moss launched the Creative Industries Strategy 2020–2024 at the George Brown Botanic Gardens, 10 June 2020. (L-R) Minister Moss with members of the Steering Committee: Greg Ireland, Louise Partos and Lorraine Corowa and Executive Officer, Angela O'Donnell. Photographer: Mez Korbetis



Louise Partos, Executive Officer participating in a panel discussion at the conference *Public Displays of Affection: How Can Artists Rebrand Soft Power?*, Tuesday 3 March 2020, hosted by Asialink Arts, University of Melbourne. Photographer: Will Hunt

language and culture are not lost forever. June was an absolute inspiration to work with on this project and we were privileged to spend time with such an exceptional person whose passion and drive is fighting for social justice, human rights and the environment.

- In light of the restrictions of access to remote regions we were still committed to offer engaging and inspiring arts opportunities for young people in Borrooloola. In the month of May, partnering with Borrooloola School, 23 online workshops were delivered to Families as First Teachers, Pre School, Transition, Years 1 / 2 and Senior School class groups. These workshops were beamed into Borrooloola via Zoom from dancers' lounge rooms across the Territory and nationwide. The program worked with artists Ghenoa Gela, Katina Olsen, Ashleigh Musk, Jinu Mathew, Fipe Keanu and Noelani le Nevez from Nuholani and Lelani and Heimana Tahiaata from Heilani Polynesian School of Arts. Many of these artists have a history with Borrooloola as performers at the annual Mandalarr Festival or workshop facilitators, so it was wonderful to be able to bring them back to reconnect with Borrooloola's young people.
- The Northern Territory's restrictions ended early compared with the rest of the country so we were able to present the third exhibition from the SPARK NT Curator Program as well as an incredible suite of public programs at the Northern Centre for Contemporary Art. It was fantastic working with the third SPARK NT Curator, the passionate and committed Carmen Ansaldo, to develop and tour her exhibition project *Groundswell: recent movements in art and territory*. Bringing together artists and audiences to draw attention to the issue of water security in the Northern Territory was both prescient and motivating. A truly inspiring experience empowering us all to collaborate to effect change on issues that matter.
- Artback NT worked with new artists through our Artists on Tour program and once it was safe for remote communities to reopen, workshops in person were rolled out. Dance

and circus workshops ran from August, visiting communities in the Central Desert region to the Top End including Wilora, Kintore, Docker River, Imanpa, Lajamanu, Murray Downs and Borrooloola for some much missed fun in conjunction with local councils, sports and recreation centres and primary schools.

- Whilst public program opportunities for remote artists in our national venues were less than usual, we still delivered two nationally touring exhibitions, *Balnhdhurr – A Lasting Impression* and *Still in my mind: Gurindji location, experience and visuality*. At the same time, we were busy developing or securing itineraries for three new touring exhibitions, *A Secular View: Neridah Stockley, Groundswell: recent movements within art and territory* and *The Visitors*.

Considering the restrictions and limitations placed upon us all by COVID, it is a credit to the organisation that we were able to achieve so much in 2020. This truly reflects the dedication and commitment of the Artback NT team.

While dealing with the impact of a pandemic, Artback NT was also quietly preparing for its 25th birthday celebrations. 2020 was not a year for a party so we used the time to look inwards through our archives in order to research our history and form a partnership into the future with Libraries and Archives NT, where Territorians will be able to find some of our amazing stories and incredible history. We are very excited by the new interactive map and poster wall on our website and will continue to roll out activities throughout 2021 including a timeline from 1994 onwards. Social media will be one of the main tools by which we promote our history throughout the year and we move into 2021 with confidence and excitement about the many opportunities that lie ahead.

2020 welcomed three new staff to the organisation, Sara Higgs, Laura Shipp and Rachal Van Wyk. Sadly, this also meant that we farewelled Jocelyn Tribe and Eve Pawlik who left us early in the year. We would like to thank and acknowledge all the hard work of the team: Martin Douglas, Jo Foster, Sara Higgs,

# TREASURER'S REPORT

Eve Pawlik, Rebecca Renshaw, Liz Rogers, Laura Shipp, Neridah Stockley, Marlene Timothy, Jocelyn Tribe and Rachal Van Wyk. The organisation was also fortunate to continue working with some wonderful contractors and supporters, in particular our graphic designer Oscar Waugh, who keeps us looking good!

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 – either online or in person – don't miss out! Keep a look-out for our Facebook and Instagram postings and check out our website to see when we are presenting an event at a venue near you. Particularly within the Northern Territory as 2021 is set to be a very exciting intrastate touring year!

Finally, a massive shout out to the Creative Industries, particularly the amazing Northern Territory artists, creatives and arts workers we are privileged to work with. In 2020 our musicians and visual artists, our dancers and comedians, our circus performers, designers and our writers have carried us through these tumultuous times and enabled us to take a break from what was happening outside. Thank you for helping us get through this year.

**Chair Dr Denise Salvestro and Executive Officer Louise Partos, January 2021**

It is almost cliché to comment on 2020 being like no other year. In March, relief at the organisation's success in obtaining Australia Council four-year funding – tempered by the failure of sister organisations to do so – was overshadowed by the onset of COVID-19. Artback NT was quick to respond to the pandemic, well-aware of the widespread and devastating financial and social implications of a frozen arts sector and unknown future.

The support from the Australian Government's initiatives such as JobKeeper and Cash Boost has been critical to the financial health of Artback NT in 2020, and the wellbeing and livelihoods of our independent artists and arts sector workers.

Key funding bodies and sponsors, including Arts NT, enabled re-purposing of grants to support back of house operations and exciting artistic developments. This, along with the appointment of new auditors, provided an opportunity to further streamline financial processes, accountability and reporting.

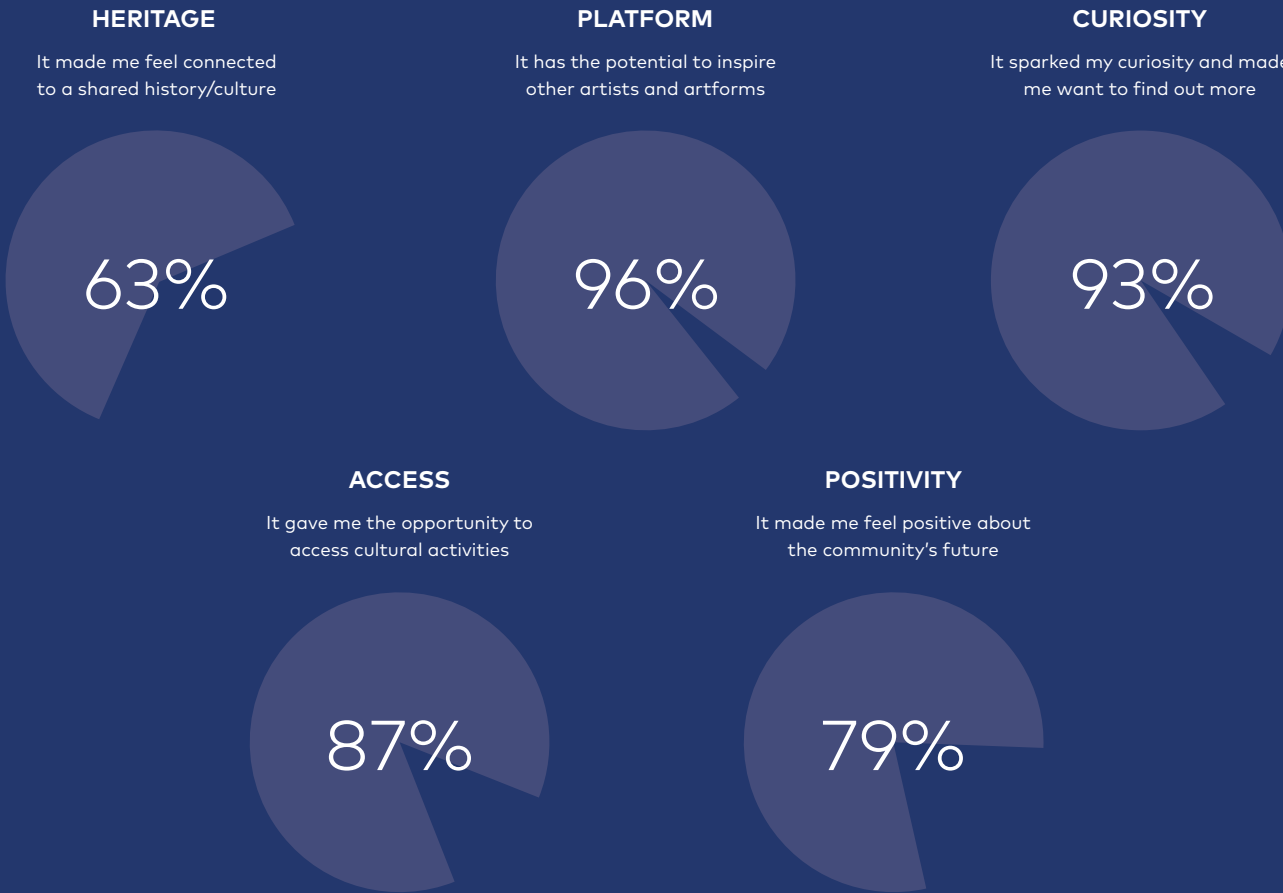
In what could have been a disastrous year, Artback NT remarkably ended 2020 in a strong financial position, proving its financial agility due largely to the immense efforts of our Executive Officer, Louise Partos and staff; support from the sector, sponsors, Northern Territory and Australian Governments; and the commitment of our Board.

The Australia Council funding, confirmed in March 2020, validates the robust operational processes and achievements of Artback NT. Our current financial health – and the replacement of our 13 year-old touring Hilux vehicle – places the organisation in a solid position to deliver a strong arts and touring program over the next 12 months.

**Treasurer Francine Chinn, February 2021**

# ARTBACK NT 2020

## AUDIENCE RESPONSE TO ARTBACK NT PROGRAMMING







# ARTISTS ON TOUR

"Seeing how the young people fell into a rhythm across the week was a highlight. At the beginning they were hesitant to participate, as we worked through different games and activities it was awesome to see their idea of 'dance' expanding - even creating their own mini-choreographies! I was so impressed with their imagination and creativity!"

Ashleigh Musk, Journey through dance workshop facilitator, Imanpa

Workshops

39



Venues

6

NT artists / arts workers engaged

12



Audience

335

Ashleigh Musk and Hemlock Mejarne delivering Artists on Tour workshops to the young people in Imanpa. Photographer: Ashleigh Musk



# ARTISTS ON TOUR

In 2020 Artists on Tour was set to be a busy program with workshops scheduled for a full calendar year. Artists on Tour had been touring to remote regions and communities for four years and we were eager to see the continued success and growth of the program in the forthcoming year.

The implications of COVID-19 and travel restrictions to remote communities completely overturned our plans! 2020 proved to be an especially challenging time to deliver group workshops, particularly with communities closing and bio security zones affecting most of the Northern Territory. With the impacts of the pandemic in full effect across the country, and community safety at the forefront of priorities, Artists on Tour programs were postponed for the first half of the year.

While many scheduled tours were unfortunately cancelled, Artback NT's unwavering commitment to community safety and artistic program delivery ensured that in the second half of 2020 a dynamic Artists on Tour schedule was brought to six remote Northern Territory communities.

The program restated its focus on engaging artists residing in the Northern Territory to tour within the Territory. Artists on Tour successfully and safely toured in some of the Northern Territory's most remote communities, which saw positive outcomes for the communities and individuals. An array of physical theatre workshops were facilitated across the Central Desert region comprising of hip hop, contemporary and Bollywood dance, as well as circus and acrobatic performance.

