



Artback NT

Annual Report
2024



Website visits 17,724



Facebook followers 6,106

Instagram followers 2,724

LinkedIn followers 961

Artback NT 2024

Audience



NT	7,531
National	49,320
Total	56,851

Performances/exhibitions



NT	8
National	10
Total	18

Workshops/public programs




NT	7
National	12
Total	19

Venues



NT	8
National	17
Total	23

Artists/arts workers engaged




NT	75
National	20
International	12
Total	107

Indigenous artists/arts workers

183

Collaborations



NT	23
National	17
International	1
Total	41

TAKING NT ARTISTS ACROSS AUSTRALIA

Touring venue by location (977)
Visits per location (3,771)



Map of Australia showing the scope of Artback NT's delivery across six states and two territories from 1996 – 2024.

Bracketed numbers indicate (L-R) the number of venues Artback NT has delivered to within a location and then the number of times Artback NT has been to that location.

1994 – 1995 location information is not available.

Artback NT acknowledges the Custodians of the lands on which we work and travel, and 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.

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Denise Salvestro, Constantina Bush and Shay Vigona-Goudge at the NT Performing Arts Awards 2024 in Mparntwe.

Image credit: Lisa Hatz

Chair's Report

Each year as the time comes around for writing the Chair Report for Artback NT, there is always the challenge of not what to include but what to leave out, as Artback NT always provides much on which to report. 2024 has been another year of exciting 'highs' and some 'lows'. A very positive 'high', as our Treasurer will elaborate on in his report, was to have ended the year with a respectable profit, quickly achieved from the slight deficit we had at the end of 2023. For this we owe thanks not just to the administrative diligence of our CEO Shay Vigona-Goudge, but also to the guidance of Board members, in particular our Treasurer, Brian Tucker and Vice-Chair, Dr Susan Congreve who gave of their time, knowledge, and expertise to look into the budget and finance issues.

The structure of our Board changed somewhat this year and we were saddened to accept the resignation of a long-standing and much valued member, Juliette Hubbard, due to the demands upon her of a new leadership position in federal government. The Organisation benefited greatly from Juliette's broad knowledge of the Arts Industry and HR issues, in particular. Juliette will be greatly missed, and we thank her for her fifteen years of commitment to Artback NT.

In seeking a replacement and to comply with our Constitution's requirement that at least one third of Board Members be Indigenous, we were delighted to welcome Marisa Maher—Curator and Assistant Manager at Many Hands Gallery, Iltja Ntjarra, Mparntwe/Alice Springs—to the Board early in the year, followed later by Arian Pearson, Studio Engineer at the Mulka Centre, Yirrkala. These two members have expanded the skills base of our Board and their membership ensures that we continue to have a spread of Board representation across the NT, with members in Darwin, Alice Springs, and now remote NE Arnhem land, along with our four interstate members from NSW and Qld.

My personal thanks to the Board for their ongoing commitment to the Organisation, their input and sage advice and for so often making themselves available to attend those extra-ordinary meetings called at short notice. The Board places great emphasis on sound governance, to which end Board members regularly attend workshops in relevant areas such as governance, finance, philanthropy and strategic planning and fully support and encourage staff to participate in professional development and skills development courses.



Roni Judge, Michelle Bell, Shay Vigona-Goudge, Denise Salvestro, Juran Timu-Adams, Evan Saunders at MAPS Conference 2024 in Mparntwe.

Image credit: David Haigh, NTG

As we have come to accept in the Northern Territory there is a constant movement of arts professional expertise: for their contribution to Artback NT in their time with us, the Board thank those staff members who relocated interstate early in the year – Anisha Angelroth (Communications Manager) and Gina Machado (Business Manager) and wish them well in their future endeavours. Towards the end of the year, we were excited to have Michelle Bell join Artback NT in the position of General Manager (GM). Michelle “hit the road running” and was able to attend the Meeting of Arts Professionals conference held in Alice Springs along with most of the Artback NT Team. This also afforded Michelle the opportunity of networking with many from the Northern Territory arts community. It was impressive to note that Artback NT was well represented at the conference with a majority of the staff and two Board members in attendance, including Marisa Maher who also contributed to the event as a panel member. Our congratulations to Arts NT on another very worthwhile and productive MAPS event.

Before the year was out, we were saddened to be informed by our CEO that she had made the difficult decision to leave Artback NT to take on a position in the corporate sector. Our heartfelt thanks to Shay for her dedication and diligence during her time with us, especially during the particularly challenging times associated with Covid and staff turnover, for overseeing the upgrading of our internal systems and most recently for finalising our Strategic Plan 2025-2028 for presentation to Creative Australia. At our last Board meeting Shay provided a comprehensive exit report with a handover plan that included a two-week induction with Michelle in December and the generous offer to continue to be on call to support Michelle during her settling in period. We thank Shay for her unwavering commitment to Artback NT and for the progress the organisation has

made under her management. We wish her well in her new employment and for her future endeavours.

With her broad and appropriate skill set, the Board felt confident that our newly appointed GM, Michelle could take on the additional role of Acting CEO. While in Darwin for her induction, Michelle and I took the opportunity to meet with the recently appointed Minister for the Arts in the new NT Government, Minister Jinson Charls, to introduce him to Artback NT, explain our purpose and projects and to hear what policies or plans the new CLP Government was considering for the NT Arts Industry. We were advised that it was still too early for the new Government to have finalised any objectives to this end. Michelle and I made it known that Artback NT would be available for consultation and looked forward to meeting with the Minister and his advisors again in 2025.

Artback NT Board and staff sincerely thank the following valued funders, supporters, and stakeholders, without whose assistance and support we could not present the wonderful programs that we do:

- The Australian Government through Creative Australia, its principal arts investment and advisory body, and the Northern Territory Government, Arts NT
- Alice Springs Town Council
- Always Live Victoria
- Asia TOPA, Arts Centre Melbourne
- Aurora Internship Program
- Bush Music Fund
- City of Palmerston
- Cybec Foundation
- Daminmin Festival, Lambells Lagoon, NT
- Desert Harmony Festival, Tennant Creek, NT

- Darwin Festival, Darwin, NT
- Department of Foreign Affairs and Trade
- Foundation for Rural and Regional Renewal
- Giiyong Festival, Broadwater, NSW
- Hui Jia Creatives
- Kath Paps Productions
- Miku Performing Arts
- MRM Community Benefits Trust
- Northern Territory Major Events Company
- Northern Territory Department of Territory Housing, Families and Communities
- NT Health
- Office of the Arts Visions of Australia
- Regional Development Australia Northern Territory
- Rirratjinu Aboriginal Corporation
- Robert Salzer Foundation
- Roper Gulf Regional Council
- The University of Sydney - Sydney Conservatorium of Music

I would particularly like to single out our contacts and advisors at Creative Australia who, as our CEO pointed out, have been most approachable and supportive in our first four years with National Performing Arts Partnership Framework. We thank Creative Australia for appreciating what the Artback NT team achieves with minimal staff and under the challenging circumstances that the NT can often present, evidenced by the granting of ongoing four-year funding for 2025-2028, with increased core and project funding. We also thank the then NT Government for their confirmation of our next four-year funding. This invaluable support enables us to continue to promote the art and culture of the NT to the rest of Australia and internationally.

Our thanks also to Ian Elliot and Tony Robertson for the pro bono mentoring services they provide to our staff. Ian for the CEO mentoring and Tony for mentoring our communications manager, Juran. Their generosity in giving of their time to assist our staff in reaching their full potential is much appreciated.

Of course, what Artback NT achieves is ultimately due to the dedicated staff who throughout the year ensured the delivery of exciting events and programs for not just local but also national and international artists and audiences. I have been fortunate to see the currently touring, multi-media visual art exhibition, Clay on Country, at three venues – Mparntwe/Alice Springs, Logan Art Gallery Qld, and Manly Art Gallery NSW. On each occasion I have been so impressed with the diversity in layout and the impact of the exhibition, complimented by a beautiful and informative catalogue. Our exchange program between artists from Yolŋu country with the Paiwan and Amis artists from Taiwan continues to produce innovative and inspirational outcomes and I am looking forward to the premiere of Gapu Nupan at Melbourne Art Centre during Asia TOPA early next year - a truly collaborative project involving a broad cross-section of organisations and talented individuals.

As the year came to an end it was obvious that Artback NT was entering another exciting phase of advancement. We all look forward to the continued success of the programs touring and the realisation of the programs that are in development. I encourage all to subscribe to our online Newsletter and to check out our Facebook and Instagram pages for updates on our projects and in house developments, as we don't want you to miss out on any of the unique and compelling Northern Territory stories coming your way.

Dr Denise Salvestro
Chair

CEO'S Report

2024 was another year of Artback NT showcasing artistic excellence and representing the NT's diverse and unique creative culture.

Some of the highlights included, the final development and launch of Gapu Njupan. These beautiful Indigenous collaborations made by Yolŋu (North-East Arnhem Land) and Paiwan and Amis artists from Taiwan, highlights the universal language of art and its powerful ability to bridge cultures. Together with Artback NT, this project has been made possible through the relationships and work carried out by three producers - Hui Jia Creatives, Miku Performing Arts, and Kath Papas Productions.

Bridging the gaps of employment, development, and pathways across the arts, with the support of Creative Australia's Workforce Development Grant, Artback NT kicked off the 12-month Producer Mentoring Program for three emerging artists. The program will provide the emerging producers with the skills, networks, and practical experience necessary to deliver meaningful, sustainable, and successful artistic and cultural events and projects across the Northern Territory and beyond. Additional funding is provided to support them to develop their own projects. Participation

in the program has been enthusiastic with successful candidates organising regular meetings and extra-curricular workshops.

The Clay on Country exhibition is a diverse survey that includes 32 artists and collectives, both Indigenous and non-Indigenous, from the Central Desert Region. The Clay on Country tour moved out of the Territory in 2024 and continues to receive remarkable reviews as it moves to new venues across the country. It truly is in a league of its own, showcasing a range of works made with a variety of techniques. At the 16th Australian Ceramics Triennale in Mparntwe (Alice Springs), the Executive Officer of Ceramics Australia, Vicki Grima, described the exhibition 'as the best ceramic exhibition ever seen in Australia'.

What was initially intended to be a 3-year partnership as part of the Indigenous Traditional Dance Program (ITDP), the Borroloola Arts and Cultural program turned into an 11-year collaboration with 10 years successful delivery of the Malandarri festival. The 2024 Malandarri Festival was another hit featuring big headliners including Yung Milla, and Coloured Stone. However, we experienced significant challenges with sourcing funding for other festivals and devoted significant resources and efforts

towards this. Eligibility requirements from NT funders and federal government funding provisions hampered Artback NT's supporting of remote festivals. These challenges appear not be unique to Artback NT, as we are seeing a decline in the number of ongoing festivals across the country. This contributed to the decision by Artback NT to not deliver the Numburindi Festival in Numbulwar – much to the disappointment of the community. Artback NT has been delivering the Numburindi Festival since 2016 and had hoped we could secure funding to continue doing so. We have however, worked closely with the Numburindi Aboriginal Development Corporation to support them taking over management of the festival themselves.

