



Artback NT

Annual Report 2022



Cover images (clockwise from top):

Dancers, from left to right: Janet Munyarryun, Malngay Yunupingu, Ljucaw Talimaraw, (behind Rachael is Banula Marika) and Rachael Wallis. Location: Wirawawoi beach, North East Arnhem Land. As part of **Gapu Ngupan** Photography: Richard Mann

Women dancers Rachael McDinny and Eunice Isaac, **Malandarri Festival 2022**. Photography: Benjamin Warlungundu Ellis Bayliss

Franck Gohier, *'Darwin's evolution'*, 2015, collection of Jett Street, synthetic polymer paint on board. As part of **Some Like it Hot**

Maici Lalara, *Yilkwa-Monster Fish*, 2019, ghost net, marine debris and bush dye string. As part of **Groundswell: recent movements within art and territory**

Franca Barraclough, *Crowned Land*, 2019, digital print on archival paper. As part of **The Visitors**

El Ibo on set with **Trash Magic**, 2022 NT tour Photography: Duane Preston

Hand to Earth ensemble from left to right: Aviva Endean, David Yipininy Wilfred, Daniel Wilfred, Sunny Kim, Peter Knight Photography: Emma Luker

Audience in front of Yarrenyty Arltere wall installation *Merte (food) plate art plate now*, Decals on found plates. As part of **Clay on Country**

Professor Brenda L Croft, *Self Portrait on Country*, Wave Hill 2014. As part of **Still in my mind: Gurindji location, experience and visuality**

Website visits	18,654	Facebook followers	5,500	Twitter followers	854	Instagram followers	2,197
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Artback NT 2022

Audience

NT	17,323
National	36,210
Total	53,533

Performances/exhibitions

NT	29
National	9
Total	38

Workshops/public programs

NT	71
National	20
Total	91

Venues

NT	18
National	9
Total	27

Artists/arts workers engaged

NT	496
National	47
International	7
Total	550

Indigenous artists/arts workers

330

Collaborations

NT	65
National	42
International	4
Total	111

ARTBACK NT 2022

**TAKING NT ARTISTS
ACROSS AUSTRALIA**

Touring venue by location (953)
Visits per location (2,853)

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.



Artback NT is based on the lands of the Larrakia, Arrernte and Yanyuwa peoples. We pay respects to their Elders past and present and extend that respect to First Nations Elders of all the communities and lands on which we work. The Northern Territory is home to the world's oldest living cultures – the first artists and storytellers. We recognise their continuing connection to land, water, community and culture and acknowledge that sovereignty was never ceded. We live, create and learn on Aboriginal land. We understand our work in this context.

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

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The 2022 Malandarri Festival team, standing from left to right: Evan Saunders, Laura Shipp, Michael Vernau, Shay Vigona-Goudge, Marlene Timothy, and Mathew Wells. Relaxing from left to right: Bradley Fawcett, Eve Pawlik, and Tarzan JungleQueen. Photography: Benjamin Warlingundu Ellis Bayliss



Chair's Report

After two long years of covid constraints, 2022 had the distinct feel of optimism as we gradually pulled out of pandemic restrictions and Artback NT was able to unfurl a rich performing arts program across the Territory and present exciting visual art exhibitions to galleries around Australia.

We welcomed the announcement of Australia's new national cultural policy, *REVIVE*, which assured us that we are aligned with colleagues and stakeholders across the sector, and are on the right course. The REVIVE policy's five pillars of First Nations First, A Place for Every Story, Centrality of the Artist, Strong Cultural Infrastructure, and Engaging the Audience, speak directly to our own purpose, values and key outcomes.

We have been learning from, and consolidating, our inclusion in the National Performing Arts Partnership Framework (NPAPF) and are grateful for the support of the Australian Government through its Office for the Arts and the Australia Council; for its confidence in our work and for its operational funding through NPAPF, and for the funding of individual projects through Playing Australia, Visions Australia, International Engagement Fund, Major Festivals Initiative, Regional Arts Fund, Indigenous Languages and Arts program, and the Department of Foreign Affairs and Trade.

We are grateful for the support of all our other funding bodies that make possible the realisation of Artback NT's varied programming of remote festivals, touring shows and exhibitions, workshops, public talks and the development of new works by talented Northern Territory creatives across many art forms:

- Arts NT, Department of Territory Housing, Families and Communities

- NT Health
- Northern Territory Major Events Company
- MRM Community Benefits Trust
- Tim Fairfax Family Foundation
- Foundation for Rural and Regional Renewal
- Roper Gulf Regional Council
- Arts Centre Melbourne
- Rirratjingu Aboriginal Corporation

Travel and touring from and around the Northern Territory, particularly to remote and very remote locations, present geographic and logistic challenges, and financial ones. We are proud that so many funders and partner organisations support the important work that we do. We are always looking for opportunities to offer our services in new locations and are thrilled to be organising the inaugural Yirriwinari Festival in Pirlangimpi in April 2023, with support from the Northern Territory Government to help the community celebrate Tiwi culture, art and stories.

During the year I had the pleasure of personally seeing how enthusiastically Artback NT programs are received in diverse locations around the country. Amongst the thought-provoking and exciting visual arts programs that were touring nationally, there were those that were held in conjunction with important symposia. The impressive *Clay on Country* exhibition, the first survey of its kind in showcasing ceramic works of over 30 artists from Central Australia, developed by Artback NT, opened at the Araluen Arts Centre in Alice Springs during the 16th Australian Ceramics Triennale. The very significant exhibition, *Still in my mind: Gurindji location, experience and visibility*, curated by renowned First Nations artist and researcher, Professor Brenda L. Croft and toured by Artback NT, concluded its 5-year, 9-gallery tour

From left to right: Professor Brenda L Croft, Artback NT CEO Shay Vigona-Goudge, and Artback NT Chair Dr Denise Salvestro at the opening of *Still in my mind: Gurindji location, experience, and visibility*, (curated by Prof. Croft) at Drill Hall Gallery, Canberra. Photography: Alex Orme

The painting in the background behind Prof. Croft, as part of this exhibition is Biddy Wavehill Yamawurr Nangala and Jimmy Wavehill Ngawanyja Japalyi's, *Jinparrak* (Old Wave Hill Station), Acrylic on canvas

Artback NT Visual Arts Manager Jo Foster giving a floor talk on *Clay on Country*, at the 16th Australian Ceramics Triennale at Araluen Art Centre in Alice Springs, 2022. Photography: Alex Orme



at the Australian National University's Drill Hall Gallery in Canberra, where it provided a focus of discussion during the symposium *Murrudha: Sovereign Walk*, headlined by Professor Croft.

The Board acknowledges the dedication and diligence of the Artback NT team under the leadership of CEO, Shay Vigona-Goudge, who has worked tirelessly throughout the year to bring the 'new' team together and manage our obligations through our first year as part of the NPAPF. I would also like to thank all Board members for having so generously given of their time to ensure that appropriate support was provided to Shay and her team during this transition period. It is a credit to all that, despite the challenges of the covid setbacks, we ended the year financially secure.

As we farewelled and thanked retiring staff members and welcomed the new, we also said farewell and thank you to outgoing Board member, Marlene Chisholm and were delighted to welcome new Board members Brian Tucker and Libby Collins. Each bring considerable knowledge in their particular fields of expertise, adding greatly to the skill set of our Board.

Along with our thanks to all the funders and sponsors who support Artback NT, we thank the amazing communities and individuals with whom we partner, and our enthusiastic audiences, for their support which is so pivotal to our success. In 2023, with the new team at Artback NT, we look forward to continuing to deliver unique and exciting NT programs to our NT, national and international audiences.

Dr Denise Salvestro
Chair

Chief Executive Officers Report

I am proud to present the Artback NT annual report for 2022 – my first full year as CEO.

At Artback NT we are passionate about the creative spirit and stories of the Northern Territory and proud to play our part in this thriving, innovative and diverse arts scene, where the history, geography and environment contribute to the unique perspectives of creative story tellers across the regions in which we work.

Artback NT's offices in Borrooloola (on Yanyuwa Country), Mparntwe (Alice Springs) and, Garramilla (Darwin) collaborate with visual and performing artists, artworkers, writers, producers, technicians, venues and communities across 1.4 million square meters of stunning and mostly very remote Country.

Our team of specialists in remote events, performing arts, and visual arts is continuously listening, learning and looking for how to best support the needs and demands of an ever-shifting industry environment. As pandemic-related travel and contact restrictions were lifted, the Artback NT team worked intensively to get our programming and touring back to full strength.

We launched the Bump in Box, a theatre-making kit seeking to bridge gaps in access and resources in regional, remote and very remote schools in the Northern Territory.

We could again tour to Territory venue partners, presenting shows in Ngukurr, Numbulwar, Jabiru, Beswick, Tennant Creek and Nhulunbuy as well as Mparntwe, Katherine and Darwin – and Borrooloola for the Malandarri Festival. We acknowledge that many of the remote venues we work with – such as Gove Arts Theatre and Totem Theatre – are run by volunteers, working for the love of it and on top of other commitments.

Artback NT CEO Shay Vigona-Goudge and Malandarri Festival Director, Marlene Timothy at *Purrumpa*, a national gathering and celebration of First Nations arts and culture presented by The Australia Council.



Artback NT Business Manager Gina Machado at white board at the 2022 all staff training. Photography: Stefan Carrillo



We also thank our major venues: Araluen Arts Centre, Godinymayin Yijard Rivers Arts & Culture Centre, and Brown’s Mart for their continued support in providing a platform for Territory performers, actors, musicians, and comedians. Touring exhibitions of NT visual arts visited Armidale, Newcastle and Moree in NSW; Wondai, Townsville and Pialba in Queensland; Collie, WA and Canberra.

The end of funding programs Catalyst and RISE, and changes to the Remote Sport Voucher scheme, meant we were sadly unable to offer our SPARK NT Curator and Artists on Tour programs this year.

More relaxed border restrictions also meant that we could finally go ahead with the long-planned return visit of our Taiwanese partners for *Gapu Ngupan* (formerly known as *Voyage of Bayini*). Paiwan and Truku artists joined Yolŋu performers in Yirrkala and Galaru to work together on Country on the next development stage of this exceptional multi-disciplinary artistic collaboration between First Nations creatives.

While we’ve been delivering beautiful public programming, behind the scenes we’ve prioritised operational improvements. Thanks to Australia Council and Arts NT strategic grants, we’ve invested in upgrades to our IT operating systems. Our new Microsoft 365 environment means we’re now using Teams for internal meetings and collaboration across our 3 offices. We’ve introduced platform Monday.com to help automate workflows, manage projects, and provide streamlined access for cross-functional teams. We’ve been able to provide industry skills development for new staff, (thanks to Arts NT), and other important advice and training in arts law and in Indigenous cultural safety for the whole team and Board. This training continues into 2023. We advocated for NT artists and sector through our submission to the National Cultural Policy. Thanks to the NT Department of Industry, we undertook a comprehensive,

professionally facilitated, organisational planning process to guide our work and activities over the next two years. I and other Artback NT team members have represented the organisation, made valuable industry contacts, and received professional development from participating in arts sector forums such as the Australian Performing Arts Exchange (APAX), and Purrumpa, with some travel support from Arts NT.