These were predominantly delivered through the Remote Sports Voucher Scheme in partnership with local council sport and recreation programs. Artback NT would like to thank artists Jinu Mathew, Michael Trikili, Ashleigh Musk, Hemlock Mejarne and Madeleine Krenak for their resolute commitment and flexibility to deliver these programs in a particularly challenging year.

Apart from the obvious implications of COVID-19, there were also other hurdles to overcome. The ripple effect of communities being closed for half of the year meant that once these communities were safe to open, many members took the opportunity to travel.

**Jinu spent time teaching the women about their bodies and how they can use and move them to feel strong, happy and in control of their minds. Hemlock worked with the young boys and men and taught them a variety of different acrobatic skills. The fellas were so interested in the different equipment they had never used or seen before and were very enthusiastic about the programming in general. There were lots of smiling faces and laughter all week!**

**Katie Richards,**  
Youth engagement officer, Kintore

Sorry Business and Ceremonial commitments that had been delayed during the bio security lock downs affected audience numbers. Due to many people travelling across the regions, including local staff on the ground, support for program delivery was sometimes scarce. Although workshop participation numbers were lower than previous



Triki and Jinu Mathew beginning the Bollywood and Hip Hop dance workshops with a yoga session in Wilora. Photograph courtesy of MacDonnell Regional Council



Young people in Imanpa setting up for the Circus workshops with Hemlock Mejarne. Photographer: Ashleigh Musk





Jinu Mathew with Francina, Jandelle and Tarnisha in Kintore experimenting with eyeliner and bindis in preparation for the Bollywood dance experience. Photographer: Katie Richards

years, attendees gave excellent reviews and were very appreciative of the programs.

TOURING

This year’s Artists on Tour program overcame incredible challenges and achieved what felt like the impossible after many months of isolation for remote communities.

Although there were not many people in community, those that were here, fully engaged with both the acrobatic program and the dance program, and had loads of positive feedback. The young women loved learning the different styles of dance and the stories of where they originated from.

Katie Richards,  
Youth Engagement Officer, Kintore

Dancer, choreographer and educator Jinu Mathew facilitated a Bollywood inspired dance and yoga workshop *Journey through Dance* commencing in Lajamanu in early August. Since 2016 Artback NT has been developing programs with Warlpiri Youth Development Aboriginal Corporation (WYDAC) in the Central Desert. It has been rewarding to see this long standing relationship continue and develop creative avenues for the community.

Jinu facilitated *Journey through Dance* on three consecutive tours to Wilora, Kintore and Docker River throughout September and October.

In Wilora, Hip Hop artist Michael Trikilis brought an extra layer of fun and cultural flair to the program while contemporary dancer Ashleigh Musk supported traditional dance techniques in the collaboration.

The partnership between Artback NT and MacDonnell Regional Council in Docker River, Kintore and Imanpa saw circus practitioner Hemlock Mejarne join the tour to deliver a multi-disciplinary program incorporating dance with acrobatics, mini tramp, whip cracking and tumbling. Outcomes for the workshops included children learning and finessing brand new skills while gaining confidence in their abilities and talents. Ashleigh Musk and Hemlock Mejarne joined forces in Imanpa to bring a dynamic physical theatre program to the tiny community with remarkable participation and attendance.

Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women’s Council supported Macdonnell Regional Council to host the project adding to the realisation of the program and engaging a wider audience in each community.

Alice Springs based choreographer, teacher and dancer Madeleine Krennek ventured to Murray Downs Station to deliver an intensive performing arts program engaging children of all school levels. The workshop contributed to an end of year performance enjoyed by the entire school.

WORKSHOPS

NT LOCATIONS	VENUE	ARTFORM
Lajamanu	1	Dance
Wilora	1	Dance
Kintore	1	Dance / Circus
Docker River	1	Dance / Circus
Imanpa	1	Dance / Circus
Murray Downs	1	Dance

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





# PERFORMING ARTS

"A world without art and creativity would be terribly bland. We desperately need performances like this that make us think deeper than what's most obvious, that challenge us, that make us feel. The time passed so quickly! I wanted more!! Thank you."

Audience member,  
*the perception experiment*

Performances

31



Venues

12



Public Programs

8



NT artists /  
arts workers engaged

20



Audience

2,253

Performers Frankie Snowdon, Madeleine Krenek, Kelly Beneforti and Tara Samaya in *the perception experiment*, GUTS Dance II Central Australia. Photographer: Pippa Samaya

# PERFORMING ARTS

Resilience and isolation are key features of life in the Northern Territory. 2020 demonstrated the incredible capacity for artists and arts workers to adapt and recreate plans in the face of the overnight shutdown of the performing arts industry. We saw digital adaptations, new developments, and many, many grant applications. It was also a tiring and stressful year like no other. However, among the grief of separation from interstate and international family, friends and audiences there were bright spots. Enjoy this snapshot of the achievements of some of the Territory's amazing artists delivering events, tours and workshops – some of which were on last year's program plans, and some of which weren't.

## TOURING

### THE PERCEPTION EXPERIMENT

*A trickle of salt becomes a torrent  
Becomes a cloud  
Becomes a pattern  
Capturing breath and heartbeat before slipping away*

**Tour: 23 February – 16 March 2020**  
**Performances: 11**  
**Workshops: 3**  
**Venues: 6**  
**Audience: 536**



Performers of *the perception experiment* (L–R) Madeleine Krenek, Kelly Beneforti, Ashleigh Musk and Frankie Snowdon applauding with audiences at DanceNorth in Townsville. Photographer: Liz Rogers

**"I love the experimental nature of it and the course to do something very different. One may think up things that are cutting edge but to actually do them in real time takes courage, energy and determination. It was ground-breaking and extremely beautiful. From the experimental music to the use of the sand bag and hourglasses, the choreography was inventive and the performance intricate. All of it was inspiring and exciting."**

**Audience member, *the perception experiment***

*the perception experiment* toured nationally in early 2020, inviting regional audiences in five states and territories to engage with some of the country's most innovative contemporary dance that's based in Alice Springs. The performance conceptually broke boundaries of what dance is and how the audience experienced it.

GUTS Dance || Central Australia toured to Brisbane, Kalgoorlie-Boulder, Warrnambool, Coffs Harbour, Townsville and Katherine. All artists and crew arrived home safely just before the borders of the Northern Territory closed due to the first wave of COVID-19 in Australia. The touring party included Frankie Snowdon, Madeleine Krenek, Ashleigh Musk, Kelly Beneforti, Anders Pfeiffer and Thomas Roach.

*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.*

### Audience Engagement

Contemporary dance workshops were offered in Warrnambool, Coffs Harbour and Katherine. Our final workshop for the tour in Darwin had to be cancelled due to incursions being restricted for schools at that time due to COVID-19.

## GIF OF DANCE

**Tour: 6 – 16 August 2020**  
**Performances: 10**  
**Venues: 10**  
**Audience: 602**

GIF of Dance is a daily world (wide) premiere of a new dance work delivered to audiences via SMS. August saw GIF of Dance join Darwin Festival offering ten intimate performances for over 600 people from a diverse range of sites around the Darwin region. Audiences viewed the work from Darwin, other parts of Australia, throughout Asia, Europe and a few from North America. Matt Cornell, creator of GIF of Dance worked with producer Nerida Ross and performers Kelly Beneforti, Imanuel Dado and guests Madeleine Krenek, Frankie Snowdon and Ashleigh Musk. GIF of Dance was a concept created to enable dancers to perform without prohibitive venue costs and allow audiences that would normally be separated from a show by distance or time (such as hours of work or travel) to enjoy and access dance. Artback NT was incredibly pleased to be able to support GIF of Dance through vehicle use, fuel and additional marketing support.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, and supported by Artback NT, Darwin Festival, Darwin Community Arts, Allora Gardens and Darwin Container Services.*



WITLADLA

*Witladla the mukmuk has lost his necklace!  
How will he be able to get it back on his own?*

*Meet, sing and dance along with Witladla  
and his friends as he discovers that together  
we can do anything!*

**Tour:** July – December 2020  
**Performances:** 23 (digital and live)  
**Venues:** 20  
**Audience:** 532 in person

*Witladla* was perhaps our tour most impacted by COVID-19 and our funder, Indigenous Languages and the Arts, responded really quickly and positively to the changes to this project. Originally *Witladla* and June Mills were set to tour to eighteen different cities, towns and communities throughout the Northern Territory. As communities and schools began to lock down, we discussed with June some options about moving forward including the exciting option of filming *Witladla*.

**Imanpa School staff, students and community would like to thank you Liz and June Mills and her team for the gift. We look forward to getting it in the mail and sharing it with our students. Have a wonderful festive season, we hope you find joy and renewal at the end of a challenging year.**

**Kandi Thorpe, Teaching Principal, Imanpa School**



June Mills meeting one of her fans after performing *Witladla* at Darwin Festival. Photographer: Renee Warland

Liz Rogers, Performing Arts Manager worked with Tania Lieman, Dorian Aberasturi, Will Tinapple, Tim Parish, Matt Cunliffe and Naina Sen for the production of the film, *Witladla* and created a really sweet and intimate rendition of the live show to share with children. Rebecca Renshaw, Communications Manager worked closely with June and designer Oscar Waugh to bring to life the artwork and ideas supplied by June into a language book for children – the first animal language book produced in Larrakia language.

Once COVID-19 restrictions were lifted in Darwin, *Witladla* was able to be performed live at Darwin Festival and Casuarina Library.

**Audience Engagement**

In-person activity options were restricted throughout the year, so activities for children were created to make their own mukmuk owl puppet to prepare and then play with during the film.

‘Witladla: My first Larrakia animal book’ by June Mills is a special edition book of 200 for children 0–5 years. In it, children learn place names for key locations around Garrmalang (Darwin) and the Larrakia names for some animals in the area. The book was sent to all the schools, childcare centres and community groups that booked in for the tour, as well as to Larrakia Nation and libraries around the Northern Territory.

*The tour was funded by the Australian Government through the Australia Council, its arts funding and advisory body and Indigenous Languages and the Arts.*

**ON THE COUCH WITH CONNIE B**

**Tour:** 4 – 11 September 2020  
**Performances:** 2  
**Venues:** 2  
**Audience:** 219

This mini-tour was the first step in creating touring opportunities after the pandemic changed processes and protocols. Borne from conversations with venues who had been hit as hard as performers, we sought to create a show that would resonate with audiences. The aim was also to support an independent artist to find work, as they often don’t have the luxury of arts worker teams behind them.

*On the Couch with Connie B* was an idea to present a series of interviews with independent musicians and performances of key songs from their career. Constantina Bush, Australia’s premiere Indigenous showgirl, was the first person we thought of who would create the best space to share stories and music with a warmth and humour to introduce new audiences to these artists. Emma Rowe with her upbeat and powerful music was the first artist selected. Audiences fell in love with the sweet and candy-coloured Rowe, in awe of the depth and power of her music. Duets ended each half of the show with Emma and Connie B sharing the stage together. There was also a surprise visit by Shellie Morris to sing one of Connie B’s most important songs.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, Darwin Entertainment Centre and Godinymayin Yijard Rivers Arts and Culture Centre.*

**FRANCIS DIATSCHENKO**

**Tour:** 7 – 13 November 2020  
**Performances:** 3  
**Engagements:** 1  
**Venues:** 3  
**Audience:** 385

Francis Diatschenko is one of Australia’s most esteemed and versatile guitarists, specialising in jazz and fusion styles. He is a leading exponent of Flamenco and Spanish Classical guitar music in the Northern Territory.

Having performed in some of the world’s most revered venues and festivals including Carnegie Hall, Sydney Opera House and Glastonbury Festival, this was Francis’ first solo tour through the Territory. Audiences were treated to this world-renowned guitarist’s solo show with standing ovations in Alice Springs.

**Audience Engagement**

Francis participated in Godinymayin’s community engagement program, delivering a talk and mini-performance to 60 people.

