

Cover image credits:

Top line - Remote Projects: Emily Wurramara at Numburindi Festival 2023. Photo: Benjamin Warlngundu Ellis Bayliss

Still from the Animated film Duwarra Wujara (Two Young Men) Directed by John Bradley and Brent D McKee, Project Managed by Fred Leone – Wunungu Awara

Red Flag Dancer at Malandarri Festival 2023. Photo: Benjamin Warlngundu Ellis Bayliss

Middle line – Performing Arts:

Eastern Arrernte Band beginning of Reggae Dancer Tour, September 2023

Cusp – Joshua McElroy and Lakesha Grant. Photo: Clare Hawley 2023

Gapu Ngupan Taiwan Cultural
Exchange. Image: Rangarang Dreme

Last line - Visual Arts:

Groundswell - Maicie Lalara and Aly de Groot with Maicie's - Yilkwa-Monster Fish, 2019. Photo: Ben Ward.

Some Like it Hot - Franck Gohier, Nature vs nurture, 2015, Collection of Corinne Toune and Toby Robinson. Photo courtesy of Artback NT. Photo: Sara Maiorino

Clay on Country - Angela Abbott – Python Vessel, 2015. Hand built BRT clay, underglaze 490 x 360mm dia. Photo courtesy of artist.

WARNING: ABORIGINAL AND TORRES STRAIT ISLANDER VIEWERS ARE WARNED THAT THIS REPORT CONTAINS THE NAME AND IMAGES OF A DECEASED PERSON (PG 41 & 42) ebsite 17,7



Facebook followers

,922

834

Instagram followers 2,421

Artback NT 2023

Audience Performances/exhibitions NT 8,681 NT 19 9,896 National 30 National 49 18,577 Total Total Workshops/public programs Venues 9 NT NT 5 13 National National 27 Total 14 Total Artists/arts workers engaged

To

NT	561
National -	133
International	- 13
Total	707



Collaborations

NT	73
National	33
International	Z
Total	110

ARTBACK NT 2023

TAKING NT ARTISTS ACROSS AUSTRALIA

Touring venue by location (967) Visits per location (3,766)



Map of Australia showing the scope of Artback NT's delivery across six states and two territories from 1996 – 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 informatic is not available.



Artback NT acknowledges the Custodians of the lands on which we work and travel, land whose sovereignty was never ceded. We pay our respects to Elders and their continuing connection to land, water, community, and culture. This was and always will be Aboriginal land.

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 well-being 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

Roni & Neridah's visit May 2023 from Left: Stefan Carillo, Juran Timu-Adams, Neridah Stockley, Roni Judge. Photo courtesy of Darwin Skyline Attractions 2023

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Chair's Report

Post-Covid lockdown, 2023 proved to be yet another challenging year for Artback NT due to financial constraints and the commencement of new staff. Given the increased staff hours required to meet Artback NT's high project standards, coupled with some projects exceeding budget due to unforeseen costs and additional expenses for the 2025-2028 Strategic Plan production, we ended the year in deficit. Of concern to all, the deficit has been carefully scrutinised, with the Board and staff working to address the situation to ensure that we are back in profit in 2024.

Our CEO Shay must be commended for her ongoing commitment and her supportive leadership and diligence in steering a relatively new team to ensure that Artback NT continues to deliver an exciting range of programs both locally and nationally. Shay and the team are also to be acknowledged for their passionate dedication and working above and beyond the call of duty in producing successful outcomes under exceptionally challenging circumstances.

Amongst the impressive toured collaborative programs from our Performing Arts team was a reprisal of Mary Anne Butler's play, CUSP, which has won several awards: Winner in the 53rd Annual AWGIE Awards for the category 'Theatre for Young Audiences' and Winner in the Northern Territory Literary Awards for the category 'Brown's Mart Theatre Award. The 2023 run was produced and created in partnership with The Australian Theatre for Young People and Brown's Mart Theatre and toured NT and the East Coast to appreciative audiences.

I was fortunate to see the play performed by an excellent cast including NT talent, at the Australian Theatre for Young People (ATYP) in Sydney, where it received a standing ovation. Congratulations to the cast, our Performing Arts Manager, Evan Saunders, his team, and our collaborators.

An exciting addition to our Remote Events Program was the Yirriwinari Festival, held in April at Pirlangimpi on Melville Island. This project was supported by funding from NT Health, NT Major Events Company, and sponsorship from the Tiwi Islands Training & Employment Board (TITEB). The participation and response from the local community was such that they are keen for the festival to become an annual event. It was a big year for the Remote Events Program with two other Festivals, Malandarri at Borroloola (celebrating its tenth year), and Numburindi at Numbulwar, each taking place to great acclaim during the year. These events continue to fulfil the objectives of promoting and celebrating the traditional Indigenous cultures of the NT, delivering remote community support, and providing opportunities for skills and performance development.

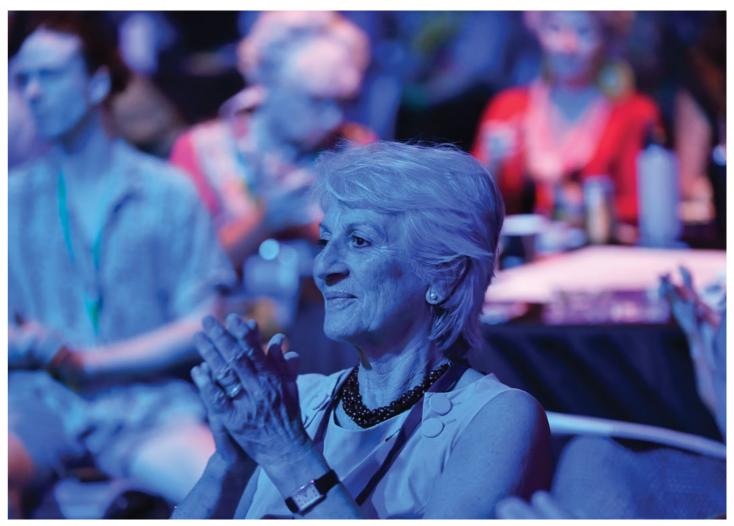
Denise Salvestro, Eve Lynch and Gina Machado at the Meeting of Arts Professionals conference, November

Credits: Meeting of Arts Professionals Conference 2023 presented by the Northern Territory Government, November 2023. © NT Government. Photography: Oliver Thompson Photography & Media.

Denise Salvestro at the MAP conference 2023.

Credits: Meeting of Arts Professionals Conference 2023 presented by the Northern Territory Government, November 2023. © NT Government. Photography: Oliver Thompson Photography & Media.





We thank the funders and supporters of these two important projects and take this opportunity to once again thank all our valued funders, supporters, and stakeholders:

- Creative Australia
- Arts NT, Department of Territory Housing, Families and Communities
- NT Health
- Darwin Festival
- Northern Territory Major
 Events Company
- MRM Community Benefits Trust
- Regional Arts Australia
- Department Infrastructure, Transport, Regional Development, and Communications and the Arts
- Tim Fairfax Family Foundation
- Foundation for Rural and Regional Renewal
- Roper Gulf Regional Council
- Arts Centre Melbourne
- Rirratjingu Aboriginal Corporation
- · Aboriginal Sea Company
- Department of Foreign Affairs and Trade

Funding for our projects is an ongoing challenge, as it is for so many arts organisations, and with philanthropic funding becoming increasingly competitive, Artback NT continues to rely heavily on government and other grants. For us to continue to assist in developing, promoting, and touring our unique Territory arts and culture, we are constantly reviewing and updating our philanthropic and funding strategies. At the same time, we continue to lobby Arts NT to update our core administrative funding to address the dramatic increases in essential costs over the past few years and the pressing need for an increase in Artback NT staffing to relieve pressure on the small, but dedicated team we currently rely on to successfully deliver a wide range of programs.

Succession planning for both staff positions and Board membership remains high on the organisation's list of priorities. To this end, the Board has endeavoured to widen its scope and continues to look to attract a younger generation of Board members to ensure we are providing a broad knowledge and skills base. Board members and staff continue to be proactive in meeting with our stakeholders, networking and expanding our collaborations:

- Vice Chair Susan Congreve and I met with Liesl Rockchild, Program
 Director National Aboriginal Art
 Gallery, to discuss opportunities
 for collaboration across touring
 exhibitions, nationally and
 internationally; formulating
 education kits, workshops, and other
 support material for exhibitions;
 curatorial practice through our
 First Nations Spark NT Curators
 Program; performing arts events;
 and traineeships in collaboration
 with teaching institutions.
- Artback NT Business Manager,
 Gina Machado and I met with NT
 Arts Minister Chansey Paech
 and his advisor to update on
 Artback NT activities and discuss
 the pressing issue of the need
 for increased funding.
- Gina and I also met with the CEO
 of Tim Fairfax Family Foundation
 (TFFF), Neal Harvey, to update
 him on the TFFF First Nations
 Education Program and for Neal
 to provide an update on the
 proposed changes TFFF are
 making to their funding strategy.
- The CEO, Shay, and I met with Adam Worral, Director of the Museum and Art Gallery of the Northern Territory, to discuss the feasibility of collaborating on the touring of MAGNT collections and other collaborative projects, including the Artback NT Spark Curators Program.

In November, Shay, other staff
members and I attended the
Meeting of Arts Professionals (MAP)
conference convened by Arts NT.
This interactive meeting brought
together creative and innovative
people representing the Territory's
arts sector and provided an excellent
opportunity to network and
participate in peer-learning sessions,
where ideas for the growth of the
Territory's vibrant arts sector were
generated, shared, and discussed.

Many thanks to the proactive Artback NT Board who all continue to provide invaluable advice and support to the staff, with special thanks to our Treasurer, Brian Tucker, and our Vice Chair Susan Congreve, who throughout the year have given much of their time, knowledge, and expertise in reviewing our finance and budget strategies and providing advice to staff.

In recognition of the need for ongoing professional development both staff and Board have attended relevant workshops, which included Steven Richardson from Creative Partnerships Australia (now part of Creative Australia) presenting on developing a philanthropic strategy, and Board member Francine Chinn and I, attending an Australian Institute of Community Directors three-day Governance Course, to ensure that we are up to date with the latest governance and finance practices.

I would also like to acknowledge our CEO Shay's ongoing achievements, including her attending the AICD Company Directors Course; participation in Creative Australia 's SEC Newgate Mentoring and Stakeholder Engagement program; and, involvement in the National Gallery of Australia's Co-design First Nations Senior Leadership Program - all of which reflect the high regard in which she is held and the confidence our funders and collaborators have in her abilities and potential.

Artback NT CEO, staff and Board are a dedicated team, passionate about this Territory flagship organisation and the programs we deliver in conjunction with our stakeholders, funders, collaborators, communities, and individuals. Our combined commitment ensures that the ever-present challenges of the NT environment and funding issues, are overcome and we continue to deliver the future vision of Artback NT as stated in our Strategic Plan, 2025-2028:

NT art and stories are preserved and developed, seen, and heard – asserting their place in Australia's cultural heritage, past and future and celebrated nationally and internationally.

Dr Denise Salvestro

Chair

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CEO's Report

It's been another big year for Artback NT, and I'm pleased to present our annual report for 2023.

As we strive to always be proactive in the environment of the arts and cultural sector, many learnings from 2022 informed our 2023 priorities, particularly around the requirements to adequately deliver projects within existing staff resources, to maintain our commitment to support the sector with increases to project funding and to prioritise support for additional staff resources in 2023 and beyond.

While we consolidated some programs for 2023 and 2024 to meet our commitment to service delivery and the necessary resources for the support and retention of staff, we increased our support for remote communities: for the first time, Artback NT delivered 3 remote arts and culture festivals in one calendar year – and within 5 months.

Some of our other 2023 highlights include:

The 10th anniversary of the *Malandarri Festival* in Borroloola, under the guidance of Artistic Director Marlene Timothy. We're proud of her cultural work and dedication to the use of local languages throughout the festival program, and her commitment to teaching the endangered Gulf Country languages to the young people of the region.

The recording of the powerful *Arrkula Yinbayarra*, the debut album of the Borroloola Song Women with Dr Shellie Morris AO, launched at the Woodford Folk Festival 2023. We are honoured to have been supporting the group's development over the past two years.