I acknowledge the team members who left Artback NT during this year: Rebecca Renshaw, Communications and Marketing Manager; Laura Shipp, Remote Arts and Cultural Program Coordinator; and Erica McCalman, interim Performing Arts Manager. I thank each of them for their passionate contribution to our organisation, where every role is absolutely critical, all the time.

During the year we welcomed new team members who each had to ‘hit the ground running’: Anisha Angelroth, as Communications and Marketing Manager; Stefan Carrillo, as Remote Events Manager; Evan Saunders, as Performing Arts Manager; MJ Warfield, as Performing Arts Tour Coordinator; and Gina Machado, as Business Manager. Thank you to everyone on the Artback NT team who works so hard to support the Territory’s arts and audiences in all the ways that we do.

Thanks also to our wonderful Board members, who continue to go above and beyond in supporting Artback NT to realise our vision, extend our reach and strengthen our place as the only multi-artform development and touring agency in the Northern Territory.

Shay Vigona-Goudge
Chief Executive Officer

Treasurer’s Report

Should I say “2022 was a good year”? Or should I say “2022 was an amazingly successful year!!” – I think I’ll go for the latter; operationally, achievements a-plenty (which I’ll leave others to comment on) and financially, the quantitative result of all that activity. The year ended with a surplus of \$101,652 (2021, \$34,590).

Grant income (excluding grants auspiced on behalf of others) increased from \$1,355,102 to \$1,425,137 – the increase reveals (a) the continuing commitment to Artback NT by our principal operational funding partners, the Australia Council and the NT Government, and (b) the continuing, and substantially increasing, project funding of Artback NT’s activities – this is an endorsement of what we do, an acknowledgement of its importance in the delivery of creativity in the third-largest state of Australia, but arguably that which has the most challenging environment in terms of the numbers of remote communities, and a measure of our demonstrated success in bringing the arts to those communities. We also reported an increase in income from the delivery of services, from \$170,301 to \$215,106 which reflects what we might call our market’s happiness with ‘the product’. Having said that, I must say that we need to remember that our market is a fragile one, and that profit is not, and should not, be our primary motive. So, income increased from \$2,026,655 to \$2,140,531, although if the Arts NT In-kind support (the cost of premises provided) is excluded, the income increased from \$1,935,936 to \$1,969,174.

Expenses also increased, from \$1,992,065 to \$2,038,969, and, excluding the above-mentioned In-kind support, from \$1,862,346 to \$1,867,612. Most expenses were consistent with those in 2021; the most significant increases included:

- Administration and Management Fees – business review and strategic planning
- Equipment <\$1,000 – furniture and office sundries, amplifiers and other music equipment
- Insurance – what else would you expect?
- IT Expenses – upgrading of computers and data migration
- Staff Training – Arts Law and professional development workshops
- Domestic Travel – for staff training and between Darwin and Alice Springs (this, with nothing showing in 2021, may have been included in Program or Operating Expenses last year)

Other increases are as expected although there are some decreases as well.

At 31st December the Balance Sheet is showing net assets of \$550,738 (2021, \$449,176) and working capital (or the cash surplus) of \$484,095 (2021, \$370,866) – the ratio of Net Assets/ Total Expenses is 26%, comfortably in the benchmark range of 20% - 25%; we are, then, in a sound financial position going into 2023.

Others will record their acknowledgements to our funding partners, I will echo those acknowledgements. I would also like to extend my thanks to Shay Vigona-Goudge, Martin Douglas and the Artback NT team, and to my predecessor, Francine Chinn.

Best wishes,

Brian Tucker CPA
Treasurer

NORTHERN
TERRITORY
ACTIVITY

Northern Territory

Touring venue by location (544)
Visits per location (2,038)

Indigenous Communities

Touring venue by location (216)
Visits per location (625)

ARTBACK NT 2022

AUDIENCE RESPONSE TO
ARTBACK NT PROGRAMMING



Map of the Northern Territory showing the scope of Artback NT's delivery from 1996 to 2022.

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.

A perfect show for 2nd language speakers.

Audience feedback, Trash Magic

Congratulations to Artback NT, Carmen, and all of the exhibiting artists in "Groundswell". This exhibition is interesting, engaging and explores an important and urgent topic. Fabulous stuff.

Audience feedback, Groundswell: recent movements within art and territory

Before the show, of Trash Magic a Yirrkala School student asked,

"Is the magic real?"

We'd like to think so ...

Thank you for the warmth and generosity of the community sharing the riches of your culture!

Audience feedback, Malandarri Festival 2022

Our small community was really thrilled to have a quality performer like Michael Connell tour to Nhulunbuy. The show was a sell out and the audience clearly found him very funny and very entertaining.

Audience feedback, FUNdaMENTAL



REMOTE EVENTS

Malandarri Festival 2022 caterer Nicholas Fitzpatrick, preparing the ground oven for a bush food BBQ. Photography: Benjamin WarIngundu Ellis Bayliss

Our Remote Events Program, formerly known as the Indigenous Traditional Dance Program (ITDP), was established to support the artistic and cultural practices of First Nations people living in very remote parts of the Northern Territory, and to support the preservation of Indigenous languages through song and traditional dance projects and performances.

We continue to celebrate the diversity of First Nations culture in the Northern Territory by providing an exciting cross-cultural platform for audience and performance development across our key programs, including the Remote Events Program.

Malandarri Festival 2022

Borroloola Community, Yanyuwa Country Roper Gulf Region, NT

The Malandarri Festival provides the opportunity for the Yanyuwa, Garrwa, Gurdanji and Mara peoples living in Borroloola to welcome guests and performers onto Yanyuwa Country to celebrate culture through music and dance.

Held over 2 warm days and cool nights from 17 to 18 June, the festival offered performances and workshops including costume making, screen printing, and hunting, as well as traditional ground oven cooking, food stalls, and arts and crafts stalls. Special guest artists this year included the Gangalidda dancers from Doomadgee, singer songwriter Dave Spry who performed with Roper Gulf musician Barnabus Timothy, singer, songwriter and storyteller Dr Shellie Morris and the Tiwi Strong Women's Choir who travelled from the Tiwi Islands to join voices and share songs with the Borroloola Women's Cultural Song Group. This Choir collaboration was the inspiration for *Arrkula Yinbayarra – Together We Sing*, described in more detail in other sections of this report.

Much of the 2022 Malandarri Festival program content was developed throughout 2022 as part of the Borroloola Music Program (see page 20).

The festival was beautifully documented by Borroloola based photographer Benjamin WarIngundu Ellis Bayliss, and videographer Matthew Wells captured the event on film, which is uploaded to the Artback NT website.

“This was a very special one: we had dancing and singing, both traditional and contemporary, and the debut performance by our new women's cultural song group. It created a great festival atmosphere. This year was a big Festival with two visiting groups and was very special to have Tiwi Islands there, who are a great inspiration to us. We welcomed back Doomadgee, who come every year, and the Borroloola School kids performing in three languages English, Yanyuwa and Garrwa. Was great to have a nice big Festival again after years of covid and to celebrate together with people from all over. It’s awesome to end the night with our talented local musicians performing at their best and having the crowd up on their feet.”

Marlene Timothy, Malandarri Festival Director.

Women dancers Rachael Mc Dinny and Eunice Isaac, Malandarri Festival 2022. Photography: Benjamin WarIngundu Ellis Bayliss



Borroloola School students performing at Malandarri Festival 2022. Photography: Benjamin WarIngundu Ellis Bayliss





Left: Gangalidda
Dancers from
Doomadgee.
Photography:
Benjamin WarIngundu
Ellis Bayliss



Opposite: Daphne
Mawson – Teacher
at Borroloola
School during the
School Song and
Language Program.
Photography:
Benjamin WarIngundu
Ellis Bayliss



Borroloola Music Program

The Borroloola Music Program was a 12-month project funded by the McArthur River Mines Community Benefit Trust, which came to an end in June 2022. The successful program supported young people and adults living in Borroloola in their creative practices and beyond: providing social and community development, creating jobs, building skills and confidence, and producing art. It was made up of three main components that also provided lead-up activities toward the Malandarri Festival.

The Music Mentor Program was led by Borrolloola man Barnabas Timothy, who facilitated regular workshops, including in the lead-up to the Malandarri Festival where professional musicians and technicians such as musician David Spry and sound technician Bradley Facett worked with men to develop their performance and or sound production skills.

The Sound and Language Program, saw popular mainstream songs translated into Yanyuwa and Garrwa and taught to students at Borroloola school.

“The kids enjoy having Barnabas and Marlene come to work with us with the song and language. They like having community come in and be part of their learning and being involved with the school. They love singing in their languages”

**Daphne Mawson,
Borroloola School**

Numburindi Festival 2022

The Numburindi Festival was unable to go ahead due to important international commitments of Festival Director Ngulmiya (Grant) Nundhirribala.

Ngulmiya was invited to perform at Womex 22 in Portugal, supported by composer-pianist Luke Howard and the 40-piece Budapest Art Orchestra. Ngulmiya had a hugely positive reception at Womex which has given him international standing and many professional performance opportunities, taking Wubuy language and stories to a global stage. We congratulate him on such a successful 2022.

The Numburindi Festival receives support from NT Major Events, The Tim Fairfax Foundation and the Foundation for Rural & Regional Renewal.

Yirriwinari Festival

Consultations for the inaugural Yirriwinari Festival began in 2022. The festival aims to celebrate Tiwi Island life and culture in 2023. This event is supported with funding from the Northern Territory Government through the NT Major Events and NT Health departments.

Barnabus and Dave spry. Credit: David Spry and Barnabus Timoth. Photography: Benjamin WarlIngundu Ellis Bayliss



Pirlangimpi Community from the air, Melville Island, Tiwi. Photography: Stefan Carrillo



PROJECTS



The Borroloola Women's Cultural Song Group and the Tiwi Strong Woman's Choir with Dr Shellie Morris performing as Arrkula Yinbayarra at the Malandarri Festival 2022. Photography: Benjamin WarIngundu Ellis Bayliss

Special Projects

Arrkula Yinbayarra – Together We Sing

Woman’s Cultural Song Project preserves threatened traditional languages

The Woman’s Cultural Song Group gave their debut performance at the Malandarri Festival, June 2022 in Borrooloola, realising a vision of Malandarri Festival Director, Marlene Timothy to preserve the threatened traditional languages of the Yanyuwa, Mara, Garrwa and Gurdanji people.

Artback NT engaged singer-songwriter Dr Shellie Morris, who has Yanyuwa heritage, and a deep connection with the people and place of the area, to work with the Woman’s Cultural Song Group toward their debut performance. This included a vocal collaboration with the Tiwi Choir.

The project came to be known as, Arrkula Yinbayarra – Together We Sing.

Arrkula Yinbayarra (together we sing) is a project born of a passion for women’s voices to be elevated and heard in languages that are endangered but have a strong culture of songlines, dances and connection that have always been linked to country.

**Marlene Timothy,
Malandarri Festival Director**

The Borrooloola Women’s Cultural Song Project was supported by Festival Australia.

The Mural won! Street Art Awards

The winners of the Australian Street Art Awards 2021 were announced in 2022.

We were proud and delighted to learn that Gunimidjina Gwalwa Daraniki (Saltwater Country), the mural designed by Denise and Tibby Quall for the wall of the ABC Darwin building on Bennett Street, won the Best Entrance Art category of the Australian Street Art Awards 2021.