*This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, and supported by Godinymayin Yijard Rivers Arts and Culture Centre, Barkly Regional Arts and Araluen Centre for the Arts.*

SECTOR SUPPORT

AUSTRALIAN PERFORMING ARTS MARKET

The Northern Territory Government provided significant strategic support to a range of activities surrounding the new Australian Performing Arts Market (APAM) model. This model seeks to bring works in context to the international eye, tying in the networking with international festivals in Australia twice a year. As part of this, Darwin Festival was selected to host the second APAM Gathering. Originally planned for August 2020, this was postponed to August 2021 due to COVID-19 restrictions.

APAM GATHERING ASIA TOPA

Key producers and artists from the Northern Territory whose work centres in collaborations with Asia were invited to attend the first new version of APAM in February. As well as their own networking needs, these producers and artists were tasked with assisting Artback NT with feedback on how the new model worked. Sandra Thibodeaux, Erica McCallum, Fiona Carter, Louise Partos and Liz Rogers attended this event as delegates. Rachael Wallis and Gary Lang also participated in Blak LAB's week-long development opportunity that resulted in a presentation at the APAM Gathering. Louise Partos, Executive Officer was invited to co-host one of the information sessions for that week.

APAM GATHERING WORKSHOPS – PREP FOR DARWIN GATHERING

Workshops: 6  
Attendance: 76

Part of Artback NT's strategy around the APAM Gathering in Darwin was to run professional development workshops for interested artists and producers. Topics chosen and delivered in 2020 responded to requests from peers as well as identifying key areas. These included "What is an arts market?" and "An introduction to pitching and networking". Interest has been expressed to expand upon on these topics in 2021.

APAM GATHERING DARWIN

Due to COVID-19 restrictions this has been postponed to August 2021. We are continuing to work with Darwin Festival and APAM to present a warm and exciting Local Players program that will showcase and highlight the incredible artists and producers that call the Northern Territory home.

*Supported by the Northern Territory Government.*

APAX ONLINE PRESENTATION

In September we joined organisations and artists from around Australia to provide an update on the organisation during the pandemic. We chose to deliver our presentation as a reflection of learned principals from developing and touring B2M's *Mamanta* in 2018, a First Nations-led work and *The Package* in 2019 which responded to on-the-road needs of different audiences. The imperatives of our work at Artback NT remained the same despite COVID-19, and our support of work that might be deemed 'riskier' in other states and territories we hoped would encourage others to produce and program in different ways.

VISITING THE NORTHERN TERRITORY SECTOR

Following the lifting of restrictions within the Territory, Liz Rogers, Performing Arts Manager undertook a road trip in July to catch up with key stakeholders along the Stuart Highway. She visited Godinymayin Yijard Rivers Arts & Culture Centre and Katherine Regional Arts in Katherine, Barkly Regional Arts, Barkly Regional Council and Nyinkka Nyunyu Art and Culture Centre in Tennant Creek and Araluen Arts Centre in Alice Springs. It was important to see and understand if these organisation's priorities had shifted with the health crisis and how Artback NT might be best placed to respond to their needs.

TOURING THE TERRITORY ONLINE WORKSHOP

An online workshop was created with Darwin Fringe Festival that introduced participants to considerations when touring in the Northern Territory. Topics included having a clear intention for touring, being aware of and seeking advice on Cultural Protocols, the numbers and demographics of the residents of the Northern Territory, different types of venues available and being creative with how you present your show. The online workshop was well attended with people booking in for the session not only from the Northern Territory, but also New South Wales, Victoria and Tasmania.

**It's been a tough year for everyone and people in this industry especially – which has been reflected around the world. We're not out of it, either, as is the case of so many other individuals and industries. I'm in awe of the resilience of people I have been watching – and where possible – working with.**

**Liz Rogers, Performing Arts Manager**



On the Couch guest Emma Rowe, Godinymayin Yijard Rivers Arts & Culture Centre. Photographer: Liz Rogers





# VISUAL ARTS

"An informative and comprehensive overview of the access to, availability and uses of water in the Northern Territory. *Groundswell* appropriately prioritises First Nations perspectives on this important topic and compels and educates its audiences on how to take action."

Visitor comment, *Groundswell: recent movements in art and territory*, Northern Centre for Contemporary Art

Touring exhibitions		
4		
Venues	Public programs	
8	12	 
NT artists / arts workers engaged		
131		
		Audience
		9,535

Carmen Ansaldo, SPARK NT Curator speaking at the opening of her exhibition *Groundswell: recent movements in art and territory*, Northern Centre for Contemporary Art. Photograph: NG Photographics



VISUAL ARTS

In 2020 Visual Arts supported the showcasing and development of Northern Territory creatives across the country. New professional partnerships were identified and cultivated with individuals and organisations locally and nationally. The year saw two major exhibitions tour nationally, two tour through the Northern Territory and another four in development.

Where possible, due to COVID-19 restrictions, Visual Arts staff travelled to assist with the installation of exhibitions and the facilitation of public programs, which were a focus of exhibitions touring nationally and locally including two SPARK NT exhibitions. However, Northern Territory remote artists were unable to leave their communities to participate in the public programming for *Still in my mind: Gurindji location, experience and visibility*.

TOURING

BALNHDHURR – A LASTING IMPRESSION

Tour: March 2017 – May 2021  
Curator, artist talks, public programs: 3  
Venues: 2  
Audience: 1,744

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

The national tour of *Balnhdhurr* commenced in Castlemaine, Victoria, 2017. In 2020 the exhibition toured to the Joseph Burke Gallery at Trinity College, Parkville, Victoria and to Godinymayin Yijard Rivers Arts & Culture Centre, Katherine,

Northern Territory. A comprehensive education kit and mobile phone app were developed to accompany the exhibition, together with a bespoke family activity centre.

This year audiences were able to participate in printmaking workshops delivered by Artback NT Visual Arts Manager, Jo Foster and artist Thisbe Purich at Godinymayin. At the Joseph Burke Gallery, Artback NT Chair Dr Denise Salvestro and artist Ruby Alderton delivered opening speeches and an exhibition floor talk.

The facilitators were generous with their time, positive and encouraging. I left feeling inspired – I had forgotten my creativity.

Workshop participant, *Balnhdhurr – A Lasting Impression*, Godinymayin Yijard Rivers Arts & Culture Centre

Trinity College, which is situated on the University of Melbourne campus, had to close during the pandemic. Curator Dr Benjamin Thomas went to work on a solution to ensure that access to the exhibition continued. Below is a link to a virtual tour of the physical gallery space. Artback NT was thrilled that the virtual exhibition ensured *Balnhdhurr* was able to remain visible and that the tour could be utilised as a teaching tool in the future by a much broader audience. 593 visits were made to the virtual tour.

<https://captur3d.io/view/trinity-college/professor-sir-joseph-burke-gallery>

*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.*

STILL IN MY MIND: GURINDJI LOCATION, EXPERIENCE AND VISUALITY

Tour: October 2018 – October 2021  
Curator, artist talks, public programs: 2  
Venues: 2  
Audience: 4,021

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.

Made me think about our history from a different darker perspective.

Visitor comment, *Still in my mind: Gurindji location, experience and visibility*, Geraldton Regional Art Gallery



Opening of *Balnhdhurr – A Lasting Impression*, Joseph Burke Gallery at Trinity College. (L-R) Artist, Ruby Alderton, *Balnhdhurr* Curator, Annie Studd, Artback NT Chair, Dr Denise Salvestro, Artback NT Executive Officer, Louise Partos and Joseph Burke Gallery Curator, Dr Benjamin Thomas. Photograph courtesy of Joseph Burke Gallery





Installation view, *Still in my mind: Gurindji location, experience and visibility*, Geraldton Regional Art Gallery. Photograph courtesy of Geraldton Regional Art Gallery

In 2020 *Still in My Mind* toured to Geraldton Regional Art Gallery, Western Australia and to the Blue Mountains Cultural Centre, Katoomba, New South Wales. Brenda L. Croft, together with Maurie Ryan participated in floor talks.

*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.*

## GROUNDSWELL: RECENT MOVEMENTS WITHIN ART AND TERRITORY

**Tour: September 2020 – October 2021**  
**Curator, artist talks, public programs: 4**  
**Venues: 1**  
**Audience: 600**

*Groundswell: recent movements within art and territory* is the third touring exhibition developed through the SPARK NT Curator Program and opened at the Northern Centre for Contemporary Art (NCCA) in September, 2020. Driven by an activist's passion, curator Carmen Ansaldo drew together works by twenty Northern Territory artists including Jacky Green, Kelly Lee Hickey, June Mills, Aly de Groot, Patricia Phillipus Napurrula, Lee Harrop, Maicie Lalara, Mel Robson, Jennifer Taylor and Tarzan JungleQueen to draw our attention to the centrality of water to the well-being of community and country. Crossing

vast geographies, perspectives and artistic mediums the works on display highlight the urgency and impact of dwindling water supplies into an uncertain future.

In the Northern Territory we were most fortunate to have been able to open and deliver public programs earlier than other states and territories. This exhibition provided Darwin audiences with the opportunity to engage with artists, scientists and environmental experts through floor talks, panel discussions and to take part in a flash mob dance!

Accompanied by an Activists Toolkit and a suite of audience engagement programs, *Groundswell* is a call to action as much as an aesthetic experience, engaging profoundly with a pivotal and pressing issue of our time. Four public programs were delivered during the showing at NCCA:

- **Artists in Conversation (2)** : Carmen Ansaldo with exhibiting artists Aly de Groot, Nadine Lee, Lee Harrop, Winsome Jobling, Tarzan Junglequeen, Maicie Lalara, Sarah Pirrie and June Mills explored the processes and passions that informed their work in the exhibition
- **Water Forum:** perspectives from the Top End Carmen Ansaldo was joined by guest speakers Jason Fowler and Kirsty Howie to discuss Larrakia culture, update participants on Northern Territory law reform and ignite discourse around political campaigning and water supply allocation
- **Brace Yourself:** beach dance with June Mills is a protest dance invented and choreographed to a banging techno backing track by the artist and Larrakia Elder. June taught the dance at Mindil Beach with the intention that it would go viral and be performed as part of Global Days of Action

*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.*

## WE EAT WE ARE

**Tour: Sept 2019 – May 2021**  
**Curator, artist talks, public programs: 2**  
**Venues: 1**  
**Audience: 196**

Celebrating food as a form of social sculpture that unites, nourishes and renews, *We Eat We Are* explores the relational experience of food as a cultural determinant, as a sacred language and as a vital resource at the heart of community reflecting geographical and historical influences from the southern belt of South East Asia to the land and sea country of Indigenous Australia. 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.

This is the second exhibition produced through the SPARK NT Curator Program. *We Eat We Are* continued to tour through the Northern Territory in 2020, however it was interrupted due to gallery closures as a result of COVID-19. The exhibition was unable to show for its duration at Araluen Arts Centre in Alice Springs and the exhibition was postponed to 2021 at the Northern Centre for Contemporary Art (NCCA) in Darwin.

Prior to Araluen Arts Centre closing to the public the Alice Springs community were able to share the heart of the exhibition concept with SPARK NT Curator Sarah Pirrie. Audiences could participate in ceramic workshops, facilitated by the curator and community artist Alison Hittman, to create bowls and cups to be incorporated into the exhibition tour at the next venue, NCCA. Audiences also engaged in family activities at the Story Larder within the exhibition space creating flipbooks and swapping recipe cards.

*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.*

EXHIBTION DEVELOPMENT

NERIDAH STOCKLEY: A SECULAR VIEW

Curated by Gillean Shaw at The University Gallery, the University of Newcastle, *Neridah Stockley: A Secular View* acknowledges over 20 years of sustained practice by Alice Springs based artist Neridah Stockley. Spanning paintings, drawings, prints, ceramics and collage works, Stockley’s practice distils her engagement with place and environment, drawing on urban, rural, outback and coastal locations, both in Australia and overseas.