Artback NT maintains its commitment to professional development. We invested in a Digital Health Check, which provided the Organisation with a comprehensive overview of its current capabilities, along with a roadmap and timeline for improvement. Performing Arts Manager, Evan Saunders provided evidence in the important Parliamentary Live Music Inquiry; and I joined other strategic thinkers at the National Touring Strategic Roundtable, hosted by Creative Australia and PAC Australia, to discuss a range of issues that underpin connected, accessible, viable, and impactful frameworks to support national touring.

Staff participated in organisational planning at the Annual Staff Planning meeting. Almost all staff have had additional Professional Development, including participation at PAC Australia Tour Training and attendance at the Visual Arts Education Conference and APAX (Australian Performing Art Exchange). Both staff and the Board attended the NT Arts Department facilitated Meeting of Arts Professionals forum held in Mparntwe/Alice Springs in November.

I'd like to thank and acknowledge all our partnerships and sponsors, who support us in the important work we do, and I'd like to make an extra special shout out to Creative Australia who work very closely with the Organisation. We've been well advised and supported, and I personally and sincerely felt heard and valued.

After more than 3 years in the role, I made the very difficult decision to take up another opportunity and finish up in my position with Artback NT at the end of the year. Before leaving I was able to do a 'handover' with incoming General Manager, Michelle Bell, in preparation for her commencement into the role in the new year (2025).

Artback NT couldn't achieve the things we do without the people who make up the team. I'm proud to say, Artback NT is driven by a team of dedicated people who are enthusiastic about the arts and their work and who all deserve to be recognised for their role in what Artback NT delivers. Other staff changes throughout the year included farewelling our Communications Manager, Anisha Angelroth, and Business Manager, Gina Machado, and then after the delivery of Malandarri Festival, our long-term employee Marlene Timothy. As Artback NT's Festival Director and Cultural Events Manager, Marlene has been invaluable in embedding solid foundations for the Malandarri Festival and related Arts and Cultural activities in the Borroloola region.

Attracting and retaining skilled personnel across the sector remains a challenge. By the end of the year, however, we were able to fill all positions. We welcomed back Lia Pa'apa'a to deliver the ongoing Mentoring Program and facilitate delivery of the Borroloola Arts & Cultural Program with Marlene. We were pleased to welcome Taleisha Kirk into the Administrator role as the previous Administrator, Juran Timu-Adams, was promoted to the Communications Manager role. We also welcomed our Visual Arts

Coordinator, Shanrah Austin into the team. I'd like to thank them with the rest of our team, Evan Saunders, Martin Douglas, Kaye Pederson and Roni Judge for all their support and commitment.

I'm especially confident that I leave the organisation in good hands and in a strong financial position. We have ended the year strongly, with a surplus of nearly \$50,000.

Artback NT increased the organisations assets in 2024, receiving \$10,000 from Arts NT towards backline music equipment, and received an additional vehicle valued at over \$70,000. Artback NT will also have significant increases to operational funding commencing January 2025, thanks to Creative Australia confirming Artback NT NPAPF four-year funding for 2025-2028, with an increase in operational funding.

Artback NT will also receive new strategic funding through the NETS Australia membership and dedicated multi-year funding for the next 4 years through Playing Australia, with bespoke provisions to support the Organisation's Performing Arts touring program. This will have significant impact on the Organisation's outcomes and contribution to NT Arts and Culture. I continue to be excited for Artback NT and what's to come.

Artback NT's strength also comes from our Board. I've always been impressed with the skills matrix and representation of the Artback NT Board. Our Board members come from Darwin, Arnhem Land, Central Australia and interstate, bringing legal, accounting, arts education & arts business expertise. Artback NT has well-established engagement with Aboriginal organisations and the arts sector and an ongoing commitment to maintain a minimum of 30% Indigenous representation on the Board. I felt incredibly privileged to be supported by such an amazing group of people - their vision, strategic direction, and governance support have been exceptional. Having been

one of very few Indigenous people leading non-Aboriginal arts organisations in the country, (another testament to the Board's commitment and leadership), I'll never forget their dedication and the support given to me as I stepped up into this role. I have learnt a great deal about all aspects of the business and the sector. The Artback NT team, particularly the Board, have my endless gratitude and respect for their demonstrated integrity, professionalism, passion for the arts sector, and their guidance. The incoming CEO, Michelle Bell is in great hands. Thank you all... Look out 2025! Artback NT has much in store to inspire and delight.

Shay Vigona-Goudge
CEO

MAPS 2024

Image credit: David Haigh, NTG



Left: Garramilla to Mparntwe: Juran Timu-Adams, Evan Saunders, Kaye Pederson, Roni Judge.

Image credit: Shay Vigona-Goudge

Right: EOY work lunch - Evan Saunders, Martin Douglas, Juran Timu-Adams, Taleisha Kirk, Shanrah Austin, Michelle Bell (and in picture form: Kaye Pederson, Lia Pa'apa'a, Shay Vigona-Goudge, Roni Judge)

Image credit: Michelle Bell



Northern Territory Performing Arts Awards 2024 – Petrit Abazi, Michelle Bell, Denise Salvestro, Shay Vigona-Goudge, Juran Timu-Adams, Monique Van-Houwelingen, Evan Saunders

Image credit: Lisa Hatz



Treasurer's Report

For the year ended 31st December 2024

Artback NT generated a surplus of \$80,614 for the year ended 31st December compared to a deficit of \$118,231 in 2023, a very pleasing turnaround! The surplus includes the effect of an in-kind capital grant of \$28,915 being the provision of a vehicle; as this was not offset by grant-related expenses the effect was to increase our surplus by that amount. Operationally, the surplus was \$51,699. The \$28,915 amount will be offset by, in subsequent years, the depreciation of that vehicle.

Because of the nature and timing of events and activities, comparison on a year-to-year basis is not always useful but the 2024 result may be summarised to show:

Income decreased from \$2,256,652 to \$1,786,276 including:

- Grants \$1,252,631 – last year \$1,787,850; the reductions including reduced Playing Australia and other Commonwealth non-recurrent funding, and in other Arts NT project grants
- Sponsorship and donations \$225,711 – an increase on the 2023 \$200,991

- Service provision \$33,133 – down from \$74,568 in 2023, being a reduction in festival and other costs recovered, offset to some extent by an increase in
- Exhibition and other sales \$87,683 – an increase on the 2023 figure of \$73,935
- Interest \$24,305 – from \$32,304 in 2023
- In-kind support \$158,322 – in 2023 \$180,291
- Other income \$4,482 – in 2023 \$2,653

Expenses were also less in 2024 and reflects, to some extent, the reduced income. That is, an increased level of activity will be accompanied by an increase in costs. For 2024, expenses were \$1,705,662 compared to \$2,374,883 in 2023, summarized as:

- Wages, salaries and superannuation \$772,996 – 2023 \$946,671
- Program costs \$607,411 – 2023 \$1,018,799
- IT and communications \$38,533 – 2023 \$51,426
- Insurances \$36,442 – 2023 \$41,949
- Administration and management \$5,076 – 2023 \$32,957

- Arts NT in-kind support (rent etc) \$128,267 – 2023 \$127,359
- Other expenses \$119,637 – 2023 \$155,722

Overall, while income and expenses were both reduced as a consequence of the nature and timing of activities, it was also due to a conscious effort to manage costs to improve our cash reserves.

At the end of the year net assets had increased from \$432,507 to \$513,121 and our cash reserves from \$388,012 to \$458,624, and our reserves ratio (cash surplus) from 16% to 27%; the funding agencies' benchmark being 20%.

Brian Tucker CPA
Treasurer



Kaye, Evan and Juran representing Artback NT at MAPs conference 2024 in Mparntwe, Alice Springs

Image credit: Michelle Bell



End of year celebrations in Mparntwe: Roni Judge, Evan Saunders, Juran Timu-Adams, Kaye Pederson, Shay Vigona-Goudge, Brian Tucker.

Image credit: Denise Salvestro



Ripple Effect Band in front of Dowatfeelsgood aka Jack Hodges' Darwin Street Art Festival mural.
Image credit: Jack McDonald, Silly Goose Inc

NORTHERN TERRITORY ACTIVITY

Northern Territory

Touring venue by location (548)
Visits per location (2,082)

Indigenous Communities

Touring venue by location (218)
Visits per location (633)



Map of the Northern Territory showing the scope of Artback NT's delivery from 1994 - 2024.

Bracketed numbers indicate (L-R) the number of venues Artback NT has delivered to within a location and then the number of times Artback NT has been to that location.

1994 - 1995 location information is not available.

Community members watching watching
Coloured Stone at Mandalari Festival 2024.

Image credit: Juran Timu-Adams

Remote Events



Founded in 2007, the Remote Events program was created with the mission of preserving and sharing the artistic and cultural practices of First Nations communities in the remote regions of the Northern Territory. Our goal is to bring these traditions to audiences locally, nationally, and internationally by celebrating and safeguarding traditional languages and practices, often through the retelling of ancient stories in both traditional and contemporary performances.

In 2024, due to funding constraints, we scaled back to one, our initial plan of hosting three festivals, as part of the Remote Events Program. Our vision remains steadfast: to support multiple remote First Nations communities in hosting arts and cultural events on their Country. Although we were unable to bring the program to Tiwi and Numbulwar this year, the Malandarri Festival in Borrooloola was a resounding success showcasing the strength of the community's cultural expression.

Malandarri Festival 2024

Friday 14 and Saturday 15 June

**Workshop participants:
476 (7 separate programs)**

Borrooloola, Roper Gulf Region, NT

**Number of attendees:
1500 over 2 days**

The Malandarri Festival is an annual community-led dance and cultural event that celebrates and showcases the artistic and cultural achievements of the four Indigenous clan groups in Borrooloola, Robinson River and surrounding region: Yanyuwa, Garrwa, Gudanji, and Marra Clans. 2024 marked the 10th festival delivered in Borrooloola over the past 11 years of Artback NT's engagement with the community. This milestone 10 year anniversary event served as a celebration

and acknowledgement of all those who have contributed to the festival's success, including many elders who have since passed away.

This year saw Marlene Timothy's retirement as Festival Director, after a decade of leadership in shaping Malandarri Festival as a platform embraced by the entire community. Marlene was honoured with a montage and speeches from the community, recognising her dedication and impact over the years.

Over two nights, the Borrooloola community showcased their rich and diverse culture through traditional dance and live performances by local bands. Emerging Darwin-based First Nations artist Yung Milla joined the festival, delivering a youth-focused workshop and performance. The headline act was the legendary band, Coloured Stone, who performed under the stars for the first time since their 1980s performance with Malandarri Band.