The category required the submissions to be *an original piece of any type of permanent artform that has been specifically designed to announce the town or precinct name and welcome visitors.*

This project was supported by Activate Darwin.



Opposite: Arrkula Yinbayarra – Together We Sing workshop on the banks of the McArthur River in the lead-up to the Malandarri Festival. Photography: Benjamin Warlangudu Ellis Bayliss

This page: Denise and Tibby Quall with their trophy! Photography: Carolyn McLennan

Overleaf: Artback NT would like to acknowledge the Kulumbirigin Corporation for their work in realising this project. Gunimidjina Gwala Daraniki was part of a submission by Artback NT in the Activate Darwin Transforming Public Spaces Challenge, 2019. The mural was painted in June 2021 by Denise Quall with the assistance of Tibby Quall, Jordan Conrad and Caleb Schatz. Artback NT would like to thank all project partners: Kulumbirigin Aboriginal Corporation, Activate Darwin, Proper Creative, Larrakia Nation and ABC Darwin. © Denise Quall and Tibby Quall 2021.





The Bump in Box

This year, we launched the 'Bump in Box', a theatre-making kit seeking to bridge gaps in access and resources in regional, remote, and very remote schools in the Northern Territory.

Drawing inspiration from the theatre play *Dog Dog*, written by Sarah Hope, the 'Bump in Box' was conceived by Elizabeth Rogers, Artback NT's former Performing Arts Manager and independent producer, during the covid stand still. The 'Bump in Box' helps to reduce our environmental footprint by avoiding the carbon emissions of travelling, as much of the program is accessible online.

As part of the launch, the 'Bump in Box' was featured in the Artlands

Conversation Series, a Regional Arts Australia curated program of critical conversations drawing on themes of cultural landscapes and creative ideas playing out across the nation.

For this series, Scott Howie spoke with Liz Rogers and Sarah Hope about the project.

The 'Bump in Box' support material includes engaging illustrations by Ciella Lee. Image below is the flat pack Bump in Box, which contains a classroom handbook, scripts, posters, templates, a story board and an instructional video.

The Bump in Box is supported by the Australian Government through the Regional Arts Fund.



International Projects

Gapu Ngupan is a collaboration between Yolŋu artists from North East Arnhem Land, and artists of the Paiwan and Truku peoples of Taiwan. They are working on a collaborative performance piece that explores the long history of connections and exchanges between each other's cultures, fusing contemporary and ancient styles of music, song and dance.

It was wonderful to welcome members of the Taiwanese creatives to Darwin, before they journeyed on to Yolŋu Country for the next phase in creative development of this deep-reaching project.

Time spent together sharing stories, ideas, and cultural practice, has been documented in video, available on the Artback NT website. This was made even more special after the forced separation due to covid, during which time creative development took place on Country in Arnhem Land and in Taiwan, with the artists collaborating remotely.

Dancers, from left to right: Janet Munyarryun, Malngay Yunupingu, Ljucan Talimaraw, (behind Rachael is Banula Marika) and Rachael Wallis. Location: Wirawawoi beach, North East Arnhem Land. As part of Gapu Ngupan Photography: Richard Mann



KEY COLLABORATORS

Rachael Wallis
Miku Performing Arts - Dance
choreographer / performer

Ngalkanbuy Munungurr
Yidaki player / performer

Banula Marika
Songman and cultural
custodian / performer

Barbara Berryman
Dancer and performer

Janet Munyarryun
Cultural dance director / performer

Arian Pearson
Music Production & Sound Engineering

Seredau Tariyaljan
Singer / musician / performer

Ljucaw Talimaraw
Singer / musician / performer

Piya Talaliman
Dancer / performer

Paris Yang
Translator (filling in for Dremedreman
Curimudjuq - Hui Jia Creatives)

Dremedreman Curimudjuq
Hui Jia Creatives | Co-producer, Taiwan

Kath Papas
Kath Papas Productions |
Co-producer, Australia

Artback NT
Co-producer, Australia

*Gapu Ngupan is proudly created and produced
by Miku Performing Arts, Hui Jia Creatives, Kath
Papas Productions, and Artback NT's Performing
Arts Development and Touring Program, through
project funding from the Australia Council for
the Arts, the Australia Council Internation
Engagement Fund, the Indigenous Languages
and Arts Programs and the Indigenous Peoples
Council in Taiwan*

“Documenting”. From
left to right: Matthew
McLean of Aris and
Grimes Music & Film
Production Services,
Piya Talaliman,
Rachael Wallis,
Paris Yang, Seredau
Tariyaljan (with back
to camera), and
Ljaucu Talimaraw.
Photography: Richard
Mann



“Connecting”.
From left to right:
Ljaucu Talimaraw,
Ngalkanbuy
Munungurr,
Seredau Tariyaljan,
Janet Munyarryun,
and Piya Talaliman.
Photography:
Richard Mann



PERFORMING ARTS



Hand to Earth ensemble from left to right:
Aviva Endean, David Yipininy Wilfred, Daniel Wilfred,
Sunny Kim, Peter Knight Photography: Emma Luker

Our Performing Arts Development and Touring Program delivers dynamic theatre, music, and dance performances, as well as creative workshops to audiences around Australia.

Working with NT based artists, producers, and companies, and their collaborators, Artback NT is passionate about sharing the strong and unique stories of the Northern Territory and providing a lens into life experienced in this part of the world.

We've developed a new Expression of Interest (EOI) process to expand the dialogue with artists and producers – to extend our reach, diversify our creative profile, and increase transparency and fairness in the selection of touring opportunities. The EOI program has immediately led us to new stories and work in development, from a wide range of locations and backgrounds. It is the starting point of discussions with creatives whose work we might tour, and it gives us the opportunity to offer feedback and information to others in progressing their creative journey.

FUNdaMENTAL

Dates: 18 to 19 March
Performances: 2
Locations: 2 – Nhulunbuy, Katherine
Audience: 130

CAST AND CREW:

Michael Connell | Performer
Danielle Aqualina | Tour Manager

Our Performing Arts Program 2022 kicked off with the stand-up comedian and juggler extraordinaire Michael Connells' show FUNdaMENTAL.

Entertainer for the Starlight Foundation by day, and a Darwin based stand-up comedian by night, Michael's incredible juggling and stand-up skills match his big heart and genuine interest in people's wellbeing. His performance was well received by audiences in Katherine and Nhulunbuy.

“Thank you Michael for coming to Gove Arts Theatre for your performance of FUNdaMENTAL with Danielle as the brilliant production supervisor. We had a full house. It was fantastic, people loved it. The feedback I’m getting here at the bar as the licensee and a member of GAT was “we loved that, it was so much fun, he was so clever – we really needed a good laugh” so we just welcome anything that Artback NT can send to us. We love having people come to our community. Comedy is always really good. But it was a brilliant night – it was fantastic! Michael is a very very funny man and he’s a good juggler too! Loved it!”

Member of Gove Arts Theatre

This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, and Playing Australia; and supported by The Gove Arts Theatre, and Godinymayin Yijard Rivers Arts & Culture Centre.

Juggler extraordinaire
Michael Connell.
Photography:
Courtesy of the artist





Trash Magic dress rehearsal at Brown's Mart. Photography: Anisha Angelroth



Back row: Liz Rogers, Matthew Cunliffe; middle row: Thomas Midena, The Hon Ngaree Ah Kit MLA, Minister for Disabilities; Tania Lieman, El Ibo; bottom row: Omri Mason, Bryn Wackett, Kyle Adams Photography: Anisha Angelroth

The Hypotheticals

Dates: 4 to 21 May

Performances: 6

Locations: 3 – Darwin, Nhulunbuy, Alice Springs

Audience: 240

CAST AND CREW:

Sarah Reuben | Writer/Performer

Jeffrey Jay Fowler | Writer/Performer

Jessica Devereux | Choreographer / Movement Director

Chris Isaacs | Production Dramaturg

James Mangohig & Serina Pech |

Sound Designers

Tommy Lydiard | Lighting Designer

Artback NT was proud to present this clever comedy *The Hypotheticals*, in association with *The Last Great Hunt* (WA) and Darwin's Brown's Mart in May 2022.

The intimate show with two exceptional actors, co-writers and directors Sarah Reuben and Jeffrey Jay Fowler showed at Brown's Mart in Darwin, The Gove Arts Theatre in Nhulunbuy, Godinymayin Yijard Rivers Arts & Culture Centre in Katherine, and the Totem Theatre in Alice Springs.

"The small venue made for an intimate experience. The actors were authentic and engaging. The topic and story was compelling. This is one of the best live theatre shows I have been to".

**Audience, Totem Theatre
Alice Springs**

This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, and Playing Australia, and supported by Brown's Mart, The Gove Arts Theatre, and Araluen Arts Centre.

Trash Magic

Dates: 30 June to 27 July

Performances: 10

Public program - workshops, Q&A, floor talks: 3

Locations: 4 – Darwin, Katherine, Nhulunbuy, Alice Springs

Audience: 830

CAST AND CREW:

Tania Lieman | Creative producer / director / writer

El Ibo | Puppeteer | creative collaborator / performer

Kyle Adams | Puppeteer / performer / creative collaborator

Omri Mason | Puppeteer / performer / creative collaborator

Bryn Wackett | Puppeteer / creative collaborator / performer / choreography

Liz Rogers | Stage production manager / set design

Matthew Cunliffe | Tour Manager / sound designer

Trash Magic, a Luminous Production, allowed theatre goers in Nhulunbuy, Katherine, Alice Springs, and Darwin to experience the magic of a black light theatre puppet show.

Artback NT has proudly supported this delightful and inclusive project and was thrilled to support the premier NT tour of the all-abilities theatre company. Based in Darwin with an artist ensemble of multi-skilled performers of all abilities, and an inclusive approach to professional theatre production, Luminous Productions, employed artists with disability and included use of Auslan in the production of *Trash Magic*.

Congratulations

On the International Day of People with Disability, 3 December, *Trash Magic* was Highly Commended in the Project Category of the 2022 NT Arts Access Awards, which recognise the contribution of individuals, groups and organisations in the NT who have been working to improve accessibility in the creative

arts for people with disability, across all genres and creative endeavour.

“The ‘Luminous’ project addresses the shortage of postschool options in the arts for people with disability in Darwin by providing development and employment opportunities of emerging artists with disabilities that will build their confidence to present their work and determine their next steps as artists”.

**Rachel Kroes,
Executive Officer,
Down Syndrome Association
of the Northern Territory**

This project was funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, and Playing Australia, Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative, and supported by Brown’s Mart, Godinymayin Yijard Rivers Arts & Culture Centre, The Gove Arts Theatre and Araluen Arts Centre.

Hand to Earth

Dates: 16 to 28 August

Performances: 5

Public programs: 5

Locations: 5 – Darwin, Jabiru, Ngukurr, Numbulwar, Beswick

Audience: 780

Cast and Crew:

Daniel Wilfred | Yolŋu song man from Ngukurr, South East Arnhem Land

Sunny Kim | Korean vocalist

David Yipininy Wilfred | Ritharru man, and the traditional djunggayi (manager) of the manikay (songs) of the country of Nyilipidgi

Peter Knight | multidisciplinary musician

Aviva Endean | clarinetist, composer, improviser, curator, sound artist, performance-maker and collaborator

Hand to Earth is a powerful performance that incorporates ancient song, contemporary rhythm, electronica and shamanic energy.