The exhibition tour commences in 2021 touring to Western Plains Cultural Centre, Dubbo, New South Wales; Griffith Regional Art Gallery, Griffith, New South Wales; Swan Hill Regional Art Gallery, Swan Hill, Victoria; The University Gallery, Newcastle, New South Wales and Redland Art Gallery, Redland, Queensland.

*This project is developed by The University Gallery – University of Newcastle in partnership with Neridah Stockley and is funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, Darwin Community Arts NT Regional Arts Fund and Regional Arts Australia.*

THE VISITORS – FRANCA BARRACLOUGH

*The Visitors* is a significant exhibition by long time Alice Springs based artist Franca Barracclough. Well known and much loved for her performance-based community engagement projects, here Franca turns her inimitable creative energy to the realisation of a series of monumental photographic images and immersive audio-visual experiences to draw our attention to our impact on the environment. Created over three years and enlisting countless community members in the staging and production, the resulting works combine humour with serious intent in a compelling and reflective way, drawing our attention to prescient global issues through a potent local prism.

The exhibition tour will commence in late 2021 to Burnie Regional Art Gallery, Burnie Tasmania; Bank Art Museum, Moree, New South Wales and Godinymayin Yijard Rivers Art & Culture Centre, Katherine, Northern Territory.

*This project is 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, Regional Arts Australia Source Vibration and key partner Franca Barracclough.*

SOME LIKE IT HOT – THERESE RITCHIE AND FRANCK GOHIER

Independent curator Wendy Garden’s *Some like it hot* brings together two of the Northern Territory’s most respected artists: Franck Gohier and Therese Ritchie in an exhibition that reflects upon gender trouble in the tropics. Both Gohier and Ritchie consider the performative nature of gender, tracing the intersections between sweat, sex, desire and discord in Australia’s hottest and most remote capital city.

Throughout history, climate has been held accountable for a range of behaviours and intense heat associated with inertia, sloth, promiscuity and violence. Art historian Andrew McNamara notes that the tropics have been seen as a space ‘beyond humanity and civilisation’, a place that for many carried a threat of anarchy and chaos. As the temperature rises around the world through global warming, *Some like it hot* presents an opportunity to explore the synergies and tensions in the relationship between heat, place and gendered behaviour.

*This project is funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and key partner Curator Dr Wendy Garden.*

CLAY ON COUNTRY

Developed by Artback NT Visual Arts Staff, Jo Foster and Neridah Stockley, in collaboration with an Indigenous consultative curatorium, *Clay on Country* surveys ceramic practice in the Central Desert region as well as reflecting on the materiality of clay and its connection to place. Including over twenty Indigenous and non-indigenous artists the exhibition will present diverse clay based objects alongside relevant archival photographic and audio visual material to explore the historical, cultural and contemporary place of clay in the Central Desert.

*Clay on Country* will open at Araluen Arts Centre to coincide with the Australian Ceramics Triennale in July 2022 with the view to mounting a national tour.



Exhibition opening, *Groundswell: recent movements in art and territory*, Northern Centre for Contemporary Art. Photograph: NG Photographics

*This project is funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body.*

SECTOR DEVELOPMENT

BITUMEN AND DIRT

*Bitumen & Dirt – Wayne Eager: 30 Years in the Territory* is a survey exhibition of paintings and prints by prominent Alice Springs based landscape artist Wayne Eager. Curated by Kellie Joswig, Charles Darwin University Art Gallery, the exhibition features 78 works from public and private collections around Australia, including 13 from Charles Darwin University Art Collection. *Bitumen & Dirt* opened at Charles Darwin University Art Gallery in 2020 and will tour to Araluen Arts Centre and show from 19 March until 14 June 2021. Artback NT is supporting the tour of this important exhibition.

*This project is developed and curated by Charles Darwin University Art Gallery in partnership with Artback NT; funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body.*

ILTJA NTJARRA ROAD SIGNS CREATIVE DEVELOPMENT PROJECT

Il tj a Ntjarra Art Centre continues the legacy of Albert Namatjira and the Hermannsburg School of watercolour painting. Since 2016, a core group of artists, led by Mervyn Rubuntja, have been concerned to incorporate elements in their work that reflect contemporary political and social concerns. Recent watercolours have included the presence of McDonald’s restaurant signs, bull dozers and toxic waste by way of comment on concerns for the health of Country and community. An Artback NT facilitated artist-in-residence program brought Indigenous artist Tony Albert to Alice Springs to work with these artists and progress their practice. Albert encouraged the artists to paint onto McDonald’s packaging such as boxes and food wrappers. Expanding upon this concept with funds from Regional Arts NT, artists are manipulating and painting onto found street signs to create striking artworks with bold political content.

*This project was made possible by the Australian Government’s Regional Arts Fund, which supports the arts in regional and remote Australia.*





# INDIGENOUS TRADITIONAL DANCE PROGRAM

"It was so wonderful to have the opportunity to deliver these workshops in Borroloola even through the difficulty of the current pandemic. It gave me hope that I was still able to share the love and excitement of dance and my culture during these testing times."

Katina Olsen, Wakka Wakka and Kombumerri dancer and choreographer

Workshops

43



Workshop days

39



NT artists /  
arts workers engaged

15



Audience

494



Dancer Katina Olsen delivering workshops over Zoom to Grades 1 and 2 students at Borroloola School during COVID-19 lockdown.



# INDIGENOUS TRADITIONAL DANCE PROGRAM

The Indigenous Traditional Dance Program (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.

## BORROLOOLA

Through arts and culture, we were able to navigate Borroloola's focus in 2020, which quickly became about delivering safe, community centred programs to support current community needs and wellbeing during an unprecedented and uncertain time.

## 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. In 2020 the festival was scheduled for 12 – 13 June but for safety was postponed in the wake of the COVID-19 outbreak.

Thorough consultation with community and stakeholders was conducted in early September and overwhelming support for the 2020 festival was voiced by the Borroloola community. The revised date was set for 16 – 17 October as a closed community event specifically for the people of Borroloola. Artback NT gained approval from the Northern Territory Government by successfully planning a COVID-19 safe event that included the implementation of new safety measures and upgraded production equipment for the Festival. The emphasis for this year's event was on celebrating local culture and talent from within the Borroloola Community.

The passing of a community Elder and Garawa singer and song custodian days prior to the Festival was a huge and unexpected loss for

the Community of Borroloola. Out of respect, and in solidarity with family, Artback NT elected to again postpone the Festival. We, along with the people of Borroloola, are looking forward to its return in June 2021.

## BORROLOOLA ONLINE DANCE WORKSHOPS

The Borroloola Remote Arts and Cultural Program for 2020 was impacted significantly by COVID-19. Despite access restrictions to remote regions we were still committed to looking at ways in which we could offer engaging and inspiring arts opportunities for young people in Borroloola. In the month of May, partnering with Borroloola School, 23 workshops were delivered to Families as First Teachers, Pre School, Transition, Years 1 and 2 and Senior School class groups. These workshops were beamed into Borroloola via Zoom from dancers' lounge rooms across the Territory and nationwide. The program worked with artists Ghenoa Gela, Katina Olsen, Ashleigh Musk, Jinu Mathew, Fipe Keanu and Noelani le Nevez from Nuholani and Lelani and Heimana Tahiaata from Heilani Polynesian School of Arts. Many of these artists have a history with Borroloola as performers at the annual Malandarri Festival or workshop facilitators. It was a fantastic way to enable these artists to reconnect with Borroloola's young people.

**Great way to get the children moving and getting creative in a playful way and opening them up to the world outside of our classroom.**

**Teacher, Borroloola School**



Circus Toolkit workshop with Hemlock Mejarne and Luth Wolff at Borroloola School. Photographer: Luth Wolff



Telling Story facilitators (middle) Andrea Vargas and Sudha Coutinho with (left) Andrea Norman and Annika Rory, (right) Amanda Mulholland and Cherrienne Clarke from Indi Kindi at the launch of the book *Tree of Life: Growing up strong children – Borroloola Way*. Photograph courtesy of Batchelor Institute of Indigenous Tertiary Education



MUSIC PRODUCTION WORKSHOP

Artback NT annually hosts music production workshops with local community members in the lead up to the Malandarri Festival. Due to COVID-19 implications the training workshops were postponed. In November 2020, Reggie O’Riley and Neil McNaught from Winanjjikari Music in Tennant Creek travelled to Borrooloola to deliver the popular program.

The music production workshop is an opportunity to engage local musicians and senior school students in music production training, instrument set up and maintenance. It is also very exciting to work with an Indigenous led production team to develop skills in the music production and audio areas. Familiarisation with equipment and instruments is also a key objective of the workshops and building confidence with using the equipment independently.

The workshop was held at Rumburryia Hall, and Artback NT would like to thank the Mawurli Wirriwangkuma Aboriginal Corporation for providing this wonderful venue. This opportunity forms an important element of Artback NT’s ongoing engagement with community skills development.

CIRCUS ACTIVITY

In December 2020, Luth Wolff and Hemlock Mejarne of *Solid State Circus* made the two-day journey out to Borrooloola with a Hilux full of circus props, tramps and equipment. The circus duo facilitated an action packed five-day circus program across two locations. Co-hosted by Borrooloola Primary School and the Roper Gulf Regional Council the children of Borrooloola developed their trampolining skills during school hours and in the evening the Council hosted circus play which was also supported by the local Youth, Sport and Recreation program.

Luth and Hemlock have toured extensively through remote Australia, bringing their circus antics and education to many Indigenous communities. This tour was their first visit to Borrooloola and we are looking forward to developing the physical theatre workshop with them as an ongoing program in 2021.

TREE OF LIFE BOOKLET

*The Tree of Life* workshop was a collaboration between Telling Story, Artback NT, Indi Kindi and the Moriarty Foundation. Initially planned as a project on Country, the workshop was reimagined as a five-week online course beginning in May 2020. Marlene Timothy, Artback NT Cultural Officer assisted Indi Kindi on the ground in Borrooloola during the online workshop.

Facilitated by Sudha Coutinho, mental health clinician, and *Telling Story* co-founder and Lucy Van Sambeek, mental health social worker, the workshop was created to hold space for females to share their stories, unearthing the wisdom of women about growing and raising strong, healthy children. When the workshop was redirected online, the remaining funds for the project were repurposed to produce a booklet co-created by the women. Their online sharings were recorded and collated, thoughtfully capturing their skills, knowledge and hopes for their children and community.

The booklet was published in November and launched at the Batchelor Institute, Northern Territory, to an audience of Indi Kindi peers and their childcare lecturers. There are plans for the book to be developed into an online resource for wider access in 2021.

**We gathered so much beautiful knowledge and wisdom from the mothers, aunties and grandmothers that participated, we couldn't fit it all in the booklet.**

*Telling Story* facilitator **Lucy Van Sambeek**

FUNDING

ITDP’s multi-year funding from the McArthur River Mines Community Benefits Trust enables the extension of successful arts and cultural activity programs in the Borrooloola and Robinson River regions. 2020 is the second year of this funding.

*Programs were funded and supported by the Northern Territory Government, McArthur River Mines Community Benefits Trust, Roper Gulf Regional Council, Mawurli Wirriwangkuma Aboriginal Corporation, Borrooloola School and Indi Kindi.*

NUMBULWAR

Due to the pandemic, all programs and the Numburindi Festival in Numbulwar were cancelled for 2020 at the request of the community.

Our main sponsor, the Tim Fairfax Family Foundation (TFFF), were extremely supportive of the postponement of activity in 2020 and we look forward to working with them and the community of Numbulwar to re-establish activity in 2021.



