



Artback NT 2025

Audience		Performances/exhibitions	
NT	6,275	NT	24
National	13,069	National	24
Total	19,344	Total	48

Venues	
NT	21
National	12
Total	33

Artists/arts workers engaged	
NT	121
National	4
Total	107

Indigenous artists/arts workers		Collaborations	
94		NT	45
		National	12
		International	4
		Total	61

Cover image: Backstage at Arts Centre Melbourne for the world premiere of *Gapu Njupan* in February 2025.

Photo by: Sakinu Kazangiljan

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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Chair's Report

I concluded last year's Chair Report by welcoming Michelle Bell into the role of General Manager/ Acting CEO. However, it was not long before the Board recognised she had all the qualities we were looking for in a CEO. We were delighted when she accepted the offer of the CEO position. In her first year, Michelle has fully affirmed our confidence in her, carrying out her responsibilities with professionalism, insight, and efficiency.

Michelle took over the comprehensive review and upgrade of the organisation's strategies and policies commenced by her predecessor, Shay, including the transition from an internal bookkeeping role to an external accounting and bookkeeping service. This change meant saying goodbye to our longest serving employee, Martin Douglas, who we sincerely thank for his eight years of loyal service.

Early in the year we welcomed Darwin local Kelly Blumberg into the General Manager role. Kelly's extensive skills and deep knowledge of the local arts sector have already been a great asset to the organisation. As the year continued, we farewelled several other staff members: Performing Arts Manager Evan Saunders, Performing Arts Tour Coordinator Kaye Pedersen, Communications Manager Juran Timu, and Administrative Assistant Taleisha Kirk. We thank them all for their dedication to the organisation and wish them well in their future endeavours.

Michelle also refined several staff position descriptions, enabling the recruitment of a full-time Executive Assistant, Jodie Reichstein. In late 2025, Michelle was pleased to announce Rachel Small would join the Darwin office as Lead Tour Producer and Emily Gorton would join the Mparntwe / Alice Springs office as Marketing and Communications Manager.

The strength of our new staff reflects Michelle's commitment to building a highly skilled and experienced team. The Board is deeply appreciative of the enthusiasm shown

by all staff and looks forward to working with the new team in the year ahead.

The professionalism for which this unique multi-arts organisation is known and the high regard in which it is held, is a direct reflection of the skills, passion, and commitment of the many employees we have been privileged to work with. My sincere thanks also go to the members of our proactive Board, whose astute governance, broad expertise, and readiness to offer guidance underpin the ongoing success of Artback NT.

During the year, Michelle has actively engaged with our strategic partners, funders and sponsors, becoming well known across the NT arts sector. Alongside Roni Judge, our Visual Arts Manager, I joined her in travelling to Katherine for the NT MAPS Conference—an excellent opportunity to connect with artists, creatives, and arts administrators from across the NT and interstate.

Artback NT Board and staff sincerely thank collaborators, communities and the following valued funders, supporters and stakeholders, whose contributions enable us to continue to deliver important and inspiring projects:

- Arts Centre Melbourne
- Arts NT, Department of Territory Housing, Families and Communities
- Creative Australia through the National Performing Arts Partner Framework
- DFAT
- Foundation for Rural and Regional Renewal
- National Indigenous Australians Agency (NIAA)
- NT Health
- Northern Territory Major Events Company
- Roper Gulf Regional Council
- Rirratjingu Aboriginal Corporation

As Michelle notes in her report, our team invested significant effort in preparing to celebrate three decades of Artback NT touring Northern Territory artists, performers, and



storytellers to national and international audiences. We've connected more than 2.76 million people with NT culture through art, music and theatre. Although our main anniversary event was cancelled due to Cyclone Fina, the team's work made a strong impact through pre-event marketing, including the "30 Years, 30 Shows, 30 Days" social media series that celebrated the breadth of Artback NT projects over three decades.

Looking ahead, 2026 promises to be another exciting year. With the new team building on the legacy of those who came before them, we will continue to create pathways for NT creatives to thrive and contribute to a richer Australian narrative through the voices and stories of the Northern Territory. We look forward to your continued support as we embark on this next chapter.

DR DENISE SALVESTRO
CHAIR

L-R: Roni Judge, Dr Denise Salvestro, and Michelle Bell at the 2025 Meeting of Arts Professionals (MAP) in Katherine, the NT's annual gathering of artists, arts workers, organisations, and key stakeholders.

Photo by: Georgia Politis

CEO's Report

Reflecting on 2025 fills me with immense pride. With the benefit of hindsight, it is amazing to see what was achieved during a year of significant change, for the organisation and, personally, during my first year as Chief Executive Officer.

In 2025, Artback NT delivered an ambitious and wide-ranging program, presenting 11 new Australian programs across visual and performing arts. The organisation recorded a 10 per cent increase in revenue alongside a 29 per cent increase in activity, which translated into \$1.7 million flowing directly to artists and creative sector workers. This growth ensured the continued presence of Northern Territory voices within the national cultural landscape.

The program delivered throughout the year was initiated under the leadership of my predecessor, Shay Vigona-Goudge, and carried forward during a period of leadership transition. I am deeply grateful to have inherited a strong foundation and a clear sense of organisational purpose. Throughout the year, Artback NT remained firmly focused on what we do best: delivering high-quality touring programs and supporting sustainable pathways for the Territory's creative sector.

In the performing arts, we delivered seven programs totalling 36 performances across 22 locations, visiting very remote to metropolitan communities. Visual arts activity was similarly strong, with four exhibitions touring to seven unique venues, including regional and remote locations. Other programs included the delivery of a remote cultural festival and an Emerging Producers Program, creating meaningful opportunities and supporting creative pathways beyond metropolitan centres.

Alongside program delivery, we invested in strengthening the organisation itself. Key roles were filled, and operational systems refined, to support consistent and high-quality delivery into the future. It was particularly heartening to see our work recognised through a four-star review for the world

premiere of Gapu Njupan and the receipt of a Territory Disability Art Award for the True Story Sensory Project. I extend my sincere thanks to the Artback NT team for their dedication, professionalism, and care throughout the year.

Like many organisations, we also faced challenges. Rising touring and logistics costs tested our resources, and the cancellation of our 30-year anniversary public celebration due to category three Cyclone Fina in Garramilla / Darwin was deeply disappointing. Despite this, the organisation remained focused on its core purpose, ensuring artists' work continued to reach audiences and communities.

Marking Artback NT's 30-year history during my first year in the role offered a valuable moment to reflect on the organisation's legacy and impact. Revisiting the archives underscored the depth, reach and care that has shaped Artback NT over three decades. I offer my heartfelt thanks to Denise Officer, Louise Partos, Shay Vigona-Goudge, past and present Board members, and the many staff, artists, donors and partners who have contributed to this remarkable legacy. I also acknowledge the artists and artistic communities across the region for their ongoing trust, generosity and collaboration.

2025 was a year of many firsts for me, and a reminder of the extraordinary heart and resilience of this organisation and the wider Darwin arts community. As we look ahead, Artback NT enters the coming year with a strong program of work and a continued commitment to delivering creative outcomes for all Territorians. I feel deeply fortunate to be part of this story.

MICHELLE BELL CEO

Top: Part of the key team at Milikapiti Festival. L-R: Libby Collins (Creative Producer), Tik Tak Moore (Milikapiti resident and coordinator), and Michelle Bell (CEO).

Photo by: Juran Timu

Bottom: Farewell lunch for Martin, our part-time bookkeeper, marking eight years of dedicated service to Artback NT. L-R: Michelle Bell, Francine Chinn, Kelly Blumberg, Evan Saunders, Martin Douglas.



Treasurer's Report

FOR THE YEAR ENDED 31ST DECEMBER 2025

Artback NT ended 2025 with a surplus of \$99,015, compared to a surplus of \$80,614 in 2024. This is an excellent result, given that 2024 also included a capital grant of \$28,915. The result may be summarised as follows:

INCOME

- Grants expended, operational funding, Creative Australia and Arts NT \$1,038,274 (2024, \$865,190) – of that increase \$167,859 is due to a Creative Australia funding increase.
- Grants expended, projects \$675,206 (2024, \$360,555) – again, a substantial component of that increase was from Creative Australia, the National Indigenous Australians Agency and the Commonwealth Department of Infrastructure, Transport, Regional Development and Communications. This increase in grant funding will be also reflected in an increase in project related outlays. Project grant funding is brought to account as income on an as-earned basis, with unexpended funds carried over to subsequent year/s. The amounts expended are therefore indicative of the direct costs incurred.
- In-kind support \$149,149 (2024, \$158,332) – this represents the value of business premises provided by Arts NT; the reduced amount for this year is because of the in-kind capital contribution (the provision of a motor vehicle) in 2024, noted in my opening paragraph.