Presented by Artback NT in association with the Australian Art Orchestra, Hand to Earth performed in Ngukurr; Numbulwar; the Darwin Festival; Marrawuddi Arts and Culture Centre in Jabiru; Beswick community as part of Djamalak, the monthly Sunday sessions at Beswick Community, organised by Djilpin Arts and The Australian Shakespeare Company. Artback NT has worked with the Territory’s remote First Nations communities and supported local artists and touring for more than 20 years. We are proud the Hand to Earth tour opened in Ngukurr, a very remote community on the banks of the Roper River in southern Arnhem Land, and home to collaborating artists Daniel Warathuma and David Yipininy Wilfred.

At the 2022 NT Arts Access Awards, Darwin from left to right: Trash Magic cast and crew: Bryn Wackett, Kyle Adams, Omri Mason, Liz Rogers, Evan Saunders (Artback NT) Photography: Eve Pawlik



Hand to Earth artists clockwise from bottom: Daniel Wilfred, Sunny Kim, David Yipininy Wilfred, Aviva Endean, Peter Knight. Photography: Emma Luker





The Hand to Earth ensemble receives a well-deserved standing ovation at the Darwin Festival 2022 performance. From left to right: Daniel Wilfred, David Yipiny Wilfred, Aviva Endean, Sunny Kim, Peter Knight. Photography: Francine Chinn

During the performance, it was clear that the general audience was quite captivated and intrigued by the diversity of the AAO outfit and musical influences. There was a lot of attentive listening, and long claps in between songs.

Member of the audience, Jabiru concert.

We were thrilled to learn that the Australian Art Orchestra's stunning album of Hand to Earth was nominated for Best World Music Album in the 2022 ARIA Awards.

The Hand to Earth NT tour 2022 was supported by The Australia Council for the Arts, Playing Australia and Regional Arts Fund, and the Northern Territory Government, and supported by Ngukurr Art Centre, Numbulwar School, Marrawuddi Arts & Culture, Djilpin Arts, and Darwin Festival.

Deadly Darwin Goes Walkabout

Dates: 13 to 16 September
Performances: 3
Public programs: 3
Locations: 3 – Katherine, Tennant Creek, Alice Springs
Audience: 190

Deadly Darwin is a group of Indigenous comedians who follow the motto, healing through humour, and use comedy and the skills of stand-up performance as a tool of empowerment for Indigenous people.

The 2022 Deadly Darwin Goes Walkabout tour was inspired to bring love and happiness in the world during strange times. Three Deadly comedians, Richard Fejo, Richie Harrison and Paul Seden performed at Brown's Mart, Darwin; GYRACC, Katherine; Barkly Arts Theatre, Tennant Creek; Monte's Lounge, Alice Springs.

In Katherine, the cast gave a free healing through humour workshop to a group of strong young people at Katherine Regional Arts with support from the Katherine Y and Katherine Regional Arts.



From left to right: Richard Fejo, James Parfitt and Paul Seden. Photography: Paz Tassone



VISUAL ARTS

Maici Lalara, *'Yilkwa-Monster Fish'*, 2019, ghost net, marine debris, and bush dye string. As part of *Groundswell: recent movements within art and territory*. Photography: Courtesy of the artist

Our Visual Arts Program collaborates with artists, curators, organisations, and communities throughout the Territory to co-create and co-present exhibition projects that showcase the unique talents and perspectives of the region. We tour exhibitions to remote, regional, and metropolitan galleries, sharing quality visual arts experiences with diverse audiences across the country. We build partnerships and pathways to provide communities, curators and artists with new ways to realise their visions, share their stories, build respect for their work and, in turn, generate lasting positive community impact.

In 2022 the Visual Arts Program reached a broad audience through galleries in the Northern Territory and with exhibitions installed at public institutions across Australia.

While exhibitions like Franca Barracloughs' *The Visitors*, and the Central Desert ceramic survey *Clay on Country* were launched in 2022, others came to an end, as in the case of *Still in my mind: Gurindji location, experience and visuality* curated by Professor Brenda L Croft.

Clay on Country

Dates: 17 June to 14 August
Exhibition days: 36
Public program: 2
Locations: 1 – Alice Springs
Audience: 10,500

Clay on Country is a celebration of ceramic practice in the Central Desert region, which is the first survey of its kind, curated by Jo Foster and Neridah Stockley, and developed to coincide with the 16th Australian Ceramics Triennale at Araluen Arts Centre, Alice Springs, 2022.

Clay on Country was curated using a simple premise, that the artists included must reside in the Central Desert region and work with clay. As a result artists and organisations represented include those living and working in and around Mparntwe (Alice Springs) as well as those working out of studios based at the end of long corrugated desert roads on Ngaanyatjarra, Pitjantjatjarra and Western Arrernte country

Neridah Stockley: A Secular View

Dates: 24 January to 12 March
Exhibition days: 48
Public programs: 1
Locations: 1 – Newcastle
Audience: 150

Curated by Gillean Shaw, from the University Gallery at the University of Newcastle, *Secular View* brought together 120 works spanning more than two decades, from the 1990s to the present, of artist Neridah Stockley who spent over 20 years living and working in the Northern Territory. This survey revealed the diversity of her practice including drawings, collage, dry point etchings and a growing body of ceramic work.

In 2022 A Secular View was exhibited at

- The University Gallery, University of Newcastle, NSW

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.

Installation shot of *Clay on Country* at the Araluen Arts Center, Mparntwe. Photography: Jo Foster

Works clockwise starting with wall piece: Akeyulerre Healing Centre, *Werte! Unte-aweme? Hey! Are you Listening?* 2021, Handbuilt paper clay with glaze; Pip McManus *Night vessel*, 2012, HD video 12 minute duration; Rupert Jack, series of ceramic pieces, courtesy of Ernabella Arts; Hermannsburg Potters Collaborative, *Antala-iperra*, 2022 Terracotta with underglaze.

Building and Hills, Stoneware with underglaze, 2018 6.5 X 6.5cm 7 x 7cm and 6 x 4.5cm





Franca Barraclough,
Crowned Land,
2019, digital print on
archival paper. As
part of *The Visitors*

The Visitors

Dates: 10 June - ongoing

Exhibition days: 93

Public program: 2

Locations: 3 – Darwin, Moree, Collie

Created over three years by Alice Springs based artist Franca Barraclough, *The Visitors* national tour officially launched at The Northern Centre for Contemporary Art (NCCA) in June 2022.

This stunning show provided audiences much food for thought on many issues, including the serious threat of introduced flora and fauna to the Central Desert ecosystem and its threatened species; the environmental, as well colonial footprint we continue to leave on this stunning landscape, and the beauty of outback Australia.

“This exhibition was so engaging due to the large-scale nature of the works and it was wonderful to have Franca come and speak about them at the opening”

Bank Art Museum Moree

In 2022 *The Visitors* was exhibited at

- Northern Centre for Contemporary Art, NT
- Bank Art Museum Moree, NSW
- Collie Art Gallery, WA

This project is funded by the Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body, Regional Arts Australia, Source Vibration and key partner Franca Barraclough.

Still in my mind: Gurindji location, experience and visuality

Dates: 1 January to 19 December

Exhibition days: 252

Public program: 14

Locations: 3 – Melbourne, Canberra, Pialba

Audience: 31,305

Curated by Brenda L. Croft, in partnership with National Institute for Experimental Arts, UNSW Art & Design. Developed in partnership between Karungkarni Art and Culture Aboriginal Corporation, UNSW Galleries, UNSW Art & Design, UQ Art Museum, with support from the Australian Research Council Discovery Indigenous Award, the Australia Council for the Arts, Berndt Foundation and ARC Centre of Excellence for the Dynamics of Language, UQ

Artback NT has been extremely proud to have presented *Still in my mind: Gurindji location, experience and visuality* at 8 venues across Australia over the past 5 years. Particularly as it remains a relevant, timely, challenging, scholarly and evocative exhibition

“Very popular- exhibition content and messaging highly relevant and drew in local audiences as well as visiting tourists. Attendance from diverse range of backgrounds, disparate ages, genders, abilities and cultural backgrounds. Very positive- high attendance and engagement. Workshop participants were extremely complimentary- we had many requests about further public programs. Touring materials (installation manual, crates & packaging) were extremely high-quality - detailed and clear. It was a pleasure to host this show. Thanks Artback!”

Northern Centre for Contemporary Art NCCA



Exhibition opening
at Collie Art Gallery.
Photography:
Courtesy of the
gallery

that interrogates a seminal event in Australian history, the Wavehill Walk-Off.

Curated by Associate Professor Brenda Croft, the exhibition also serves as a poignant reminder of current discussions taking place in our Capital around the need for an Aboriginal and Torres Strait Islander Voice in Parliament and the future of First Nations People's rights, making the Drill Hall Gallery a most fitting final host of this national tour.

“There were 938 visitors over the course of the exhibition and it was actively appreciated and praised by many. A highlight of the exhibition was the symposium: Murrudha: Sovereign Walks (Track #3)/ Still in my mind: Gurindji location, experience and visibility, 13 – 14 December 2022. Symposium organiser Brenda Croft created a space in which related oral histories, which had never before been acknowledged in an academic setting, were heard and recorded, setting these experiences and histories in stone”.

Anne-Marie Jean,
Communications and Outreach
Coordinator, ANU Drill Hall Gallery

In 2022 *Still in my mind: Gurindji location, experience and visibility* was exhibited at

- Hervey Bay Regional Gallery, QLD
- Drill Hall Gallery , ACT

This project is 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 Fun. 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

Dates: 28 January to 16 October
Exhibition days: 156
Pubic programs: 1
Locations: 3 – Townsville, Wondai, Armidale
Audience: 3,575

2022 saw the ambitious group touring exhibition, *Groundswell: recent movements within art and territory* installed at 3 venues in 2 states.

As a result, *Groundswell*, exposed a national audience to over 20 different visual artists from the Northern Territory.

The concept for this exhibition was born out of concern for the Territory's dwindling water supply, and through it, curator, Carlo Ansaldo brings attention to the important issue of climate change, and its effect on the livelihood of communities around the Territory.

“The show was like none other that I have ever experienced; the curator had clearly put an immense amount of work in to ensure that local artists were represented, that the work was of high quality, that the topic was one of local concern, and that people left the gallery not only feeling that it was necessary to act, but also with the knowledge of how to do so”.

Audience member

Installation shot of *Still in my mind: Gurindji location, experience and visibility* at Hervey Bay Regional Gallery. Photography: Courtesy of the gallery



Pinnacles Gallery, Queensland. Courtesy of the gallery





Franck Gohier,
'Darwin's evolution',
2015, synthetic
polymer paint on
board, collection of
Jett Street

Groundswell: recent movements within art and territory is the third touring exhibition developed through the SPARK NT emerging curator mentorship. In 2021 Artback NT's Visual Arts Program managed to secure the first national tour for the SPARK NT curator program.

In 2022 *Groundswell* was exhibited at

- Pinnacles Gallery, QLD
- Wondai Regional Art Gallery, QLD
- New England Regional Art Museum, NSW

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.

Some Like it Hot

Dates: 11 November – ongoing

Exhibition days: 42

Public program: 1

Locations: 1 – ASP

Audience: 1,228

Some Like it Hot is an exhibition that intersects sweat, sex, desire and discord in Darwin, Australia's hottest and most remote capital city.