We again produced the *Numburindi Festival*, extending our commitment (since 2016) to support the Numbulwar community in celebrating their arts, culture, and stories.

I am super proud that we delivered for the first time a Tiwi Islands community festival, *Yirriwinari*, held in Pirlangimpi.

Our Visual Arts Program carried the strong voice of NT artists across Australia, with 3 exhibitions touring 7 locations in 4 states in 2023. Thank you to all the artists, curators, audiences, and partner venues for your commitment to our visual arts touring offerings. I'm continuously in awe of the bravery you all show to unpack complex environmental, humanitarian, and political issues, through often deeply personal experiences, and we are proud to serve your voices and your important stories.

While consolidating our programs, we continue to refine them, increasing our Performing Arts Program callouts for expressions of interest to twice yearly, developing our guidelines, transparency, and professionalism across the sector and supporting artist opportunities and professional capability.

A significant period of 2023 was dedicated to developing our new four-year Strategic Plan and re-applying for our core business operations funding through the National Performing Arts Partnership Framework for 2025-2028, while demonstrating our commitment to support and advocate for the sector through a number of local and national advisory/network groups, including our contribution to the National Cultural Policy submission as part of these groups and a submission independently from Artback NT.

Mango's last day – from left: Gina Machado, Juran Timu-Adams, Martin Douglas, Stefan Carillo, Evan Saunders, Shaun Mango McIntyre, Carolyn McLennan, Shay Vigona-Goudge. Photo courtesy of Juran Timu-Adams

Artback Renegades: Juran Timu-Adams, Evan Saunders, Anisha Angelroth, Gina Machado. Photo courtesy of Gina Machado.





Thanks to NT Health's Suicide Prevention Community Grant, we maintained our commitment to ensuring we are an Advanced Workplace in Mental Health First Aid as we provided training to our team and extended that training to other arts organisations (Music NT & ANKA) and arts workers (tour managers and independent producers). We also remain committed to supporting our staff to access free counselling through our confidential service agreement with EASA.

We were proud to support the newly formed Aboriginal Sea Company in facilitating its investment of \$20,000 in art prizes to Aboriginal artists in the Northern Territory.

In late 2023, we were notified of our successful application to the Northern Territory Government's Community Benefit Fund, Vehicle Gift Program. The Toyota 4WD Troop Carrier will ensure we're better able to support the logistic and cost challenges associated with delivering our programs to remote communities.

I'd like to acknowledge our important venue partners, interstate, overseas (Taiwan) and in the NT. Much of our work relies on the support of these crucial partners. We worked again with our regular NT Venues: Godinymayin Yijard Rivers Arts and Culture Centre, Gove Arts Theatre, Araluen Arts Centre, Barkly Regional Arts, Memo Club in Tennant Creek, Brown's Mart Theatre, Darwin Entertainment Centre through our Darwin Festival partner, Red Hot Arts Central Australia; and we loved providing our service delivery into other older and newer NT places such as Bustard Town, Gap View Hotel Mparntwe, Marrawuddi Arts & Culture, Jabiru, Djilpin Arts, Beswick and Ali Curung.

The amazing partnerships with reputable organisations and producers such as, Kath Papas Productions, Taiwanese partners, the Indigenous Peoples Cultural Development Centre, and the Council of Indigenous Peoples, strengthened the quality of our work and our reach.

We can't of course do any of this without the amazing people who make up the Artback NT team. We farewelled our long-standing Visual Arts duo, Jo Foster and Neridah Stockley, Administrator Sara Higgs, Remote Events Manager Stefan Carrillo, Performing Arts Coordinator MJ Warfield, and Visual Arts Coordinator Carolyn McLennan, who joined us for a brief break between roles at the Museum and Art Gallery of the Northern Territory; a big thank you to each one and I wish them well in their new adventures. We welcomed Juran Timu-Adams, Roni Judge and Kaye Pederson to the team, alongside me, Gina Machado, Anisha Angelroth, Martin Douglas, Marlene Timothy, Evan Saunders, and temporary casual staff support team, Mango McIntyre, Louise Weber, Sandra Thibodeaux and production team Brad Fawcett, Michael Vernau, and crew. Thank you all for your dedication, commitment, and professionalism. I am proud that we are a culturally and linguistically diverse team that includes First Nations people, members of the LGBTQIA+ communities, and people with lived experience of disability.

Last but certainly not least, I would like to thank the Artback NT Board members for their invaluable (volunteered) expertise, support, vision, strategic direction, guidance, and for their unfailing commitment to going beyond serving the Artback NT team, artists, and communities we work with. I am eternally grateful.

Treasurer's Report

For the year ended 31st December, Artback NT incurred a deficit of \$118,231, compared to a surplus of \$101,562 in 2022. While this was a disappointing result it was not entirely unexpected, being the consequence of planned and unplanned events and issues that arose during the year.

Gross income increased by 5% from \$2,140,531 to \$2,256,651 – with operating grant income being 37% of that total (39% in 2022) at \$842,240.in 2022) at \$842,240. However, while income increased by 5% our operating costs increased by 16% which means that while non-operating-grant income increased that was not sufficient to cover the increase in costs.

The most significant of these were the costs of the Strategic Plan consultancy, \$19,838; an increase in employment expenses, from \$807,571 to \$952,425; and program costs, from \$847,018 to \$1,018,978. All other expenses showed a remarkable consistency; \$383,641 in 2023, and \$384,380 in 2022.

The result for the year may be summarised as follows:

- Earned income, from trading, donations and interest; surplus \$75,601.
- Arts NT Operational Funding; deficit (\$87,300)
- Creative Australia Operational Funding; deficit (\$121,276)
- Strategic Planning; deficit (\$19,838)
- Other Jobs; surplus \$3,743
- All Other Projects and Activities; surplus \$30,839

As the Chair, Denise and CEO, Shay have both commented, the cost increases are the result of our commitment to the delivery of more remote festivals and the artistic program generally, at the level of excellence expected. With employment and programming costs accounting for 83% of total costs, any increases in these items will have a significant effect on our financials, and in 2023 we were confronted with unexpected program costs - one consequence of working in regional and remote communities – and employment costs, the result of staff turnover and the need to have sufficient staff to deliver the program. As it was, the staff worked tirelessly with dedication and enthusiasm to deliver the outcomes and all, particularly Shay, have our unreserved thanks.

That said, we continue to face a difficult environment. While employment and program costs can be managed, they are, to a certain extent, beyond our control. Skimping on staffing costs can only have a negative effect, and the market determines production, travel, and other costs, not us. At the same time, our ability to generate income apart from operational funding and project funding (the latter essentially direct cost recovery only) depends on us having the staff with the time and expertise to chase that. It is also worth noting that core operational funding increased by only 1.3% over 2022 and has been static for many years, effectively being in constant decline. This, sadly, is a feature of Australia-wide arts funding and affects all but the major arts companies. Those, like Artback NT, working in regional and remote Australia, are the worst affected, lacking the resources and audiences present in the State capitals and larger cities.

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These matters, though, do not diminish our drive to bring arts and cultural activities to remote communities, themselves the victims of marginalisation and government cost-cutting. We are planning on returning to a budget surplus in 2024; our net assets have been reduced to \$432,507 with a cash surplus of \$388,012.

And for those who study the annual financial report with squinting eyes and a furrowed brow:

- The increase in interest income was because we had a more significant cash balance at the end of 2022 (\$1,467,145) including grant funds held for 2023 activities.
- The Auditor qualification concerning Grants received on behalf of others concerns our commitment to independent artists by auspicing their grants, so not really our income but useful for management purposes, and
- Service provision income represents an allocation of overhead expenses to projects, again, useful for management purposes.

Finally, again, my thanks to Shay our CEO and Martin in charge of the accounts, and all staff who have contributed to all that Artback NT has achieved; and to all those who have supported us financially – as included in Denise's Chair Report -- and otherwise.

Brian Tucker CPA

Treasurer

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NORTHERN TERRITORY ACTIVITY

NORTHERN TERRITORY

TOURING VENUE BY LOCATION (547)
VISITS PER LOCATION (2,066)

INDIGENOUS COMMUNITIES

TOURING VENUE BY LOCATION (218) VISITS PER LOCATION (632)



Map of the Northern Territory showing the scope of Arthack NT's delivery from 1996 – 2022

racketed numbers indicate (L-R) the number of venues rtback NT has delivered to within a location and then the umber of times Artback NT has been to that location. 1994 – 1995 location information is not availabl



REMOTE EVENTS

Grant Nundhirribala performing with Yilila band at Malandarri Festival. Photo: Benjamin Warlngundu Ellis Baylis 2023

Malandarri Festival 2023

Borroloola, Roper Gulf Region Roper Gulf Region, NT Friday 16 and Saturday 17 June Number of attendees: 500 each night

2023 marked the 10th anniversary of the Malandarri Festival, home of the Yanyuwa, Garrwa, Gurdanji, Mara, and Wandangula peoples, under the continued creative direction of Marlene Timothy.

"We teach our language to our children, through songs that they get to perform at the festival each year. That keeps our language alive, but also many of the traditions, which would fade away in the young people's minds, if we didn't teach them the songs".

Marlene Timothy,
Malandarri Artistic
Festival Director.

The 2-day event opened with performances by the young people of Borroloola, followed by a variety of traditional dance from local and visiting groups including the return of the Wandangula and the Mornington Island dancers.

With the addition of a 'big screen' at this year's event, audiences enjoyed a revolving slide show of stunning largescale photographs taken over the past decade by Borroloola-based photographer Benjamin Warlngundu Ellis Bayliss, as well as a documentary of the important environmental conservation efforts by the Li-Anthawirriyarra Sea Country Rangers, and the premier screening of Duwarra Wujara (Two Young Men), a collaborative project by Yanyuwa families with long term friend and anthropologist John Bradley an exquisite animation that tells how Country was named and bringing to life the history, traditional customs and songs from the Gulf Country.

A new festival highlight was the inaugural fashion show by young people of Borroloola modelling their own designs, created during workshops facilitated by textile artist, Laura Shipp. Further workshops were facilitated by singer-songwriter Caiti Baker, creative producer James Mangohig and the Djuki Mala dancers in the weeks leading up to the festival.

This year's program also featured a spoken word performance by local wordsmith Margaret Alwood presenting her poems about creation, culture and life in Borroloola. Yilila Band from nearby Numbulwar wrapped up the great program of local and visiting bands on Saturday night, making for the perfect finale of a great festival.

The 2023 Malandarri Festival is funded by the McArthur River Mine Community Benefits Trust, the Northern Territory Government, and Roper Gulf Regional Council, and supported by Mabunji Aboriginal Resource Indigenous Corporation and Mawurli and Wirriwangkuma Aboriginal Corporation (MAWA).

Still from the Animated film Duwarra Wujara (Two Young Men) Directed by John Bradley and Brent D McKee, Project Managed by Fred Leone – Wunungu Awara

From left – Marlene Timothy, Margaret Alwood and James Mangohig preparing for Malandarri Festival. Photo: Benjamin Warlngundu Ellis Baylis 2023









Fashion parade by Benjamin Warlngundu Ellis Bayliss at Malandarri Festival. Yirriwinari Festival

Pirlangimpi, Melville Island. Tiwi Islands Region Saturday 30 April – Sunday 1 May Number of attendees: 350 each night

The inaugural Yirriwinari Festival on the Tiwi Islands took place at Pirlangimpi Community on Melville Island.

The 2-day event was a joyful celebration of Tiwi Island life and culture, with a colourful program of workshops and performances put together by the Yirriwinari Festival Committee supported by Artback NT's Remote Events team.

The festival worked in collaboration with various Tiwi organisations - Munupi Arts, Jilamara Arts & Crafts, and the Tiwi Women's Rangers - offering workshops and demonstrations such as traditional dancing. Local bands such as Munupi Band reformed after years of inactivity, and we welcomed visiting performers from all over NT such as Serina Pech and DJ Dhe Man who facilitated workshops at Pirlangimpi School, gearing them up for a performance at the festival.

Mornington Island Dancers by Benjamin Warlngundu Ellis Bayliss at Malandarri Festival.