- Earned income from performance and exhibitions (fees, etc) \$186,415 (2024, \$120,816) – 2025 included the Art Centre Melbourne, Jingili, Clay on Country and Mulga Bore projects.
- Donations and sponsorships \$6,947 (2024, \$225,711) – in 2024 Artback received \$212,400 from the McArthur River Mine Community Benefit Fund; that project ended in 2024
- Interest received \$23,609 (2024 \$24,304)
- Other income \$10,538 (2024, \$4,482)

TOTAL INCOME \$2,090,139 (2024, \$1,786,276)

LESS, EXPENSES

- Salaries, wages and on-costs \$884,123 (2024, \$773,829) – the increase is due to increased wages and salaries, and staffing.
- Depreciation \$17,970 (2024, \$22,678) – this is the annual write-down of capital items.
- Rent and facilities provided by Arts NT \$149,149 (2024, \$128,267)
- Production and program costs \$678,794 (2024, \$607,411) – includes items such as Artist and consultant fees, \$116,307; Advertising and promotion, \$22,188; Exhibition freight, \$31,497; Travel and accommodation, \$241,009; Freight, \$58,553.
- Operating costs \$261,088 (2024, \$173,477) – includes Accounting fees, \$61,694 [the increase due to the engagement of an external accountant replacing the in-house employee]; Advertising, \$20,243 [a marketing coordinator]; Insurances, \$45,983 [increase due to rising premiums]; Motor vehicle expenses, \$15,233 [increase due to second vehicle]; Staff training, \$15,782 [includes \$12,000 paid in 2024 for 2025 staff development]

A review of expenses does not indicate any issues or instances of unexplainable increases or decreases.

The Balance Sheet is showing a net assets and retained earnings balance of \$612,138, compared to \$513,121 at the end of 2024. The working capital (cash surplus) is \$565,986 (2024, \$458,624) and which gives us a cash reserves/annual budget ratio of 28% (2024, 27%)

Artback is in a sound financial position. I will take this opportunity to thank Michelle and Kelly for their commitment and dedication, and to all staff engaged in keeping the show on the road, and to our bookkeeper Martin until his departure. Also thanks to Creative Australia and the Commonwealth and State Arts Departments for their continuing support of Artback.

**BRIAN TUCKER CPA
TREASURER**

Brian Tucker (third from right) meeting with new financial services provider, Sharma Consultancy with the Artback NT team.





A Ngarrakuluwala singer at the 2025 Milikapiti Festival on Melville Island.
Photo by: Juran Timu

NORTHERN TERRITORY ACTIVITY

Northern Territory

Touring venue by location (569)

Visits per location (2,106)

Indigenous Communities

Touring venue by location (219)

Visits per location (634)



Remote Events



Founded in 2007, Artback NT's remote events program was established to preserve and share the artistic and cultural practices of First Nations communities across the remote regions of the Northern Territory. The program supports community-led festivals, events and cultural gatherings that celebrate and safeguard Indigenous languages, stories and artistic practices.

Many of these gatherings bring ancient stories to life through both traditional and contemporary performance, ensuring that cultural knowledge continues to be passed on to future generations.

Working closely with local leaders, artists and cultural advisors, Artback NT supports events that are grounded in community priorities and strengthen cultural pride and participation.

A traditional dancer from the 2025 Milikapiti Festival on Melville Island, part of the official opening yoyi (dance).

Photo by: Juran Timu

Milikapiti Festival – Tiwi Islands

6 September 2025
Milikapiti, Melville Island

400 attendees | 76 Tiwi locals employed

Artback NT was proud to support the inaugural *Milikapiti Festival* on Melville Island, held on 6 September 2025. Developed through collaboration with Tiwi community leaders and cultural advisors Pedro Wonaeamirri and Mary Elizabeth Moreen, the festival was guided by the principle "For Tiwi, by Tiwi."

Creative Producer, Tiwi woman Libby Collins, lived in the community for four weeks prior to the event. This approach fostered strong community buy-in and ensured the festival reflected local aspirations.

The event brought together approximately 400 attendees, largely from Milikapiti with visitors from Pirlangimpi and Wurrumiyanga. The festival created a vibrant space for intergenerational cultural sharing, showcasing Tiwi creativity, performance and community leadership.

The festival featured 11 workshops and activities, all led by local voices, including an Indigenous Literacy Foundation bookmaking workshop, Mamanta's 'Blackfella Bingo,' sports clinics, and a fashion parade by Jilamara Arts Centre. Music performances by the Ngarakuruwala Choir and local artist Yello were enjoyed in the evening, while an alcohol-free environment ensured the event remained welcoming and family friendly.

A key outcome of the festival was local employment and skills development, with more than 76 Tiwi people engaged as performers, crew members, MCs, stallholders and support staff. The event was also broadcast live by TEABBA, extending its reach to remote communities across the Top End.

The festival's impact was felt strongly within the community. The event celebrated Tiwi culture, strengthened community

pride, and provided a platform for local artists and young people to share their talents. Community feedback was overwhelmingly positive, with many participants calling for the festival to become a regular event and highlighting the importance of local communities leading their own cultural celebrations.

"We wish to congratulate Artback NT for hosting a wonderful community festival at Milikapiti. The festival statement of 'For Tiwi, by Tiwi' was a powerful message. It reinforced that we as Tiwi people can innovate and create these things for our communities, and showcase not only our rich culture, but the hidden talents of our people."

Helen Daiyi, Manager of
Tiwi Culture and Engagement
at the Tiwi Land Council

Milikapiti Festival was produced by Artback NT with support of Creative Australia and Northern Territory Government and supported by the National Indigenous Australians Agency, Northern Territory Major Events Company, Indigenous Languages and Arts Program, and Milikapiti Store. In-kind support was provided by Indigenous Literacy Foundation, Tiwi Islands Regional Council, Tiwi Enterprises, Tiwi Land Council, TITEB, TEABBA and others.

Top left: Jilamara fashion show at Milikapiti Festival.

Photo by: Juran Timu

Top right: Yello (Jeffrey Simon) from B2M returned to his hometown stage.

Photo by: TEABA

Bottom: Performance group: Ngarukuruwala, Tiwi song women performing on the festival main stage.

Photo by: Juran Timu



Tiwi Music and Song Recording Project

With Indigenous Languages and Arts Program funding, Artback NT delivered two independent music programs that sat alongside the inaugural Milikapiti Festival. Delivered July-September, both groups performed on the Milikapiti mainstage on 6 September.

Project one was a Tiwi song revitalisation and recording project with Tiwi song women from Ngarukuruwala on Bathurst Island. Delivered with Tiwi leaders, it brought Elders and emerging singers together to record and discuss Tiwi language songs, particularly heritage items at risk of being lost. Participants prioritised repertoire, confirmed cultural ownership and future use, and strengthened shared approaches to transcribing Tiwi song texts for preservation and learning.

Senior songwomen's voices were captured for community access, while younger participants received mentorship in pronunciation, song form and cultural protocols. Sessions explored contemporary and ceremonial styles, supporting Ngarukuruwala's opening performance at the Festival and informing future production work where appropriate, with Indigenous Cultural and Intellectual Property retained by relevant song holders. The project reinforced song as a core pathway for language transmission, intergenerational connection and wellbeing.

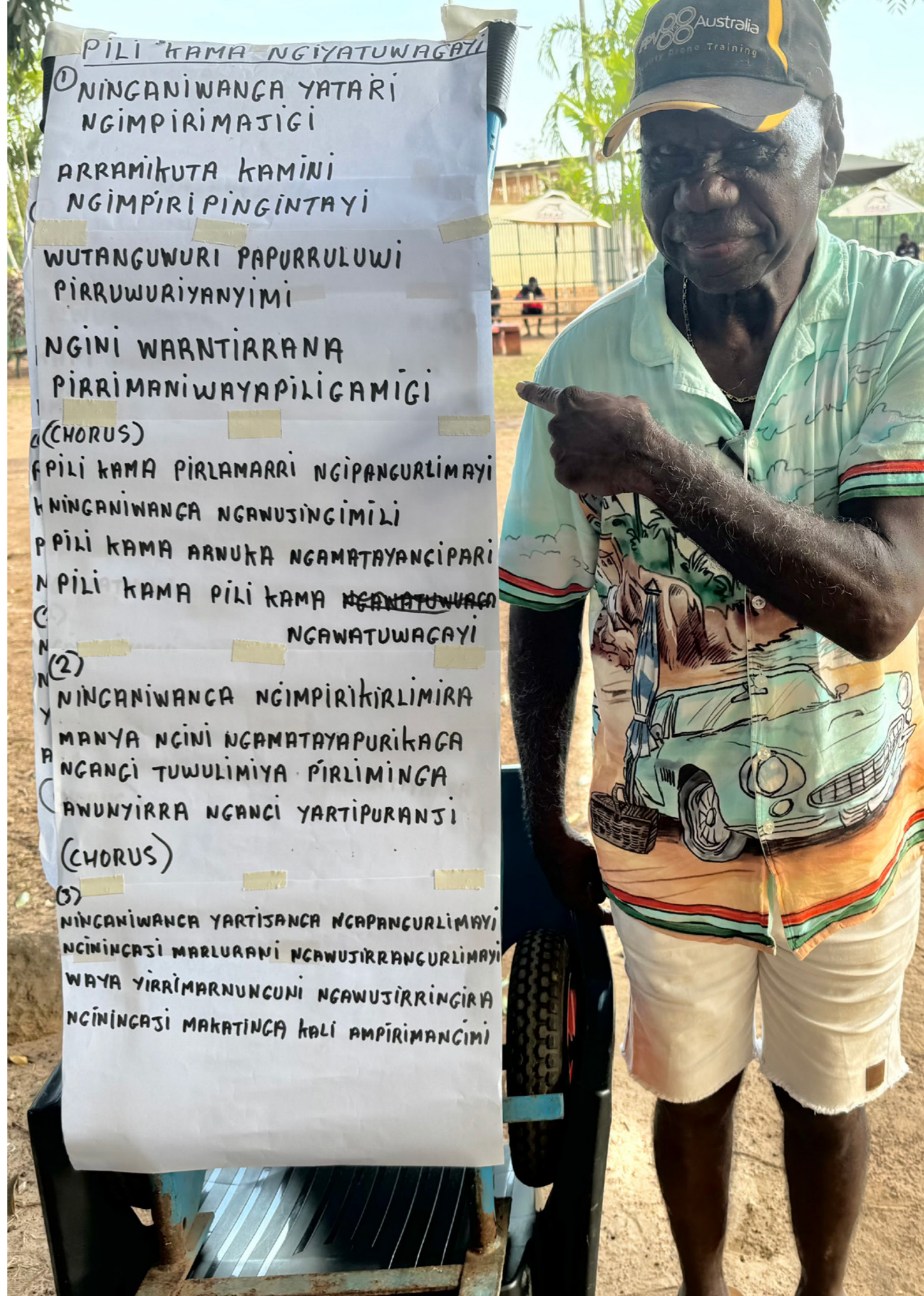
Project two supported Tiwi knowledge holders to lead a five-day recording and language revitalisation program in Wurrumiyanga and Pirlangimpi with members of the Munupi Band. The focus was strengthening Tiwi language through rehearsing and recording traditional and contemporary songs, then sharing the work through Milikapiti Festival performances. Artists also reflected on changes in language use, including the