The exhibition showcases works by much lauded Territory based artists Therese Ritchie and Franck Gohier, well known for their satirical work that combines wit and humour with astute social observation. Curator Wendy Garden reflects on their practice through the lens of gender representation in the context of settler imaginings of the tropics. Both artists unsettle us and encourage us to engage more critically with perceptions of the everyday.

Reflecting its Top End genesis, this exhibition about heat, place and gendered behaviour is challenging, amusing, irreverent and impressive. but most of all, *Some Like it Hot* is very cool.

A number of works in this exhibition have been audio described and a catalogue has been produced.

This project is funded by the Australian Government Visions of Australia, Northern Territory Government, the Australian Government through the Australia Council, its arts funding and advisory body and key partners Curator Dr Wendy Garden and artists Therese Ritchie and Franck Gohier.

In 2022 *Some Like it Hot* was exhibited at

- Araluen Arts Centre, NT



Therese Ritchie
'Wildlife Selfie', 2022
pigment print 80 X
50cm, Image courtesy
of the artist

DISABILITY ACTION PLAN 2022



El Ibo on set with Trash Magic, 2022 NT
tour Photography: Duane Preston

Disability Action Plan 2022

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">· Source funding for new exhibitions including <i>Clay on Country</i> which will include artists living with disability· Facilitate the development of new work· Build relationships· Link artists and organisations· Disseminate information, support artists and audiences and facilitate relationships	<ul style="list-style-type: none">· <i>Clay on Country</i> funding successful and the exhibition presented at Araluen Arts Centre in 2022.· Four Artists with a disability from Mutijulu and Tjitjikala participated in two-week workshops with Batchelor Institute for Ceramics for <i>Clay on Country</i>
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">· A minimum of one show development/tour to include artists with disability – Luminous Productions show development. The cast and crew are a mixture of artists living with a disability who will be trained in shadow puppetry, black light theatre, writing for non-verbal theatre, choreography/movement and music creation· Build relationships· Link artists and organisations· Engage with a minimum of two disability orgs· Disseminate information, support artists and audiences and facilitate relationships	<ul style="list-style-type: none">· <i>Trash Magic</i>, a play by Luminous Productions, employed two artists with disability and included use of AUSLAN. The all-abilities team developed the show throughout 2021 and toured in 2022· On the International Day of People with Disability, 3 December, Trash Magic was Highly Commended in the Project Category of the 2022 NT Arts Access Awards, which recognise the contribution of individuals, groups and organisations in the NT who have been working to improve accessibility in the creative arts for people with disability, across all genres and creative endeavour.· Artback NT have engaged with Darwin's Cementworx arm, CemeNTstars (theatre group of people with disabilities), Arts Access Darwin, Incite Arts (NT) and DADAA (WA) to understand the NT better, and to discover ways to integrate more accessibility in the performing arts touring landscape· This project was commended by the Executive Officer of the Down Syndrome Association of the Northern Territory (Rachel Kroes)· Relationship-building is ongoing· Remote Events team working with Community Care in Borroloola to accommodate disability needs for festivals and activities

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">· Audio descriptions delivered as part of the Artback NT touring exhibition <i>Balnhdhurr: A Lasting Impression</i>· Deliver 'story tour' audio guides to assist access to exhibition content for visually impaired and non-literate audiences· Ensure audio descriptions are also available for download through the Artback NT website and via Balnhdhurr mobile phone app· Additional resources and information pertinent to exhibitions included on website· 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· Contact disability service providers in venue regions to ensure that they are aware of the opportunities provided through Artback NT's exhibitions· Connect with the venue staff regarding their access programs and develop suggestions to be included in venue packs	<ul style="list-style-type: none">· Visual Arts staff engaged Julie Fielke in 2022 to audio describe <i>Clay on Country</i>, subject to Visions funding· Artback NT's Visual Arts touring exhibition, <i>Some Like it Hot</i> is an audio described exhibition· As Artback NT does not have fixed funding for audio descriptions, Visual Arts Staff will build audio description into all future Visions of Australia applications
Assisting in audience development for people with disability	<ul style="list-style-type: none">· Work locally, regionally and nationally with presenting partners to ensure venue access· Ensure access considerations are always a part of risk management and audience development strategies· Ensure Artback NT manages access during the delivery of its remote community festivals in Borroloola and Numbulwar	<ul style="list-style-type: none">· Malandarri Festival provided assisted transport for people with disability and a special seating area for the elderly and people with disability
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">· Ensure good practices within the workplace· Look out for staff and colleagues· Disseminate information· Ensure Artback NT manages access to support during the delivery of its remote community festivals in Borroloola and Numbulwar· Engage with the <i>All Good Project</i> through Artback NT's existing relationship with Music NT. (The <i>All Good Project</i> works with local live music venues across the Northern Territory to create safer spaces for staff, performers and patrons.)	<ul style="list-style-type: none">· Artback NT staff participated in Mental Health First Aid Training· Artback NT employees including contracted artists and crew, have free access to counselling support services through EASA

Disability Action Plan 2022

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	<div><div>· Equip interview panels with up-to-date equal opportunity employer responsibilities</div><div>· Provide information to interested applicants regarding wage subsidies and support services available for employees with disability</div><div>· Encourage conversations within the workplace to ensure Artback NT supports artists and audiences with disability wherever possible within programs</div></div>	<div><div>· Achieved and ongoing</div><div>· Achieved and ongoing</div><div>· Achieved and ongoing</div></div>
Work with Arts NT and NT Government to ensure that any access and safety issues at Harbour View Plaza are raised and resolved	<div><div>· Ensure access and safety issues at Harbour View are raised and responded to</div><div>· Identify the best method to maintain access to the Artback NT office at Red Hot Arts</div><div>· Access issues to remote offices continue to be managed</div></div>	<div><div>· Ongoing</div><div>· Ongoing</div><div>· Achieved and ongoing</div></div>
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	<div><div>· Continue to share information and opportunities between organisations regarding arts and disabilities</div><div>· Establish opportunities to access and/or participate in the arts in the Northern Territory through Artback NT programs</div></div>	<div><div>· Achieved and ongoing</div></div>

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



Artback NT attended *Creating Accessible & Inclusive Events, Programs and Communications*, a panel presented by Incite Arts in Alice Springs, discussing how to be inclusive and accessible to an all-abilities audience and artists. From left to right: MJ Warfield, Artback NT Performing Arts tour coordinator; Lizzie Trew, Incite Arts client; Lauren Jones, Incite Arts Mentoring Artist and Producer; Daisy Weller, Incite Arts Media and Communications.



INDIGENOUS ACTION PLAN 2022

Image depicts Panel 2 of 'Murrudha: Sovereign Walks - Tracking cultural actions through art, Country, language and music, in session. Panel 2: *Collaborative partnerships: Artists, art centres, communities, universities – creative-led research*, was made up of Professor Brenda L Croft, 'Still in my mind: Gurindji location, experience and visuality', curator and participating artist; Dr Felicity Meakins, UQ Node, Centre of Excellence for the Dynamics of Language; Leah Leaman, artist/Gurindji Knowledge Holder; Penny Smith, Manager, Karungkarni Art & Culture Aboriginal Corporation; Justin Paddy, Gurindji Knowledge Holder; and Timothy Donald, Gurindji Knowledge Holder. At Drill Hall Gallery, Canberra
Photography: Alex Orme

Indigenous Action Plan 2022

Governance throughout all of Artback NT’s activities		
Action	Measurable Target	Results
Indigenous representation on the Board	· A minimum of one third of Board Members to be Indigenous as per our Constitution	· Achieved and ongoing
Respect for Indigenous cultural protocols	· Welcome to Country and other protocols where appropriate · Artback NT touring guidelines incorporate protocols for touring both within Australia and internationally · Touring parties to be inducted by Artback NT tour managers	· Achieved and ongoing · Achieved and ongoing · Achieved and ongoing · All ongoing Artback NT staff started an Indigenous Cultural Safety Training program in 2022, that will continue into 2023.
Respect for Indigenous Cultural and Intellectual Property	· Contracts to have culturally appropriate clauses · Adherence to the Indigenous Art Code · Website to have appropriate acknowledgements including statements about traditional knowledge and recognition of Traditional Owners in tour itineraries · Comprehensive and culturally secure image and other release forms · Adherence to Protocols for Using Indigenous Cultural And Intellectual Property In The Arts	· Achieved and ongoing · Achieved and ongoing · Acknowledgement to Country added as a pop-up window to website and is in all staff email signature · All-staff workshop training in 2022 from ArtsLaw representative about its Artist in the Blak industry standards around Indigenous Cultural and Intellectual Property (ICIP). · Malandarri Festival images checked and captioned by Artback NT Indigenous employees who have cultural authority to approve, prior to the release of images publicly · Achieved and ongoing
	· All tours have up-to-date governance requirements · Adherence regarding requirements for appropriate permits through Land Councils/ Community permissions	· Achieved and ongoing across all programs · Achieved and ongoing across all programs · Have been compliant with all Land Council requirements and NTG requirements before entering Indigenous Communities

Relationships	Tell us why respectful relationships between Indigenous and non- Indigenous people are important to your organisation and its core business activities.	
Focus area: Respectful relationships are essential to enable the organisation to operate ethically and to enable it to truly build partnerships for maximum access to audiences and to increase our development and delivery potential. Indigenous people make up over 30% of the Territory's population. Respectful relationships are always important and more than 50% of our activity involves Indigenous performers and audiences.		
Action	Measurable Target	Results
Strategic Planning	· 2022 – 2024 Strategic Plan is recognised and used by all staff as a guide in their day-to day-work. This plan also ensures that Indigenous employment and cultural protocols are paramount throughout the organisation	· 2022 – 2024 strategic plan KPIs reflect criteria regarding Indigenous employment and participation; artists and audiences
Vision/Capacity Statement	· Vision statement links communities, empowers artists and facilitates quality cultural experiences for remote and regional audiences	· Capacity statement delivered with appropriate cultural protocols · Vision ongoing across all of the organisation's programs

Indigenous Action Plan 2022

Arts Development and Touring Program: exhibitions, events and workshops	· Touring program has content that includes, responds to and promotes Indigenous visual arts, performance and music	· Achieved and ongoing across all of the organisation’s programs
Staffing/Volunteers/ Interns	· Attract, support and retain Indigenous staff, volunteers and interns	· Achieved and ongoing · As at end 2022: 18% of ongoing Artback NT staff team are Indigenous - including the CEO. Successfully maintained 30% or more of Board being First Nations. · Numerous Indigenous artists, performers and support crew employed for festivals, shows, workshops and tours