"For this festival, it is important for us because it's on our country and our homeland with our ancestors, we call out and we thank them for their knowledge. Culture is very important. I feel good because I am taking it back to the kids because I won't be here. They the mob gonna go on, the next generation to carry on the culture. They'll be the leaders."

Carol Puruntatameri, Senior Tiwi Elder "We speak one language, and we are one clan, one tribe – Tiwi, no other. That's why we are so special and unique. This is the first festival, it will bring non-Indigenous people to come to see about our culture and our land, and learn about the Tiwi people."

Marius Pirrawayingi, Senior Tiwi Elder

The Yirriwinari Festival Committee consists of senior Tiwi Elders Simpy Tipuamantumirri, Carol Puruntatameri, Marius Pirrrawayingi, Tony Pilakui and Osmond Pangiraminni. Also on the Committee were NT Health staff Joel Ikupu and Natalie Sarsfield, Tiwi Islands Training and Employment Board (TITEB) CEO Maria Harvey, and Stefan Carrillo Artback NT's Remote Events Manager.

The Yirriwinari Festival was funded by NT Government (NT Health, and Northern Territory Major Events Company) and supported by TITEB.





The original Yirriwinari Festival artwork that was used for the logo painted by Simpy Tipuamantumirri

Numburindi Festival

Saturday 21-22 September Number of attendees: 1200 each night Numbulwar, Roper Gulf Region

It was great to return to the remote, coastal community of Numbulwar with a sensational program celebrating the language and culture of the region through art, music and dance this year.

The three-day event and the workshops leading up to the festival are a special opportunity for a community as remote as Numbulwar to work toward performances that showcase the cultural history and traditions of the clan groups living there: the Ngalmi, Nundhirribala, Murrungun, Nunggarragalu and Mangurra peoples.

As well as traditional dance performances, the final night of the festival was an opportunity for local bands, to perform alongside visiting groups such from Elcho Island, and neighbouring communities from Anindilyakwa, Groote Eylandt, and Emily Wurramara.

A festival highlight was the guest appearance of Eastern Arrernte Band who travelled from the Central Desert community of Santa Teresa on their Reggae Dancer tour, as part of Artback NT's Performing Arts Touring Program.

The 2023 Numburindi Festival was funded by the Tim Fairfax Family Foundation, the Northern Territory Government, the Roper Gulf Regional Council, and the Foundation for Rural & Regional Renewal, and supported by the Numburindi Art Centre, and the Numburindi Corporation.

"Sharing our culture with visitors and family from other remote communities and passing on that traditional knowledge, is very important to the festival committee. We love this chance to celebrate our stories, language, dance and song."

Amanda Ngalmi, Numburindi Festival Committee

Dj Dhe Man with the children of Pirlangimpi performing at Yirriwinari Festival. Photo: Alana Holmberg

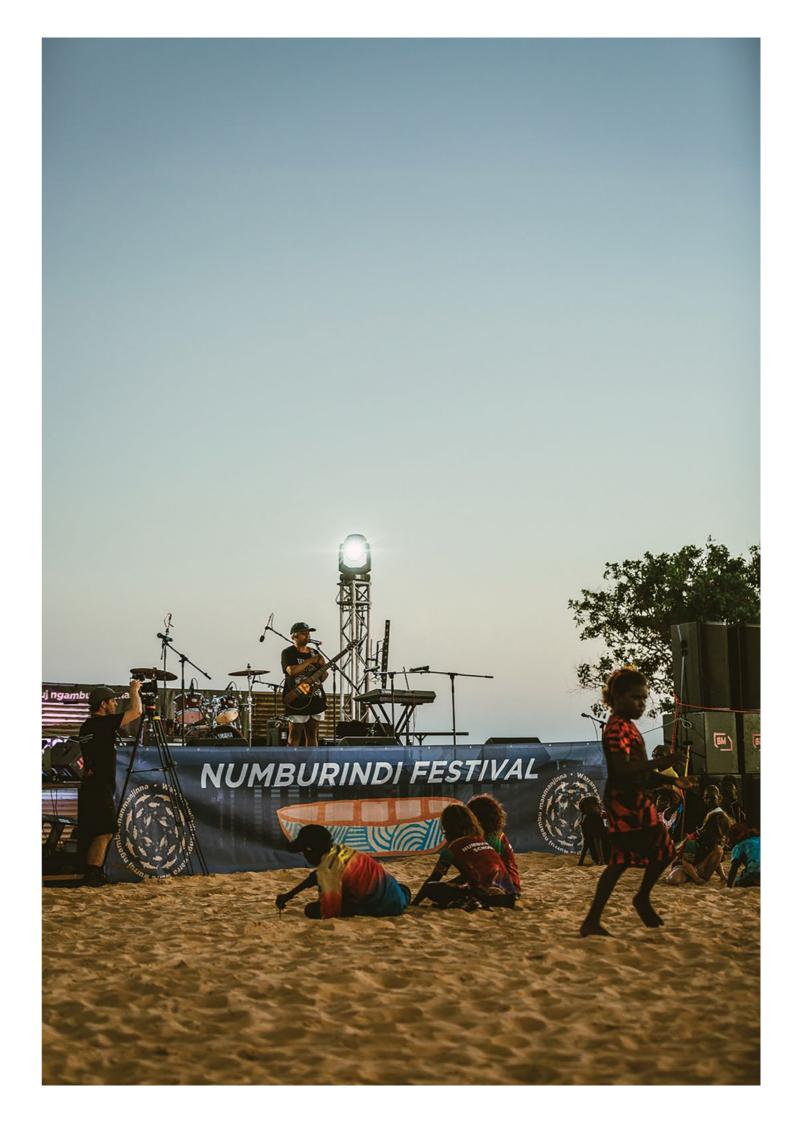




Pictured top at Numburindi Festival: Women of Numbulwar and surrounding communities performing traditional dance.

Above: Numbulwar school children performing at Numburindi Festival.

Right: View from the crowd – Emily Wurramara at her soundcheck for Numburindi Festival. Photos: Benjamin Warlngundu Ellis Bayliss.







Courtesy of Marlene Timothy, pictured from left: Annie Taylor, Rachel McDinny, Deandra McDinny, Isa McDinny, Nancy McDinny, Dr Shellie Morris AO, Selma Hoosan, Mavis Timothy, Maria Pyro, Marlene Timothy.

The making of *Waralungku*, an album by Arrkula Yinbayarra – Together We Sing

Woman's Cultural Song Project preserves threatened traditional languages.

Waralungku is an album conceived from the visionary spirit of Marlene Timothy and realised under the direction and mentoring of Dr. Shellie Morris. Rooted in community empowerment, this collective masterpiece celebrates Indigenous languages—Yanyuwa, Garrwa, Gudanji, and Marra—woven into 10 soul-stirring tracks that share a rich tapestry of the Gulf of Carpentaria's cultural heritage.

Artback NT is an extremely proud project partner of *Waralungku*. Language is such a significant anchor of identity, and it is of great importance for our organisation to support the preservation and celebration of traditional languages through our programs.

Marlene Timothy | Vision and vocals, translation

Dr. Shellie Morris | Executive Producer & lead songwriter, guitar

Dinah Norman, Isa McDinny, Nancy McDinny, Mavis Timothy, Annie Taylor, Maria Pyro, Rachel McDinny, Selma Hoosan, and Deandra McDinny | Vocals, writing, and translation

Dr John Bradley, Peggy Mawson, Daphne Mawson, Angelina Joshua | Translation Michelle Morris | Writing

James Mangohig | Engineer, Co-producer, Bass, Programming, Arranging

Caiti Baker | Vocal Engineer, Editing
Matthew Cunliffe | Mastering Engineer
Barnabas Timothy, Manolis Kamitsis,

Tony Espie | Mix Engineer

Jonasz Dabrowski | Guitar **Rowan Dally** | Drums and Percussion

Matthew WF Wells | Cover Photography
Paz Tassone | Bio/Portrait Photography

Emily Murphy-O'Neill, Em Events | Agent for Shellie Morris Music

The making of Waralungku was funded through the Australian Government's Indigenous Languages and Arts Program (ILA) of the Department of Infrastructure, Transport, Regional Development, Communications, and the Arts.

"Through the celebration of Yanyuwa, Garrwa, Gudanji, and Marra languages, projects like Arrkula Yinbayarra promote First Nations cultural expression and creativity, which is what grant funding from the ILA program endeavours to support"

Frank Shanahan from the Department of Infrastructure, Transport, Regional Development, Communications, and the Arts.

Aboriginal Sea Company Art Prize

Artback NT supported the (then) newly formed Aboriginal Sea Company (ASC) to manage a fun art competition for Aboriginal artists to be part of the company's initiatives to support NT Aboriginal Artists. As a not-for-profit arts organisation that constantly strives to provide funding, development, and performance opportunities for Northern Territory artists, we were excited with the opportunity to engage with NT Aboriginal artists in this way and support our shared values with the ASC as they demonstrated their commitment to support art prizes for NT Aboriginal artists.

Arrkula Yinbayarra recording their album at Borroloola. Pictured from left: James Mangohig, Rachel McDinny, Shellie Morris AO, Nancy McDinny, Deandra McDinny, Selma Hoosan, Isa McDinny, Annie Taylor. Photo: Shauna Upton 2023.

A trip to Taiwan - in Darwin

25 July 2023
Bustard Town, Darwin, NT
Number of Artists: 25
Audience in attendance: 150

In July 2023, we had the great pleasure of inviting the Darwin community on a Trip to Taiwan with guest artist Suming Rupi, an Amis singer-songwriter from the Etolan village in Taitung Country, Taiwan, and his touring party which included Nunung Puhay, Haluko Rupi, Tingkai Zheng, Hsien Chen, ShengLung Hsieh.

This event also created an opportunity for Artback NT to introduce the *Gapu Ngupan* project, a powerful multi-dimensional collaboration between Yolngu artists from northeast Arnhem Land, and artists of the Paiwan and Amis Peoples of Taiwan, including Suming Rupi.

The audience was a wonderful reflection of Darwin's diverse multicultural community, with many members of the Taiwanese community in attendance, as well as representatives from the Multicultural Council of the Northern Territory, and the Australian Department of Foreign Affairs and Trade.

Following the warm Welcome to Country by Larrakia Elder Richard Fejo, several NT musicians performed before Suming's stunning performance of traditional Taiwanese Indigenous music and contemporary pop songs with his small touring ensemble of musicians and singers hailing from his region of Dulan near Taitung City.

These were in order of appearance:
Stefan Carrillo, Ward Hancock, SUMING Songs, Dance + Amis Fest & Video,
Serina Pech, Caiti Baker, Kuya James,
Jordan Petit-Thierry, Juran, Manuel
Dhurrkay, Arian Pearson, Yirringa
Yunupingu, Banula, Emily Wurramara.

A trip to Taiwan was supported by the Australian Government's Department of Foreign Affairs and Trade and Creative Australia.



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Photos by: Paz Tassone at *A Trip to Taiwan*, Bustard Town – Darwin NT. Top: Haluko Rupi, Tingkai Zheng, Suming Rupi, Hsien Chen, Cudjui Tjapalji.

Bottom: Yirringa Yunupingu, Arian Pearson, Banula Marika, Manuel Dhurrkay

Right: Nunung Puhay announcing the first public screening of Gapu Ngupan





PERFORMING ARTS

Suming Rupi during the Yolngu and Amis Gapu Ngupan Indigenous Cultural Exchange. Photo: Rangarang Curimudju 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, 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 the 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 allows us to offer feedback and information to others in progressing their creative journey.

Gapu Ngupan

Creative Development Tour in Taiwan

In March 2023, Performing Arts Manager Evan Saunders embarked on a journey to Taitung City, Southeast Taiwan, as part of Gapu Ngupan, a collaboration between producers, and Indigenous (Yolngu and Taiwanese) performers. The Australian team included co-producer Kath Papas, choreographer, and co-producer Rachael Wallis, songman and cultural consultant Banula Marika, yidaki player Ngalkanbuy Mununggurr, dancers Barbie Berryman and Milika Blackie-Smith, and music producer and cultural consultant Arian Pearson. For 10 days the group engaged in creative development for Gapu Ngupan with a team of 12 Taiwanese artists, producers, translators, and a filmmaker. The NT delegations were welcomed by the Amis people, an Indigenous tribe from the Etolan village in Taitung Country, east Taiwan, and the Pingtung Indigenous people in the southern region of Taiwan.