influence of Kriol and other dialects, and how recordings can help younger Tiwi people learn 'strong' Tiwi language.

The program contributed to a community-led archive of songs and stories with an emphasis on cultural continuity. Despite significant community responsibilities, artists and families maintained sessions, and two unplanned local performances created a positive gathering point. Strong local demand emerged for ongoing recording, songwriting and language-storytelling workshops across Wurrumiyanga, Pirlangimpi and Milikapiti, alongside conversations with local organisations about longer-term investment and sustainable income opportunities for Tiwi cultural content creators.

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The Tiwi Music and Song Recording Project was produced by Artback NT with primary support from the Indigenous Languages and Arts Program, and support from Creative Australia and the Northern Territory Government. We are honoured to work with Tiwi Elders and Cultural leaders and thank the Ngarukuruwala song women and the Munipi Band for trusting Artback NT with this project.

Marius Puruntatameri during the recording project.



Special Projects

30th Birthday Celebrations

In 2025, Artback NT marked its 30th anniversary, celebrating three decades of connecting Territory artists, audiences, culture and communities through national and international touring. Founded in 1995, the organisation had reached more than 2.76 million people over its history and has been recognised nationally through Creative Australia's National Performing Arts Partnership Framework and NETS Australia.

Anniversary activity included the 30 Days, 30 Years campaign, which shared a touring poster from each year of Artback NT's history across its social media platforms, offering a visual reflection on the organisation's evolution and impact. A public celebration was planned at Brown's Mart Theatre in November to bring artists, audiences and supporters together. However, due to the impact of Cyclone Fina, the event did not proceed as scheduled.



Artists such as Shellie Morris were lined up to play at the 30th birthday celebration.

Despite this, the milestone provided an important opportunity to acknowledge Artback NT's enduring commitment to supporting First Nations and Territory artists and amplifying their stories locally, nationally, and internationally.

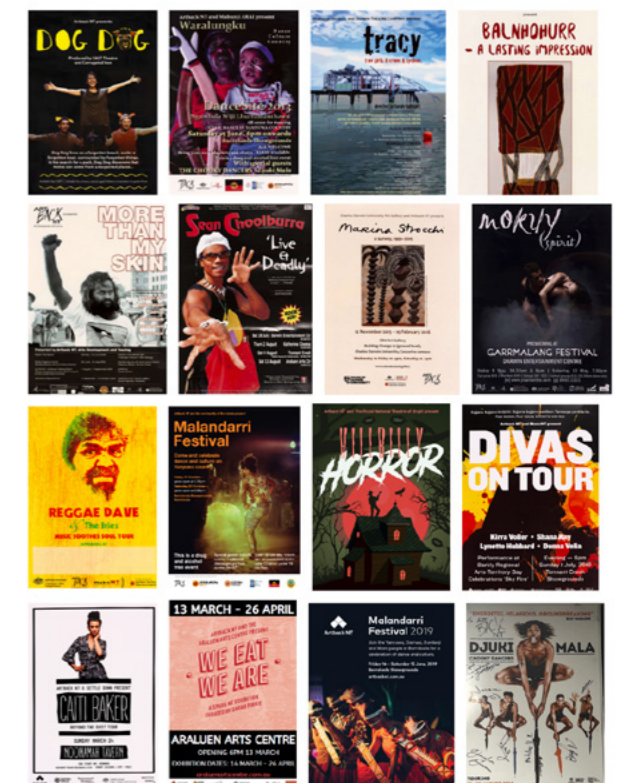
As part of the anniversary year, Artback NT also participated in Creative Australia's inaugural AusArt Day, Australia's first national giving day for the arts. A month-long digital fundraising campaign was delivered to celebrate the organisation's 30-year history, working with Darwin-based filmmaker Neon of the North to produce content tracing each decade of Artback NT's journey and amplifying the theme 30 Days, 30 Years, 30 Posters. Staff and Board members actively championed the message "\$30 for 30 years" through their networks, raising \$1,913.31, almost double the original \$1,000 target. Remaining funds were invested in camera and lighting equipment, strengthening Artback NT's in-house capacity to produce high-quality digital content for future fundraising campaigns and audience engagement.

Archival Project

As an extension to our 30th Birthday, Artback NT embarked on a strategic preservation project to safeguard 30 years of multi-artform touring history across the Northern Territory and beyond. This project aims to preserve existing materials documenting performances, exhibitions, remote festivals and community engagement, while developing sustainable practices to embed archival processes into all future programs. The long-term goal is to make this significant collection accessible online, ensuring the cultural legacy of Artback NT remains available to artists and the public for generations to come. Throughout 2025, the focus was on collating and sorting the materials and merging the Garramilla / Darwin and Mparntwe / Alice Springs collections together, as well the digitisation of video and image content. This project will continue into 2026.



The AusArt Day campaign raised nearly \$2k for Artback NT.



Sharing 30 years of touring posters over 30 days on social media.

Emerging Producers Program

November 2024 - September 2025
Garramilla / Darwin and online

6 participants

The *Emerging Producers Program* 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. Lia Pa'apa'a, who has worked with Artback NT in various capacities over the past 12 years, was engaged to deliver a hybrid model of mentoring and capacity building. She brings a wealth of experience in Community and Cultural Development (CACD), having worked on community festivals and projects across northern Australia.

Although the program was originally funded for three participants, the overwhelming response to advertising in 2024 led to the selection of six individuals, three early-stage producers receiving funding and three more experienced (but still emerging) producers participating without funding. Over the course of the program the group participated in workshops, tailored guest speaker presentations, and mentoring, covering core areas including CACD practice, production processes, financial management, and self-care.

The program built a confident, capable cohort of emerging Creative Producers who understand both the technical and relational aspects of producing. Looking forward, the model has clear potential for refinement and scalability. Its mix of skills development, mentoring, and applied practice is already strengthening local creative networks, establishing a pipeline of emerging producers who are well positioned to lead projects across the Territory.

The *Emerging Producers Program* was supported by Creative Australia's Workforce Development Program.



Three participants presented their own events, including Tahlia Biggs' *Purlu Thapa: Heart Open Vol. 1*, an intimate gathering at Browns Mart centring Blak, Brown and First Nations women and creatives and including music and spoken word.



Opposite top: The emerging producers with mentor Lia Pa'apa'a – L-R: Kesh, Jules, Tahlia, Lia, Max.

Photo by: Juran Timu

Opposite left: *Unsent*, directed by Jules Gabor, premiered at Darwin Fringe Festival in 2025, winning her Best Emerging Artist.

Opposite right: *Second Home* was delivered by Kesh Fernandez in August 2025, a vibrant youth-focused event at Air Raid Records including live music, and an artist market.



Performing Arts

Artback NT's Performing Arts Program supports the creation, development, and touring of bold new work from the Northern Territory. In 2025, the program connected Territory artists with audiences across Australia and internationally, presenting a diverse slate of productions including the international premiere of *Gapu Njupan (Chasing the Rainbow)* at Asia TOPA in Melbourne, the launch of the *Roadshow NT* touring program, and national tours of the *Jingili Song Project* and *SUB* by GUTS Dance x Ash Musk. Artback NT also supported the touring of emerging Central Australian musicians *Mulgabore Hard Rock*, creating opportunities for young artists to perform at major cultural events across the Territory.

Together, these projects showcased the strength and diversity of NT performing arts while creating pathways for artists to share their work with new audiences.

Mulgabore Hard Rock, who toured the Territory with Artback NT in July/ August 2025.

Photo by: J Caswell



Gapu Nupan (Chasing the Rainbow)

27 February - 1 March 2025

Asia Pacific Triennial of Performing Arts
(Asia TOPA), Arts Centre Melbourne

World Premiere

Gapu Nupan (Chasing the Rainbow) is a large-scale performance work blending music, song, dance, immersive visuals and sound to tell a story that spans cultures and generations. Created by First Nations artists from Arnhem Land and Taiwan who share deep ancestral ties, the work brings forward Yolŋu narratives of ancient encounters long before European arrival, when other nations travelled to and connected with Yolŋu people. In doing so, it offers a fuller picture of Australia's history and honours our place in a global story.