Respect	Tell us why respect for Indigenous people, culture, land, history etc is important to your organisation and its core business activities.	
Focus area: Artback NT is not just a touring organisation and respect is evidenced by the organisation's values and mission to leave something behind in the communities we visit. Whilst the primary objective is to build arts practice and deliver touring experiences, equally a key role is to provide mentoring and professional development opportunities to Northern Territory visual and performing artists and production and ground crews in the requirements for touring. Training and skill development workshops and/or the delivery of accredited programs by qualified Artback NT staff or our Artists on Tour program offers development and employment opportunities.		
Action	Measurable Target	Results
Remote Events	<ul style="list-style-type: none">· Indigenous employment: on-going position of Festival Director and a minimum of one other position (Project Assistant) at key times throughout the year at Borrooloola· Indigenous employment: Festival Director and Artistic/Cultural Director to oversee Festival and workshop delivery throughout the year at Numbulwar· Indigenous crews document Festivals including photography and video· Prioritise Indigenous production crews where possible· Appropriate professional development offered and mentoring support available if and when required· Support Remote Events in 2 communities, Borrooloola and Numbulwar· Deliver skills development workshops and training in 2 communities, Borrooloola and Numbulwar· Offer a minimum of 1 NT and 1 national networking or professional development opportunity	<ul style="list-style-type: none">· Indigenous Festival Director and Project Assistant employed on festivals· Indigenous photographer documented Malandarri Festival· Skill development delivered in Borrooloola· Professional development opportunities provided for Artback NT Indigenous Festival Director Marlene Timothy, including attendance at Purrumpa – First Nations Arts and Culture National Gathering on Kurna Yerta in October-November 2022, and International Day of the World's Indigenous Peoples Forum on <i>The role of Indigenous women in the Preservation and Transmission of Traditional Knowledge</i>

Indigenous Action Plan 2022

Remote Events Workshops acknowledge opportunities for cultural maintenance, intergenerational training and professional development	<ul style="list-style-type: none">· Recognition of cultural knowledge· Intergenerational teaching· Cultural maintenance· Offer a minimum of 3 mentoring experiences.· Conduct minimum of 4 workshops per year· Participation in remote Indigenous Festivals· Participation in other national events if appropriate	<ul style="list-style-type: none">· Recognition of cultural knowledge and intergenerational teaching is a key component of all programming. Local mentors/ teachers utilised in Music Mentor Program, Song and Language Program· More than four workshops delivered in Community.· Remote Indigenous community festival delivered in Borroloola
Performance Development and Touring (includes theatre/dance/music) ensures cultural practice is acknowledged and recognised	<ul style="list-style-type: none">· Develop work in 2022 using Indigenous artists, producers or companies· Support the promotion of Indigenous work through the APAM Gatherings program· Tour to a minimum of 4 remote Indigenous communities affected by a lack of resources· A minimum of \$50,000 secured for Indigenous and cross-cultural projects and development· Local, regional and national recognition of Northern Territory Indigenous artists' work	<ul style="list-style-type: none">· Playing Australia touring grant supported delivery of <i>Hand to Earth</i>: members of the Australian Art Orchestra with Daniel and David Wilfred to their own community in Ngukurr, as well as Numbulwar, Beswick and Jabiru· <i>Deadly Darwin</i> Indigenous comedians toured to Mparntwe, Tennant Creek and Katherine· Ongoing development of <i>Gapu Ngupan</i> collaboration between Yirrkala and Taiwanese Indigenous artists
Performing Arts Workshops (includes theatre/dance/music)	<ul style="list-style-type: none">· Tours to present workshops in remote Indigenous communities	<ul style="list-style-type: none">· <i>Hand to Earth</i> tour included workshops for children· Deadly Darwin tour included empowerment workshop for young Indigenous people: <i>Comedy for Confidence</i>
Visual Arts Development and Touring	<ul style="list-style-type: none">· Education kits to accompany touring exhibitions incorporating input from Indigenous artists and curators where possible/appropriate· Privileging Indigenous language/ voice wherever possible· Room brochures and text panels which illustrate and promote Indigenous content in a culturally appropriate manner· Support the facilitation of public programs to ensure meaningful engagement with local and national audiences· Continue to work on the development of major new Indigenous visual arts exhibitions in conjunction with community stakeholders· Develop partnerships and engage in a professional dialogue with Indigenous peak bodies such as Indigenous Land Councils, Indigenous creative peak bodies such as Desart and ANKA and the Darwin Aboriginal Art Fair	<ul style="list-style-type: none">· Education kits for <i>Still in my mind</i> were accessible online and in the touring venue packs. The kit had strong input from Dr Brenda L. Croft and Karungkarni Artists, and amplifies stories of a significant moment in Australia's history in the fight for land and workers' rights for Indigenous people, known as the Wave Hill Walk-Off.· Indigenous Language is always used where appropriate eg in <i>Groundswell</i> and <i>Still in My Mind</i>· Text panels and room brochures/catalogue for <i>Groundswell</i> and <i>Still in my Mind</i> promote specific Indigenous languages, stories and voices.· National public programs for <i>Still in my Mind</i> delivered in 2022· <i>Clay on Country</i> exhibition includes approx. 30 Indigenous Ceramic Artists.· The Northern Land Council's newly formed Aboriginal Sea Company, engaged Artback NT to manage an art prize for Top End based First Nations artists.

Indigenous Action Plan 2022

Opportunities	Tell us why opportunities for Indigenous people, organisations and communities are important to your organisation and its core business activates.	
Focus area: The Artback NT program incorporates significant activity in the Northern Territory's Indigenous Visual Arts and Performance Sectors including Dance, Music and Theatre. This is important to our organisation as it allows Artback NT to work with individuals, groups and arts-based organisations to present and tour a dynamic and exciting range of arts experiences across the Territory and nationally.		
Action	Measurable Target	Results
Festival presentation and showcasing of Traditional Indigenous Dance	<ul style="list-style-type: none">· Malandarri Festival, Borroloola, mid June· Numburindi Festival, Numbulwar, mid September· Local event management committee formed in both locations· Hold a minimum of 3 meetings throughout the year to establish correct cultural protocols, select participants and oversee production process· Ensure debrief consultations are conducted after each event· Cultural liaison personnel for artistic governance· Over 250 Indigenous performers participating· Placement of local Indigenous event management trainees and mentors· Employment opportunities for community across a range of capacity building or cultural enterprises	<ul style="list-style-type: none">· Successful delivery of Malandarri Festival· Local community festival committee· Numburindi Festival was cancelled for 2022, in line with community decision· Indigenous Artistic Director employed for cultural liaison and governance· 129 Indigenous performers at Malandarri alone· Multiple employment opportunities created in community including but not limited to: performance, catering, cleaning, security, set up, pack down, transport, production crew· Yirriwinari Festival confirmed for Pirlangimpi, Melville Island, Tiwi in 2023
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">· Work with Daniel Wilfred on upskilling local Songmen to collaborate with the Australian Art Orchestra.· Enable one local person from Ngukurr to be trained in sound engineering with the Australian Art Orchestra's touring sound engineer.· A minimum of four international collaborations and/or artistic exchange through the Taiwan–Australia: Indigenous Artist in Residence Project	<ul style="list-style-type: none">· Daniel Wilfred worked with the local songmen for Australia Art Orchestra and <i>Hand to Earth</i> tour. The tour also included a First Nations musician from Korea, Sunny Kim.· Work continued on Indigenous Artist in Residence Project <i>Gapu Ngupan</i> on track with funding secured through Art Centre Melbourne and DFAT in 2022 through to 2023
Visual Arts Development and Touring of significant Indigenous exhibitions	<ul style="list-style-type: none">· <i>Balnhdhurr</i> touring, 100% Indigenous content· <i>Still in my mind</i> touring, over 50% Indigenous content· <i>Groundswell</i> touring, 60% Indigenous content· <i>Clay on Country</i>, 50% Indigenous content· Continue to engage Indigenous artists and arts workers in the delivery of public and education programs· Further curatorial experience, future training and employment	<ul style="list-style-type: none">· <i>Groundswell</i> toured nationally from January 2022 to 5 venues across three states· The Visual Arts program partnered with Batchelor Institute, Akelyurre Healing Centre and Titjikala Art Centre to support artists making new work for the <i>Clay on Country</i> exhibition, which launched at the Araluen Arts Centre in 2022. Artists from Alice Springs, Mutitjulu, Docker River, Tjitjikala and Engawala produced new work· Ten Artists from Ilta Ntjarra were engaged in the Artback NT initiated Road Sign Project in 2021 and some of these works were included in the 2022 Sydney Biennale

Tracking progress and reporting		
Action	Measurable Target	Results
IAP 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



Juggler extraordinaire Michael Connell
Photography: Courtesy of the artist

Committee's Report
 31 December 2022

The Committee presents their report on Artback NT Incorporated for the financial year ended 31 December 2022.

General information

Information on committee members

The names of committee members during the year and to the date of this report are:

Dr Denise Salvestro - Chairperson	Member for full year
Dr Susan Congreve - Vice chair	Resigned 3 August 2022
Dr Susan Congreve - Committee Member	Appointed 9 February 2023
Shay Vigona-Goudge - Public Officer	Member for full year
Dr Liam Campbell - Secretary	Member for full year
Brian Tucker - Committee Member	Appointed 5 December 2022
Brian Tucker - Treasurer	Appointed 9 February 2023
Francine Chinn - Treasurer	Resigned 9 February 2023
Francine Chinn - Committee Member	Member for full year
Phillip Boulten SC - Committee Member	Member for full year
Juliette Hubbard - Committee Member	Member for full year
John Waight - Committee Member	Member for full year
Elizabeth Collins - Committee Member	Appointed 5 December 2022
Marlene Chisolm - Committee Member	Resigned 3 May 2022

Principal activities and significant changes in nature of activities

The principal activities of Artback NT Incorporated during the financial year were:

- 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; and
- To network locally, regionally, nationally and internationally for the touring promotion and presentation of works by Northern Territory artists, communities and arts organisations.

There were no significant changes in the nature of Artback NT Incorporated's principal activities during the financial year.

Committee's Report
 31 December 2022

Operating result

The profit of the Association for the financial year amounted to \$ 101,562(2021: \$ 34,590).

Reserve Policy

Artback NT has a reserve policy to maintain retained earnings equivalent to at least three months operating costs. This includes staff costs, overheads and any other operational (not project) expenses required to meet obligations in the instance that the organisation had to wind up. The calculation of this ratio may fluctuate year on year based on changes in activity and turnover.