During this time, Evan and music producer Arian Pearson worked closely recording music with Suming Rupi and local musicians in the coastal township of Dulan at the Sugar Factory, which is an impressive arts hub producing and exhibiting multi-art forms created by Indigenous artists in the region.

The Australian touring party were warmly welcomed by the Amis people, who are part of Suming Rupi's (Artist and Producer) Indigenous tribe situated near Dulan in southeast Taiwan, overlooking the Pacific Ocean. Here the touring party participated in cultural exchanges and a welcoming ceremony similar in significance to a 'Welcome to Country' in Australia. There was a sharing of culture and an exchange of songs and dancing from both the Yolngu and Amis people.

The trip continued to the mountains of Pingtung Country, where the creative development progressed. The group stayed in Rinari village, visiting Chief Dremedreman Curimudjuq (Gapu Ngupan Co-Producer) and her traditional village, Old Tjucevekadan. Here the group experienced another powerful welcoming ceremony and learned about the village's history of resilience against colonial forces and its historical significance for Dremedreman's peoples and the region in Pingtung.

"It was an amazing experience to see old stone huts and hear stories of the village life and how people lived there for generations against steep mountains while also resisting colonisation."

Evan Saunders.

From Left: Seredau Tariyaljan, Evan Saunders, Arian Pearson, Ngalkanbuy Mununggurr, Barbie Berryman. Photo: Seredau Tariyaljan

From left: Arian
Pearson, Kath Papas,
Evan Saunders, Rachael
Wallis, Richard Mann,
Seredau Tariyaljan,
Lilly, Ngalkanbuy
Mununggurr, Milika
Blackie-Smith, Barbie
Berryman, Banula
Marika. Photo:
Rangarang Curimudju









Gabriel Commerford, Frankie Snowdon, Cheeky Chandler, Tara Robertson. Photo: Maddy Krenek, GUTS Dance

The journey to the southern parts of Taiwan, filled with deep engagement and cultural exchange, culminated in a performance of the Gapu Ngupan work at Feather Drum Studio in Pingtung, attended by distinguished guests, family members and government representatives, marking a memorable experience facilitated by Artback NT.

Gap Ngupan is Commissioned by Asia TOPA, Darwin Festival, Oz Asia Festival and Sydney Festival.

'Gapu Ngupan' is an ongoing project supported by the Australian Government Department of Foreign Affairs and Trade, Creative Australia, Arts Centre Melbourne, Major Festivals Initiative, Taiwan Ministry of Culture, Council of Indigenous Peoples Taiwan, Indigenous Peoples Cultural Development Centre, Northern Territory Government through Arts NT, and the Rirratjingu Aboriginal Corporation.

Value for Money, GUTS Dance // Central Australia

Dates: 27 April – 13 May Performances: 8 Locations: 3 – SA, NSW, QLD Audience: 595

Gabriel Commerford, Tara Robertson. Photo: Maddy Krenek, GUTS Dance It was a great honour to facilitate the national tour of *Value for Money*, a GUTS Dance Central Australia production.
GUTS Dance is the visionary Mparntwebased company known for pushing boundaries and creating deep immersive dance experiences.

Value for Money was the first full-length work from award-winning dancers and dynamic choreographic duo Sara Black and Jasmin Sheppard and is a powerful physical exploration of the value we place on human lives and bodies, with an incredible score by Tom Snowdon.

CREATIVES

Concept and choreography: Sara Black and Jasmin Sheppard

Original collaborating performers:

Waangenga Blanco, Gabriel Comerford, Madeleine Krenek, Ashley McLellan and Frankie Snowdon

Touring performers: Frankie Snowdon, Chandler Connell, Samakshi Sidhu, Gabriel Comerford, Tara Robertson

Sound design and composition: Tom

Snowdon

Lighting design: Chris Mercer

Touring lighting technician: Thomas Roach

Tour Manager: Ash Musk **Dramaturge:** Jonny Rowden

Research Assistant: Tessa Snowdon **Production Manager:** Amanda Harris

Costume Design and consultation:

Elizabeth Verstappen and Andrew Treloar

Produced by: GUTS Dance // Central
Australia

Toured by: Artback NT

GUTS – Value for Money tour was supported by Creative Australia through the Playing Australia Fund

REVIEWS OF VALUE FOR MONEY TOUR 2023

"Value for Money is all instinct, muscle, pulse, balance and pure, transformative performance magic".

Geoffrey Williams, Stage Whispers

"This dance work was exceptionally rich, multilayered, and well-presented. The quality of the work both conceptually and technically was incredibly high. The collaborative sound, choreography, lighting, and costumes were a huge asset to the overall experience and moved me in ways that are beyond words. The Q+A afterwards was engaging and demystified a lot of the conceptual and dance-specific knowledge as well as giving an insight to the richness of the creative process to bring this to life. A highly commendable work of outstanding quality. This work has an international tour written all over it! Take it to the world."

Member of the audience

"Really excellent to have NT work in Sydney, really grateful that you bought this work here because we know it's hard and really appreciate it. Everyone wants it to tour again."

Member of the audience

ITINERARY

27 - 29 April | Australian Dance Theatre, The Odeon, Kaurna Yerta (Adelaide) SA 4 - 6 May | FORM Dance Projects, Riverside Theatres, Lennox Theatre, Burramattagal (Parramatta)

NSW | As part of Dance Bites 2023 12 - 13 May | Dancenorth Australia, Gurambilbarra (Townsville), QLD

CUSP

Dates: 2 June – 25 August Performances: 16 Locations: 3 – NSW, QLD, NT Audience: 1122

CREATIVES

Writer: Mary Anne Butler
Director: Fraser Corfield
Dramaturg: Jane FitzGerald

Lakesha Grant as Rosie

Joshua McElroy as Elvis

CAST

Abbey Morgan as Maddie
Set Designer: CJ Fraser-Bell
Lighting Designer: Original 2019-2020
season Jessie Davis. Re-design for
NSW & QLD Tour Jasmine Rizk
FX/LX Technician/Operator, and lighting
re-design for the Darwin Festival season at
Brown's Mart, 2023: Chris Kluge
Sound Designer: Brad Fawcett
Cultural Consultant: Rosealee Grimes (nee

Pearson) ITINERARY

7 May – 3 June | Australian Theatre for Young People (ATYP), Sydney NSW 5 – 7 June | Cowra Civic Theatre, Cowra NSW

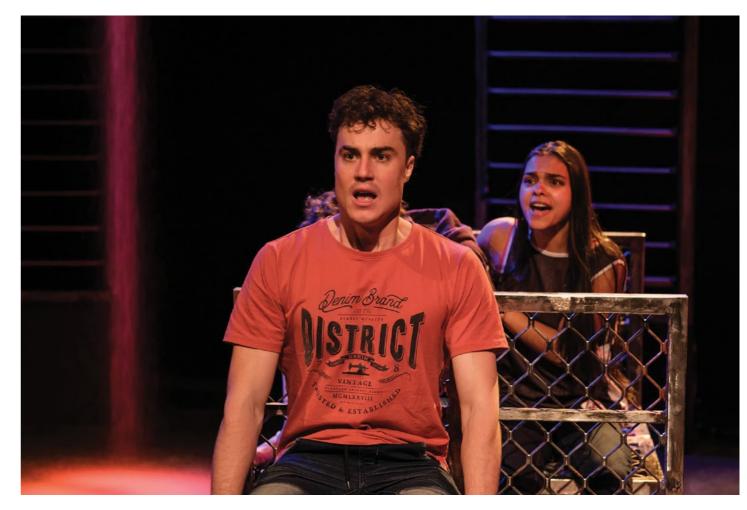
12 – 15 June | HOTA, Gold Coast QLD 8 – 12 August | Darwin Festival, NT 22 – 26 August | Gove Arts Theatre, Nhulunbuy NT

The power of CUSP lies in the honesty of the characters, and the very real issues they are wrestling with, allowing us to witness a slice of life we can all relate to, but that is not usually found in theatre.

Presented by the Australian Theatre for Young People (ATYP), and Brown's Mart in association with Artback NT. CUSP was written by award-winning playwright Mary Anne Butler, and directed by Fraser Corfield, CEO of ATYP (the national youth theatre company empowering young people to find their artistic voice).

Abbey Morgan, Lakesha Grant and Joshua McElroy on set at Rebel Theatre ATYP. Photo: Clare Hawley





After successful shows in NSW and QLD, the highlight of the tour was bringing CUSP to audiences in Nhulunbuy, home of Rosie whose character is based on Rosealee Grimes, cultural consultant of CUSP and hailing from Nhulunbuy.

"I just saw the play on Friday, and it was AMAZING, really powerful, all the youth sector reps who came to the Sydney show were blown away. I am sure (you, your Youth Council and) other young people or youth workers who see it will think the same".

Kate Munro, CEO of Youth Action, Sydney

"Wow. What an incredible privilege to watch those three talented young people perform and share such a powerful, moving story. We all loved it. It is just so relatable and shows context, history, and trauma – which is so often missed, especially about media portrayals of young people and how we "blame individuals". A couple of young people said it was 'intense...' & 'not quite what they were expecting but so great'. One young person

chose to stay back to see if she could meet the actors (and she did) which was an extra treat. I hope the show can continue and reach even more audiences. It's a gift and talking point".

Belinda Tessieri, Youth Engagement Officer at the Gold Coast Youth Service

The CUSP Tour was supported by Creative Australia through the Playing Australia Fund, NT Regional Arts Fund and Darwin Festival.

Deadly Darwin Goes Walkabout

Dates: 28 April

Performances: 1

Workshop: 1. Dawurr College, Nhulunbuy High School, 30 students.

2. Yirrkala School 15 students

Locations: 2 – Nhulunbuy and Yirrkala, NT Audience: 45

WARNING: THE FOLLOWING IMAGES CONTAIN IMAGES OF A DECEASED PERSON.

CREATIVES

Standup Comedians: Richard Fejo, John Rawnsley, Kumantjayi Desmo Lewis.

Tour Manager: Romana Paulson

Deadly Darwin's mission to grow comedy in remote communities on Country to spread healing through humour aligns with Artback NT's mission to have a positive and long-lasting impact, with a focus on the creativity and well-being of NT artists and communities.

John Rawnsley, Kumantjayi Desmo Lewis, and Richard Fejo at Gove Arts Theatre. Photo: Romana Paulson







Deadly Darwin Goes Walkabout. Stand-up comedians Richard Fejo, Kumantjayi Desmo Lewis, John Rawnsley. Photo credit Kumantjayi Desmo Lewis Deadly Darwin's Nhulunbuy performance and workshops were the final part of a tour that commenced in 2022.

It is with great sadness to acknowledge the passing of Kumantjayi Desmo Lewis this year. She was a founding member of Deadly Darwin, established in 2018 along with Normie Grogan, Micha Kickett, and Richard Fejo.

† Kumantjayi Desmo Lewis did Artback NT proud when she joined the Deadly Darwin Goes Walkabout Tour to Nhulunbuy in 2023. She was a driving force in the workshops delivered on Yolngu Country in Nhulunbuy and Yirrkala and gained the admiration and respect of the students quickly as she effortlessly guided the young generation on comedic delivery and public speaking, together with her friends and comedy colleagues Richard Fejo, John Rawnsley, and Romana Paulson.

We will remember her sense of humour, her open and honest conversations and above all her generous and loving spirit. She was someone who gave a lot and ultimately showed the beauty of healing through humour.

Eastern Arrernte Band leaving for the first leg of their tour from left:

Tyrone Hayes, Baxter
Alice, Wesley Oliver,
Brandon Hayes, Dennis
Beecher, Kerry Bird,
Barney Conway, Robert
Wallis, Nicolas 'Pirate'
Rossiter. Photo courtesy

The Deadly Darwin Goes Walkabout Tour was supported by Creative Australia through the Playing Australia Fund and NT Government's project funding through Arts NT.

Eastern Arrernte Band NT Regional Tour, *Reggae Dancer*

Dates: 13 September – 27 September Performances: 8

Locations: Ali Curing, Tennant Creek, Gunbalanya, Jabiru, Darwin, Beswick, Numbulwar, Alice Springs, NT Audience: 3000

Eastern Arrernte Band are a young desert reggae band emerging from the community of Ltyentye Apurte/Santa Teresa, 80 km from Alice Springs.