Gapu Nupan is a fully self-determined First Nations creation and premiered at the Asia Pacific Triennial of Performing Arts (Asia TOPA) at Arts Centre Melbourne in late February and early March 2025, following five years of cross-cultural development between artists and producers in Australia and Taiwan. The premiere season received four standing ovations and strong critical responses.

**"A gently uplifting collaboration,
which is also an expression
of solidarity through artistic
expression."**

The Age

Thanks to Asia TOPA, *Gapu Nupan* attracted extensive media coverage: highlights included: an ABC TV news segment, aired nationally; an SBS interview, aired nationally across SBS World News, Taiwan News, and NITV News; Radio National's The Stage Show.

The collaboration traces its origins to Artback NT's six-week Indigenous Artist in Residence exchange program in 2018 with Taiwan's

Indigenous Peoples Cultural Park in Pingtung. Through this program, artists travelled between the Northern Territory and Taiwan to share culture, build relationships and develop new creative work.

CREATIVES

Rachael Wallis

Co-artistic Director, Choreographer

Banula Marika

Rirratjingu Cultural Director, Songman

Suming Rupi

Co-artistic Director, Composer

Seredau Tariyaljan

Paiwan Songwoman, Cultural Consultant

Piya Talaliman

Choreographer, Performer

**Ljaucu Talimaraw, Ngalkanbuy Mununggurr,
Ineke Wallis, Gandhurrminy (Loretta)**

Yunupingu, Temu Masin, Barraral Mununggurr
Performers

Samuel James

Video Artist, Screen Design

Karen Norris

Lighting Designer

Peta Strachan

Yolŋu Costume Designer

Arian Ganambarr Pearson

Sound Designer, Cultural Consultant

Cudjui Tjapalji

Sound Engineer

Alejandro Rolandi

Production Manager, Screen Realisation

Jess Keepence

Stage Manager

Kath Papas

Co-producer (Australia), Kath Papas
Productions

Evan Saunders

Co-producer (Australia), Artback NT Inc

Dremedreman Curimudjuq

Co-producer (Taiwan),
Paiwan Cultural Consultant

Nunung Puhay, Yageh Yaraw, Ljius Kulivu

Translators

Rangarang Curimudju, Sakinu Kazangiljan

Documentation

Kathy Marika, Wendy Marika

Vocal Recordings

Manyubi Marika, Mawalan Marika, Wolpa

Waŋambi

Artworks

Yirrkala / Nhulunbuy, Tjuvecekadan, Cavak,

Takamimura, Etolan, Kaway

Artist Communities

Seredau Tariyaljan

Paiwan Language Translation

With special thanks to Selep Curimudjuq (Traditional Leader of Tjuvecekadan), the Northern Three Villages Youth Choir of Gasuga Township, and Vais Katjaljavan (Paiwan traditional rituals practitioner of Tjuvecekadan).

Gapu Nupan being performed
at Arts Centre Melbourne.

Photo by: Michael Pham



Jingili Song Project

April 2025
National tour

16 performances | 7 locations

PERFORMANCES

Dinah Beach Yacht Club,
Darwin – Larrakia NT
2 April 2025

CresFest, Creswick – Dja Dja Wurrung VIC
5–6 April 2025

Punters Club, Fitzroy – Wurundjeri VIC
9 April 2025

The Bridge Hotel,
Castlemaine – Dja Dja Wurrung VIC
10 April 2025

The Vine Hotel,
Wangaratta – Bpangerang VIC
11 April 2025

Tumut River Brewing Co.,
Tumut – Wiradjuri NSW
12 April 2025

Lalala's, Wollongong – Dharawal NSW
13 April 2025

Smiths Alternative,
Canberra – Ngunnawal ACT
17 April 2025

National Folk Festival,
Canberra – Ngunnawal ACT
18–20 April 2025

The *Jingili Song Project*, managed and delivered by Artback NT, undertook a 23-day national tour from 1–23 April 2025, spanning Darwin, regional Victoria, New South Wales and the ACT.

Led by Indigenous artist Stuart Joel Nuggett alongside his band *David Garnham & the Reasons to Live*, the project features music performed in both English and the endangered Jingulu language. With fewer than ten speakers remaining, the project plays an important role in raising awareness of Jingulu and highlighting the vital connection between language, culture, and identity.

Across the tour the group delivered 16 performances, including appearances at two major festivals, *CresFest* and the *National Folk Festival*, alongside venue performances in seven towns.

Beyond the performances, the tour created opportunities for cultural exchange and education through two children's Jingulu language workshops, two panel discussions, and participation in First Nations yarning circles. Through music, storytelling, and conversation, the project placed First Nations voices at the centre of national conversations about language survival and cultural preservation.

CREATIVES

Dave Garnham
Tour Manager, Musician

Stuart Nuggett
Musician

Dan Davies
Musician

Aden MacKay
Musician

Mark Smith
Musician

Letitia Firth
Sound Technician

—
This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. It has also been supported by the Northern Territory Government.

Jingili Song Project – the image of the band used for the tour's promotion.



GUTS DANCE x ASH MUSK: SUB

May-June 2025
National tour

6 performances | 4 locations

PERFORMANCES

Araluen Arts Centre, Mparntwe/
Alice Springs – Arrernte NT
23 May 2025 (Matinee & Evening)

Bulmba-Ja Arts Centre,
Cairns – Gimuy/Walubara Yidinji QLD
30 May 2025

Jetty Memorial Theatre,
Coffs Harbour – Gumbayngirr NSW
7–8 June 2025 (Evening & Matinee)

Darwin Entertainment Centre,
Darwin – Larrakia NT
13 June 2025

SUB is a bold and immersive contemporary performance work developed in Mparntwe / Alice Springs by GUTS Dance in collaboration with Ash Musk. Blending contemporary dance, live sound and object-based theatre, the work explores themes of ecological anxiety and environmental change through a layered, sensory performance experience.

Artback NT supported a four-week national tour from 19 May – 15 June 2025, which included a remount period in Mparntwe / Alice Springs followed by performances in Gimuy / Cairns, Gitten Mirreh / Coffs Harbour, and Garramilla / Darwin. Across the tour, six performances brought innovative Territory-made contemporary dance to regional venues across Queensland, New South Wales, and the Northern Territory.

Presenting the work in regional contexts ensured that audiences outside metropolitan centres had access to an ambitious and experimental performance developed in remote Australia.

Alongside performances, the company delivered community engagement activities including workshops with local schools, post-show Q&A sessions, and dance sector engagement. These activities created opportunities for young people and emerging artists to connect with the GUTS creative process, encouraging dialogue about choreography, performance-making and the role of contemporary dance in exploring urgent social and environmental themes.

Through touring *SUB*, Artback NT supported Territory artists to develop and share new work nationally, strengthened regional cultural networks, and contributed to broader conversations about climate change, resilience and the role of contemporary performance in reflecting our changing environment.

CREATIVES

Ashleigh Musk

Performer, Director

Jennifer (Jenni) Large

Performer

Frances Snowdon

Performer

Jennifer (Jenny) Hector

Production Manager

Anna Whitaker

Sound Designer

Chris Robinson

Tour Manager

Jesse Snowdon

Child of Frankie Snowdon

This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. It has also been supported by the Northern Territory Government.

Opposite top: Performing SUB. Photo by: Ivan Trigo

Opposite bottom: The GUTS Dance team with Michelle Bell and Evan Saunders.





Roadshow NT

July-August 2025
NT tour

3 performances | 3 locations

PERFORMANCES

Red Hot Arts – The Hub,
Mparntwe/Alice Springs
Roadshow NT Comedy Night –
Big Dog Salad & Shalom Kaa
4 July 2025

Katherine Regional Arts, Katherine
Shalom Kaa, Michael Connell &
Katanga Junior
12 July 2025

Desert Harmony Festival –
Karguru Centre, Tennant Creek
Michael Connell & Desert Diamonds
3 August 2025

Roadshow NT is a brand-new touring program developed by Artback NT to bring outstanding NT performers to audiences across the Territory.

Celebrating the depth and diversity of the NT's performing arts scene, the program delivers a vibrant mix of theatre, music, circus, cabaret, comedy and dance. Designed to connect communities with exceptional independent artists, *Roadshow NT* showcases the creative energy that defines the Territory.

The program featured musician Katanga Junior, theatre group *Big Dog Salad*, dance troupe *Desert Diamonds*, and comics Michael Connell and Shalom Kaa, bringing bold, funny and engaging performances to audiences in Mparntwe / Alice Springs, Nitmiluk / Katherine, and Jurnkkurakurr / Tennant Creek.

Through partnerships with regional festivals and arts organisations, *Roadshow NT* strengthens connections between artists and communities while creating new touring opportunities for Northern Territory performers. A further performance in Nhulunbuy is planned for May 2026.

"I danced that night and I haven't danced in public for years."

Audience member Janet after attending Katanga Junior's show in Katherine.