Marlene Timothy, Malandarri Festival Director rehearsing and learning Garrwa translation of The Seekers song 'We are Australian' with Daphne Mawson as part of the Culture Days program at Borrooloola School. Photographer: Cheryl Anne Keighran





APAM

## INTERNATIONAL PROJECTS

"In my role I am fortunate to be able to work with a variety of individuals and communities, in a variety of ways. I do this because I fundamentally believe that it is the hope and the humanity of artists that actually builds long term relationships between People."

Louise Partos,  
Asialink Arts Conference, Melbourne

Performances

4



Venues

3



Public programs

26



NT artists /  
arts workers engaged

5



Audience

642

Loretta Yunupingu performing, Blak Lab, Australian Performing Arts Market, Melbourne. Photograph courtesy of APAM



# INTERNATIONAL PROJECTS

Artback NT’s International Touring Program was extremely limited during 2020 due to the effects of the global pandemic. However, we remained passionate about the delivery of cultural exchanges, collaborations and continued investigating opportunities for future touring.

Activities that we were able to participate in or deliver throughout 2020 include:

## DEVELOPMENT

### BAYINI

Artback NT was extremely fortunate to have been involved in an early creative development of *Bayini* in which we hope will lead to a new and exciting full scale Festival work over the next three years. Rachael Wallis, Artistic Director of Miku Performing Arts, first met and collaborated with Sang Mei-Chuan and Labaga Taru during participation in Artback NT’s 2018 Taiwan – Australia Indigenous Artist in Residence Program.

In 2020 the Australia Performing Arts Market (APAM) facilitated Blak LAB with these three artists, together with another two artists from Taiwan and three artists from Yirrkala, to travel to Melbourne and share a creative space. Blak LAB, was curated and led by Australian First Nations artists and cultural leaders in partnership with Asia TOPA, APAM and its First Nations led, ILBIJERRI Theatre Company.

Here discussion and planning began around a new work entitled *Bayini*, based in Gumatj Yolngu stories. Taiwan is known to be the birth place of all Austronesian people and Yolngu believe the Bayini are the ancestors of Taiwan’s First Peoples.

Artback NT looks forward to partnering with Miku Performing Arts and Kath Papas Productions on this development.

Blak LAB also supported a creative development between 2019 Taiwan Indigenous Artist in Resident, Aulu Tjibulangan and Gary Lang from the NT Dance Company.

## TAIWAN – AUSTRALIA INDIGENOUS ARTIST IN RESIDENCE PROGRAM

This exciting 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. Artback NT’s 2020 program was postponed due to COVID-19. Unfortunately, due to the lingering effects of the pandemic, it has also been postponed for 2021. We look forward to running this program again in 2022 when international travel has resumed.

## COLLABORATIONS

Artback NT continued to liaise with our international partners in 2020 via Zoom. Relationships are key to successful collaborations and we look forward to working with our Taiwanese and Singaporean colleagues in 2021 and into the future.

## SECTOR DEVELOPMENT

On 3 March 2020, Asialink Arts held an international cross-sectoral conference in Melbourne as part of AsiaTOPA to debate cultural diplomacy, creative exchange and the power of artistic influence across the Asia Pacific. Louise Partos, Artback NT Executive Officer, was invited to contribute to this forum entitled ‘Public Displays of Affection: How Can Artists Rebrand Soft Power?’ and to reflect upon experiences within intercultural artistic exchange.

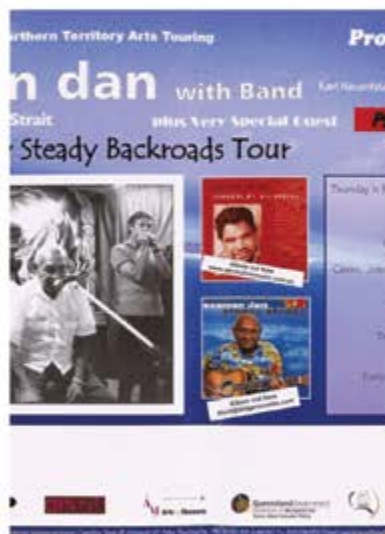
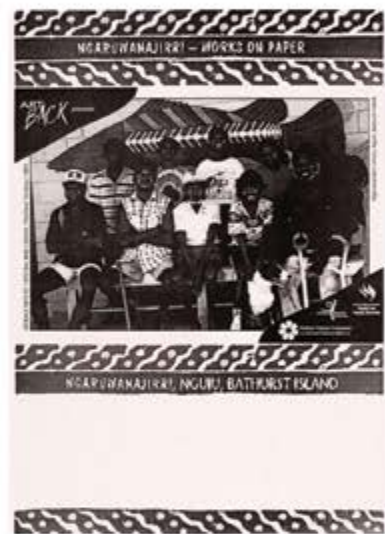
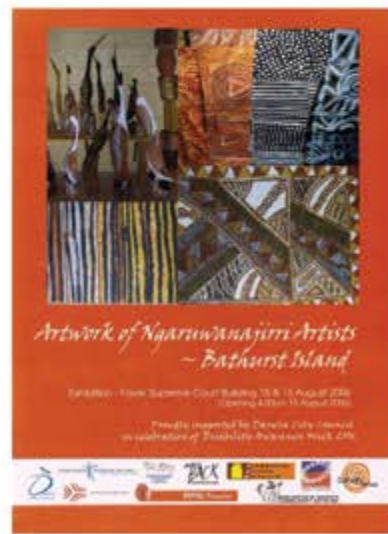
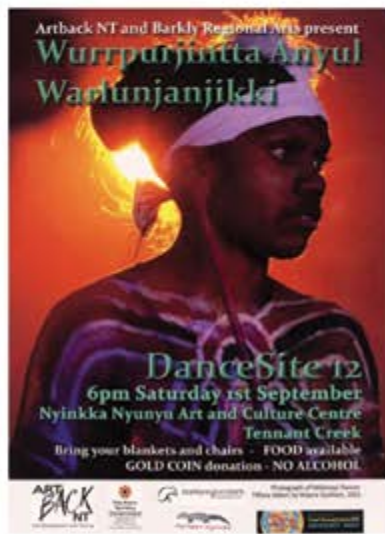
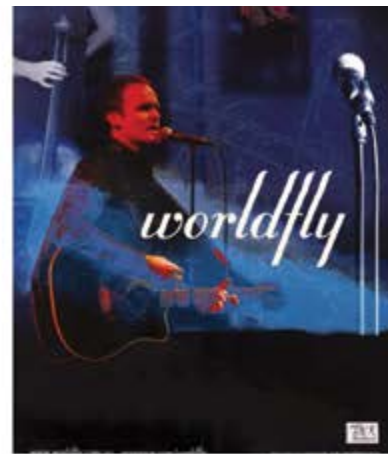
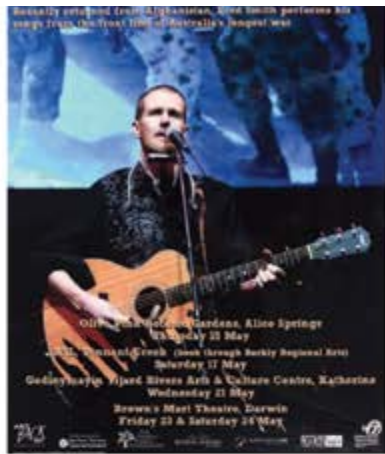
“What artists bring to cultural exchanges, to soft power initiatives is life. They bring questions, they open up doors and enable conversations, they bring glorious coincidences, humour and knowledge. This is the opportunity we have for connection and one we often ignore or undervalue at our peril. An artist in the room provides a bridge between Cultures, between Peoples. They humanise, they actualise policy and they make the difference on the ground.”

Louise Partos, *Public Displays of Affection: How Can Artists Rebrand Soft Power?*, Asialink, Melbourne



(L-R) Ljvaus Chen, Labaga Taru, Banyula Marika, Loretta Yunupingu, Sang Mei-Chuan, Rachael Wallis, Louise Partos and Ngalkanbuy Munungurr at APAM in Melbourne to discuss the development of *Bayini*. Photograph courtesy of Blak LAB





# SPECIAL PROJECTS

The Territory is a part of the cultural heart and narrative of this country. And you can't understand Australian art and culture without the Northern Territory's visual and performing artists being part of that story.

Louise Partos, Executive Officer, 'A Silver Legacy', Anna Dowd, Off the Leash, December



# SPECIAL PROJECTS

## Activate Darwin – Transforming Public Spaces

### A WELCOME LARRAKIA MURAL ON THE ABC DARWIN WALL: THE GATEWAY TO DARWIN'S CBD

Artback NT secured funding from the Northern Territory Government as part of Activate Darwin to paint an Indigenous mural in the heart of Darwin CBD. Partnering with ABC Darwin, Larrakia Nation and David Collins, Director, Darwin Street Art Festival, Artback NT will commission two artists to create a bold new artwork that welcomes new visitors to the city and holds great significance for Traditional Owners.

The mural will continue in the striking tradition of the Darwin Street Art Festival, now in its fifth year, focusing on improving public spaces and creating a more walkable city. The work will be positioned in a prime location in Darwin CBD, along the side wall of ABC Darwin on Bennett Street, a key route for people commuting to the proposed Civic and State Square Precinct, which will house the new State Square Art Gallery.

Important social and cultural outcomes of storytelling will manifest in the delivery of the mural, providing an opportunity for visitors and residents to engage with Larrakia culture and history as well as offering a point of interest for cultural tourism operators. The result of the project is to create a strong sense of local identity, promotion and pride, while crucially supporting our local First Nations community, artists and businesses.

*This project is funded by the Northern Territory Government.*

**It's exciting to work with  
Artback NT and Larrakia  
Nation on the ABC mural  
project because it empowers  
First Nations artists to create  
a site-specific artwork that  
welcomes people to Darwin  
city and provides great  
meaning to Traditional  
Owners of the region.**

**David Collins, Director,  
Darwin Street Art Festival**



ABC Darwin, Bennett Street wall showing heat mitigation strategy of shading at traffic lights for a walkable Darwin in the CBD. Photographer: Sara Higgs



David Collins, Director, Darwin Street Art Festival mapping the wall. Photographer: Sara Higgs



25th Anniversary Project

In 2020 Artback NT turned 25 and celebrated its silver anniversary. Due to the impact of COVID-19 and the consequences felt throughout the Creative Industries, Artback NT did not feel that this was a time for celebration. Rather, the organisation took this as an opportunity to research into and develop a special archival project that would reflect upon the significant impact Artback NT has had within the arts sector on a local, national and international scale.

The 25th Anniversary Project began with a deep dive into the archives to establish a timeline of the various programs which have toured since the organisation began in 1994. The research revealed significant historical milestones and opened a vault to extraordinary stories.

A component of this project was to document and photograph every Artback NT poster, whether it be a performance, music tour, artists workshop, exhibition, residency or an exchange. Every poster has a story to tell! All of the posters from Artback NT's Darwin office wall and from the archive room were professionally photographed and uploaded to an online Poster Wall on the website. The posters present a magical moment in time and invite visitors to celebrate the artists and the makings of a tour from different perspectives.

In December the Artback NT story was visualised further by the development of a Public Tableau interactive map on the website. The interactive map breaks down each touring location by Artform Activity: Performing Arts (music, dance, theatre), Visual Arts, Indigenous Traditional Dance Program and Artists on Tour.

Ultimately the 25th Anniversary Project has been a wonderful opportunity for Artback NT to reconnect and delve into the stories of the artists and the arts workers which have contributed so much to the organisation and the arts sector of the Northern Territory.

From building the back end of the website, photographing posters and verifying facts Artback NT staff have collaborated on this project sharing their wealth of knowledge, passion and talent from Darwin, Alice Springs and Borroloola. Instrumental in their time to unpack the history of Artback NT and fill in the gaps were Louise Partos, Executive Officer, Denise Officer, Artback NT's inaugural Executive Officer and artists and former Board Members Tania Lieman and Chips Mackinolty.