In September 2023 the band, supported by Artback NT, embarked on an epic remote tour, spreading their unique desert reggae across 6 remote First Nations Communities, 2 remote festivals, Darwin, and Alice Springs.

On Country, the band members (aged from 25 to 35) work as youth workers, assistant teachers, school bus drivers and night patrol men. By contributing their skills to their land and community, they are inspired to create their unique brand of music. Singing in both English and eastern Arrernte, their songs revolve around place and country with a strong sense of self and personal identity. Their lyrics tackle loneliness, incarceration, and issues pertaining to youth and their experiences as young people living on country.

The Eastern Arrernte Band Reggae Dancer Tour was supported by Creative Australia through the Playing Australia Fund and Contemporary Music Touring Program Fund

Next page: Eastern Arrernte Band at Numburindi Festival. Photo: Benjamin Warlngundu Ellis Bayliss.

of Pirate.







Therese Ritchie - simply did not happen, 2021.
Pigment print 80 x 50cm image courtesy of the artist.

Some Like It Hot

Dates: Continuing from 2022 and ongoing **Exhibition days:** 240

Public programs: 5 - NT: Alice Springs. SA: Adelaide. QLD: Emerald

Locations: 3 – NT: Alice Springs. SA: Adelaide. QLD: Emerald

Audiences: 2730

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

Throughout history, climate has been held accountable for a range of behaviours and intense heat associated with inertia, sloth, promiscuity, and violence. Art historian Andrew McNamara notes that the tropics have been seen as a space 'beyond humanity and civilisation', a place that for many carried a threat of anarchy and chaos.

As Garden describes, both artists Gohier and Ritchie consider the performative nature of gender, tracing the intersections between sweat, sex, desire, and discord in Australia's hottest and most remote capital city. Their works draws upon gender stereotypes forged in the national imaginary in the early years of settlement and popularised in mid-twentieth century comic books, romance narratives and adventure films - stereotype, that despite today's greater gender fluidity continue to resonate in society today, reflecting troubling, sexualised binaries to expose the cultural stereotypes that circumscribe gender positions within heterosexist frameworks.

In 2023 Some Like It Hot was exhibited at

Emerald Art Gallery, QLD Flinders University Museum of Art, SA Araluen Arts Centre, NT This project toured 5 locations over 18 months and was proudly developed for touring by Artback NT with support from the Australian Government's Visions of Australia program.

The Visitors: Franca Barraclough

Dates: Continuing from 2022 to 12 March 2023

Exhibition days: 58

Public programs: 1 - WA: Collie **Locations:** 2 - WA: Collie, Geraldton

Audiences: 1221

The Visitors is an evocative exploration of identity, which Alice Springs-based artist, Franca Barraclough refers to as the 'dancing duality' of living on Country, as a visitor.

Whilst deeply personal, the question of identity, place, and belonging speaks to a collective inquiry about Australian identity.

This 4-location tour over 9 months, was funded by the Northern Territory
Government, the Australian Government through the Australia Council (now Creative Australia), its arts funding and advisory body, Regional Arts Australia, Source Vibration, and key partner Franca Barraclough.

In 2023 The Visitors was exhibited at

Geraldton Regional Art Gallery, WA Collie Art Gallery, WA

Groundswell: Recent movements within art and territory

Dates: 7 January to 27 August 2023

Exhibition days: 162

Public programs: 1 – WA: Bunbury

Locations: 3 – NSW: Muswellbrook, Nowra. WA: Bunbury

Audiences: 5633

Dates: January - August

Exhibition days: 32

Public program: 1: Bunbury, WA Locations: 3 Muswellbrook Regional Arts

Centre NSW, Shoalhaven Regional Gallery, Nowra NSW, Bunbury Regional Art Gallery

(BRAG) WA

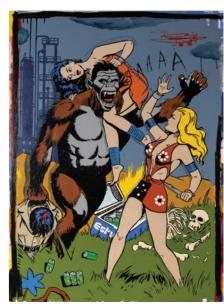
Therese Ritchie 'Wildlife Selfie', 2022 pigment print 80 X 50cm, Image courtesy of the artist

Frank Gohier 'Darwin's evolution' 2015 synthetic polymer paint on board 122 x 88.5 x 5cm, Collection of Jett Street

Franca Barraclough, Go Feral, 2019, audiovisual (still)

Niall Barrington, 'Running Out' (detail), 2019, mixed media



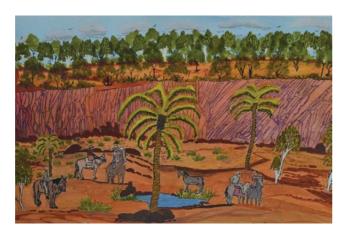


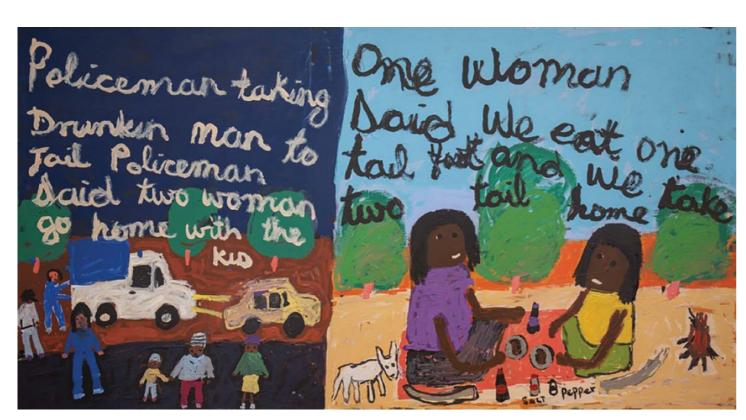












Installation of 'Clay on Country'. Araluen Arts Centre, Mparntwe, 2022

Resource allocation in the Northern Territory has always been a muddied water between state and commercial interests and the concerns of the people who call it home. Spanning geographies across the Territory, from the Top End to the Central Desert, and representing diverse, emerging, and established practices, this exhibition brings together a selection of artists whose works address water sustainability across four key areas: access, contamination, scarcity, and culture. Each artist has provided a personal testimony to accompany their work. For some of these artists, water concerns have always been a conceptual touchstone. Others have only recently turned their attention to the subject, compelled by a mounting urgency. Within these attempts to make sense of how we think about water in an uncertain future, we can see the compelling first steps of an artistic rights movement.

L-R: Rona Rubuntja, Home to Lyiltjarra with my Five Dogs, of Hermannsburg Clements Palm Valley NT. Image courtesy of

Image courtesy

Potters; Benita

Iltja Ntjarra Artists

Sally M Nangala

the Creek, Image

Tangentyere Artists

Mulda, Down

courtesy of

In 2023 Groundswell was exhibited at

Bunbury Regional Art Gallery, WA Shoalhaven Regional Gallery, NSW Muswellbrook Regional Arts Centre, NSW

This project toured 10 locations over nearly 3 years, supported through the Australian Government through Catalyst - the Australian Arts and Culture Fund.

Clay on Country - Ceramics from the Central Desert

Co-curated by Jo Foster and Neridah Stockley, Clay on Country, ceramics from the Central Desert, is an impressive survey of ceramic practice that includes over thirty artists and collectives. Some are established ceramic artists and others are incorporating clay into their practice for the first time. All have produced accomplished, insightful and contemporary works that reflect the culturally and historically rich and complex region where they live and work.

It is the exercise of recalling and reflecting, of truth-telling, and deep diving with all its occasional discomfort, that Clay on Country does with such grace and generosity.

Following the successful inaugural show at the Araluen Arts Centre, during the 16th Australian Ceramics Triennale, Apmere Mparntwe/this place Alice Springs in 2022, Clay on Country's national tour is scheduled to 9 other venues and will tour through QLD, NSW, VIC, TAS, and WA from 2024 to 2026.

Clay on Country, ceramics of the central desert has proudly been developed for touring by Artback NT with support from the Australian Government's Visions of Australia program.

True Story

In Development

In collaboration towards the development of True Story, Artback NT is excited to work with artists from 6 prominent Art Centres in Alice Springs, Bindi Mwerre Anthurre, Hermannsburg Potters, Iltja Ntjarra / Many Hands Art Centre, Tangentyere Artists, Tjanpi Desert Weavers, Yarrenyty Altere Artist.

True Story tells of the shared moments, memories, joys, and struggles of desert life through the lens of First Nations artists living across central Australia.

National audiences will be drawn by an ongoing fascination with the region - the iconic centre of Australia, a place both alluring and alienating in the popular imagination, yet pivotal to a collective sense of national identity. True Story invites viewers into the lived experience of life on Country, in town camps, and in remote communities through the captivating storytelling style of the diverse communities of artists. These stories convey the everyday experience of the artists and their families, childhood memories and dreams, as well as the realities of remote travel, caring for Country, and the ongoing fight for recognition and human rights.



DISABILITY ACTION PLAN

Mental Health First Aid training

Back from left to right: Shay Vigona-Goudge, Gina Machado, Joel Moreta, Jean-Eddy Moutou, Carolyn McLennan, Jeremy Taylor, Evan Saunders, Juran Timu-Adams

Front: Geoff Borella, Jack Gumbula, Honey Abbott, Kaye Pederson, Marlene Timothy, Roni Judge, Romana Paulson, Caiti Baker, Diane Borella

Photo: Diane Borella

The Mental Health First Aid training was funded by NT Health's NT Suicide Prevention Community Grants.

Disability Action Plan 2023

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 artists with disability to develop new partnerships, develop and tour their work.	 Source funding touring Clay on Country which includes artists living with disability. Source funding for new exhibitions including True Story which includes 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. 	 Arrkula Yinbayarra include artists with disability. Festival committee / artists / art workers include artists with disability. Clay on Country national tour funding successful in 2023 included Aboriginal Artists living with disability. Development of True Story exhibition including 8 Aboriginal artists living with disability.
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.	 Deliver 'story tour' audio guides to assist access to exhibition content for visually impaired and illiterate audiences. Ensure audio descriptions are also available for download through the Artback NT website. 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. 	 in 2023 to Audio Describe a selection of works for Clay on Country touring exhibition. Clay on Country Audio Described works are available via the Artback NT website along with other support materials such as the Education Kit. Artback NT's Visual Arts touring exhibition, Some Like it Hot is an audio described exhibition. As Artback NT does not have fixed funding for Accessibility Inclusion, Visual Arts Staff will build Accessibility Budgets into all future Visions of Australia applications; this includes Audio Descriptions, Auslan interpreting, Braille signage and
To continue to provide opportunities for Northern Territory performing artists with disability to tour their work in the Territory and nationally.	 A minimum of one show development/tour to include artists with disability – Build relationships. Link artists and organisations. Engage with a minimum of two disability orgs. Disseminate information, support artists and audiences and facilitate relationships. 	 Relationship-building is ongoing. Remote Events team working with Community Care in Borroloola to accommodate disability needs for festivals and activities. Relationship building with Darwin Community Arts CemeNTstars through director and producer Tania Lieman is ongoing. We're talking with her about her next production involving Neuro Diverse creators and audiences. Planned and delivered Deadly Darwin Goes Walkabout Tour which included two artists in the tour party living with a disability.