CREATIVES

Bambadino
Artist

Michael Connell
Artist

Shalom Kaa
Artist

Chloe Carter
Artist, Big Dog Salad

Ktima Heathcote
Artist, Big Dog Salad

Erin de Jager
Artist, Big Dog Salad

Shaun Kirkby
Artist, Big Dog Salad

Claudia Wyles
Artist, Big Dog Salad

Gabby Diplock (Lil Gucci)
Dancer, Desert Diamonds

Pi Lee (Kitty Fable)
Dancer, Desert Diamonds

Evie Marshal (Eva Le Eris)
Dancer, Desert Diamonds

Daniel McAleer (Dan the Underdog)
DJ / Sound Tech, Desert Diamonds

Kaye Pedersen (Vernonica Love)
MC / Host, Desert Diamonds

Rachel Rose
Singer, Desert Diamonds

Josh Warren
Stagehand / Dancer, Desert Diamonds

Latecia Boddey
Artist, Katanga Junior

Dominic Brinkley
Artist, Katanga Junior

Darcy Davis
Artist, Katanga Junior

Michael Klarenbeek
Artist, Katanga Junior

Aiden Lijanga
Artist, Katanga Junior

This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. It has also been supported by the Northern Territory Government with the Nitmiluk / Katherine tour leg supported by Katherine Town Council and co-presented by Katherine Regional Arts. The Jurnkkurakurr / Tennant Creek stop was co-presented by Barkly Regional Arts and the Desert Harmony Festival. And the Mparntwe / Alice Springs part of the tour was co-presented with Red Hot Arts and the Desert Festival.

Roadshow NT in Mparntwe/ Alice Springs. Clockwise from top left: Live music with Bambadino, crowd work with Shalom Kaa, and theatre shorts with Big Dog Salad.

Photos by: Ivan Trigo

Mulga Bore Hard Rock

July-August 2025

NT tour

5 performances / 4 locations

PERFORMANCES

Jump Inn Jams – Jump Inn,
Mparntwe/Alice Springs
29 July 2025

Garma Festival – Gulkula,
Northeast Arnhem Land
2 & 4 August 2025

Katherine Beat Festival – Katherine
7 August 2025

Darwin Festival – Darwin Railway Club
8 August 2025

Artback NT toured *Mulga Bore Hard Rock*, an emerging family band of young Indigenous musicians from Central Australia, across the Northern Territory in 2025. The tour supported the artistic development of the group while creating opportunities for community engagement and professional growth.

The tour began with an open mic performance at Jump Inn in Mparntwe / Alice Springs, providing a supportive environment for the band to build confidence before travelling north. The group then performed at major cultural events including *Garma Festival*, *Katherine Beat Festival*, and *Darwin Festival*, reaching diverse audiences across the Territory.

Alongside performances, the tour included opportunities for industry connection and learning. The band attended the *National Indigenous Music Awards (NIMAs)* and participated in cultural and educational engagements, including a visit with the Clontarf Academy in Darwin, where band members connected with other young Aboriginal men from across the Northern Territory.

By supporting emerging artists to perform at significant cultural and music events, the tour helped strengthen skills, build networks and celebrate the intersection of contemporary music with cultural storytelling.

CREATIVES

Alvin Manfong
Lead Guitar

Kirklen Bird
Bass Guitar

Talvin Bird
Bass

Tryell Bird
Rhythm Guitar

Niara Bird
Percussion, Vocals

Aiden Manfong
Drums, Vocals

Maggie Bird
Travelling Auntie

Nicholas Rossiter
Tour Manager

—
This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body and also supported by the Northern Territory Government. This project also received funding from Creative Australia's Contemporary Music Fund.

Opposite top: Playing at Darwin Railway Club.

Photo by: Helen Orr for Darwin Festival.

Opposite bottom: The band being interviewed by radio station 8CCC in Mparntwe / Alice Springs.





Our Visual Arts Program continues to collaborate with artists, curators, organisations, and communities across the Territory to co-create and present touring exhibitions that highlight the unique talents and perspectives of our region.

In 2025, the visual arts team navigated a year of both challenges and achievements. Shifting logistical and funding landscapes kept the team on their feet. *Some Like It Hot* concluded its tour, *Clay on Country* reached new audiences, and two development projects opened to the public. *True Story* was honoured with the 2025 Accessible Arts Projects Award, while *Wangka Walytja* introduced Pintupi Luritja language content to new NT audiences.

As a member of NETS Australia, Artback NT also welcomed peer organisations to Darwin, where the team contributed to national discussions on changes to the standards for touring exhibitions.

Photo by Central Goldfields Art Gallery, showing Clay on Country from February to June 2025.

Visual Arts

Some Like It Hot

Dates: 2022 – 2025

Exhibition days in 2025: 34

Tour Locations: NT: Alice Springs,

SA: Adelaide, QLD: Emerald,

WA: Bunbury, Geraldton, Kalgoorlie.

Audiences in 2025: 289

IN 2025, SOME LIKE IT HOT WAS EXHIBITED AT:

Goldfields Art Centre, Kalgoorlie, WA

14 March – 24 April 2025

Some Like it Hot, curated by Wendy Garden, toured nationally and was extended to include the Goldfields Arts Centre in Kalgoorlie, WA. This additional venue compensated for two last-minute cancellations in New South Wales caused by the 2023 building crisis.

The exhibition brought together leading Northern Territory artists Franck Gohier and Therese Ritchie in a provocative exploration of gender in the tropics. Their works examined the performative nature of gender through themes of heat, desire, conflict, and cultural mythology, set against the backdrop of Australia's northern climate.

Drawing on historical associations between extreme heat and behaviours such as inertia, promiscuity, and violence, the artists interrogated long-standing stereotypes shaped by early colonial narratives and reinforced through mid-twentieth-century popular culture. Despite contemporary shifts toward gender fluidity, these binaries persist in Australian cultural imagination. Through incisive and challenging works, Gohier and Ritchie exposed the enduring heterosexist frameworks that continue to influence perceptions of gender.

The exhibition was well received across its tour, contributing meaningfully to national conversations around gender, representation, and the cultural construction of the tropics.

This project was assisted by the Australian Government's Visions of Australia program.

True Story – of life with love from Central Australia

Exhibition days in 2025: 22

Public programs in 2025: 3

Locations: Alice Springs, NT.

Audiences in 2025: 10,257

IN 2025 TRUE STORY WAS EXHIBITED AT:

Tangentyere Artists

1 – 30 May 2025

DEVELOPMENT GRANTS

Alice Springs Town Council for pilot exhibition, NT Regional Arts Fund for sensory object development for public programs and CBF minor 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.

True Story shares powerful stories from town camps, remote communities, and Country. Featuring works that explore memory, family, and ongoing struggles for recognition, the project has been supported by the NT Regional Arts Fund through workshops creating sensory objects for public programs. *True Story* received the 2025 Accessible Arts Projects Award, recognising its commitment to inclusive and community-driven storytelling.

True Story is available for national touring from 2027.

This development project was made possible by the Australian Government Regional Arts Fund, which supports the arts in regional and remote Australia and Alice Springs Town Council, Northern Territory government CBF – Minor Community Grants with in-kind support from 8CCC Community Radio.



Top: Beth Mbitjana Inkamala, from Hermannsburg Potters, at the *True Story* premiere in Mparntwe/ Alice Springs.
Photo by: Sara Maiorino
Bottom: *Some Like It Hot* at Kalgoorlie, WA
Photo by: Goldfields Arts Centre

Clay on Country: Ceramics from the Central Desert

Dates: 2024 – 2027

Exhibition days in 2025: 187

Public programs in 2025: 2

Tour Locations: QLD: Cairns, Logan,
NSW: Manly, Armidale, Cessnock,
VIC: Maryborough, WA: Bunbury,
Geraldton, TAS: Devonport, NT: Darwin.

Audiences in 2025: 10,257

IN 2025, CLAY ON COUNTRY WAS EXHIBITED AT:

New England Regional Art Museum
15 November – 28 January 2025

Central Goldfields Art Gallery
22 February 2025 – 22 June 2025

Bunbury Regional Art Gallery
6 September 2025 – 18 January 2026

Clay on Country: Ceramics from the Central Desert, co-curated by Jo Foster and Neridah Stockley, is a significant survey of ceramic practice featuring more than thirty artists and collectives. The exhibition brings together established ceramicists and artists working with clay for the first time, presenting contemporary works that reflect the cultural, historical, and lived experiences of the Central Desert.

The exhibition offers a powerful process of reflection and truth-telling, at times challenging but delivered with generosity and deep cultural insight. Following its acclaimed debut at the Araluen Arts Centre during the 16th Australian Ceramics Triennale in Apmere Mparntwe / Alice Springs in 2022, the exhibition is on national tour, sharing Central Desert stories with audiences across the country.

The exhibition will continue to tour into 2026 and 2027, including in WA, New South Wales, Tasmania, and the NT.

This project has been assisted by the Australian Government's Visions of Australia program.



Left: L-R: Lorraine Brigdale (First Nations Curator at Bendigo Art Gallery), Helen Kaptein (Coordinator, Central Goldfields Art Gallery), Denise Salvestro, Marisa Maher (Artback NT board members), Vanessa Inkamala, Kathy Inkamala (artists, Iltja Ntjarra/Many Hands).

Photo by: Central Goldfields Art Gallery.

Opposite top: Pip McManus at Bunbury Regional Art Gallery where she did an artist talk.

Photo by: Pip McManus

Opposite bottom: Crowd gathered for an exhibition event at Central Goldfields Art Gallery.