Going from a fully formed theatre in town to somewhere that's just the dirt, and a big open area, there's no shade, no cover, but you run a 500 metre lead to get power to it. Suddenly it all becomes possible.

Tania Lieman, performer, puppeteer and former Artback NT Board Member, 'A Silver Legacy', Anna Dowd, Off the Leash, December



Nicholas Gouldhurst, NG Photographics and Sara Higgs, Administrator, photographing 25 years of Artback NT posters. Photographer: Rebecca Renshaw



To celebrate 25 years, Artback NT launched this milestone anniversary by being on the front cover of Off the Leash with an accompanying Feature Article 'A Silver Legacy' by Anna Dowd.





## DISABILITY ACTION PLAN 2020

Please note that due to the impact of the pandemic, activity was cancelled, deferred or altered throughout the year.



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</li> <li>Build relationships</li> <li>Facilitate the development of new work</li> <li>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>Ongoing</li> <li>Building and maintenance of relationships is ongoing</li> <li>No funding specifically sourced for new disability projects however current and future touring shows include artists with disability</li> <li>New work developed through our RAF funded partnership with Iltja Ntjarra Arts in Alice Springs</li> <li>Through venues, access organisations are contacted to ensure they are aware of our audio description opportunities – however national touring opportunities were limited due to the effects of the pandemic</li> <li>Access organisations encouraged 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 Northern Territory performing artists with disability to tour their work in the Territory and nationally	<ul style="list-style-type: none"> <li>A minimum of 1 show 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 and facilitate relationships</li> </ul>	<ul style="list-style-type: none"> <li>A major funding application was successfully submitted for a 2 year project entitled <i>Luminous</i>, where Artback NT will partner with CemeNTworx/Darwin Community Arts Inc to develop a theatre show where members of both cast and crew have lived disability</li> <li>Our remote and very remote programs work with and present to those with disability within the community</li> <li>Designated disability viewing area at Malandarri Festival</li> <li>Transport assistance to/ from festival for elderly/ people 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>

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	<ul style="list-style-type: none"> <li>Audio descriptions available for Artback NT nationally touring exhibition <i>Balnhdhurr</i></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 and enable 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 be included in Venue Packs</li> </ul>	<ul style="list-style-type: none"> <li>Audio descriptions delivered as part of a national tour for <i>Balnhdhurr: A Lasting Impression</i>.</li> <li>These audio descriptions are also available for download through the Artback NT website and via the <i>Balnhdhurr</i> mobile phone app</li> <li>Story tour audio guides downloadable through the Artback NT website for <i>Balnhdhurr: A Lasting Impression</i></li> <li>Additional resources and information pertinent to exhibitions included on website</li> <li>Access issues inform visual arts funding submissions</li> </ul>
Assisting in audience development for people with disability	<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>Ongoing across all of the organisation's programs</li> <li>Risk management documentation updated yearly</li> <li>The Festivals in both Borrooloola and Numbulwar were cancelled due to Sorry Business and COVID-19 respectively</li> </ul>
Increase access to Artback NT visual and performing arts touring experiences	<ul style="list-style-type: none"> <li>Utilise technology in new and innovative ways to increase access for those living in remote and very remote locations</li> </ul>	<ul style="list-style-type: none"> <li>In 2020 access for dance workshops was approached differently through the use of a remote video link with Borrooloola School. 23 workshops were delivered across a variety of dance styles in May before communities were able to again be physically accessed from June</li> <li>Witladla by Aunty June Mills, a Larrakia tale for children 0-5yrs, was filmed and distributed with activity sheets and a Larrakia animal language book to schools, daycare centres and libraries around the Northern Territory</li> </ul>



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	<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> <li>· Facilitate opportunities for 3 staff to become mental Health First Aid trained</li> </ul>	<ul style="list-style-type: none"> <li>· Provided accredited Mental Health First Aid Training opportunities for 1 staff member in Borroloola and 2 in Alice Springs</li> <li>· Facilitated sector wide training in Alice Springs and supported 3 independent artists to attend</li> <li>· Facilitated sector wide training in Darwin; provided opportunities for 4 staff members and supported 3 independent artists to attend</li> <li>· Provided refresher training for 7 participants including 3 staff in Darwin</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 (via Zoom), particularly with touring organisations</li> <li>· All schedules were created around the support of good mental health while on the road</li> </ul>
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GOAL TWO	To increase awareness of arts and disability issues within the organisation	
Action	Measurable Target	Achievements against targets
To actively encourage applicants with a disability to apply for positions	<ul style="list-style-type: none"> <li>· Equip interview panels with up-to-date equal opportunity employer responsibilities</li> <li>· Provide information to interested applicants regarding wage subsidies and support services available for employees with disability</li> <li>· Encourage conversations within the workplace to ensure Artback NT supports artists and audiences with disability wherever possible within programs</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> </ul>

Work with Arts NT and NT Government to ensure that any access issues are raised and resolved at Harbour View Plaza	<ul style="list-style-type: none"> <li>· Ensure any access issues are raised and responded to regarding Harbour View Plaza office</li> <li>· Identify the best method to maintain access to the Artback NT office at Red Hot Arts</li> <li>· Access issues to remote offices continue to be managed</li> </ul>	<ul style="list-style-type: none"> <li>· Ongoing</li> <li>· Ongoing</li> <li>· Achieved and ongoing</li> </ul>
Ensure access issues remain on the agenda for the visual arts office at Red Hot Arts, Alice Springs		
Artback NT remote offices to improve access		

Continue assisting in the dissemination of information regarding opportunities empowering people with disability to participate in or gain access to the arts	<ul style="list-style-type: none"> <li>· Continue to share information and opportunities between organisations regarding arts and disabilities</li> <li>· Establish opportunities to access and/or participate in the arts in the Northern Territory through Artback NT programs</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved and ongoing</li> <li>· Nationally there was limited visual arts touring in 2020 access organisations in exhibition venue areas contacted to endure they are aware of our audio description opportunities</li> </ul>
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GOAL THREE	Tracking progress and reporting	
Action	Measurable Target	Achievements against targets
DAP Board Sign-off	Disability Action Plan endorsed by the Board	Achieved
DAP Review	Reviewed and endorsed by the Board	Achieved
Successful projects, tours and events	KPIs as in strategic plan; yearly program	Achieved



# RECONCILIATION ACTION PLAN 2020

Please note that due to the impact of the pandemic, activity was cancelled, deferred or altered throughout the year.



Action	Measurable Target	Results
Indigenous representation on the Board	<ul style="list-style-type: none"> <li>A minimum of one third of Board Members to be Indigenous</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing</li> </ul>
Respect for Indigenous cultural protocols	<ul style="list-style-type: none"> <li>Welcome to Country and other protocols where appropriate</li> <li>Artback NT touring guidelines incorporate protocols for touring both within Australia and internationally</li> <li>Touring parties to be inducted by Artback NT tour managers</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> </ul>
Respect for Indigenous intellectual property	<ul style="list-style-type: none"> <li>Contracts to have culturally appropriate clauses regarding documentation</li> <li>Adherence to the Indigenous Art Code</li> <li>Website to have appropriate acknowledgements including statements about traditional knowledge and recognition of Traditional Owners in tour itineraries</li> <li>Comprehensive and culturally secure image and other release forms</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> <li>Achieved and ongoing</li> </ul>
Ochre cards and all requirements completed before entering Indigenous communities	<ul style="list-style-type: none"> <li>All tours have up-to-date governance requirements</li> <li>Adherence regarding requirements for appropriate permits through Land Councils/Community permissions</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing across all tours</li> <li>Achieved and ongoing across all our programs</li> </ul>
Action	Measurable Target	Results
Strategic Planning	<ul style="list-style-type: none"> <li>2016 – 2020 Strategic Plan is recognised and used by all staff as a guide in their day-to day-work</li> <li>2021 – 2024 Strategic Plan ensures that Indigenous employment, and cultural protocols are paramount throughout the organisation</li> </ul>	<ul style="list-style-type: none"> <li>2016 – 2020 strategic plan focused, respectful and inclusive of appropriate cultural protocols</li> <li>2021– 2024 strategic plan KPIs reflect criteria regarding Indigenous employment and participation; artists and audiences</li> </ul>
Vision/Capacity Statement	<ul style="list-style-type: none"> <li>Vision statement links communities, empowers artists and facilitates quality cultural experiences for remote and regional audiences</li> </ul>	<ul style="list-style-type: none"> <li>Capacity statement delivered with appropriate cultural protocols</li> <li>Vision ongoing across all of the organisation's programs</li> </ul>
Arts Development and Touring Program: exhibitions, events and workshops	<ul style="list-style-type: none"> <li>Touring program has content that includes, responds to and promotes Indigenous visual arts, performance and music</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing across all of the organisation's programs</li> <li>See 2019 touring map for details</li> </ul>
Staffing/Volunteers/Interns	<ul style="list-style-type: none"> <li>Attract, support and retain Indigenous staff, volunteers and interns</li> </ul>	<ul style="list-style-type: none"> <li>Achieved and ongoing (details below for our programs)</li> </ul>
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 Borroloola</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, Borroloola and Numbulwar</li> <li>Deliver skills development workshops and training in 2 communities, Borroloola and Numbulwar</li> <li>Deliver the <i>Numburindi – Strengthening Culture and Country</i> 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, Borroloola employed since 2013</li> <li>No Numbulwar activity at all due to COVID-19</li> <li>Malandarri Festival cancelled due to Sorry Business</li> <li>ITDP activity successfully delivered throughout the year at Borroloola via Zoom as well as in person</li> <li>A series of 23 COVID-19 dance workshops in May were delivered via Zoom to Families as First Teachers, Pre School, Transition, Year 1/2 and Senior School class groups by artists Ghenoa Gela, Katina Olsen, Ashleigh Musk, Jinu Mathew, Fipe Keanu and Noelani le Nevez from Nuholani and Lelani and Heimana Tahiaata from the Heilani Polynesian School of Arts</li> <li>Skills development workshops and training delivered in person in Borroloola included Reggie O'Reilly and Neil Macknight from the Winanjjikari Music Centre (production training) and Hemlock Mejarne and Luth Wolff (circus)</li> <li>The li-anthawirriyarra Sea Ranger Unit, Telling Story and Artback NT collaborated to deliver a Womens' Healing camp and 'Tree of Life' narrative therapy workshop (via Zoom) to unearth women's values, skills, knowledge's and hopes which support them grow strong kids and stand strong when faced with the 'storms of life'. A beautiful book was also published.</li> <li>Marlene Timothy travelled to Darwin for an all staff meeting in September</li> <li>Artback NT also supported Marlene Timothy through her role as Roper Gulf Shire Councillor</li> <li>Marlene was also presenting at the World Indigenous Peoples' Conference on Education in Adelaide in November, however, this has been postponed to 2021.</li> </ul>
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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> <li>· Facilitate a minimum of 4 professional development experiences for Indigenous staff and contractors</li> </ul>	<ul style="list-style-type: none"> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> <li>· Achieved and ongoing</li> <li>· Mentoring and professional development opportunities throughout the year, both locally and nationally, were interrupted by the pandemic</li> <li>· 43 workshops delivered in Borroloola</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 2020 using Indigenous artists, producers or companies</li> <li>· Support the promotion of Indigenous work through the APAM Gatherings program</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>· Supported two NT creative developments as part of Blak LAB, curated and led by Australian First Nation artists and cultural leaders in partnership with Asia TOPA, APAM and its First Nations Lead, ILBIJERRI Theatre Company. The developments were <i>Bayini</i> in conjunction with Miku Performing Arts and <i>Sun in Moon</i> in partnership with Gary Lang, NT Dance Company.</li> <li>· Secured over \$75K funding from Remote Sport Vouchers for Artists on Tour activities in 6 remote Indigenous communities</li> <li>· Secured \$397,017 as part of a multi-year agreement for a remote arts and cultural program in Borroloola Sept 2020 – Sept 2023</li> <li>· Liz Rogers presented at APAX Online – a national Conference via Zoom. Her presentation featured the 2018 tour of B2M's <i>Mamanta</i>, a First Nations'-led work as well as responding on-the-road to the needs of different audiences with <i>The Package</i> in 2019.</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>· Remote community touring was greatly restricted this year.</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>· Despite being heavily impacted by COVID-19, the successful delivery of 39 workshops over 27 delivery days by Northern Territory Indigenous and non- Indigenous artists to 6 locations, reaching 335 participants in 6 Indigenous communities</li> </ul>