Community engagement was strong across the festival, with a marketplace coordinated by Nikita Baker and performances from local school and kindergarten students. In total, the festival was supported by 7 different workshop programs including Stage Building, Contemporary Dance, Skirt Making and Sewing, Youth Weaving, Youth Appliqué and Design, Youth Singing in Language and the Yung Milla Youth Workshop.

2024 marked the final Malandarri Festival coordinated by Artback NT, with full management and delivery transitioning to a local organising committee under the auspice of the newly established Gulf Youth and Community Service. This milestone represents a significant achievement for Artback NT, which has nurtured and supported the festival—and the broader arts and cultural program in the region—for over a decade.

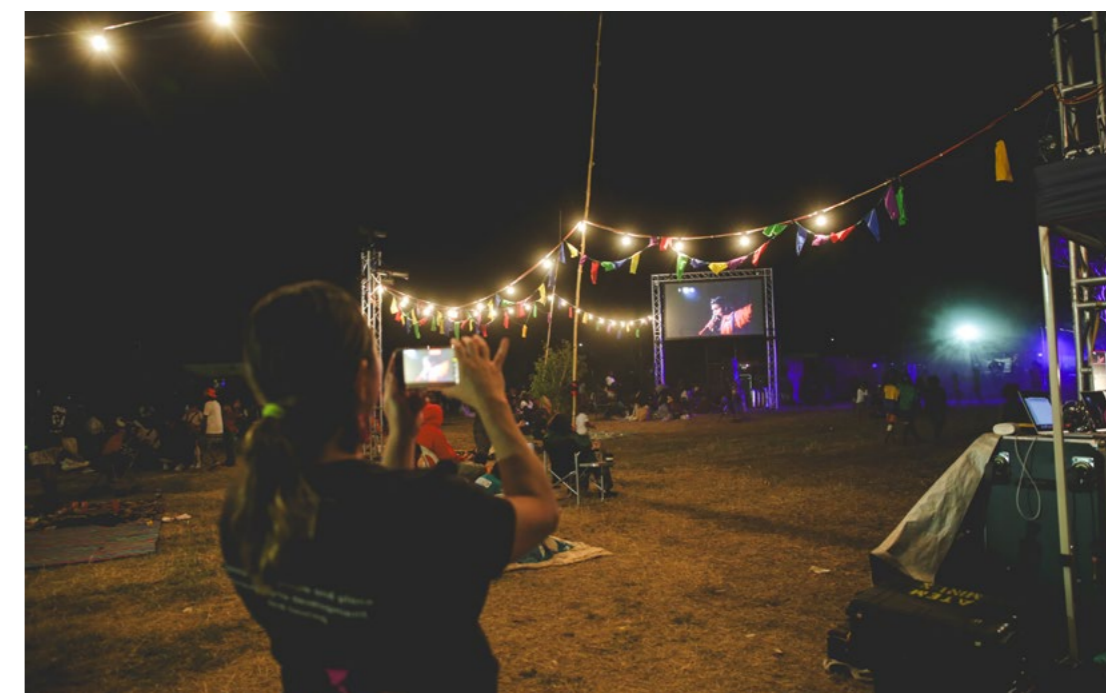
Thanks to this long-term commitment, the Malandarri Festival is now a firmly established fixture in the community calendar. Artback NT is immensely proud to leave this lasting legacy and extends its best wishes to the Borrooloola community for continued success in the years to come.

The 2024 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).



Malandarri Crew – Thor Jensen, Brad Fawcett, Reece Hammer, Liam Budalasia, Zak Johnson, Liam Maza, Glynn McNamara, Terence Mawson, Brian Simon, Barnabas Timothy, Stuart Dirdi.

Image credit: Zak Johnson



Shay Vigona-Goudge filming Marlene's dedication video.

Image credit: Juran Timu-Adams



Top left: Bunna Laurie from Coloured Stone closing Malandarri Festival off as the headlining act



Top right: Arrkula Yinbayarra from left: Barnabas Timothy, Nancy McDinny, Rachel Selma Hoosan, Deandra McDinny, Maria Pyro, Shellie Morris, Rachel McDinny



Bottom left: Barnabas Timothy and Warwick John and band 'The High Tides'.



Bottom right: GudANJI dance group
Image credits: Juran Timu-Adams

Special Projects

Artback NT Emerging Producers Initiative

November 2024 - August 2025

Darwin & Online

6 Participants

The Emerging Producers initiative was established with the support of Creative Australia's Workforce Development Fund to address the gap in skills within the Northern Territory, particularly Darwin, where there is a need for confident and competent creative producers. To meet this need Lia Pa'apa'a was engaged to deliver a hybrid model of mentoring and capacity building. Lia Pa'apa'a who has worked with Artback NT in various capacities over the past 12 years, brings a wealth of experience in Community and Cultural Development (CACD), having worked on community festivals and projects across northern Australia.

In September and October 2024, a successful marketing and recruitment campaign resulted in 12 applicants from Darwin. This strong interest reflects the demand within the local community for this type of work. Although the program was originally funded for three participants, the overwhelming response led to the selection of six individuals—three early-stage producers receiving funding and three more experienced (but still emerging) producers participating without funding.

The 10-month program began with a two-day workshop at the Artback NT offices, allowing the cohort to bond as a group, connect with Artback NT staff, and establish relationships that would form the foundation for future online engagement.

Since then, there have been three fortnightly workshops delivered online.

In addition to the group sessions, all participants have received 1:1 mentoring tailored to their specific needs. These mentoring sessions support a range of activities, from grant writing to professional development and problem-solving in ongoing projects.

The project is funded through September 2025 and includes 20 online sessions and five days of face-to-face workshops. The program will culminate in a final gathering, where three participants will present funded programming in Darwin, made possible by the initiative's funding.

It is hoped that this pilot program will generate interest in future funding opportunities, particularly for regional and remote communities, to build capacity in the Arts and Cultural sector across the NT.



Young Producers in the making – from left: Talia Biggs, Jocelyn Tribe, Marlene Timothy, Lia Pa'apa'a, Jules Gabor, Kesh Fernandez, Max Paez

Image credit: Shay Vigona-Goudge



Creative producer promotional tile, design by Juran Timu-Adams, photograph of Mandalari Festival's Fashion Parade 2023.

Image credit: Benjamin Warlungundu Ellis Bayliss

Ripple Effect Band – Rachel Thomas, Jodie Kell,
Tara Rostron, Annastasia Lucas, Joelene Lawrence,
Stephanie James, Rona Lawrence,
Harriet Fraser-Barbour, Patricia Gibson

Image credit: Jack McDonald, Silly Goose Inc.

Performing Arts



The Performing Arts Development and Touring Program delivers dynamic theatre, music, and dance performances, along with creative workshops, to audiences across Australia. By collaborating with NT-based artists, producers, companies, and their partners, Artback NT is dedicated to sharing the powerful and unique stories of the Northern Territory and providing a lens into life experienced in this part of the world.

In 2024, the Performing Arts Touring Program was smaller than in previous years due to several unsuccessful funding applications, presenting unique challenges for the team. However, despite these challenges, the year proved to be one of significant activity. We successfully delivered a range of impactful performances and tours that elevated the work of Territory artists. Engagement with industry networks and stakeholders throughout the year also laid the groundwork for a busy and exciting 2025 Touring Program.

A major highlight of the year was securing funding through the March 2024 round of Creative Australia's Playing Australia program. This was a key boost for the touring program, enabling Artback NT to plan and coordinate an interstate tour for Ripple Effect Band, West Arnhem Land's nationally recognised all-women rock-reggae group. Additional partnerships with Ripple Effect and their industry supporters, including the Bush Music Fund, allowed Artback NT to support the band through two tours in 2024, including a short NT tour and a successful interstate tour across three states in November.

We also continued our Expression of Interest (EOI) process for the touring program, which saw an increase in applications from artists and producers across the NT. This initiative provides an opportunity for artists to pitch tour-ready shows and present their unique stories to us. While the EOI process is not the only way we accept pitches, it has proven

valuable in uncovering works that might otherwise not have received attention from touring organisations. This approach has also been instrumental in shaping our inaugural Roadshow NT touring program, set to debut in NT regional towns and communities in 2025.

NAIDOC Week Performing Program at City of Palmerston

Leading up to NAIDOC Week in July, Artback NT partnered with the City of Palmerston to offer free community performances at the local library. The library's events team approached us to provide artists for their week-long celebration of Aboriginal and Torres Strait Islander culture. In response, we invited Aunty June Mills, a respected NT performing artist, to perform her children's show *Witladla*.

Witladla is a heartwarming, interactive story told through original songs and puppets inspired by Larrakia designs. Written and performed by Aunty June, the story follows a little owl who loses its necklace, introducing young audiences to the Larrakia language. Beloved by children and parents alike, *Witladla* has toured schools, libraries, and art spaces across the NT and Australia, and has been featured in the Darwin Festival. Recently, a revised version was performed with the Darwin Symphony Orchestra, further highlighting Aunty June's exceptional contribution to the arts.

Through *Witladla*, we hope to help keep these important stories alive—inspiring, educating, and living on in the hearts of all who come to listen to one of the Northern Territory's most treasured artists and performers.

During NAIDOC Week, Artback NT also invited Melanie Mununggurr to perform her original works. A Djapu mother, national slam poetry champion, and performer, Mel's poetry reflects her Yolŋu identity and explores themes such as motherhood, neurodiversity, and connection to land and culture. Her performance included poetry from her published writings and spoken word songs from her upcoming album

Glimmer. Mel's work serves as a powerful act of decolonisation, preserving her cultural heritage while reclaiming space in the literary and performance worlds.

It was a privilege for Artback NT to present these two incredible artists to the Palmerston community, fostering new connections and celebrating the rich diversity of Indigenous voices in the Northern Territory.



Left: NAIDOC day tile with Melanie Mununggurr.

Image credit: Michelle Grace Hunder

Right: The City of Palmerston NAIDOC workshops with Mel and Aunty June Mills at the Palmerston Library.

Image credit: Taleisha Kirk



Ripple Effect Band NT Tour

Supported and auspiced by Artback NT and funded through Arts NT Project funding initiative.

In July 2024, Ripple Effect Band embarked on a 10-day NT tour, supported by Artback NT and coordinated by band manager and performer Jodie Kell, alongside the band members. This tour marked the beginning of a strong and ongoing partnership between the Performing Arts Team and this exceptional all-women band. With core members based in Maningrida NT, Newcastle NSW, and Adelaide SA, the collaboration continued with multiple tours spanning from July to November.

It was a great privilege for Artback NT to work with such a dedicated group of women, each forging their own trailblazing path in the national music scene. Ripple Effect's powerful performances not only showcased their unique sound but also highlighted the rich cultural diversity of the Northern Territory, while their presence on the national stage helped amplify the voices of Indigenous women in the music industry.