Photo by: Central Goldfields Art Gallery





Wangka Walytja – the Life and Times of the Papunya Literature Production Centre

Dates: 2025 – 2026

Exhibition days in 2025: 156

Public programs in 2025: 2

Locations: Darwin, Alice Springs: NT, Adelaide: SA

Audiences in 2025: 450

IN 2025 WANGKA WALYTJA WAS EXHIBITED AT:

Library & Archives NT, Darwin
24 March – 20 September 2025

8 Hele Gallery, Alice Springs
11 October – 1 November 2025

DEVELOPMENT GRANTS

| *Arts NT Touring the Territory, CBF minor.*

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.

This exhibition has been made possible by Arts NT – Arts Projects, Australian Research Council, Creative Australia, Regional Arts Fund and CBF – Minor Community Grants funding through Northern Territory Government.

“We created all these books together with the old people in Papunya, many of whom have now passed on, those dear things. We devoted a great many years to this work – more than ten years – a lifetime.”

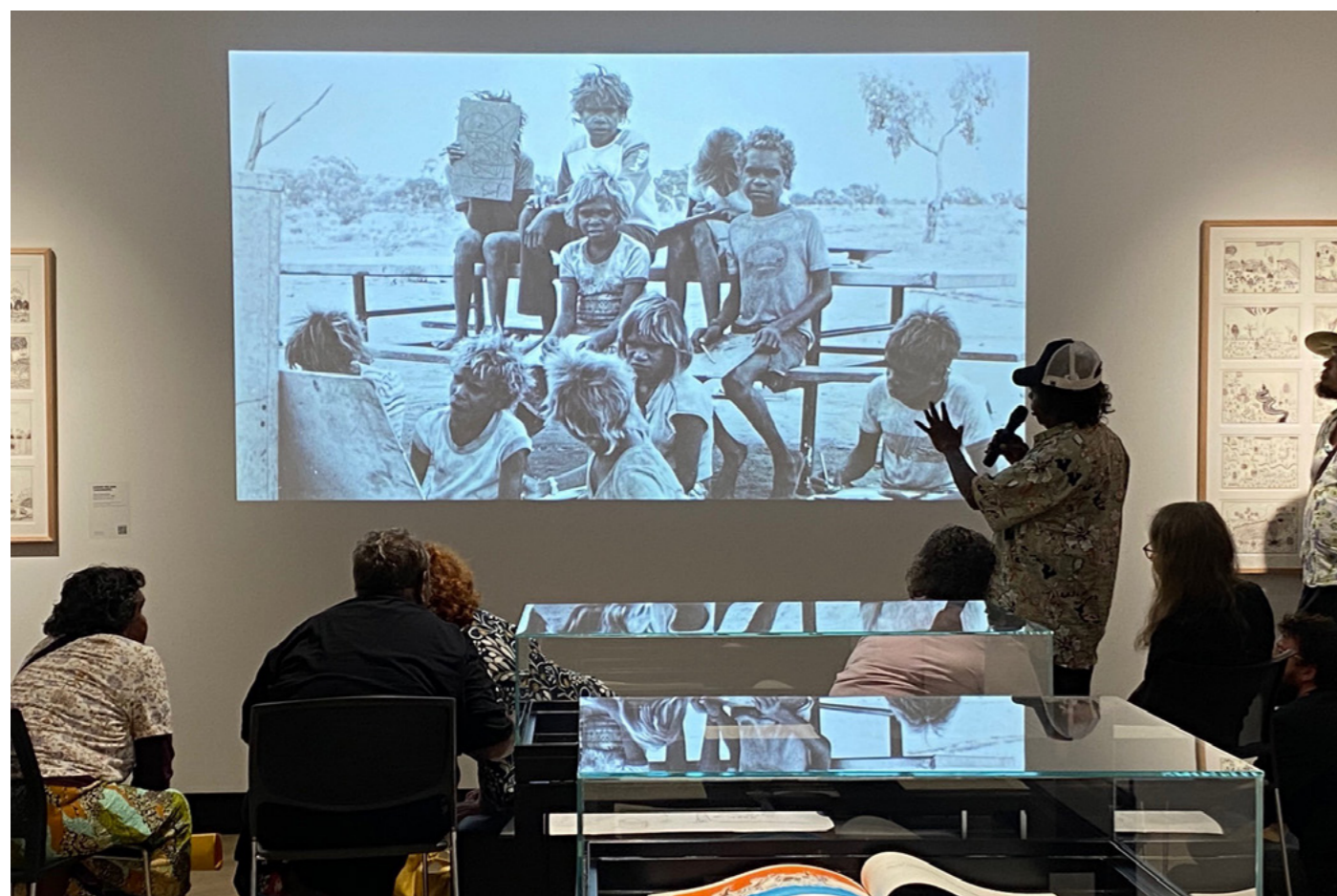
Kulata Dennis Nelson Tjakamarra

Wangka Walytja tours to the South Australian Museum in 2026.



Public program at Library and Archives NT.

Photos by: Anthony Grey



Operational



Aurora Internship Program

| June 2025

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 June 2025, we welcomed Aurora Intern Meissa Mason for a four-week placement at Artback NT. Meissa contributed to the organisation by collating data for our archival project, as well as cataloguing 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 Meissa for her contributions and wish her all the best in her future endeavours.

Aurora Intern Meissa Mason at the Artback NT office.

APAX (Australian Performing Arts Market)

| August 2025

AANT Centre, Garramilla / Darwin

The APAX Performing Arts Market took place from 11-15 August in 2025. Artback NT was represented by several members including having an information stall, where conference delegates could come and chat to Evan and Michelle.

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 2026-2027 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.

NETS Australia Annual Gathering

October 2025

The 2025 NETS Australia Annual Gathering was hosted in Garramilla / Darwin by Artback NT and brought together representatives from the seven NETS agencies: Artback NT, ART ON THE MOVE, Contemporary Art Tasmania, Country Arts SA, Museums & Galleries of NSW, Museums & Galleries Queensland, and NETS Victoria.

The strategic planning sessions were facilitated by Jade Lillie and focused on national touring strategies and new initiatives supported by Creative Australia. Senior staff and programming teams also met to discuss progress on the revised National Standards, led by Olivia Welch, along with development of an accompanying website.

Throughout the week, participants engaged in sector visits and shared meals, strengthening national relationships. Site visits included the Museum and Art Gallery of the Northern Territory (MAGNT), the Northern Centre for Contemporary Art (NCCA), Midpul Art Gallery at Charles Darwin University, and Library & Archives NT.

Looking ahead, collective priorities include expanding national collaborative projects, exploring new touring models, strengthening advocacy efforts, and continuing the refinement and implementation of the National Standards.

Strengthening connections with Taiwan

August and December 2025

Artback NT strengthened its international partnerships with Taiwan through two staff visits during the year. Performing Arts Manager Evan Saunders attended the *Taipei Music Expo* and *JAM JAM Asia Festival*, building connections with Indigenous Taiwanese artists and festival networks. CEO Michelle Bell travelled over in December as a guest of the Taiwan Council of Indigenous Peoples, attending the *Indigenous Women's Forum* alongside a broader program of cultural events, community visits and networking meetings across the country. The trip deepened relationships with the Taiwan Indigenous Peoples Cultural Park and progressed discussions around future cultural exchange, including the international presentation of *Gapu Nupan (Chasing the Rainbow)*. Together, these visits strengthened pathways for collaboration, residency exchange and touring opportunities for Northern Territory artists in Taiwan.

Opposite top: NETS trip to the Library and Archives NT.
Opposite bottom: CEO Michelle Bell in Taiwan taking part in the Rinari Village flower crown workshop.



Disability Action Plan



*Tjanpi Desert Weavers Margaret Smith and
Julie Anderson's sensory object – Bush Foods.
Photo by: Sara Maiorino*

GOAL ONE:

To show leadership by promoting excellence in arts and disability practice

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
To continue to provide opportunities for visual artists with disability to develop new partnerships, develop and tour their work.	<ul style="list-style-type: none"> Source funding for new exhibitions including 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. True Story is an exhibition created with Bindi Mwerre Anthurre Artists, Hermannsburg Potters, Iltja Ntjarra, Tangentyere Artists, Tjanpi Desert Weavers and Yarrenyty Altere Artists in collaboration with Artback NT. Development of new works through Regional Arts Fund workshops. Artback NT facilitated sensory workshops.
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 script creative development. Supported POD through Darwin Community Arts (Cement Stars) which centres around a performer with a disability, with a tour of the work planned for 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.

- 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.
- True Story won the 2025 Accessible Arts Projects Award. We're grateful to Regional Arts Australia for funding the project and to all the artists who contributed their ideas and creativity.
- Full audio descriptions for True Story are available on the website.
- Limited audio descriptions and education kits available are on the website for Clay on Country.

Assisting in audience development for people with disability

- 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.
- Milikapiti Festival provided assisted transport for people with disability and a special seating area for the elderly and people with disability.
- We ensured venues met the minimum accessibility requirements.

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 have been accredited with Mental Health First Aid Training. • Artback NT employees are provided with support services from EASA. • We continue to keep up a dialogue with Music NT and touring artists at the forefront in tour planning regarding booking artists in venues that provide safe spaces. These include accessible and adequate backstage facilities and changerooms. • 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.
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GOAL TWO:

To increase awareness of arts and disability issues within the organisation

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
To actively encourage applicants with a disability to apply for positions	<ul style="list-style-type: none"> • 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.	<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
Ensure access issues remain on the agenda for the visual arts office at Red Hot Arts, Alice Springs.	<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
Artback NT remote offices to improve access.		
Continue assisting in the dissemination of information regarding opportunities empowering people with disability to participate in or gain access to the arts		

GOAL THREE:

Tracking progress and reporting

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
DAP Board Sign-off	Disability Action Plan endorsed by the Board	<ul style="list-style-type: none"> • Achieved and ongoing.
DAP Review	Reviewed and endorsed by the Board	<ul style="list-style-type: none"> • Review not achieved in 2025 due to staffing turn over but will be reviewed in 2026.
Successful projects, tours, and events	KPIs as in strategic plan; yearly program	<ul style="list-style-type: none"> • Achieved and ongoing.