Assisting in audience · Work locally, regionally, and nationally with Special seating area and transport development for people presenting partners to ensure venue access. for aged care / people with disability with disability. was provided at Malandarri Festival. Ensure access considerations are always a part of risk management and audience development · Remote Events team working with Community Care in Borroloola to strategies. accommodate disability needs for Ensure Artback NT manages access during the festivals and activities. delivery of its remote community festivals in Borroloola and Numbulwar. Support a national Ensure good practices within the workplace. Artback NT employees provided commitment to good support services with EASA. · Look out for staff and colleagues. mental health in the Engaged with Music NT staff in · Disseminate information. performing arts industry Mparntwe to help select the safest Ensure Artback NT manages access to support which has higher than and most accessible venue in the during the delivery of its remote community normal records of anxiety, region for community patrons to see festivals in Borroloola and Numbulwar. depression, and suicide Eastern Arrernte Band perform. Engage with the All Good Project through attempts. Held meeting with All Good Project Artback NT's existing relationship with Music staff member Emma Gerard to NT. (The All Good Project works with local live identify issues many local audiences music venues across the Northern Territory to in central Australia face at local live create safer spaces for staff, performers and music venues so that adequate tour patrons.) coordination for the tour leg could Facilitate opportunities for staff to become be achieved. Mental Health First Aid trained / refreshed Continue to keep dialogue with Music NT and touring artists at the forefront in tour planning regarding booking artists in venues

GOAL TWO	To increase awareness of arts and disability issues within the organisaiton		
Action	Measurable Target	Achievements against targets	
To actively encourage applicants with a disability to apply for positions.	 Equip interview panels with up-to-date equal opportunity employer responsibilities. Provide information to interested applicants regarding wage subsidies and support services available for employees with disability. 	Achieved and ongoingAchieved an ongoingAchieved an ongoing	
	 Encourage conversations within the workplace to ensure Artback NT supports artists and audiences with disability wherever possible within programs. 		

that provide safe spaces including adequate backstage facilities and changerooms that provide safe and accessible spaces for performing

artists and punters.

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safety issues at Harbour	Regularly attend NTG Facilities meetings and ensure access issues are raised and responded. Ensure access and safety issues at Harbour View are raised and responded to. Identify the best method to maintain access to the Artback NT office at Red Hot Arts.	OngoingOngoingAchieved and ongoingOngoing
Ensure access issues remain on the agenda for the visual arts office at Red Hot Arts,	Access issues to remote offices continue to be managed.	

Artback NT remote offices to improve access.

Alice Springs.

Continue assisting in the dissemination of information regarding opportunities empowering people with disability to participate in or gain access to the arts.

- Continue to share information and opportunities between organisations regarding arts and disabilities.
- opportunities empowering . Establish opportunities to access and/or people with disability to participate in or gain access through Artback NT programs.
- Ongoing
- Staff positions are advertised to include encouragement for people with disability to apply, and our website and promotion will include information about disabled access.

GOAL THREE	Tracking progress and reporting		
Action	Measurable Target	Achievements against targets	
DAP Board Reporting	 Disability Action Plan endorsed by the Board annually 	· Achieved	
DAP Review	· Reviewed and endorsed by the Board	· Ongoing	
DAP Board Sign-off	· Disability Action Plan endorsed by the Board		

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INDIGENOUS ACTION OUTCOMES

2023 Numburindi Festival, Eastern Arrernte Band. Photo: Benjamin Warlngundu Ellis Bayliss.

Indigenous Action Outcomes 2023

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 ongoingAchieved and ongoingAchieved and ongoing
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 	 Achieved and ongoing Achieved and ongoing Achieved and ongoing Achieved and ongoing All festival images are checked and captioned by Indigenous employees/festival committee who have cultural authority to approve, prior to the 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

Focus area: Respectful relationship are essential to enable to Artback NT 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 relationship 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
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 the organisation's programs

Staffing/Volunteers/ Internships	Attract, support, and retain Indigenous staff, volunteers and interns	•	Achieved and ongoing (details below for our programs)
			As at end of 2023: 18% of ongoing Artback NT staff are Indigenous – Including the CEO
		٠	Numerous Indigenous artists, performers and support crew employed for festivals, shows, workshops, and tours

Respect

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 NT visual and performing artists, production, and ground crews in the requirement for touring. Training and skills development workshops and/or the delivery of accredited programs by qualified Artback NT staff offers development and employment opportunities.

Action	Measurable Target	Results
Remote Events	 Indigenous employment: on-going position of Festival Director and a minimum of one other position (Project Assistant) at key times throughout the year at Borroloola 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 Deliver skills development workshops and training in communities Offer a networking or professional development opportunity 	 Indigenous photographer documented the Festivals in Borroloola and Numbulwar, and; and Indigenous Stage Manager employed at Numburindi Festival Indigenous Project assistants provided
Remote Events Workshops acknowledge opportunities for cultural maintenance, intergenerational training, and professional development	 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 	 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 six workshops delivered in Community. Three remote Indigenous Festivals Supported leave and Paid participation National indigenous Music Awards.

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Performance Development and Touring (includes theatre/dance/ music) ensures cultural practice is acknowledged and recognised	 Develop/present work in 2023 using Indigenous artists, producers, or companies Tour to a minimum of 4 remote Indigenous communities 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 	 More than 50% of our work involves Indigenous Content/Programming across Visual Arts, Remote Festivals, Performing Arts and Special Projects. Toured Indigenous artists to Tennant Creek, Ali Curung, Gunbulanya, Nhulunbuy, Katherine, Mpartnwe, Beswick, Jabiru. More than \$250,000K secured for Indigenous projects including festivals Includes International recognition of projects such as Gapu Nguban, Indigenous collaborations with Paiwan Indigenous Peoples in Taiwan and Yolgnu Indigenous people from East Arnhem Land.
Performing Arts Workshops (includes theatre/dance/ music)	Tours to present workshops in remote Indigenous communities	Deadly Darwin (Comedy)- The tour includes workshops for youth.6 workshops in Borroloola
Visual Arts Development and Touring	 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 Desart and ANKA 	 Education kits for Still in My Mind are accessible online and in the Touring Venue packs. The kit has strong input from Dr Brenda L. Croft and Karungkarni Artists. Indigenous Language is always used where appropriate, Groundswell, Still in My Mind, and Clay on Country Text panels and room brochures/catalogue for Groundswell and Clay on Country promote specific Indigenous languages, stories and voices. Groundswell Indigenous Artists delivered public programs in the NT. Public programs for Clay on Country delivered in 2023 Clay on Country. This exhibition includes approx. 30 Indigenous Ceramic Artists. Visual Arts Staff have been liaising around support for Clay on Country. Engaged with Indigenous Art Centres to develop new projects, and representatives of the new National Aboriginal Art Gallery in Mpartnwe.

Opportunities

Focus area: The Artback NT program incorporates significant activity in the NTs 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
Action Festival presentation and showcasing of Traditional Indigenous Dance		 Successful delivery of Malandarri Festival in Borroloola, Numburindi Festival in Numbulwar, Yirriwinari Festival in Pirlangimpi. Local community committee formed in all 3 locations More than three meetings held for all community festivals Debrief consultations were conducted after each even Indigenous Artistic directors employed in all
Performance Development and Touring (includes theatre/dance/ music) capacity building and succession planning throughout the Northern Territory, nationally and internationally	 An international collaboration and/or artistic exchange Workshops, training, mentoring 	transport Indigenous collaboration project continued to be developed with Gapu Nguban with Creative Australia and Arts NT funding All festival directors, Project assistants are mentored with on-the-job training and mentoring, and Indigenous Performing Arts Tour of Deadly Darwin included workshops with Youth CUSP tour (theatre) Indigenous artists Deadly Darwin tour (comedy) indigenous artists Eastern Arrente tour (Central Australian Indigenous music band) Arrkula Yinbayarra, Borroloola song (Indigenous) women recording album
Visual Arts Development and Touring of significant Indigenous exhibitions	 Clay on Country touring, over 50% Indigenous Content Groundswell touring, 60% Indigenous content 	Opened in Araluen Art Centre, touring to tour to 9 other venues across 5 other states

Action	Measurable Target	Results
IAO Review	· Activities as listed above	· Achieved and ongoing
Successful projects, tours, and events	 KPIs as in strategic plan; approved yearly programs 	· Achieved and ongoing

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AUDITED FINANCIAL STATEMENTS

Araluen Arts Centre install. Audience in front of Yarrenyty Arlterre Artists Collaborative, *Merte (food)* plate art plate now, 2021. Photography: Jo Foster

Artback NT Incorporated

Committee's Report

31 December 2023

The Committee presents their report on Artback NT Incorporated for the financial year ended 31 December 2023.

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 For the full year

Dr Susan Congreve - Vice chair Appointed 27 April 2023

Dr Susan Congreve - Committee Member From 9 February 2023 to 27 April 2023

Brian Tucker Treasurer For the full year

Dr Liam Campbell - Secretary For the full year

Shay Vigona Goudge Public Officer For the full year

Lauren Fyfe - Committee Member From 27 April 2023 to 9 August 2023

Francine Chin - Committee Member For the full year
Phillip Boulten SC - Committee Member For the full year
Juliette Hubbard - Committee Member For the full year
John Waight - Committee Member For the full year
Elizabeth Collins - Committee Member For the full year

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.

Artback NT Incorporated

Committee's Report

31 December 2023

Operating result

The surplus (deficit) of the Association for the financial year amounted to \$ (118,231)(2022: \$ 101,562).

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.

Brian Tucker - Treasurer

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

Dr Denise Salvestro - Chairperson

Delvostro

Dated: 9 April 2024



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

212/12 Salonika St Parap NT 0820

GPO Box 4587 Darwin NT 0801

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

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2023, there have been:

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

Adam Dohnt (FCA)

Registered Company Auditor

Darwin

Dated: 10 April 2024

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

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2023

		2023	2022
	Note	\$	\$
Grant income	4(a)	1,662,812	1,425,137
Grants received on behalf of others-other sources		-	55,639
Grants received on behalf of others - Arts NT		390	52,691
Grants received on behalf of others-Australia Council for the Arts		28,707	-
In-kind supports	4(b)	180,291	171,357
Service provision		74,568	95,989
Sales and other fee income		73,935	119,117
Donations and sponsorships		200,991	205,538
Other income		2,653	11,856
Interest income	_	32,304	3,207
		2,256,651	2,140,531
Employee benefits expense		(952,425)	(807,571)
Depreciation and amortisation expense		(22,148)	(26,886)
Program expense		(1,018,798)	(847,018)
Program expense - in-kind support		(52,932)	-
In-kind support - Arts NT		(127,359)	(171,357)
Lease expenses		(248)	(248)
Loss on disposal of assets		-	(4,970)
Other operating expenses	_	(200,972)	(180,919)
	_	(2,374,882)	(2,038,969)
Surplus (deficit) for the year		(118,231)	101,562
Total comprehensive income for the year	_	(118,231)	101,562

The accompanying notes form part of these financial statements.

Statement of Financial Position

As At 31 December 2023

		2023	2022
	Note	\$	\$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	921,150	1,495,724
Trade and other receivables	6	17,889	28,486
Other assets	7	24,189	16,095
TOTAL CURRENT ASSETS	_	963,228	1,540,305
NON-CURRENT ASSETS			
Property, plant and equipment	8	43,855	64,963
Right-of-use assets	9 _	640	1,680
TOTAL NON-CURRENT ASSETS	_	44,495	66,643
TOTAL ASSETS		1,007,723	1,606,948
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	258,193	139,604
Borrowings	11	6,003	-
Lease liabilities	9	606	1,040
Employee benefits	12	83,815	94,839
Other liabilities	13	207,639	799,178
TOTAL CURRENT LIABILITIES		556,256	1,034,661
NON-CURRENT LIABILITIES			_
Lease liabilities	9	-	606
Employee benefits	12 _	18,960	20,943
TOTAL NON-CURRENT LIABILITIES	_	18,960	21,549
TOTAL LIABILITIES	_	575,216	1,056,210
NET ASSETS	_	432,507	550,738
	_		
EQUITY			
Reserves	14	147,376	147,376
Retained earnings	_	285,131	403,362
	_	432,507	550,738
TOTAL EQUITY	_	432,507	550,738

Artback NT Incorporated

Statement of Changes in Equity

For the Year Ended 31 December 2023

2023	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2023	403,362	147,376	550,738
Deficit for the year	(118,231)	-	(118,231)
Balance at 31 December 2023	285,131	147,376	432,507
2022	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2022 Surplus for the year	301,800 101,562	147,376	449,176 101,562
Balance at 31 December 2022	403,362	147,376	550,738

The accompanying notes form part of these financial statements.

The accompanying notes form part of these financial statements.