2024 Ripple Effect Band NT Tour Schedule

Dates: 23rd July - August 5th 2024

Performances: 5

Workshops: 1

Locations: 4

Audience: 5000

- July 25th – Maningrida Community performance, NT Maningrida w/ Coloured Stone
- July 27th – Daminmin Festival Performance, Humpty Doo, NT Limilngan – Wulna
- August 1st – Show at Bustard Town, Darwin, NT Garramilla
- August 3-4 – 2 Desert Harmony Performances and APRA song writing workshop, Tennant Creek, NT Warramungu

The 2024 tour significantly expanded audience engagement across the Northern Territory, attracting large crowds to performances, including the Desert Harmony Festival in Tennant Creek. Artback NT played a pivotal role in the success of the tour, managing the funding application on behalf of Ripple Effect Band and overseeing the development of all marketing material in-house. In addition, Artback NT coordinated and promoted the sold-out performance at Bustard Town in Darwin on August 1st, further strengthening the band's connection with local audiences.



Ripple Effect Band in front of Kris Keogh's Darwin Street Art Festival Mural in Parap, Darwin.

Image credit:
Juran Timu-Adams



Ripple Effect Band in front of Dowatfeelsgood aka Jack Hodges' Darwin Street Art Festival mural.

Image credit:
Jack McDonald,
Silly Goose Inc



Ripple Effect Band
at Marrickville
Bowling Club, Sydney.

Image credit:
Tanja Bruckner

Ripple Effect Band MAYAWA Southeast Tour

Artback NT partnered with Ripple Effect, the all-women band from Maningrida, NT, to produce and deliver a landmark interstate tour. This extensive tour took the band to a range of regional and metropolitan venues across New South Wales, the ACT, and Victoria, providing a platform to share their cultural stories through language and music. Performing to diverse audiences with strong crowd attendance, the tour successfully built on the momentum of the band's 2024 debut album Mayawa, released in September.

2024 Ripple Effect Band Mayawa Southeast Tour Schedule – Show Dates & Locations

**Dates: November 4th -
November 27th 2024**

Performances: 10

Locations: 10 across NSW, ACT, VIC

Audience: 2800

- November 6th – The Phoenix Central Park – Chippendale, Sydney, Gadigal
- November 7th – Marrickville Bowling Club, Sydney Gadigal with opening act Lemonise
- November 9th – Giiyong Festival, Jigamy, NSW Yuin
- November 15th – The Marlin Hotel, Ulladulla, NSW Yuin with opening act Lemonise
- November 16th – Gang Gang Café, Canberra, ACT Ngunnawal & Ngambri
- November 17th – The Vine Hotel, Wangaratta, VIC Bpangerang
- November 21st – Live From RRR, Brunswick, VIC Wurundjeri Woi-Wurrung & Bunurong
- November 22nd – The Bridge Hotel, Castlemaine, VIC Djadjawurung with opening act Amos Roach
- November 23rd – Pig & Whistle, Main Ridge, VIC Wurundjeri Woi-Wurrung & Bunurong with opening act Amos Roach
- November 24th – Northcote Social Club, Melbourne, VIC Wurundjeri Woi-Wurrung & Bunurong with opening act Amos Roach
- November 25th – Murrn First Nations Hub, Geelong, VIC Wadawurrung with opening act Amos Roach



Ripple Effect Band
'Mayawa' South
East Tour 2024
promotional poster by
Juran Timu-Adams

Image credit:
Jack McDonald,
Silly Goose Inc

Creatives

- Touring performers: Jodie Kell, Jolene Lawrence, Rona Lawrence, Rachel Thomas, Patricia Gibson, Tara Rostron, Harriet Fraser-Barbour, Stephanie James, Anastasia Lucas
- Touring lighting technician: Letitia Firth
- Tour Manager: Clarence Playford
- Produced by: Artback NT, Ripple Effect Band & Bush Music Fund
- Toured by: Artback NT

This tour was funded through the support from Creative Australia's Playing Australia touring fund as well as contributions from show fees, ticket sales and support from Always Live Victoria and a donation from Cybec Foundation.

To amplify the band's reach, strategic public relations efforts from media marketing companies Thinking Loud and The Annex ensured strong media coverage and audience engagement, significantly growing the band's social media presence and fanbase. This collaboration was facilitated through the band's partnership with Bush Music Fund, and Artback NT worked closely with each organisation to deliver an exciting and successful touring experience for the nine-piece band.

Beyond live performances, Ripple Effect actively engaged with local communities through workshops, where they shared their experiences and inspired emerging artists. They also recorded new music at Sound Recordings Studios in Castlemaine, toured alongside Amos Roach and the band Lemonise (with ties to Maningrida), collaborated with the Sydney Conservatorium of Music at the University of Sydney, met with key industry figures, and participated in national media interviews, further elevating their presence on the Australian music scene.

Through this tour, the members of Ripple Effect Band gained valuable insights into the music industry, including artist management, promotion, and tour logistics. They expanded their audience base, forged meaningful connections, and reinforced their role as cultural ambassadors, sharing the languages of Maningrida and the surrounding Country. The tour also highlighted the significant contributions of Indigenous and non-Indigenous women in the music industry, fostering greater visibility, representation, and inclusivity.

Thanks to Artback NT's strong networks with presenting partners, venues, and festivals such as Giiyong, the band performed to approximately 2,800 people during the three-week regional and metropolitan tour. The tour received extensive media coverage, facilitated by Artback NT's Communications and Marketing Manager in collaboration with third-party music marketing and publicity companies through Bush Music Fund, garnering recognition from national broadcasters, newspapers, and other publications.

Gapu Nupan (Chasing the Rainbow)

The final creative development phase of Gapu Nupan, a five-year production bringing together Indigenous Taiwanese peoples, Yolŋu, and other Indigenous performers and choreographers from the Northern Territory and Australia, took place in Garramilla/Darwin from late September to early October 2024. This visit involved the complete touring ensemble and production team and was the culmination of planning throughout 2024 by key producers, including Miku Performing Arts (led by Rachael Wallis), Kath Papas Productions (led by Kath Papas), and Hui Jia Creatives (led by Dremedreman Curimudjuq).

Final Creative Development Stage

Dates: 24 September - 5th October 2024

Performances: 1 (closed performance)

Workshops: 0

Locations: 1

Audience: 30

Creatives

- Touring performers: Ljauco Talimaraw, Temu, Banula Marika, Loretta Yunupinju, Njalkanbuy Munungurr, Ineke Wallis
- Co-artistic director, choreographer: Rachael Wallis
- Co-artistic director, composer: Suming Rupi
- Rirratjingu cultural director, songman: Banula Marika
- Sound designer, cultural consultant: Arian Ganambarr Pearson
- Paiwan songwoman: : Seredau Tariyaljan
- Choreographer, performer: Piya Talaliman
- Co Producers Australia: Kath Papas -

Kath Papas Productions, Rachael Wallis - Miku Performing Arts, Artback NT

- Co-Producer Taiwan and Taiwanese Cultural Consultant: Dremedreman Curimudjuq - Hui Jia Creatives
- Sound Engineer: Cudjui Tjapalji
- Interpreters: Nunung Puhay and Yageh Yuraw
- Lighting Designer: Karen Norris
- Video Artist & Screen Design: Samuel James

The touring party consisted of 10 individuals from Taiwan, including musicians and performers Seredau Tariyaljan and Ljauco Talimaraw, creative director Suming Rupi, music engineer Cudjui Tjapalji, dancers Piya Talaliman and Temu Masin, and Hui Jia Creatives producers and translators, Dremedreman Curimudjuq, Nunung Puhay, and Yageh Yuraw.

The Australian team was led by Producer Kath Papas, who strategically guided the project's presenting partnerships and funding pathways. Working closely with Artback NT, Kath played a central role in selecting the necessary production teams and ensuring alignment with the project's artistic and aesthetic objectives. Choreography was directed by Rachael Wallis, with dancers Ineke Wallis and Loretta Yunupinju joining Njalkanbuy Munungurr, a Yidaki player, in the performance. Cultural direction was overseen by Yolŋu Songman and performer Banula Marika.

This final stage of creative development prepared the team for the world presentation scheduled for The Art Centres Asia TOPA Festival at Melbourne (NAARM) in February and March 2025.

Gapu Nupan is Commissioned by Asia TOPA, Darwin Festival, Oz Asia Festival and Sydney Festival.

'Gapu Nupan' 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.



Temu Masin, Banula Marika, Seredau Tariyaljan, (behind) Loretta Yunupingu, Ineke Wallis, Piya Talaliman



Standing left to right: Rachael Wallis, Piya Talaliman, Njalkanbuy Munungurr, Gupulul Marika, Cudjui Tjapalji. Seated right to left: Nunung Puhay, Loretta Yunupingu, Suming Rupi, Ineke Wallis (standing)
Image credit: Yageh Yuraw



Gapu Njupan Producers in Nhulunbuy for the final stages of development. Left to right: Banula Marika, Cudjui Tjapalji, Dremedreman Curimudjuq, Rachael Wallis, Kath Papas



Rachael Wallis, showing Dremedreman Curimudjuq and Cudjui Tjapalji East Woody Island traditionally known as Dhamitjinya.
Image credit: Kath Papas

Wankaru / Surviving, 2019
Hand built black stoneware courtesy of Ernabella
Artists from the Clay on Country Exhibition.
Image credit: Sara Maiorino

Visual Arts



Some Like It Hot in 2024

Dates: 2022 - 2025

Exhibition days in 2024: 123

Public programs in 2024: 1 WA: Bunbury

Locations: NT: Alice Springs.

SA: Adelaide. QLD: Emerald.

WA: Bunbury, Geraldton, Kalgoorlie.

Audiences in 2024: 4,848

In 2024 *Some Like It Hot* was exhibited at

- Geraldton Regional Art Gallery, WA 22 Feb-14 April 2024
- Bunbury Regional Art Gallery, WA 31 Aug - 10 November 2024

In 2024 we were able to send curator Wendy Garden to Bunbury Regional Art Gallery to deliver a curator's talk which was well received by audiences.

We also extended the exhibition dates to include Goldfields Arts Centre in Kalgoorlie WA to make up for cancellations in 2023. These cancellations were a result of the building crisis in NSW that saw two venues withdraw from the tour at the last minute.

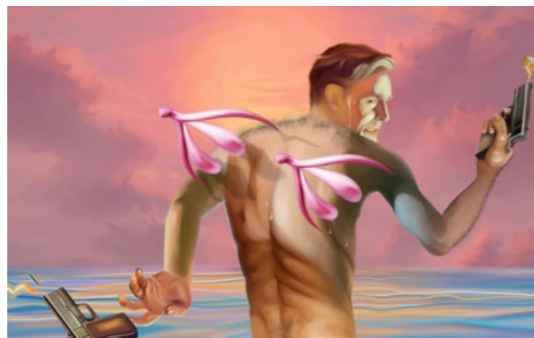
Some Like it Hot, curated by Wendy Garden, brought together two of the Northern Territory's most respected artists, Franck Gohier and Therese Ritchie, in an exhibition that explores the complexities of gender in the tropics. Gohier and Ritchie examine the performative nature of gender through the lens of sweat, sex, desire and discord, set against the backdrop of Australia's hottest and most remote capital city.