Indigenous Action Outcomes

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
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 Implementation of MOUs for Gapu Njupan producers to ensure correct treatment of ICIP and IP All festival images are checked and captioned by Indigenous employees/ the festival committee who have cultural authority to approve, prior to the public release of images All collaborator contracts include clause with Creative Australia's 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 relationships are essential to enable to Artback NT to operate ethically and to enable it to truly build partnerships for maximum access to audiences and to increase our development and delivery potential. Indigenous people make up over 30% of the Territory's population. Respectful relationships are always important and more than 50% of our activity involves Indigenous performers and audiences

ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
Strategic Planning	2025 – 2028 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"> Achieved and ongoing
Vision/Capacity Statement	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	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 50% of the artists contracted for the Performing Arts program in 2025 were First Nations artists and performers More than 50% of Visual Arts programs have First Nations artists.
Staffing/Volunteers/ Internships	Attract, support, and retain Indigenous staff, volunteers and interns	<ul style="list-style-type: none"> Achieved and ongoing (details below for our programs) Numerous Indigenous artists, performers and support crew employed for festivals, shows, workshops, and tours First Nations intern engaged

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	ACHIEVEMENTS AGAINST TARGETS
Remote Events	<ul style="list-style-type: none"> Indigenous employment: engagement of a Creative Producer to deliver a Festival. 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 Creative Producer employed on one remote community festival in 2025 Community members employed to support the delivery of the festival
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"> Engaged local knowledge holders and Elders to design and lead the Tiwi Music and Song Recording Project Delivered four regional/ remote workshops in Wurrumiyanga, Pirlangimpi, Darwin and Katherine One remote Indigenous festival featuring 11 workshops & activities Gapu Njupan Q&A for mob and young people First Nations artists featuring at Asia Topa Festival, Garma Festival and National Folk Festival

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 2025 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"> 83% of our work involves Indigenous content/ programming across Visual Arts, Remote Festivals, Performing Arts and Special Projects Provided opportunities for Indigenous artists in Alice Springs, Pirlangimpi, Wurrumiyanga, Milikapiti, Katherine and Gulkula More than \$250,000K secured for Indigenous projects including festivals Gapu Njupan received four-star review by The Australian True Story Pilot Exhibition Sensory Project received the 2025 NT Disability Arts Project Award
Performing Arts Workshops (includes theatre/dance/music)	Tours to present workshops in remote Indigenous communities	<ul style="list-style-type: none"> Artists from remote communities delivered workshops to metropolitan and regional audiences. These took place on the Mulga Bore Hard Rock Tour and Jingili Song Project Tour
Visual Arts Development and Touring	<p>Education kits to accompany touring exhibitions incorporating input from Indigenous artists and curators where possible/appropriate</p> <p>Privileging Indigenous language/ voice wherever possible</p> <p>Room brochures and text panels which illustrate and promote Indigenous content in a culturally appropriate manner</p> <p>Support the facilitation of public programs to ensure meaningful engagement with local and national audiences</p> <p>Continue to work on the development of major new Indigenous visual arts exhibitions in conjunction with community stakeholders</p> <p>Develop partnerships and engage in a professional dialogue with Indigenous peak bodies such as Desart and ANKA</p>	<ul style="list-style-type: none"> Indigenous Language is always used where appropriate, e.g. Clay on Country, Wangka Walytja. Text panels and room brochures/ catalogue for Clay on Country and Wangka Walytja promote specific Indigenous languages, stories and voices. Public programs for Clay on Country delivered in 2025. Clay on Country. This exhibition includes approx. 30 Indigenous Ceramic Artists. Engaged with Indigenous Art Centres to develop new projects this includes True Story. Wangka Walytja 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	ACHIEVEMENTS AGAINST TARGETS
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 Milikapiti Festival More than three meetings held for various projects supporting the festival Debrief consultations were conducted after the festival Indigenous Creative Producer employed for cultural liaison and governance Multiple employment opportunities created in community, with 76 contracts issued, including but not limited to: security, catering, cleaning, set up, pack down, performance, transport
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 Gapu Njupan Experienced staff mentored local community members in festival and event delivery, including a secondment with Tiwi Regional Shire Council Mulga Bore capacity building took place during touring, being upskilled in music industry professional development and touring development Workshops and collaboration with Tiwi Island communities to deliver song recording project

Visual Arts Development and Touring of significant Indigenous exhibitions	Clay on Country touring, over 50% Indigenous Content True Story development, 100% Indigenous Content Wangka Walytja 100% Indigenous Content	<ul style="list-style-type: none"> Clay on Country delivered to three venues in 2025 with three First Nations artists included in the public program in 2025. True Story delivered workshops with 24 artists and produced a pilot exhibition and sensory public program kit. Wangka Walytja delivered to two venues in 2025 with four First Nations people delivering public programs across two locations.
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ACTION	MEASURABLE TARGET	ACHIEVEMENTS AGAINST TARGETS
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



*CEO Michelle Bell speaking at the Library and Archives NT as part of the Wangka Walytja public program.
Photo by: Anthony Grey*

Artback NT Incorporated

Committee's Report 31 December 2025

The Committee presents their report on Artback NT Incorporated for the financial year ended 31 December 2025.

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
Francine Chinn - Vice Chair	Appointed April 2025
- Committee Member	To April 2025
Brian Tucker - Treasurer	For the full year
Philip Boulton - Secretary	Appointed April 2025
- Committee Member	To April 2025
Michelle Bell - Public Officer	For the full year
Dr Liam Campbell - Vice Chair	Resigned April 2025
- Committee Member	From April 2025.
Dr Susan Congreve - Secretary	Resigned April 2025
- Committee Member	From April 2025
John Waight - Committee Member	For the full year.
Arian Pearson - Committee Member	For the full year.
Marisa Maher - Committee Member	For the full year.

Principal activities and significant changes in nature of activities

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

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

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

Operating result

The surplus (deficit) of the Association for the financial year amounted to \$ 99,015 (2024: \$ 80,614).


Artback NT Incorporated

Committee's Report 31 December 2025

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



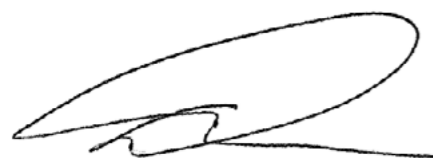
Brian Tucker - Treasurer

Dated: 2/04/2026

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 2025, 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: 10 April 2026

Artback NT Incorporated

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2025

	2025	2024
Note	\$	\$
Grant income	4(a) 1,713,481	1,225,745
Grants received on behalf of others-other sources	-	4,600
Grants received on behalf of others - Arts NT	-	19,590
Grants received on behalf of others-Creative Australia	-	2,696
In-kind support	4(b) 149,149	158,332
Service provision	-	33,133
Sales and other fee income	186,415	87,683
Donations and sponsorships	6,947	225,711
Other income	10,538	4,482
Interest income	23,609	24,304
	2,090,139	1,786,276
Employee benefits expense	(884,123)	(773,829)
Depreciation and amortisation expense	(17,970)	(22,678)
Program expense	(678,794)	(607,411)
In-kind support - Arts NT	(149,149)	(128,267)
Lease expenses	7	(165)
Other operating expenses	(261,095)	(173,312)
	(1,991,124)	(1,705,662)
Surplus for the year	99,015	80,614
Total comprehensive income for the year	99,015	80,614

Statement of Financial Position
As At 31 December 2025

	Note	2025 \$	2024 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	858,930	878,982
Trade and other receivables	6	17,875	37,463
Other assets	7	34,795	82,041
TOTAL CURRENT ASSETS		911,600	998,486
NON-CURRENT ASSETS			
Property, plant and equipment	8	46,150	53,815
Right-of-use assets	9	-	682
TOTAL NON-CURRENT ASSETS		46,150	54,497
TOTAL ASSETS		957,750	1,052,983
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	59,495	115,220
Borrowings	11	1,709	-
Lease liabilities	9	-	689
Employee benefits	12	34,428	69,325
Other liabilities	13	249,982	334,416
TOTAL CURRENT LIABILITIES		345,614	519,650
NON-CURRENT LIABILITIES			
Employee benefits	12	-	20,212
TOTAL NON-CURRENT LIABILITIES		-	20,212
TOTAL LIABILITIES		345,614	539,862
NET ASSETS		612,136	513,121
EQUITY			
Reserves	14	147,376	147,376
Retained earnings		464,760	365,745
TOTAL EQUITY		612,136	513,121

The accompanying notes form part of these financial statements.

Statement of Changes in Equity
For the Year Ended 31 December 2025

	2025	Retained Earnings \$	General Reserve \$	Total \$
Balance at 1 January 2025		365,745	147,376	513,121
Surplus for the year		99,015	-	99,015
Balance at 31 December 2025		464,760	147,376	612,136
2024				
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

The accompanying notes form part of these financial statements.