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Statement of Cash Flows

For the Year Ended 31 December 2023

		2023	2022
	Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		71,817	123,567
Payments to suppliers and employees		(1,985,811)	(1,658,560)
Interest received		32,304	3,207
Interest paid		(248)	(248)
Receipt from grants		1,301,361	1,900,775
Net cash provided by/(used in) operating activities	17	(580,577)	368,741
CASH FLOWS FROM INVESTING ACTIVITIES: Purchase of property, plant and equipment	_	-	(20,189)
Net cash provided by/(used in) investing activities	-	-	(20,189)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Net increase/(decrease) in cash and cash equivalents held		(580,577)	348,552
Cash and cash equivalents at beginning of year	_	1,495,724	1,147,172
Cash and cash equivalents at end of financial year	5 =	915,147	1,495,724

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

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 Material 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 2023

2 Summary of Material 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.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

2 Summary of Material 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 2023

2 Summary of Material 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.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

2 Summary of Material 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 cashgenerating 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 2023

2 Summary of Material 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 2023, 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.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

4 Income breakup

(a) Grant income

Grant income	2023	2022
	\$	\$
Grants (Com) Operating Recurrent		
Australian Council for the Arts	571,824	558,968
	571,824	558,968
Grants (Com) Projects Non-Recurrent	•	
Australian Council for the Arts	78,823	-
Australian Council for the Arts	17,336	12,150
Australian Council for the Arts	50,000	-
Australian Council for the Arts	104,273	-
Australian Council for the Arts	19,360	-
Australian Council for the Arts	969	41,810
Australian Council for the Arts	-	48,000
Australian Council for the Arts	53,040	-
NT Regional Arts	-	599
NT Regional Arts	29,994	-
Dept of Infrastructure, Transport, Regional Development & Communications	17,913	-
Dept of Infrastructure, Transport, Regional Development & Communications	78,224	-
Dept of Infrastructure, Transport, Regional Development & Communications	53,567	-
Dept of Infrastructure, Transport, Regional Development & Communications	-	83,520
Dept of Infrastructure, Transport, Regional Development & Communications	-	137,554
Dept of Infrastructure, Transport, Regional Development & Communications	-	30,777
Dept of Infrastructure, Transport, Regional Development & Communications	2,220	70,231
Dept of Infrastructure, Transport, Regional Development & Communications	14,860	9,785
Department of Foreign Affairs and Trade	49,928	1,458
	570,507	435,884
Grants (State) Operating Recurrent		
Dept of Territory Families, Housing & Communities	270,416	272,116
	270,416	272,116

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Notes to the Financial Statements

For the Year Ended 31 December 2023

4 Income breakup (continued)

(b)

(a) Grant income (continued)

Crant moonie (continued)	2023	2022
	\$	\$
Grants (State) Projects Non-Recurrent		
Darwin Festival	35,872	-
Northern Territory Major Events Company	30,000	30,000
Northern Territory Major Events Company	28,067	1,033
Northern Territory Major Events Company	29,100	-
Victorian Arts Centre Trust	4,227	24,965
Victorian Arts Centre Trust	2,277	15,720
Dept of Health	6,000	-
Dept of Health	38,132	1,868
Dept of Territory Families, Housing & Communities	1,184	-
Dept of Territory Families, Housing & Communities	-	12,943
Dept of Territory Families, Housing & Communities	5,000	20,000
Dept of Territory Families, Housing & Communities	-	25,000
Dept of Territory Families, Housing & Communities	-	4,000
Dept of Territory Families, Housing & Communities	9,500	-
The Roper Gulf Shire Council	3,332	2,640
The Roper Gulf Shire Council	4,374	-
Aboriginal Sea Company	28,000	-
Foundation for Rural & Regional Renewal	25,000	-
Dept of Industry, Tourism and Trade		20,000
	250,065	158,169
	1,662,812	1,425,137
In-kind support		
пі-кіна зарроп	2023	2022
	\$	\$
- In-kind support - Arts NT	127,359	171,357
- In-kind support - others	52,932	-
	180,291	171,357

The associated expenditure for the Arts NT in-kind support has been separately disclosed as it's own expenditure balance in the Statement of Profit or Loss and Other Comprehensive Income, where the 'other' in-kind support has been disclosed in the expenditure accounts which best represent the nature of the support received.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

5 Cash and Cash Equivalents

		2023 \$	2022 \$
	Bank balances	22,777	125,055
	Short-term deposits	898,373	1,370,669
		921,150	1,495,724
	Reconciliation of cash		
	Cash and Cash equivalents reported in the statement of cash flows are reconciled to the statement of financial position as follows:	e equivalent items	s in the
	•	2023	2022
		\$	\$
	Cash and cash equivalents	921,150	1,495,724
	Credit cards 11	(6,003)	-
	Balance as per statement of cash flows	915,147	1,495,724
6	Trade and Other Receivables		
		2023	2022
		\$	\$
	CURRENT		
	Trade receivables	5,500	28,486
	GST receivable	12,389	-
		17,889	28,486
7	Other assets		
		2023	2022
		\$	\$
	Prepayments	19,462	16,095
	Accrued income	4,493	-
	Other assets	234	-
		24,189	16,095
	·		

Notes to the Financial Statements

For the Year Ended 31 December 2023

8 Property, plant and equipment

	2023	2022
	\$	\$
Plant and equipment		
At cost	86,731	86,731
Accumulated depreciation	(65,556)	(52,009)
	21,175	34,722
Motor vehicles		
At cost	52,418	52,418
Accumulated depreciation	(29,738)	(22,177)
	22,680	30,241
	43,855	64,963

(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 2023			
Balance at beginning of year	34,723	30,241	64,964
Depreciation expense	(13,547)	(7,562)	(21,109)
Balance at the end of the year	21,176	22,679	43,855

	Plant and Equipment \$	Motor Vehicles \$	Total \$
Year ended 31 December 2022 Balance at beginning of year	35,268	40,322	75,590
Additions Additions Depreciation expense	5,873 (6,418)	- (10,082)	5,873 (16,500)
Balance at the end of the year	34,723	30,240	64,963

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

9 Leases

(a)	Right-of-use asse	ets

Office Equipment \$	Total \$
1,680	1,680
(1,040)	(1,040)
640	640
Office Equipment	Total
\$	\$
2,720	2,720
2,720 (1,040)	2,720 (1,040)
	Equipment \$ 1,680 (1,040) 640 Office Equipment

(b) Lease liabilities

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

	< 1 year	1 - 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Statement Of Financial Position
	\$	\$	\$	\$
2023 Lease liabilities	606	-	606	606
2022 Lease liabilities	1,040	606	1,646	1,646

(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:

where the Association is a lessee are shown below.	2023	2022
	\$	\$
Lease expenses	(248)	(248)
	(248)	(248)

Notes to the Financial Statements

For the Year Ended 31 December 2023

10 Trade and Other Payables

	2023	2022
	\$	\$
CURRENT		
Trade payables	93,471	35,661
GST payable	-	24,070
Sundry payables and accrued expenses	27,688	35,185
PAYG liabilities	11,070	14,868
Other payables	12,903	26,492
Returned grant payables	113,061	3,328
	258,193	139,604

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

11	Borrowings			
			2023	2022
			\$	\$
	CURRENT			
	Credit cards		6,003	-
			6,003	
12	Employee Benefits			
			2023	2022
			\$	\$
	CURRENT			
	Long service leave		-	8,792
	Annual leave		83,815	86,047
			83,815	94,839
			2023	2022
			\$	\$
	NON-CURRENT			
	Long service leave		18,960	20,943
			18,960	20,943
13	Other Liabilities			
		Note	2023	2022
		Note	\$	\$
	Unexpended grants	13(a)	201,639	328,116
	Grants received in advance		6,000	457,062
	Other fund received in advance		-	14,000
			207,639	799,178

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

13 Other Liabilities

(a) Breakdown of Unexpended Grants

(a)	Breakdown of Unexpended Grants		
		2023	2022
		\$	\$
	Other Grants - state		
	Department of Territory Families, Housing & Communities	34,382	43,882
	Victorian Arts Centre Trust	-	2,277
	Victorian Arts Centre Trust	945	5,173
	The Roper Gulf Shire Council	-	693
	The Roper Gulf Shire Council	9,653	-
	Department of Health	-	3,132
	Northern Territory Major Events	-	7,467
	Darwin Festival	14,128	-
	Grants received on behalf of others-Arts NT		
	NT Regional Arts Fund		
	Playing Australia		
	Australia Council for the Arts	-	19,360
	Australia Council for the Arts	-	969
	Australia Council for the Arts	-	28,718
	Visions of Australia		
	Dept of Infrastructure, Transport, Regional Development & Communications	21,776	-
	Dept of Infrastructure, Transport, Regional Development & Communications	103,730	-
	Dept of Infrastructure, Transport, Regional Development & Communications	13,359	28,219
	Catalyst		
	Dept of Infrastructure, Transport, Regional Development & Communications -		47.040
	on behalf of others	- 659	17,913
	Department of Foreign Affairs and Trade	659	50,586
	Australia Council for the Arts - on behalf of others	-	1,404
	Australia Council for the Arts - on behalf of others	2,696	-
	Donations and sponsorships		40.005
	Tim Fairfax Family Foundation	-	40,995
	McArthur River Mine Community Benefit Trust Rirratjingu Aboriginal Corporation	- 311	77,328
	Miragingu Abonginai Golporation		<u> </u>
		201,639	328,116

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Notes to the Financial Statements

For the Year Ended 31 December 2023

14 Reserves

	2023 \$	2022 \$
General reserves		
Opening balance	147,376	-
Transfer in	_	147,376
	147,376	147,376
Reserve - 25th Birthday		
Opening balance	-	16,793
Transfer out	<u> </u>	(16,793)
Reserve - Visual Arts Funds		
Opening balance	-	53,578
Transfer out	_	(53,578)
Reserve - Performing Arts Funds		
Opening balance	-	77,005
Transfer out	_	(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 2023 (31 December 2022: 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 Assocaition has determined the KMP to be the Chief Executive Officer and all the Committee Members.

The following transactions occurred with related parties:

	2023	2022
	\$	\$
Short-term employee benefits	126,595	118,093
Post-employment benefits	13,287	12,011
Consultancy services provided by KMP		18,865
	139,882	148,969

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2023

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:

	2023	2022
	\$	\$
Surplus (deficit) for the year	(118,231)	101,562
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	21,109	25,846
- net (gain)/loss on disposal of property, plant and equipment	-	4,970
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	6,910	(19,663)
- (increase)/decrease in prepayments	(3,366)	(874)
- increase/(decrease) in trade and other payables	(473,989)	204,418
- increase/(decrease) in employee benefits	(13,010)	52,482
Cashflows from operations	(580,577)	368,741

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

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Declaration by Members of the Committee

The Members of the Committee declare that:

- 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 Regulations 2022.

Responsible person Responsible person Brian Tucker Treasurer

Dated 9 April 2024

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Т



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212/12 Salonika Street Parap NT 0820

GPO Box 4587 Darwin NT 0801

Independent Audit Report to the members of Artback NT Incorporated

Report on the Audit of the Financial Statements

Qualified Opinion

I 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 2023, 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 my opinion, except for the effects of the matter described in the Basis for Qualified Opinion section of my report, the accompanying financial statements of the Association for the year ended 31 December 2023 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 2023 and its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extend described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2022.

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 \$29,097 in 2023 and \$108,330 in 2022, 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 \$74,568 in 2023 and \$95,989 in 2022, respectively.

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

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

Liability limited by a scheme approved under Professional Standards Legislation

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

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Emphasis of Matter - Basis of Accounting

I 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. My report is intended solely for the Association and should not be distributed to or used by parties other than the Association. My opinion is not modified in respect of this matter.

Responsibilities of Management and Those Charged with Governance

Management is responsible for the preparation of the financial statements that gives a true and fair view and have been determined that the basis of preparation described in Note 1 to the financial statements is appropriate to meet the requirements of the *Associations Act of the Northern Territory 2003*, the *Australian Charities and Not-for-profits Commission Act 2012* and the Association's constitution. It also includes such internal control as the management determines is necessary to enable the preparation of the financial statements that gives a true and fair view and 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

My 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 my 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.