Historically, climate has often been linked to certain behaviours, with intense heat associated with inertia, sloth, promiscuity, and violence. Art historian Andrew McNamara has noted that the tropics have been perceived as a space "beyond humanity and civilisation," often viewed as a place fraught with chaos and anarchy. In their

work, Gohier and Ritchie reflect on these themes, exploring gender stereotypes that were forged during early settlement and later popularised through mid-twentieth-century comic books, romance narratives and adventure films. Despite today's growing recognition of gender fluidity, these stereotypes still resonate, reflecting troubling sexualised binaries that continue to shape cultural perceptions of gender. Through their powerful works, Gohier and Ritchie challenge these cultural stereotypes and expose the heterosexist frameworks that continue to influence societal views on gender.

The exhibition has been described as "a little haven of interest, sparkiness, and cool, thought-provoking work."

This project has 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.



Artworks from 'Some Like it Hot' Exhibition

Top: Therese Ritchie – *Boyfriend*, 2024.

Bottom: Franck Gohier – *Monday*, 2020

Jo Foster, John Waight, Lisa Carrington at Manly Art Gallery & Museum opening.

Image credit: Penelope Clay

Roni Judge after packing 'Clay on Country' at the Red Hot Arts Office in Mparntwe before hitting the road.

Image credit: Roni Judge

Denise Salvestro, Michael Wardell (Logan Art Gallery co-ordinator) Brian Tucker and Anne Mosey (exhibiting artist) at the Logan Art Gallery opening.

Image credit: Denise Salvestro

Clay on Country – ceramics from the Central Desert

Dates: 2024 - 2027

Exhibition days in 2024: 189

Public programs in 2024: 7

NSW: Manly, Armidale

QLD: Cairns, Logan

VIC: Maryborough

WA: Bunbury, Geraldton

TAS: Devonport

NT: Darwin

Audiences in 2024: 41,034

In 2024 *Clay on Country* was exhibited at

- Cairns Art Gallery 2 March 2024 - 26 May 2024
- Logan Art Gallery 7 June - 13 July 2024
- Manly Art Gallery & Museum (MAG&M) 30 August – 13 October 2024
- New England Regional Art Museum 15 November – 28 January 2025

Co-curated by Jo Foster and Neridah Stockley, *Clay on Country: Ceramics from the Central Desert* is a powerful survey of ceramic practice that features over thirty artists and collectives. The exhibition showcases both established ceramicists and those incorporating clay into their work for the first time. Each piece in the collection reflects the cultural and historical richness of the Central Desert region, with artists creating contemporary, insightful works that reflect their lived experiences.

Clay on Country is a process of reflection, truth-telling, and sometimes discomfort, yet it is done with great grace and generosity. After its successful inaugural showing at the Araluen Arts Centre during the 16th Australian Ceramics Triennale in Apmere Mparntwe (Alice Springs) in 2022, the exhibition has embarked on a national tour,

bringing its powerful stories to audiences in the eastern states.

The tour has been supported by a dynamic public program, including workshops, demonstrations, curator talks, and artist discussions, enhancing engagement and deepening the impact of the exhibition. With the arrival of international cruise ships whilst in Cairns, visitor numbers were exceptionally high, further contributing to the exhibition's success.

Looking ahead, we are excited to announce that *Clay on Country* will return to the Northern Territory, with Charles Darwin University Midpul Gallery as the final national venue of the exhibition's tour.





Left: Installations of 'Clay on Country'

Top: Installations of 'Clay on Country'. Manly Art Gallery and Museum, image courtesy of gallery

Bottom: Installations of 'Clay on Country'. Cairns Art Gallery.

Image courtesy of gallery



Right:

Top: Roo tails as part of True Story sensory kit

Middle: Kate Murphy and Julie Anderson from Tjanpi Desert Weavers working on True Story sensory pieces

Bottom: Roni Judge modelling one of the pieces from the True Story sensory kit at Bindi Mwerre Anthurre Artists Studio.

All images courtesy of Artback NT, workshops delivered by Artback NT and funded by the NT Regional Arts Fund.

Image credit: Shanrah Austin

True Story

In Development

Successful grants for this project:

- Alice Springs Town Council for pilot exhibition
- NT Regional Arts Fund for sensory object development for public programs
- Community Benefit Fund: Minor Community Grants for furniture and framing.

True Story is a co-curatorial effort between the producer, Artback NT, and the Art Centres representing the artists: Bindi Mwerre Anthurre Artists, Hermannsburg Potters, Iltja Ntjarra / Many Hands Art centre, Tangentyere Artists, Tjanpi Desert Weavers, and Yarrenyty Altere Artists.

This exhibition invites audiences to connect deeply with the lived realities of Indigenous communities, encompassing town camps, remote communities, and the expansive landscapes of Central Australia.

True Story presents a rich narrative told through the artworks of these talented artists, capturing childhood memories, family histories, and the enduring bond to Country. It also highlights the ongoing struggles for recognition and human rights faced by Indigenous people.

The development of True Story has been supported by the NT Regional Arts Fund (RAF) with a series of workshops held at local art centres to create sensory objects for public programs. These objects will be featured in the pilot exhibition and will serve as a key component of the public program.

Looking forward, Artback NT has applied for further funding to refine and repackage a selection of objects for a national tour, which will complement the educational and public program elements of the True Story exhibition. The pilot exhibition is scheduled for May 2025 at Tangentyere

Artists, marking a significant milestone in the project's development.

Available for national touring 2026-2028



Wangka Walytja

In Development

Successful grants for this project:

- Arts NT Touring the Territory
- Community Benefit Fund: Minor Community Grants for framing.

Wangka Walytja celebrates the enduring legacy of the Papunya Literature Production Centre (LPC), which, between 1978 and 1990, saw Pintupi-Luritja illustrators, authors, literacy workers and elders, collaboratively produce around 500 intricately illustrated books. These books were created to tell their stories in their own language and images, ensuring that language, knowledge, and culture remained vibrant for future generations. The LPC archive, housed at Papunya School, includes a rich collection of storybooks, newsletters, drawings, audio recordings, manuscripts, photographs, and film footage.

The proposed exhibition will showcase original archival materials alongside contemporary community responses, creating an immersive, language-rich experience. By focusing on key figures and stories, the exhibition will incorporate interactive language-learning components to deepen engagement with the culture and history of the region.

This project has been in development for several years. Following the successful pilot exhibition in November 2024, Artback NT has been working with national venues, including the National Library, to secure an itinerary for the exhibition's broader tour.

Thanks to Arts NT this exhibition is touring the NT in 2025.

Wangka Walytja – the Life and Times of the Papunya Literature Production Centre Touring the NT Library & Archives NT, Darwin – 24 March 2025

8 Hele Gallery, Alice Springs - October 2025

Available for national touring 2026-2028



Co-Curator Roslyn Dixon preparing works to hang in the exhibition.

Image credit:
Eloise Lindeback

Operational

NT Fleet Troop Carrier Donation

In February 2024, Artback NT received a donated 2018 Toyota Landcruiser 78 Troop Carrier from NT Fleet through the NT Government's Community Benefit Fund. This vehicle boosts our capacity to transport people, equipment, and artworks for events and festivals. It reduces reliance on rentals during peak seasons, ensuring we can meet demand efficiently. Branded with our logo, it complements our existing Toyota Hilux, enhancing visibility and reducing transport costs. The Landcruiser's durability protects valuable assets and expands access to rural and regional areas, enabling us to support and showcase NT-based artists more effectively across the Territory.

Shay collecting the vehicle from NT Fleet



Aurora Internship Program

Supported by the Commonwealth Government, the Aurora Internship Program funds internships for Aboriginal and Torres Strait Islander participants, covering travel, accommodation, and living expenses. In February 2024, we welcomed Aurora Intern Marie Laruffa for a four-week placement at Artback NT. Marie contributed to the repatriation of artworks from the Groundswell exhibition and helped organise and catalogue archival documents and photographs dating back to the early 1990s. Artback NT values the Aurora Program and is proud to support emerging Indigenous arts professionals. We thank Marie for her contributions and wish her all the best in her future endeavours.

Artback NT's new troop carrier.

Image credits:
Juran Timu-Adams



APAX – Australian Performing Arts Market - Malthouse Theatre Melbourne

Event Overview

The APAX Performing Arts Market took place from Monday, August 19th, to Friday, August 23rd in 2024. Artback NT was represented by Performing Arts Manager, Evan Saunders and Performing Arts Tour Co-ordinator, Kaye Pedersen.

Participation in APAX was critical for enhancing our national presence and advancing our touring programs. The event offered significant opportunities for networking, learning, and future planning, with interactions and insights that will support Artback NT's strategic initiatives and enhance our engagement with the broader national arts community.

Attending APAX was a valuable opportunity for Artback NT, providing a platform to:

- Strengthen relationships with national regional venues and presenters.
- Discuss potential 2025-2026 tours and staging requirements for NT-produced shows.
- Gain professional development through exposure to industry trends and networking with key players.
- Represent Northern Territory performing arts with a local perspective.

APAX Program Highlights

Monday, 19th August: The conference began with an in-person Tour Producers training led by PAC Australia's Rosie Dwyer, which Kaye attended as part of her ongoing Tour Producer's training. The evening featured networking opportunities, providing valuable initial connections and an introduction to the event's structure, held at the Malthouse Theatre in Melbourne.

Tuesday, 20th August: The day focused on presentations from performing arts companies pitching their touring works. This session provided insight into the quality of performances pitched at APAX, including both digital and in-person presentations. This experience will inform future pitches by NT producers and performers at upcoming APAX events.

Wednesday, 21st August: Delegates visited the Geelong Performing Arts Centre, where over 500 delegates from across Australia gathered. Evan engaged in productive discussions with presenters regarding potential tours for Artback NT, including SUB by GUTS Dance and Manifesto of Saltwater Women. Breakout sessions covered topics such as building developments, mental health and wellbeing in the creative industry, and networking opportunities with other delegates.

Creative Australia Update: A sector update was provided, including recent changes to the Playing Australia funding guidelines and objectives.

PAC Australia Impact Awards: The evening concluded with the PAC Australia Impact Awards, which celebrate excellence in the performing arts sector.

Key Connections Made

Artback NT staff established important connections with various organisations, including Performing Lines, Bathurst Memorial Centre, Adelaide Fringe's Honey Pot, Brimbank City Council, Cairns Festival, First Nations Programming at the Sydney Opera House, and Parramatta's Riverside Theatres. A particularly valuable connection was made with the newly appointed head of programming at the Darwin Entertainment Centre, strengthening our local ties with interstate collaborators.