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

Chairperson

Dated: 31/03/2023

Treasurer

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 2022, there have been:

- (i) 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
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



Adam Dohnt (FCA)

Registered Company Auditor

Darwin

Dated: 4 April 2023

Artback NT Incorporated

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2022

	2022	2021
Note	\$	\$
Grant income	4(a) 1,425,137	1,355,102
Grants received on behalf of others-other sources	55,639	-
Grants received on behalf of others - Arts NT	52,691	24,430
In-kind supports	4(b) 171,357	183,778
Service provision	95,989	84,207
Sales and other fee income	119,117	86,094
Donations and sponsorships	205,538	238,773
Gain (loss) on disposal of assets	-	4,334
Other income	11,856	47,957
Interest income	3,207	1,980
	2,140,531	2,026,655
Employee benefits expense	(806,204)	(793,622)
Depreciation and amortisation expense	(26,886)	(25,315)
Programs expense	(847,018)	(914,858)
In-kind supports - Arts NT	(171,357)	(129,719)
Lease expenses	(248)	(248)
Loss on disposal of assets	(4,970)	-
Other operating expenses	(182,286)	(128,303)
	(2,038,969)	(1,992,065)
Surplus for the year	101,562	34,590
Total comprehensive income for the year	101,562	34,590

Liability limited by a scheme approved under Professional Standards Legislation

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

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Statement of Financial Position
As At 31 December 2022

	Note	2022 \$	2021 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,495,724	1,153,263
Trade and other receivables	6	28,486	5,651
Other assets	7	16,095	17,354
TOTAL CURRENT ASSETS		1,540,305	1,176,268
NON-CURRENT ASSETS			
Property, plant and equipment	8	64,963	75,590
Right-of-use assets	9	1,680	2,720
TOTAL NON-CURRENT ASSETS		66,643	78,310
TOTAL ASSETS		1,606,948	1,254,578
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	139,603	115,916
Borrowings	11	-	6,091
Lease liabilities	9	1,040	1,040
Employee benefits	12	94,840	52,393
Other liabilities	13	799,178	617,407
TOTAL CURRENT LIABILITIES		1,034,661	792,847
NON-CURRENT LIABILITIES			
Lease liabilities	9	606	1,647
Employee benefits	12	20,943	10,908
TOTAL NON-CURRENT LIABILITIES		21,549	12,555
TOTAL LIABILITIES		1,056,210	805,402
NET ASSETS		550,738	449,176
EQUITY			
Reserves	14	147,376	147,376
Retained earnings		403,362	301,800
		550,738	449,176
TOTAL EQUITY		550,738	449,176

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Statement of Changes in Equity
For the Year Ended 31 December 2022

2022	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2022	301,800	147,376	449,176
Surplus for the year	101,562	-	101,562
Balance at 31 December 2022	403,362	147,376	550,738
2021			
Balance at 1 January 2021	259,003	155,583	414,586
Surplus for the year	34,590	-	34,590
Transfer to/from reserves	8,207	(8,207)	-
Balance at 31 December 2021	301,800	147,376	449,176

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the Year Ended 31 December 2022

	Note	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		123,567	173,223
Payments to suppliers and employees		(1,658,560)	(1,745,810)
Interest received		3,207	1,980
Interest paid		(248)	(248)
Receipt from grants		1,900,775	1,802,412
Net cash provided by/(used in) operating activities	17	368,741	231,557
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(20,189)	(74,997)
Net cash provided by/(used in) investing activities		(20,189)	(74,997)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Net increase/(decrease) in cash and cash equivalents held		348,552	156,560
Cash and cash equivalents at beginning of year		1,147,172	990,612
Cash and cash equivalents at end of financial year	5	1,495,724	1,147,172

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2022

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

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*, AASB 124, *Related Party Disclosures*, AASB 1048 *Interpretations of Standards* and AASB 1054 *Australian Additional Disclosures*.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

2 Summary of Significant Accounting Policies

(a) Revenue and other 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.

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.

Grant income

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

The performance obligations are varied based on the agreement but may include organisation of art events, tours and exhibitions.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(a) Revenue and other income

time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

Revenue in the scope of AASB 1058 is recognised on receipt unless it relates to a capital grant which satisfies certain criteria, in this case the grant is recognised as the asset is acquired or constructed.

Grant 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.

Other income

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

(b) Income Tax

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

(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 significantly less than fair value have been recorded at the acquisition date fair value.

Plant and equipment

Plant and equipment are measured using the cost model.

Depreciation

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

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(e) Financial instruments

Financial instruments are recognised initially on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Association classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through profit or loss - FVTPL
- fair value through other comprehensive income - equity instrument (FVOCI - equity)
- fair value through other comprehensive income - debt investments (FVOCI - debt)

Financial assets are not reclassified subsequent to their initial recognition unless the Association changes its business model for managing financial assets.

Amortised cost

The Association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Fair value through other comprehensive income

The Association does not have any equity nor debt instruments.

All financial assets not classified as measured at amortised cost or fair value through other comprehensive income as described above are measured at FVTPL.

Net gains or losses, including any interest or dividend income are recognised in profit or loss.

The Association does not have any financial assets measured at FVTPL.

Impairment of financial assets

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(e) Financial instruments

Financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost
- debt investments measured at FVOCI

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Association considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Association's historical experience and informed credit assessment and including forward looking information.

The Association uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk.

The Association uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Association in full, without recourse to the Association to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Association in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(e) Financial instruments

Financial liabilities

The Association measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Association comprise trade payables, bank and other loans and lease liabilities.

(f) Impairment of non-financial assets

At the end of each reporting period the Association determines whether there is evidence of an impairment indicator for non-financial assets.

Where an indicator exists and regardless for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

(g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

Bank overdrafts also form part of cash equivalents for the purpose of the statement of cash flows and are presented within current liabilities on the statement of financial position.

(h) Leases

At inception of a contract, the Association assesses whether a lease exists.

Lessee accounting

The non-lease components included in the lease agreement have been separated and are recognised as an expense as incurred.

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.

Notes to the Financial Statements

For the Year Ended 31 December 2022

2 Summary of Significant Accounting Policies

(h) Leases

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.

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.

(i) Employee benefits

Provision is made for the Association's liability for employee benefits, those 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.

(j) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 31 December 2022, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association.

3 Critical Accounting Estimates and Judgments

Those charged with governance make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

Notes to the Financial Statements

For the Year Ended 31 December 2022

4 Income breakup

(a) Grant income

	2022 \$	2021 \$
Grants (Com) Operating Recurrent		
Australian Council for the Arts	558,968	553,434
	558,968	553,434
Grants (Com) Projects Non-Recurrent		
Australian Council for the Arts	48,000	5,000
Australian Council for the Arts	-	185,897
Australian Council for the Arts	83,647	-
Department of Infrastructure, Transport, Regional Development & Communications	38,004	72,450
Department of Infrastructure, Transport, Regional Development & Communications	83,520	-
Department of Infrastructure, Transport, Regional Development & Communications	128,354	66,596
NT Regional Arts	-	13,876
NT Regional Arts	-	1,000
Department of Foreign Affairs and Trade	52,000	-
	433,525	344,819
Grants (State) Operating Recurrent		
Department of Territory Families, Housing & Communities	272,116	271,195
	272,116	271,195
Grants (State) Projects Non-Recurrent		
Northern Territory Major Events Company	-	5,000
Northern Territory Major Events Company	30,000	30,000
Northern Territory Major Events Company	8,500	-
Victorian Arts Centre Trust	28,448	40,650
Auspicious Arts Projects Inc	1,690	4,310
Department of Health	-	2,000
Department of Health	5,000	-
Department of Territory Families, Housing & Communities	-	19,410
Department of Territory Families, Housing & Communities	12,944	-
Department of Territory Families, Housing & Communities	20,000	-
Department of Territory Families, Housing & Communities	25,000	-
Department of Territory Families, Housing & Communities	4,000	-
The Roper Gulf Shire Council	3,333	-
Department of Industry, Tourism and Trade	20,000	-
	158,915	101,370
Unexpended grants		
Unexpended grants brought forward from prior year	131,023	290,667
Unexpended grants carried forward to next year	(127,190)	(194,265)
Repayment of unexpended grants	(2,220)	(12,118)
	1,613	84,284
	1,425,137	1,355,102

Notes to the Financial Statements

For the Year Ended 31 December 2022

4 Income breakup

(b) In-kind supports

	2022	2021
	\$	\$
- In-kind support - Arts NT	171,357	129,719
- In-kind support - others	-	54,059
	<u>171,357</u>	<u>183,778</u>

5 Cash and Cash Equivalents

	2022	2021
	\$	\$
Bank balances	125,055	111,062
Short-term deposits	1,370,669	1,042,201
	<u>1,495,724</u>	<u>1,153,263</u>

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:

	2022	2021
	\$	\$
Cash and cash equivalents	1,495,724	1,153,263
Credit cards	11 -	(6,091)
Balance as per statement of cash flows	<u>1,495,724</u>	<u>1,147,172</u>

6 Trade and Other Receivables

	2022	2021
	\$	\$
CURRENT		
Trade receivables	28,486	5,651
	<u>28,486</u>	<u>5,651</u>

7 Other assets

	2022	2021
	\$	\$
Prepayments	16,095	15,221
Other assets	-	2,133
	<u>16,095</u>	<u>17,354</u>

Notes to the Financial Statements

For the Year Ended 31 December 2022

8 Property, plant and equipment

	2022	2021
	\$	\$
Plant and equipment		
At cost	86,731	80,859
Accumulated depreciation	(52,009)	(45,591)
	<u>34,722</u>	<u>35,268</u>
Motor vehicles		
At cost	52,418	52,418
Accumulated depreciation	(22,177)	(12,096)
	<u>30,241</u>	<u>40,322</u>
	<u>64,963</u>	<u>75,590</u>

(a) Movements in carrying amounts of property, plant and equipment

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment	Motor Vehicles	Total
	\$	\$	\$
Year ended 31 December 2022			
Balance at the beginning of year	34,723	30,241	64,964
Balance at the end of the year	<u>34,723</u>	<u>30,241</u>	<u>64,964</u>

	Plant and Equipment	Motor Vehicles	Total
	\$	\$	\$
Year ended 31 December 2021			
Balance at the beginning of year	35,268	40,322	75,590
Balance at the end of the year	<u>35,268</u>	<u>40,322</u>	<u>75,590</u>

Notes to the Financial Statements

For the Year Ended 31 December 2022

9 Leases

(a) Right-of-use assets

Year ended 31 December 2022

Balance at beginning of year
Depreciation charge

Balance at end of year

Office Equipment \$	Total \$
2,720	2,720
(1,040)	(1,040)
1,680	1,680

Year ended 31 December 2021

Balance at beginning of year
Depreciation charge

Balance at end of year

Office Equipment \$	Total \$
3,840	3,840
(1,120)	(1,120)
2,720	2,720

(b) Lease liabilities

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year \$	1 - 5 years \$	Total undiscounted lease liabilities \$	Lease liabilities included in this Statement Of Financial Position \$
2022				
Lease liabilities	1,040	606	1,646	1,646
2021				
Lease liabilities	1,040	1,647	2,687	2,687

(c) Income Statement

The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Association is a lessee are shown below:

	2022 \$	2021 \$
Lease expenses	(248)	(248)
	(248)	(248)

Notes to the Financial Statements

For the Year Ended 31 December 2022

10 Trade and Other Payables

CURRENT

Trade payables
GST payable
Sundry payables and accrued expenses
PAYG liabilities
Other payables

2022 \$	2021 \$
35,661	6,588
24,070	11,814
35,185	56,125
14,868	19,155
29,819	22,234
139,603	115,916

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

11 Borrowings

CURRENT

Credit cards

2022 \$	2021 \$
-	6,091
-	6,091

12 Employee Benefits

CURRENT

Long service leave
Annual leave

2022 \$	2021 \$
8,791	7,336
86,049	45,057
94,840	52,393

NON-CURRENT

Long service leave

2022 \$	2021 \$
20,943	10,908
20,943	10,908

13 Other Liabilities

Unexpended grants
Grants received in advance
Other fund received in advance

Note	2022 \$	2021 \$
13(a)	328,116	316,420
	457,062	285,104
	14,000	15,883
	799,178	617,407

Notes to the Financial Statements

For the Year Ended 31 December 2022

13 Other Liabilities

(a) Breakdown of Unexpended Grants

	2022 \$	2021 \$
Other Grants - state		
Department of Territory Families, Housing & Communities	43,882	43,882
Victorian Arts Centre Trust	2,277	17,998
Victorian Arts Centre Trust	5,173	-
The Roper Gulf Shire Council	693	-
Department of Health	3,132	-
Northern Territory Major Events	7,467	-
Grants received on behalf of others-Arts NT		
Department of Territory Families, Housing & Communities	-	20,277
Darwin Communities Arts	-	16,395
NT Regional Arts Fund		
Northern Territory Regional Arts (NTRA)	-	599
Playing Australia		
Australia Council for the Arts	19,360	19,360
Australia Council for the Arts	969	-
Australia Council for the Arts	28,718	-
Visions of Australia		
Department of Infrastructure, Transport, Regional Development & Communications	-	30,777
Department of Infrastructure, Transport, Regional Development & Communications	-	72,450
Department of Infrastructure, Transport, Regional Development & Communications	28,219	-
Catalyst		
Department of Infrastructure, Transport, Regional Development & Communications	-	9,200
Department of Infrastructure, Transport, Regional Development & Communications - on behalf of others	17,913	-
Department of Foreign Affairs and Trade	50,586	-
Australia Council for the Arts - on behalf of others	1,404	-
Donations and sponsorships		
Tim Fairfax Family Foundation	40,995	41,219
McArthur River Mine Community Benefit Trust	77,328	19,327
McArthur River Mine Community Benefit Trust	-	24,936
Total	328,116	316,420

Notes to the Financial Statements

For the Year Ended 31 December 2022

14 Reserves

	2022 \$	2021 \$
General reserves		
Transfer in	147,376	-
	147,376	-
Reserve - 25th Birthday		
Opening balance	16,793	25,000
Transfer out	(16,793)	(8,207)
	-	16,793
Reserve - Visual Arts Funds		
Opening balance	53,578	53,578
Transfer out	(53,578)	-
	-	53,578
Reserve - Performing Arts Funds		
Opening balance	77,005	77,005
Transfer out	(77,005)	-
	-	77,005
	147,376	147,376

15 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2022 (31 December 2021: None).