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

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



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

TDH Chartered Accountants

Adam Dohnt (FCA) Registered Company Auditor Darwin

10 April 2024

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Artback NT Annual Report 2023



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212/12 Salonika Street Parap NT 0820

GPO Box 4587 Darwin NT 0801

Artback NT Incorporated For the Year Ended 31 December 2023

Disclaimer

The additional financial data presented on page 28 is in accordance with the books and records of the Association which have been subjected to the auditing procedures applied in my statutory audit of the Association for the year ended 31 December 2023. It will be appreciated that my statutory audit did not cover all details of the additional financial data. Accordingly, I do not express an opinion on such financial data and I 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

10 April 2024

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 2023

Detailed Income and Expenditure Statement

Name		2023	2022
Sale and other fee income 73,335 119,117 Service provision 74,568 95,989 Interest income 32,304 3,207 Grants (Com) Operating Recurrent 571,824 558,985 Grants (Com) Operating Recurrent 270,416 272,116 Grants (State) Operating Recurrent 250,066 158,168 Grants (State) Projects Non-Recurrent 390 52,691 Grants received on behalf of others - Arts NT 390 52,691 Grants received on behalf of others - Australia 28,707 205,538 Grants received on behalf of others - Australia 28,707 205,538 Grants received on behalf of others - Australia 28,707 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - Arts NT 22,256,652 2,140,531 Less: Exponses 32,957 42,082 Less: Exponses 32,957 42,082 Additions remuneration 3,300 6,500 Bank charges 3,755 9.25 <t< th=""><th></th><th>\$</th><th>\$</th></t<>		\$	\$
Service provision 74,568 95,989 Interest income 32,304 3,207 Grants (Com) Operating Recurrent 570,507 438,884 Grants (Soth) Operating Recurrent 270,416 272,116 Grants (State) Operating Recurrent 250,066 155,169 Grants (State) Projects Non-Recurrent 300 22,291 Grants received on behalf of others - Arts NT 300 25,291 Grants received on behalf of others - Australia 28,707 55,639 Grants received on behalf of others- Australia 28,707 55,838 Councilior the Arts 20,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,393 71,1357 In-kind support - others 32,957 42,082 Less: Expenses 32,957 42,082 Less: Expenses 32,957 42,082 Additions remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 25,886 Equipment < \$1000	Income		
Interest income 32,304 3.207 Grants (Com) Operating Recurrent 571,824 589.886 Grants (State) Operating Recurrent 270,416 272,116 Grants (State) Operating Recurrent 250,666 181.616 Grants (State) Projects Non-Recurrent 300 52,691 Grants received on behalf of others - Arts NT 300 52,693 Grants received on behalf of others - Australia 28,707 - Councillor the Arts 28,707 - Donations and sponsorships 200,991 205,538 In-kind support - Arts NT 127,359 171,357 In-kind support - others 2,256,652 2,140,531 In-kind support - others 32,957 42,082 Admits remuneration 3,000 65,000 Bank charges 3,785 925 Depreciation 22,148 26,886 Equipment < \$1000	Sale and other fee income	73,935	119,117
Grants (Com) Operating Recurrent 571,824 558,968 Grants (Com) Projects Non-Recurrent 570,507 438,988 Grants (State) Operating Recurrent 270,416 272,116 Grants (State) Operating Recurrent 250,066 158,169 Grants received on behalf of others - Arts NT 390 52,691 Grants received on behalf of others - Australia 28,707 - Councilifor the Arts 28,707 - Donations and sponsorships 200,991 205,538 Other income 2,653 11,866 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses 2,256,652 2,140,531 Additions remuneration 3,300 6,500 Bank charges 3,755 925 Depreciation 2,148,521 2,585 Equipment < \$1000	Service provision	74,568	95,989
Grants (Com) Projects Non-Recurrent \$70,507 435,884 Grants (State) Operating Recurrent 270,466 158,169 Grants (State) Projects Non-Recurrent 250,666 158,169 Grants received on behalf of others - Arts NT 300 52,691 Grants received on behalf of others - Other sources - 55,639 Grants received on behalf of others-Australia 200,991 205,538 Connations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,399 171,357 In-kind support - Arts NT 2,256,652 2,140,531 Less: Expenses 2,256,652 2,140,531 Less: Expenses 3,055 925 Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,000 Bank charges 3,755 925 Depreciation 2,214,82 4,004 Equipment < \$1000	Interest income	32,304	3,207
Grants (State) Operating Recurrent 270,416 272,116 Grants (State) Projects Non-Recurrent 250,066 158,169 Grants received on behalf of others - Arts NT 390 52,691 Grants received on behalf of others - Australia 28,707 - Councillor the Arts 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses 4 2,256,652 2,140,531 Less: Expenses 32,957 42,082 Administration and management fees 3,755 925 Administration and management fees 3,755 925 Administration and management fees 3,765 925 Depreciation 2,148 26,886 Equipment < \$1000	Grants (Com) Operating Recurrent	571,824	558,968
Grants (State) Projects Non-Recurrent 250,066 158,169 Grants received on behalf of others - Arts NT 390 52,691 Grants received on behalf of others - Australia 28,707 55,639 Grants received on behalf of others-Australia 28,707 - Councilifor the Arts 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 17,357 In-kind support - others 52,932 2,71 Total income 2,256,652 2,140,531 Less: Expenses 2 42,082 Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 4,364 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 44,548 35,510 Lease expenses 44,84 4,854 Motor vehicle expenses 4,864 4,714	Grants (Com) Projects Non-Recurrent	570,507	435,884
Grants received on behalf of others - other sources 5,2,691 Grants received on behalf of others - other sources 5,5639 Grants received on behalf of others-Australia 28,707 5,583 Councilior the Arts 200,991 205,538 Donations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses 3 2,957 42,082 Administration and management fees 3,2957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000 4,364 10,567 Insurance 41,949 40,041 IT Expenses 41,548 25,510 Lease expenses 248 248 Motor vehicle expenses 20,387 8,551 Operating expen	Grants (State) Operating Recurrent	270,416	272,116
Grants received on behalf of others-Australia 28,707 - Councilifor the Arts 200,991 205,538 Obnations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses 32,957 42,082 Administration and management fees 3,355 925 Administration and management fees 3,755 925 Depreciation 8,300 6,500 Bank charges 3,755 925 Depreciation 4,364 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Insurance 41,949 40,041 IT Expenses 41,484 35,510 Insurance 41,494 40,041 IT Expenses 41,484 35,510 Poparating expenses 2,348 248	Grants (State) Projects Non-Recurrent	250,066	158,169
Grants received on behalf of others-Australia Councillor the Arts 28,707 2-0.938 Donations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 2-1 Total income 2,256,652 2,140,531 Less: Expenses 2 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000	Grants received on behalf of others - Arts NT	390	52,691
Councilior the Arts 28,707 - Donations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses Administration and management fees 32,957 42,082 Administration and management fees 3,765 925 Depreciation 8,300 6,500 Bank charges 3,765 925 Depreciation 4,464 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 4,469 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 33,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803	Grants received on behalf of others - other sources	-	55,639
Donations and sponsorships 200,991 205,538 Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total Income 2,256,652 2,140,531 Less: Expenses Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000		28 707	_
Other income 2,653 11,856 In-kind support - Arts NT 127,359 171,357 In-kind support - others 52,932 - Total income 2,256,652 2,140,531 Less: Expenses 32,957 42,082 Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000 4,364 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 4,409 4,654 Operating expenses 337,601 705,346 Employee expenses 337,601 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105		· ·	205 538
In-kind support - Arts NT In-kind support - others 127,359 171,357 In-kind support - others 52,932 − Total income 2,256,652 2,140,531 Less: Expenses 2 2 42,082 Administration and management fees 32,957 42,082 40,002 40,000 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 8,300 6,500 6,500 9,200 8,200 6,500 9,200		*	
In-kind support - others 52,932 - other Total income 2,256,652 2,140,531 Less: Expenses 2 42,002 42,002 Administration and management fees 32,957 42,002 42,002 Auditors remuneration 8,300 6,500 6,500 22,148 26,806 20,806 6,500 7,500 6,500 7,500		•	•
Total income 2,256,652 2,140,531 Less: Expenses Administration and management fees 32,957 42,082 Auditiors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000 4,364 10,557 Insurance 41,949 40,041 IT Expenses 44,09 4,654 Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense - in-kind support 52,932 <			-
Less: Expenses 32,957 42,082 Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000 4,364 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Pro	• •		
Administration and management fees 32,957 42,082 Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000 4,364 10,557 Insurance 41,949 40,041 IT Expenses 44,548 35,510 Lease expenses 24,82 248 Motor vehicle expenses 4,499 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357	Total income	2,256,652	2,140,531
Auditors remuneration 8,300 6,500 Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000			
Bank charges 3,755 925 Depreciation 22,148 26,886 Equipment < \$1000	Administration and management fees	-	•
Depreciation 22,148 26,886 Equipment < \$1000		-	
Equipment < \$1000 4,364 10,557 Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 248 248 Motor vehicle expenses 2,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 337,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: 6 4,4970 Gain (loss) on disposal of assets - (4,970)	-	•	925
Insurance 41,949 40,041 IT Expenses 41,548 35,510 Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Depreciation	22,148	
IT Expenses 41,548 35,510 Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Equipment < \$1000	4,364	10,557
Lease expenses 248 248 Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Insurance	41,949	40,041
Motor vehicle expenses 4,409 4,654 Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	IT Expenses	41,548	35,510
Operating expenses 20,387 8,551 Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Lease expenses	248	248
Printing and stationery 845 1,615 Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Motor vehicle expenses	4,409	4,654
Promotion 5,644 3,716 Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Operating expenses	20,387	8,551
Employee expenses 837,760 705,346 Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Printing and stationery	845	1,615
Superannuation contributions 108,911 83,120 Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Promotion	5,644	3,716
Recruitment 2,803 2,513 Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Employee expenses	837,760	705,346
Staff training 5,754 19,105 Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Superannuation contributions	108,911	83,120
Telephone and postage 9,878 12,842 Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Gain (loss) on disposal of assets - (4,970)	Recruitment	2,803	
Travel - domestic 24,133 11,413 Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Gain (loss) on disposal of assets - (4,970) - (4,970)	Staff training	5,754	19,105
Program expense 1,018,799 847,018 Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Gain (loss) on disposal of assets - (4,970) - (4,970)	Telephone and postage	9,878	12,842
Program expense - in-kind support 52,932 - In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Travel - domestic	24,133	11,413
In-kind supports - Arts NT 127,359 171,357 Total Expenses 2,374,883 2,033,999 Other items: (118,231) 106,532 Gain (loss) on disposal of assets - (4,970) - (4,970)	Program expense	1,018,799	847,018
Total Expenses 2,374,883 2,033,999 (118,231) 106,532 Other items: - (4,970) Gain (loss) on disposal of assets - (4,970)	Program expense - in-kind support	52,932	-
Other items: (118,231) 106,532 Gain (loss) on disposal of assets - (4,970) - (4,970) - (4,970)	In-kind supports - Arts NT	127,359	171,357
Other items: - (4,970) Gain (loss) on disposal of assets - (4,970) - (4,970) - (4,970)	Total Expenses	2,374,883	2,033,999
Other items: - (4,970) Gain (loss) on disposal of assets - (4,970) - (4,970) - (4,970)		(118,231)	106,532
Gain (loss) on disposal of assets - (4,970) - (4,970) - (4,970)	Other items:		
- (4,970)		<u> </u>	(4,970)
			(4,970)
	Surplus (deficit) for the year	(118,231)	

BOARD:

Dr Denise Salvestro – Chairperson

Dr Susan Congreve – Vice Chair

Brian Tucker – Treasurer

Dr Liam Campbell – Secretary

Shay Vigona-Goudge – Public Officer

Francine Chin – Committee Member

Juliette Hubbard – Committee member

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Gina Machado – Business Manager and 2IC

Martin Douglas – Bookkeeper

Juran Timu-Adams - Administrator

Anisha Angelroth – Communications and Marketing Manager

Evan Saunders – Performing Arts Manager

Shaun Mango McIntyre – Project Support Officer and Acting Bookkeeper (temporary)

Stefan Carrillo – Remote Events Manager

Louise Weber – Project Support Officer (temporary)

Carolyn McLennan – Visual Arts Coordinator (incoming)

BORROLOOLA

Marlene Timothy – Malandarri Festival Director and Cultural Events Coordinator

MPARNTWE (ALICE SPRINGS)

Roni Judge – Visual Arts Manager

MJ Warfield – Performing Arts Tour Coordinator (outgoing)

Kaye Pederson - Performing Arts Tour Coordinator (incoming)



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