Evan Saunders and Kaye Pedersen at APAX 2024 in Melbourne.

Image credit: Evan Saunders



Juran Timu-Adams and Tara Rostron - Ripple Effect Band's NT tour and visit to the Artback NT office.

Image courtesy of: Juran Timu-Adams





Disability action plan

Andrian Jangala Robertson painting at the
Bindi Mwerre Anthurre Artists workshops

Image credit: Shanrah Austin

GOAL ONE:

To show leadership by promoting excellence in arts and disability practice

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
To continue to provide opportunities for visual artists with disability to develop new partnerships, develop and tour their work.	<ul style="list-style-type: none"> Source funding for 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. 	<ul style="list-style-type: none"> Achieved and ongoing
To continue to provide opportunities for Northern Territory performing artists with disability to tour their work in the Territory and nationally	<ul style="list-style-type: none"> A minimum of one show development/ tour to include artists with disability – Build relationships. Link artists and organisations. Engage with a minimum of two disability orgs. Disseminate information, support artists and audiences and facilitate relationships. 	<ul style="list-style-type: none"> Engaged neurodivergent artist for Naidoc Week Engaged with potential artist part of POD Darwin Community Arts (Cement Stars) development to tour in 2026 providing letters of support and potential development of touring in 2026
To continue to explore ways of increasing access to visual arts exhibitions for people who are blind, have low vision, limited access to the visual arts or who have literacy issues.	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Achieved and ongoing

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
Assisting in audience development for people with disability	<ul style="list-style-type: none"> Work locally, regionally, and nationally with presenting partners to ensure venue access. Ensure access considerations are always a part of risk management and audience development strategies. Ensure Artback NT manages access during the delivery of its remote community festival in Borroloola (Malandarri Festival) 	<ul style="list-style-type: none"> Malandarri Festival provided assisted transport for people with disability and a special seating area for the elderly and people with disability. Ensured venues met the minimum accessibility requirements for Ripple Effect Band Tour
Support a national commitment to good mental health in the performing arts industry which has higher than normal records of anxiety, depression, and suicide attempts	<ul style="list-style-type: none"> Ensure good practices within the workplace. Look out for staff and colleagues. Disseminate information. Ensure Artback NT manages access to support during the delivery of its remote community festival in Borroloola. Engage with the All Good Project through Artback NT's existing relationship with Music NT. (The All Good Project works with local live music venues across the Northern Territory to create safer spaces for staff, performers and patrons.) 	<ul style="list-style-type: none"> Artback NT staff accredited with Mental Health First Aid Training. Artback NT employees provided support services with EASA. Continue to keep dialogue with Music NT and touring artists at the forefront in tour planning regarding booking artists in venues that provide safe spaces including adequate backstage facilities and changerooms that provide safe and accessible spaces for performing artists and punters. Touring policy is five days on two days off All contracted artists and employees provided pre tour induction highlighting the importance of mental health and wellbeing practices.

GOAL TWO:

To increase awareness of arts and disability issues within the organisation

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
To actively encourage applicants with a disability to apply for positions	<ul style="list-style-type: none"> 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. Encourage conversations within the workplace to ensure Artback NT supports artists and audiences with disability wherever possible within programs. 	<ul style="list-style-type: none"> Achieved and ongoing
Work with Arts NT and NT Government to ensure that any access and safety issues at Harbour View Plaza are raised and resolved. Ensure access issues remain on the agenda for the visual arts office at Red Hot Arts, Alice Springs. Artback NT remote offices to improve access.	<ul style="list-style-type: none"> 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. Access issues to remote offices continue to be managed. 	<ul style="list-style-type: none"> Achieved and ongoing
Continue assisting in the dissemination of information regarding opportunities empowering people with disability to participate in or gain access to the arts	<ul style="list-style-type: none"> Continue to share information and opportunities between organisations regarding arts and disabilities. Establish opportunities to access and/or participate in the arts in the Northern Territory through Artback NT programs. 	<ul style="list-style-type: none"> Achieved and ongoing

GOAL THREE:

Tracking progress and reporting

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
DAP Board Sign-off	Disability Action Plan endorsed by the Board	
DAP Review	Reviewed and endorsed by the Board	
Successful projects, tours, and events	KPIs as in strategic plan; yearly program	



Indigenous Action Outcomes

Yung Milla on stage with youth of Borroloola at Malandarri Festival
Image credit: Juran Timu-Adams

Indigenous Action Outcomes 2024

ACTION	MEASURABLE TARGET	RESULTS
Indigenous representation on the Board	<ul style="list-style-type: none"> A minimum of one third of Board Members to be Indigenous as per our Constitution 	<ul style="list-style-type: none"> Achieved and ongoing
Respect for Indigenous cultural protocols	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Achieved and ongoing
Respect for Indigenous Cultural and Intellectual Property	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Achieved and ongoing Developed MOUs for <i>Gapu Nupan</i> producers to ensure correct treatment of ICIP and IP 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 All collaborator contracts include clause with Australia Council for the Arts' First Nations Cultural and Intellectual Property in the Arts Protocols
Ochre cards and all requirements completed before entering Indigenous communities	<ul style="list-style-type: none"> All tours have up-to-date governance requirements Adherence regarding requirements for appropriate permits through Land Councils/Community permissions 	<ul style="list-style-type: none"> 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 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 relationships are always important and more than 50% of our activity involves Indigenous performers and audiences.

ACTION	MEASURABLE TARGET	RESULTS
Strategic Planning	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 2022– 2024 strategic plan KPIs reflect criteria regarding Indigenous employment and participation: artists and audiences
Vision/Capacity Statement	<ul style="list-style-type: none"> Vision statement links communities, empowers artists and facilitates quality cultural experiences for remote and regional audiences 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Touring program has content that includes, responds to, and promotes Indigenous visual arts, performance and music 	<ul style="list-style-type: none"> Achieved and ongoing across all the organisation's programs Majority of the artists contracted for the Performing Arts program in 2024 are First Nations artists and performers
Staffing/Volunteers/ Internships	<ul style="list-style-type: none"> Attract, support, and retain Indigenous staff, volunteers and interns 	<ul style="list-style-type: none"> Achieved and ongoing (details below for our programs) As at end of 2024: 18% of ongoing Artback NT staff are Indigenous – Including the CEO 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	<ul style="list-style-type: none"> Indigenous employment: on-going position of Festival Director and a minimum of one other position (Project Assistant) at key times throughout the year at Borroloola 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 	<ul style="list-style-type: none"> Indigenous Festival Director and Project Assistants employed on 1 remote community festival in 2024
Remote Events Workshops acknowledge opportunities for cultural maintenance, intergenerational training, and professional development	<ul style="list-style-type: none"> Recognition of cultural knowledge Intergenerational teaching Cultural maintenance Conduct minimum of 4 workshops per year Participation in remote Indigenous Festivals Participation in other national events if appropriate 	<ul style="list-style-type: none"> Recognition of cultural knowledge and intergenerational teaching is a key component of all programming. Local mentors/ teachers utilised in Music Mentor Program, Song and Language Program More than six workshops delivered in Community. One remote Indigenous Festivals Supported leave and Paid participation National indigenous Music Awards.

Performance Development and Touring (includes theatre/dance/music) ensures cultural practice is acknowledged and recognised	<ul style="list-style-type: none"> Develop/present work in 2024 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 	<ul style="list-style-type: none"> More than 50% of our work involves Indigenous Content/ Programming across Visual Arts, Remote Festivals, Performing Arts and Special Projects. Toured Indigenous artists to Borroloola, Maningrida, Tennant Creek, More than \$250,000 secured for Indigenous projects including festivals Includes International recognition of projects such as <i>Gapu Njupan</i>, Indigenous collaborations with Paiwan Indigenous Peoples in Taiwan and Yolju Indigenous people from East Arnhem Land. Ripple Effect Band performed 2 tours in 2024, including a 12 day NT Tour supported in collaboration with Artback NT, and a 3 week interstate tour Produced by Artback NT 2 Darwin based artists performed locally in Palmerston as part of City of Palmerston & Artback NT NAIDOC Week celebrations
Performing Arts Workshops (includes theatre/dance/music)	<ul style="list-style-type: none"> Tours to present workshops in remote Indigenous communities 	<ul style="list-style-type: none"> <i>Ripple Effect Band</i> delivered workshops 6 workshops in Borroloola
Visual Arts Development and Touring	<ul style="list-style-type: none"> Education kits to accompany touring exhibitions incorporating input from Indigenous artists and curators where possible/appropriate Privileging Indigenous language/ voice wherever possible Room brochures and text panels which illustrate and promote Indigenous content in a culturally appropriate manner Support the facilitation of public programs to ensure meaningful engagement with local and national audiences Continue to work on the development of major new Indigenous visual arts exhibitions in conjunction with community stakeholders Develop partnerships and engage in a professional dialogue with Indigenous peak bodies such as Desart and ANKA 	<ul style="list-style-type: none"> Indigenous Language is always used where appropriate, <i>Clay on Country</i>, <i>Wangka Walytja</i>. Text panels and room brochures/catalogue for <i>Clay on Country</i> and <i>Wangka Walytja</i> promote specific Indigenous languages, stories and voices. Public programs for <i>Clay on Country</i> delivered in 2024. <i>Clay on Country</i>. This exhibition includes approx. 30 Indigenous Ceramic Artists. Engaged with Indigenous Art Centres to develop new projects this includes True Story. <i>Wangka Walytja</i> highlights Pintupi-Luritja literature production centre.

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
Festival presentation and showcasing of Traditional Indigenous Dance	<ul style="list-style-type: none"> Remote Community Festivals Local event management committee formed in both locations Hold a minimum of 3 meetings throughout the year to establish correct cultural protocols, select participants and oversee production process Ensure debrief consultations are conducted after each event Cultural liaison personnel for artistic governance Over 100 Indigenous performers participating Placement of local Indigenous event management trainees and mentors and Employment opportunities for community across a range of capacity building or cultural enterprises 	<ul style="list-style-type: none"> Successful delivery of Malandarri Festival in Borroloola More than three meetings held for Malandarri Debrief consultations were conducted after each event Indigenous Artistic directors employed for cultural liaison and governance Multiple employment opportunities created in community, including but not limited to: security, Master of Ceremonies, catering, cleaning, set up, pack down, performance
Performance Development and Touring (includes theatre/dance/music) capacity building and succession planning throughout the Northern Territory, nationally and internationally	<ul style="list-style-type: none"> An international collaboration and/or artistic exchange Workshops, training, mentoring 	<ul style="list-style-type: none"> Indigenous collaboration project continued to be developed with <i>Gapu Nyupan</i> 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 Ripple Effect Band capacity building took place in interstate touring, being upskilled in music industry professional development and touring development Workshops and collaboration with The Sydney Conservatorium of Music students in Sydney and visiting students from Maningrida during the Mayawa interstate tour

Visual Arts Development and Touring of significant Indigenous exhibitions	<ul style="list-style-type: none"> <i>Clay on Country</i> touring, over 50% Indigenous Content 	<ul style="list-style-type: none"> Well received exhibition delivered to 4 venues in 2024 with 2 First Nations artists included in the public program in 2024.
IAO Review	Activities as listed above	<ul style="list-style-type: none"> Achieved and ongoing
Successful projects, tours, and events	KPIs as in strategic plan; approved yearly programs	<ul style="list-style-type: none"> Achieved and ongoing



Audited Financial Statements

Audience member at the opening of Clay on Country at Manly Art Gallery & Museum, image supplied by MAG&M. Artwork in image: *Hermannsburg Series*, 2019 by Neridah Stockley.