16 Related Parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

The Association's main related parties are its key management personnel (KMP) and their close family members and entities that are controlled or significantly influenced by those KMP or their close family members.

KMP are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly. The Association has determined the KMP to be the Chief Executive Officer and all the Committee Members.

The following transactions occurred with related parties:

	2022 \$	2021 \$
Short-term employee benefits	118,093	121,500
Post-employment benefits	12,011	9,377
Consultancy services provided by KMP	18,865	26,326
Total	148,969	157,203

Notes to the Financial Statements
 For the Year Ended 31 December 2022

17 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities		
Reconciliation of net income to net cash provided by operating activities:		
	2022	2021
	\$	\$
Surplus for the year	101,562	34,590
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	25,846	24,195
- net (gain)/loss on disposal of property, plant and equipment	4,970	(4,334)
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(19,663)	34,837
- (increase)/decrease in prepayments	(874)	1,037
- increase/(decrease) in trade and other payables	204,418	165,052
- increase/(decrease) in employee benefits	52,482	(23,820)
Cashflows from operations	368,741	231,557

18 Statutory Information

The registered office and principal place of business of the association is:

Artback NT Incorporated

Level 2, Harbour View Plaza, 8 McMinn St, Darwin City NT 0801

Responsible Persons' Declaration

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

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

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



Responsible person
 Dr Denise Salvestro - Chairperson



Responsible person
 Brian Tucker - Treasurer

Dated 31/03/2023



**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 2022, 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 2022 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 2022 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(a) 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 expenditure in the Association's statement of profit and loss and other comprehensive income. As a result, both income and expenditure are overstated by \$108,330 in 2022 and \$24,430 in 2021, 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 expenditure among various programs to represent the "service" that Artback NT has provided to each program. As there was neither inflow nor outflow of economic benefits to and from the Association, these transactions do not meet the recognition criterion of income and expenditure. Resulting in the Association overstating both its income and expenditure by these allocations of service provision income and expenditure of \$95,989 in 2022 and \$84,207 in 2021, 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.

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

4 April 2023



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

212/12 Salonika Street
Parap NT 0820

GPO Box 4587
Darwin NT 0801

**Artback NT Incorporated
Disclaimer
For the Year Ended 31 December 2022**

The additional financial data presented on page 26 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 2022. 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

4 April 2023

Liability limited by a scheme approved under Professional Standards Legislation

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

**Artback NT Incorporated
For the Year Ended 31 December 2022**

Detailed Income and Expenditure Statement

	2022 \$	2021 \$
Income		
Sale and other fee income	119,117	86,094
Service provision	95,989	84,207
Interest income	3,207	1,980
Grants (Com) Operating Recurrent	558,968	553,434
Grants (Com) Projects Non-Recurrent	433,525	344,819
Grants (State) Operating Recurrent	272,116	271,195
Grants (State) Projects Non-Recurrent	158,915	101,370
Grants received on behalf of others - Arts NT	52,691	24,430
Grants received on behalf of others - other sources	55,639	-
Unexpended grants brought forward from prior year	131,023	290,667
Unexpended grants carried forward to next year	(127,190)	(194,265)
Repayment of unexpended grant	(2,220)	(12,118)
Donations and sponsorships	205,538	238,773
Other income	11,856	47,957
In-kind support - Arts NT	171,357	129,719
In-kind support - others	-	54,059
Total income	2,140,531	2,022,321
Less: Expenses		
Administration and management fees	42,082	12,751
Auditors remuneration	6,500	7,000
Bank charges	925	1,068
Depreciation	26,886	25,315
Equipment < \$1000	10,557	-
Insurance	40,041	36,910
IT Expenses	35,510	14,381
Lease expenses	248	248
Motor vehicle expenses	6,021	6,782
Operating expenses	8,551	19,907
Printing and stationery	1,615	1,062
Promotion	3,716	9,272
Employee expenses	703,979	712,319
Superannuation contributions	83,120	79,123
Recruitment	2,513	8,918
Staff training	19,105	2,180
Telephone and postage	12,842	10,252
Travel - domestic	11,413	-
Programs expense	847,018	914,858
In-kind supports - Arts NT	171,357	129,719
Total Expenses	2,033,999	1,992,065
	106,532	30,256
Other items:		
Gain (loss) on disposal of assets	(4,970)	4,334
	(4,970)	4,334
Surplus for the year	101,562	34,590

BOARD

- Dr Denise Salvestro, Chairperson
- Dr Susan Congreve, Vice Chair
- Francine Chinn (outgoing) Treasurer
- Brian Tucker (incoming) Treasurer
- Dr Liam Campbell, Secretary
- Phillip Boulton SC, Committee Member
- Marlene Chisholm, (outgoing) Committee Member
- Juliette Hubbard, Committee Member
- John Waight, Committee Member
- Libby Collins, (incoming) Committee Member

STAFF

Garramilla (Darwin)

- Shay Vigona-Goudge,
Chief Executive Officer
- Gina Machado,
Business Manager and 2IC
- Martin Douglas, Bookkeeper
- Sara Higgs, Administrator
- Anisha Angelroth, Communications
and Marketing Manager
- Evan Saunders, Performing
Arts Manager
- Laura Shipp, Project Coordinator (outgoing)
- Stefan Carrillo, Remote Events Manager (incoming)

Borroloola

Marlene Timothy, Malandarri Festival Director
and Cultural Events Officer

Mparntwe (Alice Springs)

Jo Foster, Visual Arts
Development Manager

MJ Warflied, Performing Arts
Tour Coordinator

Alice Springs / Tasmania

Neridah Stockley, Visual Arts
Touring Manager



Artback NT

Garramilla (Darwin) Office

Level 2, Harbour View Plaza
8 McMinn Street
Darwin NT 0801

Mparntwe (Alice Springs) Office

67 Bath Street
Alice Springs NT 0871

Borroloola Office

Waralungku Arts Centre
Robinson Road
Borroloola NT 0804

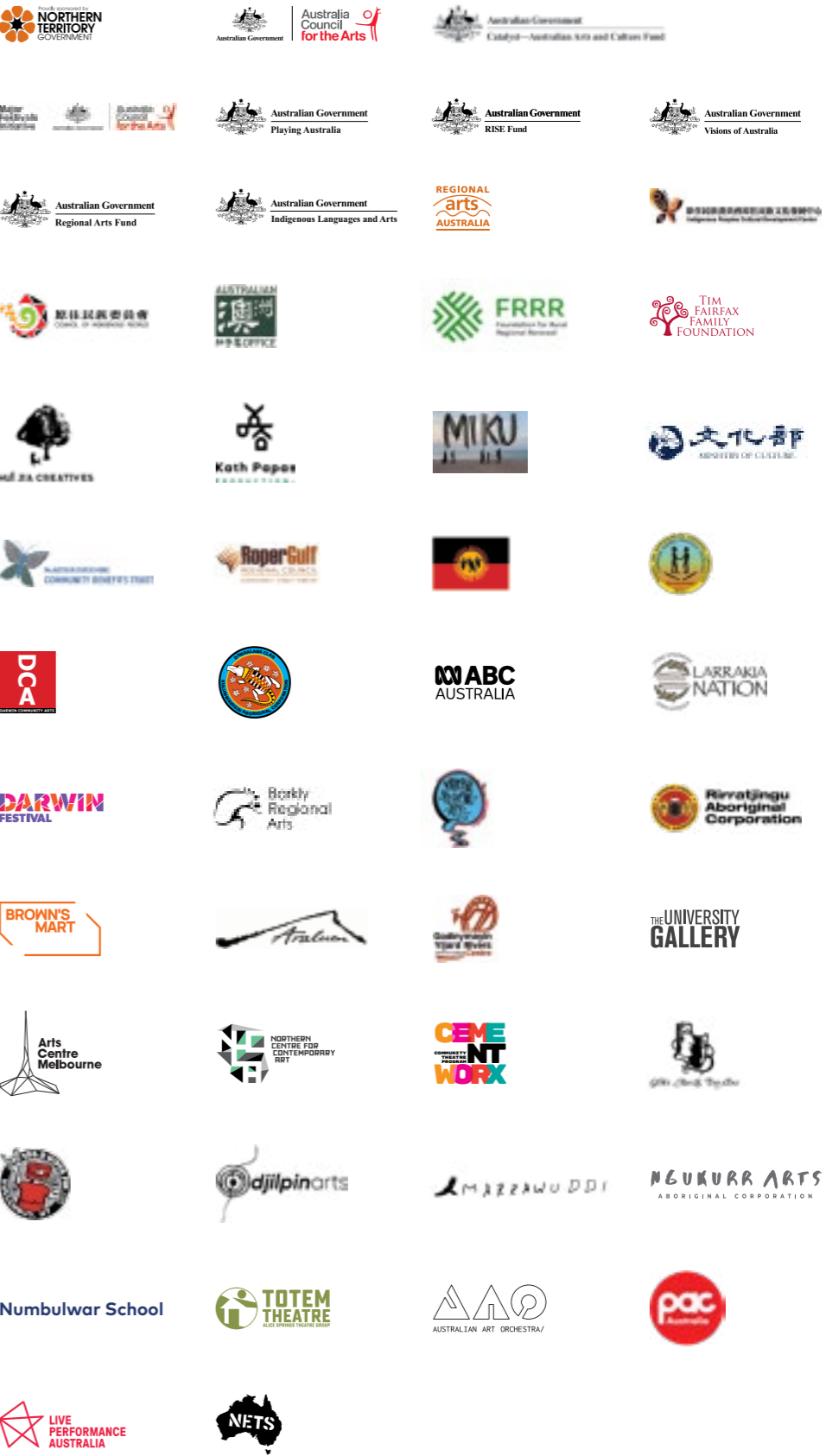
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Editor: Anisha Angelroth
Designer: Oscar Waugh
Printer: Zip Print

ISSN: 2652-0249

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