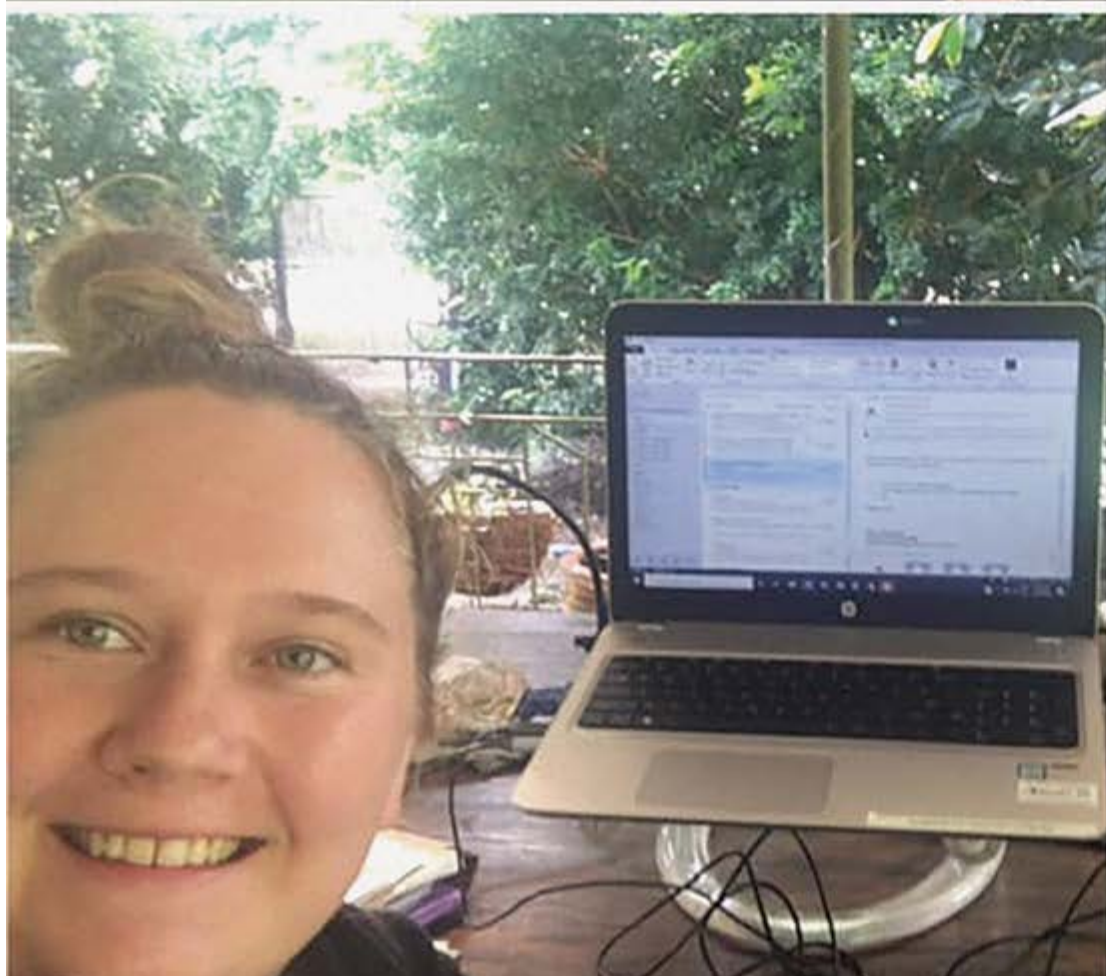
Visual Arts Development and Touring	<ul style="list-style-type: none"> <li>· Education kits to accompany touring exhibitions incorporating input from Indigenous artists and curators where possible/appropriate</li> <li>· Privileging Indigenous language/ voice wherever possible</li> <li>· Room brochures 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>· If funding is successful, partner with Desart on a dedicated Indigenous Curator program</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 <i>Balnhdhurr</i> public programs, language lists and activities in Education kits, language audio in digital app</li> <li>· Two national touring shows, <i>Still in my mind</i> and <i>Balnhdhurr</i>, continue to engage audiences across the country with Indigenous issues and outlooks</li> <li>· Delivered 5 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</li> <li>· Proposed partnership with Desart as part of their Aboriginal Employment Strategy in Central Australia to facilitate art worker 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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Opportunities		
Action	Measurable Target	Results
Festivals presentation and showcasing of Traditional Indigenous Dance	<ul style="list-style-type: none"> <li>· Malandarri Festival, Borrooloola, 12 – 13 June</li> <li>· Numburindi Festival, Numbulwar, 17 – 19 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>· Malandarri Festival cancelled due to Sorry Business</li> <li>· Winanjjikari Music Centre had been engaged to deliver production for the Festival with the team headed up by Reggie O'Reilly</li> <li>· Numburindi Festival cancelled due to COVID-19</li> <li>· Meetings held in Borrooloola in February, August and October</li> </ul>
Performance Development and Touring (includes theatre/dance/music) capacity building and succession planning throughout the Northern Territory, nationally and internationally	<ul style="list-style-type: none"> <li>· Develop and deliver a Larrakia children's theatre show to pre schools, libraries and communities across the Northern Territory</li> <li>· Work with Larrakia Elder, Aunty June Mills, to develop and deliver a workshop on the creation of a new show and pathways</li> <li>· A minimum of four international collaborations and/or artistic exchange through the Taiwan–Australia: Indigenous Artist in Residence Project</li> <li>· Partner with APAM to deliver an Indigenous Producer's program as part of APA Gatherings, August</li> </ul>	<ul style="list-style-type: none"> <li>· Originally <i>Witladla</i> and Aunty June Mills were set to tour to 18 different cities, towns and communities throughout the NT. Instead alternative audience engagement activities were created including: <ul style="list-style-type: none"> <li>- <i>Witladla</i> was filmed</li> <li>- activities were created for children to make their own mukmuk owl puppet</li> <li>- <i>My first Larrakia animal language book</i> by June Mills was produced - a special edition book for children 0-5 years.</li> </ul> </li> <li>· This book and a copy of the film has been supplied to all the schools, childcare centres and community groups that booked in for the tour, as well as sent to Larrakia Nation and libraries around the NT.</li> <li>· A mini tour was created for <i>On the Couch with Connie B</i> featuring Constantina Bush, Australia's premiere Indigenous showgirl</li> <li>· The second year of the Taiwan – Australia: Indigenous Artist in Residency Project was unable to be delivered</li> <li>· APAM Gatherings postponed to 2021 Darwin Festival</li> </ul>

Artists on Tour	<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 regional, 10 remote and 5 very remote Indigenous communities</li> </ul>	<ul style="list-style-type: none"> <li>· No Indigenous artists delivered as part of a greatly restricted Artists on Tour program</li> <li>· Delivered to 6 remote Indigenous communities</li> </ul>
Visual Arts Development and Touring of significant Indigenous exhibitions	<ul style="list-style-type: none"> <li>· <i>Balnhdhurr</i> touring, 100% Indigenous content</li> <li>· <i>Still in My Mind</i> touring, over 50% Indigenous content</li> <li>· <i>We Are We Eat</i>, 50% Indigenous content</li> <li>· <i>Groundswell</i> development, 60% Indigenous content</li> <li>· <i>Ancestors</i> development. Mentor an Indigenous Curator</li> <li>· Continue to engage Indigenous artists and arts workers in the delivery of public and education programs</li> <li>· Further curatorial experience, future training and employment opportunities for Indigenous arts workers, and artists where possible</li> </ul>	<ul style="list-style-type: none"> <li>· Delivered <i>Balnhdhurr</i> public programs at 2 venues (Trinity College, Melbourne and GYRACC, Katherine). Artist Ruby Alderton and her family, Newcastle, travelled to Trinity College, Melbourne</li> <li>· Delivered <i>Still in my mind</i> public programs at 2 venues (Geraldton WA and Blue Mountains, NSW) on the national tour. Public programs were delivered by Brenda L Croft, Indigenous artist and curator</li> <li>· All public programs delivered for <i>Groundswell</i> included presentations by Indigenous artists</li> <li>· <i>Ancestors</i> mentoring cancelled due to the Curator moving from Alice Springs to Darwin. Replaced with curatorial sector support for Keara Stuart, <i>Portraits of My Elders</i></li> <li>· Indigenous artists showcased in all exhibitions currently touring</li> <li>· Public programs were limited in 2020 due to artists from remote communities not wishing to travel, even within the NT</li> </ul>
Action	Measurable Target	Results
RAP Review	Activities as listed above	Achieved and ongoing
Successful projects, tours and events	KPIs as in strategic plan; approved yearly programs	Achieved and ongoing





## AUDITED FINANCIAL STATEMENTS

Artback NT moved successfully out of the offices in Alice Springs, Darwin and Borroloola to more scenic locations during the Northern Territory lock-down. (Clockwise from top left) Visual Arts Touring Manager Neridah Stockley pictured with her best friend; his favourite spot in the house was the kitchen. Sara Higgs, Administrator condition reported artwork for the next SPARK NT touring exhibition, *Groundswell* in the stores. Performing Arts Manager Liz Rogers made an air conditioned heaven in a caravan at her parent's place in Humpty Doo. Artists on Tour and ITDP Coordinator Eve Pawlik enjoyed the view of her tropical garden from her home office. We met every morning at 9.30am, virtually, to stay in touch.



## Committee's Report

31 December 2020

The committee present their report on Artback NT Incorporated for the financial year ended 31 December 2020.

### 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
Louise Partos - Public Officer	Member for full year
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 Stokes - Committee Member	Member for full year
Marlene Chisholm - Committee Member	Member for full year
Philip Boulton, SC - Committee Member	Member for full year

#### 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 \$ 109,124 (2019: \$ 57,978.)

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 12<sup>th</sup> day of March 2021



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 2020, 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: 15 March 2021

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 Financial Position

### As At 31 December 2020

	2020	2019
Note	\$	\$
5	990,924	1,016,606
6	40,321	-
7	17,438	53,738
	<u>1,048,683</u>	<u>1,070,344</u>
8	20,454	16,542
9	3,840	4,800
	<u>24,294</u>	<u>21,342</u>
	<u>1,072,977</u>	<u>1,091,686</u>
10	72,051	115,931
11	312	-
14	1,040	1,040
12	82,620	66,666
13	495,179	598,860
	<u>651,202</u>	<u>782,497</u>
14	2,687	3,727
12	4,502	-
	<u>7,189</u>	<u>3,727</u>
	<u>658,391</u>	<u>786,224</u>
	<u>414,586</u>	<u>305,462</u>
15	155,583	68,755
	<u>259,003</u>	<u>236,707</u>
	<u>414,586</u>	<u>305,462</u>

The accompanying notes form part of these financial statements.

## Statement of Changes in Equity

For the Year Ended 31 December 2020

2020

	Retained Earnings	Reserves	Total
	\$	\$	\$
<b>Balance at 1 January 2020</b>	<b>236,707</b>	<b>68,755</b>	<b>305,462</b>
Surplus for the year	109,124	-	109,124
Transfer to reserves	(86,828)	86,828	-
<b>Balance at 31 December 2020</b>	<b>259,003</b>	<b>155,583</b>	<b>414,586</b>

2019

	Retained Earnings	General Reserve	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>

The accompanying notes form part of these financial statements.