Artback NT Incorporated**Committee's Report****31 December 2024**

The Committee presents their report on Artback NT Incorporated for the financial year ended 31 December 2024.

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	Resigned April 2024
- Secretary	Appointed April 2024
Brian Tucker - Treasurer	For the full year
Dr Liam Campbell - Secretary	Resigned April 2024
- Vice Chair	Appointed April 2024
Shay Vigona Goudge - Public Officer	Resigned December 2024
Elizabeth Collins - Committee Member	Resigned January 2024
Francine Chinn - Committee Member	For the full year
Phillip Boulten SC - Committee Member	For the full year
Juliette Hubbard - Committee Member	Resigned April 2024
John Waight - Committee Member	For the full year
Arian Pearson - Committee Member	Appointed May 2024
Marisa Mayer - Committee Member	Appointed April 2024

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.

Operating result

The surplus (deficit) of the Association for the financial year amounted to \$ 80,614 (2023: \$ (118,231)).

Artback NT Incorporated**Committee's Report****31 December 2024****Reserve Policy**

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

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



Dr Denise Salvestro - Chairperson

Dated: 10.04.2025



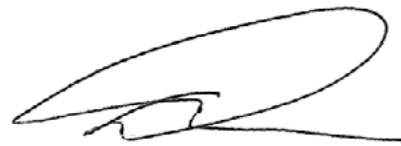
Brian Tucker - Treasurer

10.04.2025

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 2024, there have been:

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



Adam Dohnt (FCA)

Registered Company Auditor
Darwin

Dated: 14 April 2025

Artback NT Incorporated

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2024

		2024	2023
	Note	\$	\$
Grant income	4(a)	1,225,745	1,662,812
Grants received on behalf of others-other sources		4,600	-
Grants received on behalf of others - Arts NT		19,590	390
Grants received on behalf of others-Creative Australia		2,696	28,707
In-kind supports	4(b)	158,332	180,291
Service provision		33,133	74,568
Sales and other fee income		87,683	73,935
Donations and sponsorships		225,711	200,991
Other income		4,482	2,653
Interest income		24,304	32,304
		1,786,276	2,256,651
Employee benefits expense		(773,829)	(952,425)
Depreciation and amortisation expense		(22,678)	(22,148)
Program expense		(607,411)	(1,018,798)
Program expense - in-kind support		-	(52,932)
In-kind support - Arts NT		(128,267)	(127,359)
Lease expenses		(165)	(248)
Other operating expenses		(173,312)	(200,972)
		(1,705,662)	(2,374,882)
Surplus (deficit) for the year		80,614	(118,231)
Total comprehensive income for the year		80,614	(118,231)

Artback NT Incorporated

Statement of Financial Position
As At 31 December 2024

	Note	2024 \$	2023 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	878,982	921,150
Trade and other receivables	6	37,463	17,889
Other assets	7	82,041	24,189
TOTAL CURRENT ASSETS		998,486	963,228
NON-CURRENT ASSETS			
Property, plant and equipment	8	53,815	43,855
Right-of-use assets	9	682	640
TOTAL NON-CURRENT ASSETS		54,497	44,495
TOTAL ASSETS		1,052,983	1,007,723
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	115,218	258,194
Borrowings	11	-	6,003
Lease liabilities	9	689	606
Employee benefits	12	69,327	83,814
Other liabilities	13	334,416	207,639
TOTAL CURRENT LIABILITIES		519,650	556,256
NON-CURRENT LIABILITIES			
Employee benefits	12	20,212	18,960
TOTAL NON-CURRENT LIABILITIES		20,212	18,960
TOTAL LIABILITIES		539,862	575,216
NET ASSETS		513,121	432,507
EQUITY			
Reserves	14	147,376	147,376
Retained earnings		365,745	285,131
TOTAL EQUITY		513,121	432,507

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Statement of Changes in Equity
For the Year Ended 31 December 2024

	2024	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2024		285,131	147,376	432,507
Surplus for the year		80,614	-	80,614
Balance at 31 December 2024		365,745	147,376	513,121
2023				
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

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Statement of Cash Flows

For the Year Ended 31 December 2024

	2024	2023
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	72,994	71,817
Payments to suppliers and employees	(1,734,735)	(1,984,771)
Interest received	24,304	32,304
Interest paid	(165)	(248)
Receipt from grants	1,605,119	1,301,361
Net cash provided by/(used in) operating activities	18 <u>(32,483)</u>	<u>(579,537)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment	<u>(2,595)</u>	-
Net cash provided by/(used in) investing activities	<u>(2,595)</u>	-
CASH FLOWS FROM FINANCING ACTIVITIES:		
Repayment of lease liabilities	<u>(1,087)</u>	(1,040)
Net cash provided by/(used in) financing activities	<u>(1,087)</u>	(1,040)
Net increase/(decrease) in cash and cash equivalents held	<u>(36,165)</u>	(580,577)
Cash and cash equivalents at beginning of year	<u>915,147</u>	1,495,724
Cash and cash equivalents at end of financial year	5 <u><u>878,982</u></u>	<u>915,147</u>

The accompanying notes form part of these financial statements.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

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 Associations Act (NT) 2003 and 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.

Material 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

Artback NT Incorporated

Notes to the Financial Statements For the Year Ended 31 December 2024

2 Summary of Material Accounting Policies

(a) Revenue and other income

and within grant agreements there may be some performance obligations where control transfers at a point in 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 2024

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.

Fair value through profit or loss

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

Fair value through other comprehensive income

The Association does not have any equity nor debt instruments.

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for financial assets measured at amortised cost.

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

Artback NT Incorporated

Notes to the Financial Statements For the Year Ended 31 December 2024

2 Summary of Material Accounting Policies

(e) Financial instruments

Financial assets

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.

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 and lease liabilities.

(f) 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.

Artback NT Incorporated

Notes to the Financial Statements For the Year Ended 31 December 2024

2 Summary of Material Accounting Policies

(g) 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.

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.

(h) 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.

(i) Economic dependence

Artback NT Incorporated is dependent on the various local and federal funding bodies for the majority of its revenue used to operate the Association. At the date of this report the members have no reason to believe the various local and federal funding bodies will not continue to support Artback NT Incorporated.

(j) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 31 December 2024, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

2 Summary of Material Accounting Policies

(k) New Accounting Standards and Interpretations issued but not yet effective

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The Association has decided not to early adopt these Standards. The following table summarises those future requirements, and their impact on the Association where the standard is relevant:

Standard Name	Effective date for entity	Requirements	Impact
AASB 18 Presentation and Disclosure in Financial Statements	1 January 2028	AASB 18 replaces AASB 101 as the standard describing the primary financial statements and sets out requirements for the presentation and disclosure of information in AASB-compliant financial statements. Amongst other changes, it introduces the concept of the "management-defined performance measure" to financial statements and requires the classification of transactions presented within the statement of profit or loss within one of five categories – operating, investing, financing, income taxes, and discontinued operations. It also provides enhanced requirements for the aggregation and disaggregation of information.	The impact of this standard has yet to be determined.
AASB 2024-2 Amendments to Australian Accounting Standards - Classification and Measurement of Financial Instruments	1 January 2026	This amending standard amends IFRS 9 Financial Instruments and IFRS 7 Financial Instruments: Disclosures to clarify how the contractual cash flows from financial assets should be assessed when determining their classification. The amendment also clarifies the derecognition requirements of financial liabilities that are settled through electronic payment systems	When the amendment is first adopted for the year ending 31 December 2027, there will be no material impact on the financial statements.

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.

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

4 Income breakup

(a) Grant income

	2024 \$	2023 \$
Grants (Cwth) Operating Recurrent		
Australian Council for the Arts	595,268	571,824
	595,268	571,824
Grants (Cwth) Projects Non-Recurrent		
Creative Australia	-	78,823
Creative Australia	-	17,336
Creative Australia	-	50,000
Creative Australia	-	104,273
Creative Australia	-	19,360
Creative Australia	-	969
Creative Australia	-	53,040
Creative Australia	74,632	-
Creative Australia	15,285	-
Dept of Infrastructure, Transport, Regional Development & Communications	-	17,913
Dept of Infrastructure, Transport, Regional Development & Communications	15,800	78,224
Dept of Infrastructure, Transport, Regional Development & Communications	62,893	53,567
Dept of Infrastructure, Transport, Regional Development & Communications	-	2,220
Dept of Infrastructure, Transport, Regional Development & Communications	4,005	14,860
Dept of Infrastructure, Transport, Regional Development & Communications	2,500	-
Department of Foreign Affairs and Trade	659	49,928
	175,774	540,513
Grants (State) Operating Recurrent		
Dept of Territory Families, Housing & Communities	269,922	270,416
	269,922	270,416
Grants (State) Projects Non-Recurrent		
Darwin Festival	9,607	35,872
Northern Territory Major Events Company	34,028	30,000
Northern Territory Major Events Company	-	28,067
Northern Territory Major Events Company	-	29,100
Victorian Arts Centre Trust	945	4,227
Victorian Arts Centre Trust	-	2,277
Victorian Arts Centre Trust	30,535	-
Dept of Health	-	6,000
Dept of Health	-	38,132
Dept of Territory Families, Housing & Communities	-	1,184
Dept of Territory Families, Housing & Communities	10,000	-
Dept of Territory Families, Housing & Communities	4,935	5,000
Dept of Territory Families, Housing & Communities	34,383	9,500
The Roper Gulf Shire Council	46,378	3,332
The Roper Gulf Shire Council	-	4,374
Aboriginal Sea Company	-	28,000
Foundation for Rural & Regional Renewal	-	25,000

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

4 Income breakup

4 Income breakup (continued)

(a) Grant income

	2024	2023
	\$	\$
NT Regional Arts	-	29,994
NT Regional Arts	13,970	-
	<u>184,781</u>	<u>280,059</u>
	<u>1,225,745</u>	<u>1,662,812</u>

(b) In-kind support

	2024	2023
	\$	\$
- In-kind support - Arts NT	128,267	127,359
- In-kind support - others	1,150	52,932
- In-kind support - asset gifted (vehicle)	28,915	-
	<u>158,332</u>	<u>180,291</u>

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.

5 Cash and Cash Equivalents

	2024	2023
	\$	\$
Bank balances	52,869	22,777
Short-term deposits	826,113	898,373
	<u>878,982</u>	<u>921,150</u>

Reconciliation of cash

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

	2024	2023
	\$	\$
Cash and cash equivalents	878,982	921,150
Credit cards	11 -	(6,003)
Balance as per statement of cash flows	<u>878,982</u>	<u>915,147</u>

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

6 Trade and Other Receivables

	2024	2023
	\$	\$
CURRENT		
Trade receivables	37,463	5,500
GST receivable	-	12,389
	<u>37,463</u>	<u>17,889</u>

7 Other assets

	2024	2023
	\$	\$
Prepayments	78,075	19,462
Accrued income	3,884	4,493
Other assets	82	234
	<u>82,041</u>	<u>24,189</u>

8 Property, plant and equipment

	2024	2023
	\$	\$
Plant and equipment		
At cost	88,928	86,731
Accumulated depreciation	(74,217)	(65,556)
	<u>14,711</u>	<u>21,175</u>
Motor vehicles		
At cost	81,333	52,418
Accumulated depreciation	(42,229)	(29,738)
	<u>39,104</u>	<u>22,680</u>
	<u>53,815</u>	<u>43,855</u>

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

8 Property, plant and equipment

(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 2024			
Balance at beginning of year	21,176	22,679	43,855
Additions	2,197	28,915	31,112
Depreciation expense	(8,662)	(12,490)	(21,152)
Balance at the end of the year	14,711	39,104	53,815

Year ended 31 December 2023

	Plant and Equipment	Motor Vehicles	Total
	\$	\$	\$
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

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

9 Leases

(a) Right-of-use assets

Year ended 31 December 2024

	Office Equipment	Total
	\$	\$
Balance at beginning of year	640	640
Increase in right-of-use assets due to changes in lease liability	1,169	1,169
Depreciation charge	(1,127)	(1,127)
Balance at end of year	682	682

Year ended 31 December 2023

	Office Equipment	Total
	\$	\$
Balance at beginning of year	1,680	1,680
Depreciation charge	(1,040)	(1,040)
Balance at end of year	640	640

(b) Lease liabilities

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

	< 1 year	1 - 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Statement Of Financial Position
	\$	\$	\$	\$
2024				
Lease liabilities	689	-	689	689
2023				
Lease liabilities	606	-	606	606

(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:

	2024	2023
	\$	\$
Lease expenses	(165)	(248)
	(165)	(248)

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

10 Trade and Other Payables

	2024	2023
	\$	\$
CURRENT		
Trade payables	55,551	93,471
GST payable	12,032	-
Sundry payables and accrued expenses	22,956	27,689
PAYG liabilities	15,390	11,070
Other payables	9,289	12,903
Returned grant payables	-	113,061
	<u>115,218</u>	<u>258,194</u>

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

	2024	2023
	\$	\$
CURRENT		
Credit cards	-	6,003
	<u>-</u>	<u>6,003</u>

12 Employee Benefits

	2024	2023
	\$	\$
CURRENT		
Annual leave	69,327	83,814
	<u>69,327</u>	<u>83,814</u>
NON-CURRENT		
Long service leave	20,212	18,960
	<u>20,212</u>	<u>18,960</u>

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

13 Other Liabilities

	2024	2023
	\$	\$
Unexpended grants	328,416	201,639
Grants received in advance	-	6,000
Income received in advance	6,000	-
	<u>334,416</u>	<u>207,639</u>

(a) Breakdown of Unexpended Grants

	2024	2023
	\$	\$
Other Grants - state		
Alice Springs Council	13,471	-
Department of Territory Families, Housing & Communities	5,558	34,382
Department of Industry, Tourism and Trade	13,629	-
Victorian Arts Centre Trust	14,465	-
Victorian Arts Centre Trust	2,869	945
The Roper Gulf Shire Council	9,247	-
The Roper Gulf Shire Council	-	9,653
Robert Salzer Foundation	10,000	-
Northern Territory Major Events	13,262	-
Darwin Festival	4,521	14,128
Grants received on behalf of others-Arts NT		
NT Regional Arts Fund		
Northern Territory Regional Arts (NTRA)	13,514	-
Playing Australia		
Creative Australia	91,715	-
Visions of Australia		
Dept of Infrastructure, Transport, Regional Development & Communications	5,976	21,776
Dept of Infrastructure, Transport, Regional Development & Communications	40,835	103,730
Dept of Infrastructure, Transport, Regional Development & Communications	9,354	13,359
Dept of Infrastructure, Transport, Regional Development & Communications	50,000	-
Catalyst		
Department of Foreign Affairs and Trade	-	659
Creative Australia - on behalf of others	30,000	-
Creative Australia - on behalf of others	-	2,696
Donations and sponsorships		
Rirratjingu Aboriginal Corporation	-	311
	<u>328,416</u>	<u>201,639</u>

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

14 Reserves

	2024	2023
	\$	\$
General reserves		
Opening balance	147,376	147,376
	<u>147,376</u>	<u>147,376</u>

15 Auditors' Remuneration

	2024	2023
	\$	\$
Remuneration of the auditor, for:		
- auditing the financial statements	7,000	7,000
- auditing the grant acquittal	-	1,800
	<u>7,000</u>	<u>8,800</u>

16 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2024 (31 December 2023: None).

17 Related Parties

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

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

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

The following transactions occurred with related parties:

	2024	2023
	\$	\$
Short-term benefits	161,398	126,595
Post-employment benefits	-	13,287
Services provided by KMP	3,000	-
	<u>164,398</u>	<u>139,882</u>

Artback NT Incorporated

Notes to the Financial Statements

For the Year Ended 31 December 2024

18 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities

	2024	2023
	\$	\$
Reconciliation of net income to net cash provided by operating activities:		
Surplus (deficit) for the year	80,614	(118,230)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	22,678	22,148
- in-kind support - asset gifted	(28,915)	-
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(18,812)	6,910
- (increase)/decrease in prepayments	(58,612)	(3,366)
- increase/(decrease) in trade and other payables	(16,198)	(473,989)
- increase/(decrease) in employee benefits	(13,238)	(13,010)
Cashflows from operations	<u>(32,483)</u>	<u>(579,537)</u>

19 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

Artback NT Incorporated**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* and the *Associations Act (NT) 2003*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulations 2022*.

Responsible person  Responsible person 
Dr Denise Salvestro - Chairperson Brian Tucker Treasurer

Dated 10.04.2025

10.04.2025



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

212/12 Salonika Street
Parap NT 0820

GPO Box 4587
Darwin NT 0801

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 2024, 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 2024 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 2024 and its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 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 \$26,886 in 2024 and \$29,097 in 2023, 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 \$33,133 in 2024 and \$74,568 in 2023, 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.



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.

Emphasis of Matter – Economic dependency

I draw attention to Note 2(i) of the financial statements, which indicates the Association is dependent on various local and federal funding bodies for funding. 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 (2003) of the Northern Territory*, 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

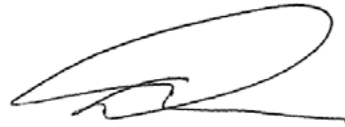
Adam Dohnt (FCA)
Registered Company Auditor
Darwin

14 April 2025

Artback NT Incorporated For the Year Ended 31 December 2024

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 2024. 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

14 April 2025

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 2024

Detailed Income and Expenditure Statement

	2024 \$	2023 \$
Income		
Sale and other fee income	87,683	73,935
Service provision	33,133	74,568
Interest income	24,304	32,304
Grants (Cwth) Operating Recurrent	595,268	571,824
Grants (Cwth) Projects Non-Recurrent	175,775	570,507
Grants (State) Operating Recurrent	269,922	270,416
Grants (State) Projects Non-Recurrent	184,780	250,066
Grants received on behalf of others - Arts NT	19,590	390
Grants received on behalf of others - other sources	4,600	-
Grants received on behalf of others-Australia Councilfor the Arts	2,696	28,707
Donations and sponsorships	225,711	200,991
Other income	4,482	2,653
In-kind support - Arts NT	128,267	127,359
In-kind support - others	1,150	52,932
In-kind support - asset gifted	28,915	-
Total income	1,786,276	2,256,652
Less: Expenses		
Administration and management fees	5,076	32,957
Auditors remuneration	9,082	8,300
Bank charges	743	3,755
Depreciation	22,678	22,148
Equipment < \$1000	9,303	4,364
Freight and cartage	45	-
Insurance	36,442	41,949
IT Expenses	25,117	41,548
Lease expenses	165	248
Motor vehicle expenses	8,370	4,409
Operating expenses	24,049	20,387
Printing and stationery	158	845
Promotion	4,676	5,644
Employee expenses	688,416	837,760
Superannuation contributions	84,580	108,911
Recruitment	5,261	2,803
Staff training	833	5,754
Telephone and postage	13,436	9,878
Travel	31,554	24,133
Program expense	607,411	1,018,799
Program expense - in-kind support	-	52,932
In-kind supports - Arts NT	128,267	127,359
Total Expenses	1,705,662	2,374,883
	80,614	(118,231)
Other items:		
Surplus (deficit) for the year	80,614	(118,231)

Board

Dr Denise Salvestro – Chairperson

Dr Liam Campbell – Vice Chair

Brian Tucker – Treasurer

Dr Susan Congreve - Secretary

Shay Vigona-Goudge – Public Officer

John Waight - Committee Member

Arian Pearson – Committee Member

Marisa Maher – Committee Member

Francine Chinn – Committee Member

Phillip Boulten SC – Committee Member

Elizabeth Collins (resigned January 2024)

Juliette Hubbard (resigned April 2024)

Staff

Garramilla (Darwin)

Shay Vigona-Goudge
Chief Executive Officer

Michelle Bell
General Manager (from 10 Dec 2024)

Gina Machado
Business Manager (until February 2024)

Martin Douglas
Bookkeeper

Taleisha Kirk
Administrator (from May 2024)

Anisha Angelroth
Marketing and Communications Manager
(until February 2024)

Juran Timu-Adams
Administrator (to May 2024) Marketing and
Communications Manager (from June 2024)

Evan Saunders
Performing Arts Manager

Louise Weber
Project Support Officer (temporary)

Shanrah Austin
Visual Arts Coordinator (from March 2024)

Borroloola

Marlene Timothy
Malandarri Festival Director and Cultural
Events Coordinator (outgoing)

Cairns & Borroloola

Lia Pa'apa'a
Remote Events and Emerging Producers
Program Manager

Mparntwe (Alice Springs)

Roni Judge
Visual Arts Manager

Kaye Pederson
Performing Arts Tour Coordinator

Artback NT

Garramilla (Darwin Office)

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

Mparntwe (Alice Springs) Office

67 Bath Street
Alice Springs NT 0871

Borroloola

Borroloola NT 0854

artbacknt.com.au

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Partners





Connecting people & place through arts development and touring. We work with NT artists to present compelling stories.

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