## Statement of Cash Flows

For the Year Ended 31 December 2020

### CASH FLOWS FROM OPERATING ACTIVITIES:

Receipts from customers	76,478	346,140
Payments to suppliers and employees	(1,194,558)	(1,499,946)
Interest received	5,396	14,259
Interest paid	(248)	-
Receipt from grants, donations and sponsorships	1,098,753	1,172,553
Net cash provided by/(used in) operating activities	(14,179)	33,006

### CASH FLOWS FROM INVESTING ACTIVITIES:

Purchase of property, plant and equipment	(11,815)	(12,590)
Net cash provided by/(used in) investing activities	(11,815)	(12,590)

### CASH FLOWS FROM FINANCING ACTIVITIES:

Net increase/(decrease) in cash and cash equivalents held	(25,994)	20,416
Cash and cash equivalents at beginning of year	1,016,606	996,190
Cash and cash equivalents at end of financial year	990,612	1,016,606

The accompanying notes form part of these financial statements.



## Notes to the Financial Statements

### For the Year Ended 31 December 2020

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) Income Tax

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

##### (b) 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.

##### 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.

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 2 Summary of Significant Accounting Policies

##### (b) Revenue and other income

##### 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.

##### (c) 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.

##### (d) 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.

## Notes to the Financial Statements

For the Year Ended 31 December 2020

### 2 Summary of Significant Accounting Policies

#### (d) Property, plant and equipment

##### 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.

#### (e) Cash and cash equivalents

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

#### (f) 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.

##### 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.

#### (g) 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.

#### (h) 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.

## Notes to the Financial Statements

For the Year Ended 31 December 2020

### 2 Summary of Significant Accounting Policies

#### (h) Provisions

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.

#### (i) 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 committee members have no reason to believe the various government departments will not continue to support Artback NT Incorporated.

### 3 Grants Income

	2020	2019
	\$	\$
Grants (Com) Operating Recurrent	309,090	306,030
Grants (Com) Projects Non Recurrent	223,580	100,200
Grants (State) Operating Recurrent	274,000	276,000
Grants (State) Projects Non Recurrent	313,110	193,670
Unexpended grants brought forward from prior year	113,447	403,705
Unexpended grants carried forward to next year	(290,667)	(134,808)
Repayment of unexpended grants	(676)	(12,672)
	<b>941,884</b>	<b>1,132,125</b>

### 4 Inkind supports

	2020	2019
	\$	\$
In-kind support - Arts NT	158,334	159,652
In-kind support - others	41,893	93,255
	<b>200,227</b>	<b>252,907</b>

### 5 Cash and Cash Equivalents

	2020	2019
	\$	\$
Cash on hand	199	85
Bank balances	20,582	128,442
Short-term deposits	970,143	888,079
	<b>990,924</b>	<b>1,016,606</b>



**Notes to the Financial Statements**  
For the Year Ended 31 December 2020

**5 Cash and Cash Equivalents**

**Reconciliation of cash**

Cash and Cash equivalents reported in the statement of cash flows are reconciled to the equivalent items in the statement of financial position as follows:

	2020	2019
Note	\$	\$
Cash and cash equivalents	990,924	1,016,606
Bank overdrafts	(312)	-
<b>Balance as per statement of cash flows</b>	<b>990,612</b>	<b>1,016,606</b>

**6 Trade and Other Receivables**

	2020	2019
	\$	\$
Trade receivables	40,321	-
	<b>40,321</b>	<b>-</b>

**7 Other Assets**

	2020	2019
	\$	\$
Prepayments	16,258	52,253
Other Assets	1,180	1,485
	<b>17,438</b>	<b>53,738</b>

**8 Property, plant and equipment**

	2020	2019
	\$	\$
Plant and equipment		
At cost	51,916	51,826
Accumulated depreciation	(33,546)	(38,063)
	<b>18,370</b>	<b>13,763</b>
Motor vehicles		
At cost	20,000	20,000
Accumulated depreciation	(17,916)	(17,221)
	<b>2,084</b>	<b>2,779</b>
	<b>20,454</b>	<b>16,542</b>

**Notes to the Financial Statements**  
For the Year Ended 31 December 2020

**9 Right-of-use assets**

Plant and Equipment

**Trade and Other Payables**

Trade payables	
GST payable	
Sundry payables and accrued expenses	
PAYG Liabilities	
Other Payables	

**Borrowings**

Credit cards

**Employee Benefits**

CURRENT  
Long service leave  
Annual leave

NON-CURRENT  
Long service leave

**Other Liabilities**

Unexpended Grants  
Grants received in advance  
Other fund received in advance

2020	2019
\$	\$
3,840	4,800
<b>3,840</b>	<b>4,800</b>

2020	2019
\$	\$
2,080	2,687
7,479	16,977
8,004	34,813
17,929	17,679
36,559	43,775
<b>72,051</b>	<b>115,931</b>

2020	2019
\$	\$
312	-
<b>312</b>	<b>-</b>

2020	2019
\$	\$
17,986	13,442
64,635	53,224
<b>82,621</b>	<b>66,666</b>
4,502	-
<b>4,502</b>	<b>-</b>
<b>87,123</b>	<b>66,666</b>

	2020	2019
Note	\$	\$
13(a)	319,043	184,377
	175,000	410,483
	1,136	4,000
	<b>495,179</b>	<b>598,860</b>

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 13 Other Liabilities

##### (a) Breakdown of Unexpended Grants

	2020 \$	2019 \$
<b>Other Grants - state</b>		
Department of Territory Families, Housing & Communities	12,495	-
Department of Territory Families, Housing & Communities	62,436	-
Department of Territory Families, Housing & Communities	43,882	-
Department of Health	16,063	-
Northern Territory Major Events	25,000	-
Department of the Chief Minister	19,655	-
Department of Tourism, Sport & Culture	-	1,147
<b>Grants received on behalf of others</b>		
Department of Tourism, Sport & Culture	-	5,176
Department of Tourism, Sport & Culture	-	8,614
Department of Tourism, Sport & Culture	-	5,474
<b>Projects</b>		
Australia Post	9,091	9,091
<b>NT Regional Arts Fund</b>		
Northern Territory Regional Arts (NTRA)	14,270	-
<b>Playing Australia</b>		
Australia Council for the Arts	30,560	-
<b>Visions of Australia</b>		
Department of Infrastructure, Transport, Regional Development & Communications	47,476	12,971
Department of Infrastructure, Transport, Regional Development & Communications	9,740	13,663
<b>Catalyst</b>		
Australia Council for the Arts	-	76,575
<b>Donations and Sponsorships</b>		
Tim Fairfax Family Foundation	28,375	30,305
McArthur River Mine Community Benefit Trust	-	21,361
	<b>319,043</b>	<b>184,377</b>

## Notes to the Financial Statements

### For the Year Ended 31 December 2020

#### 14 Lease liabilities

	2020 \$	2019 \$
<b>CURRENT</b>	-	-
Plant and equipment	1,040	1,040
	<b>1,040</b>	<b>1,040</b>
<b>NON-CURRENT</b>		
Plant and equipment	2,687	3,727
	<b>2,687</b>	<b>3,727</b>
	<b>3,727</b>	<b>4,767</b>

#### 15 Reserves

	2020 \$	2019 \$
<b>Reserve - 25th Birthday</b>		
Transfers in	25,000	-
	<b>25,000</b>	<b>-</b>
<b>Reserve - Visual Arts Funds</b>		
Opening balance	33,342	-
Transfers in	20,236	33,342
	<b>53,578</b>	<b>33,342</b>
<b>Reserve - Performing Arts Funds</b>		
Opening balance	35,413	-
Transfers in	41,592	35,413
	<b>77,005</b>	<b>35,413</b>
	<b>155,583</b>	<b>68,755</b>



## Notes to the Financial Statements

For the Year Ended 31 December 2020

### 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:


	2020	2019
	\$	\$
Surplus for the year	109,124	57,971
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	7,831	10,134
- net loss on disposal of property, plant and equipment	72	
Change due to prior year adjustment	-	20,000
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(39,056)	16,741
- (increase)/decrease in prepayments	35,995	(44,721)
- increase/(decrease) in trade and other payables	(148,602)	(27,941)
- increase/(decrease) in employee benefits	20,457	820
Cashflows from operations	(14,179)	33,000


## Statement by Members of the Committee

In our opinion:

- the accompanying financial report as set out on pages 3 to 15, 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 2020 and the results of the Association for the year ended on that date;
- the accounts of the Association have been properly prepared and are in accordance with the books of account of the Association.
- there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.
- 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 - Chairperson

Treasurer   
Francine Chinn - Treasurer

Dated this 12<sup>th</sup> day of March 2021



## 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 2020, 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 2020 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 2020 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(b) 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 \$21,459 in 2020 and \$133,786 in 2019, 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 \$25,570 in 2020 and \$62,441 in 2019, respectively.

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.

Liability limited by a scheme approved under Professional Standards Legislation

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

#### 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

15 March 2021





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Email: admin@tdhnt.com.au

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GPO Box 4587  
Darwin NT 0801

**Artback NT Incorporated  
Disclaimer  
For the Year Ended 31 December 2020**

The additional financial data presented on page 20 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 2020. 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

15 March 2021

Liability limited by a scheme approved under Professional Standards Legislation

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

**Artback NT Incorporated  
For the Year Ended 31 December 2020**

**Detailed Income and Expenditure Statement**

	2020 \$	2019 \$
<b>Income</b>		
Sale and other fee income	56,250	118,115
Service provision	25,570	62,441
Other interest received	5,396	14,259
Grants (Com) Operating Recurrent	309,090	306,030
Grants (Com) Projects Non Recurrent	223,580	100,200
Grants (State) Operating Recurrent	274,000	276,000
Grants (State) Projects Non Recurrent	313,110	193,670
Arts NT Grants-received on behalf of others	21,459	133,786
Unexpended grants brought forward from prior year	113,447	403,705
Unexpended grants carried forward to next year	(290,667)	(134,808)
Repayment of unexpended grant	(676)	(12,672)
Donations and sponsorships	87,200	153,812
ATO Cash Flow boost, JobKeeper and other miscellaneous income	317,350	4,384
In-kind support - Arts NT	158,334	159,652
In-kind support - others	41,893	93,255
<b>Total income</b>	<b>1,655,336</b>	<b>1,871,829</b>
<b>Less: Expenses</b>		
Administration and management fees	9,810	16,566
Audit fee	9,500	11,718
Bad debts	10	-
Bank charges	836	1,060
Depreciation and amortisation expenses	8,791	10,134
Insurance	30,810	24,578
IT Expenses	16,767	6,954
Lease - Int expenses	248	103
Motor Vehicles expenses	8,097	941
Postage	695	632
Printing and stationery	703	876
Promotion	12,911	13,222
Salaries	549,784	517,437
Superannuation contributions	61,251	70,408
Other employee costs	78,104	73,888
Staff amenities	10,879	5,733
Telephone and fax	8,247	8,422
Travel - Professional development	2,562	-
Programs expense	558,425	870,055
In-kind supports - Arts NT	158,334	159,652
Other Operating expenses	19,375	21,472
<b>Total expenses</b>	<b>1,546,139</b>	<b>1,813,851</b>
Loss on disposal of assets	(73)	-
<b>Surplus for the year</b>	<b>109,124</b>	<b>57,978</b>

Board

Dr Denise Salvestro, Chairperson

Dr Susan Congreve, Vice Chair

Francine Chinn, Treasurer

Dr Liam Campbell, Secretary

Phillip Boulton SC, Committee Member

Marlene Chisholm, Committee Member

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