Statement of Cash Flows
For the Year Ended 31 December 2025

	2025	2024
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	207,546	72,994
Payments to suppliers and employees	(1,870,684)	(1,734,735)
Interest received	15,695	24,304
Interest paid	-	(165)
Receipt from grants	1,635,993	1,605,119
Net cash provided by/(used in) operating activities	18 <u>(11,450)</u>	<u>(32,483)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment	(9,622)	(2,595)
Net cash provided by/(used in) investing activities	<u>(9,622)</u>	<u>(2,595)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Repayment of lease liabilities	(689)	(1,087)
Net cash provided by/(used in) financing activities	<u>(689)</u>	<u>(1,087)</u>
Net increase/(decrease) in cash and cash equivalents held	(21,761)	(36,165)
Cash and cash equivalents at beginning of year	878,982	915,147
Cash and cash equivalents at end of financial year	5 <u>857,221</u>	<u>878,982</u>

The accompanying notes form part of these financial statements.

Notes to the Financial Statements
For the Year Ended 31 December 2025

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

Notes to the Financial Statements
For the Year Ended 31 December 2025

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.

Change in accounting policy regarding the recognition of grant received on behalf of others

From 1 January 2025, the Association changed its accounting policy regarding the recognition of 'grant income received on behalf of others'. Previously, grants received, where Artback NT acted as the 'administering body', were recognised as grant income and the associated costs were recognised as program expenditure in the Association's statement of profit and loss and other comprehensive income.

The Association has now revised its accounting policy to no longer recognise 'grant income received on behalf of others' as income. These balances will now be recognised as liabilities owing to the grant recipients to which they relate, and outgoings associated with these grants will now simply be a reduction of these liabilities. The change was made to ensure compliance with *AASB 15 Revenue from contracts with customers*.

As a result of this change in accounting policy, 'grant received on behalf of others', totalling \$127,411.09, and the associated expenditure, of \$121,247.06, paid in 2025 have not been included in the Association's statement of profit and loss and other comprehensive income.

In addition, the Association has elected not to apply the retrospective application of the new accounting policy. Resulting in the comparative figures presented in these financial statements not being presented on the same basis as the current year disclosures.

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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(d) Property, plant and equipment

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.

(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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(e) Financial instruments

Financial assets

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 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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(e) Financial instruments

Financial liabilities

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.

(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.

Effective from 1 January 2025, the Association has elected to apply the exceptions to lease accounting for leases of low-value assets. The Association recognises the payments associated with these leases as an expense on a straight-line basis over the lease term. As a result of this change in accounting policy, the right-of-use asset and lease liability relating to the photocopier lease have been reduced to nil.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

(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) Change in accounting policy

Effective from 1 January 2025, the Association has revised its accounting policy relating to the recognition of grant received on behalf of others. Additionally, the Association has adopted the exceptions to lease accounting for leases of low-value assets.

The impact of these changes on the financial statements for the year ended 31 December 2025 is disclosed in Note 2(a) and 2(g), respectively.

(j) 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.

(k) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 31 December 2025, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association.

(l) 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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

2 Summary of Material Accounting Policies

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

Standard Name	Effective date for entity	Requirements	Impact
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.

Notes to the Financial Statements
For the Year Ended 31 December 2025

4 Income breakup

(a) Grant income

	2025	2024
	\$	\$
Grants (Cwth) Operating Recurrent		
Creative Australia	763,127	595,268
	763,127	595,268
Grants (Cwth) Projects Non-Recurrent		
Creative Australia	30,000	-
Creative Australia	-	74,632
Creative Australia	91,715	15,285
Creative Australia	5,000	-
Creative Australia	189,541	-
National Indigenous Australians Agency	100,000	-
Dept of Infrastructure, Transport, Regional Development & Communications	50,000	-
Dept of Infrastructure, Transport, Regional Development & Communications	5,976	15,800
Dept of Infrastructure, Transport, Regional Development & Communications	13,787	62,893
Dept of Infrastructure, Transport, Regional Development & Communications	3,109	-
Dept of Infrastructure, Transport, Regional Development & Communications	9,354	4,005
Dept of Infrastructure, Transport, Regional Development & Communications	-	2,500
Department of Foreign Affairs and Trade	-	659
	498,482	175,774
Grants (State) Operating Recurrent		
Dept of People, Sport and Culture	275,147	269,922
	275,147	269,922
Grants (State) Projects Non-Recurrent		
Darwin Festival	4,521	9,607
Northern Territory Major Events Company	-	34,028
Northern Territory Major Events Company	30,000	-
Victorian Arts Centre Trust	-	945
Victorian Arts Centre Trust	14,465	30,535
Museums and Galleries of NSW	22,982	-
Dept of People, Sport and Culture	-	10,000
Dept of People, Sport and Culture	9,180	4,935
Dept of People, Sport and Culture	-	34,383
Dept of People, Sport and Culture	29,978	-
Dept of People, Sport and Culture	12,747	-
Dept of People, Sport and Culture	14,891	-
Dept of People, Sport and Culture	3,271	-
The Roper Gulf Shire Council	-	46,378
Alice Springs Council	13,471	-
Katherine Town Council	2,000	-
Robert Salzer Foundation	5,705	-
NT Regional Arts	13,513	13,970
	176,724	184,781
	1,713,480	1,225,745

Notes to the Financial Statements
For the Year Ended 31 December 2025

4 Income breakup

(b) In-kind support

	2025	2024
	\$	\$
- In-kind support - Arts NT	149,149	128,267
- In-kind support - others	-	1,150
- In-kind support - asset gifted	-	28,915
	149,149	158,332

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

	2025	2024
	\$	\$
Bank balances	35,994	52,869
Short-term deposits	822,936	826,113
	858,930	878,982

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:

	2025	2024
	\$	\$
Cash and cash equivalents	858,930	878,982
Credit cards	(1,709)	-
Balance as per statement of cash flows	857,221	878,982

6 Trade and Other Receivables

	2025	2024
	\$	\$
CURRENT		
Trade receivables	17,875	37,463
	17,875	37,463

Notes to the Financial Statements
For the Year Ended 31 December 2025

7 Other assets

	2025	2024
	\$	\$
Prepayments	26,881	78,075
Accrued income	7,914	3,884
Other assets	-	82
	<u>34,795</u>	<u>82,041</u>

8 Property, plant and equipment

	2025	2024
	\$	\$
Plant and equipment		
At cost	98,551	88,928
Accumulated depreciation	(81,729)	(74,217)
	<u>16,822</u>	<u>14,711</u>
Motor vehicles		
At cost	81,333	81,333
Accumulated depreciation	(52,005)	(42,229)
	<u>29,328</u>	<u>39,104</u>
	<u>46,150</u>	<u>53,815</u>

Notes to the Financial Statements
For the Year Ended 31 December 2025

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 2025			
Balance at beginning of year	14,711	39,104	53,815
Additions	9,623	-	9,623
Depreciation expense	(7,512)	(9,776)	(17,288)
Balance at the end of the year	<u>16,822</u>	<u>29,328</u>	<u>46,150</u>

	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	<u>14,711</u>	<u>39,104</u>	<u>53,815</u>

Notes to the Financial Statements
For the Year Ended 31 December 2025

9 Leases

(a) Right-of-use assets

	Office Equipment \$	Total \$
Year ended 31 December 2025		
Balance at beginning of year	682	682
Depreciation charge	(682)	(682)
Balance at end of year	-	-

	Office Equipment \$	Total \$
Year ended 31 December 2024		
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

(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 \$
2025				
Lease liabilities	-	-	-	-
2024				
Lease liabilities	689	-	689	689

(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:

	2025 \$	2024 \$
Lease expenses	(7)	165
	(7)	165

Notes to the Financial Statements
For the Year Ended 31 December 2025

10 Trade and Other Payables

	2025 \$	2024 \$
CURRENT		
Trade payables	14,518	55,551
GST payable	(929)	12,032
Sundry payables and accrued expenses	30,552	22,958
PAYG liabilities	9,387	15,390
Other payables	5,967	9,289
	59,495	115,220

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

	2025 \$	2024 \$
CURRENT		
Credit cards	1,709	-
	1,709	-

12 Employee Benefits

	2025 \$	2024 \$
CURRENT		
Annual leave	34,428	69,325
	34,428	69,325
NON-CURRENT		
Long service leave	-	20,212
	-	20,212

Notes to the Financial Statements
For the Year Ended 31 December 2025

13 Other Liabilities

	2025	2024
	\$	\$
Unexpended grants	217,891	328,416
Income received in advance	32,091	6,000
	<u>249,982</u>	<u>334,416</u>

(a) Breakdown of Unexpended Grants

	2025	2024
	\$	\$
Other Grants - state		
Alice Springs Council	-	13,471
Department of Territory Families, Housing & Communities	-	5,558
Department of Tourism and Hospitality	10,358	13,629
Victorian Arts Centre Trust	-	14,465
Victorian Arts Centre Trust	-	2,869
The Roper Gulf Shire Council	-	9,247
Robert Salzer Foundation	4,295	10,000
Northern Territory Major Events	-	13,262
Darwin Festival	-	4,521
Museum and Galleries of NSW	41,277	-
Department of People, Sport and Culture	17,253	-
National Library of Australia	10,309	-
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
Creative Australia	60,459	-
Visions of Australia		
Dept of Infrastructure, Transport, Regional Development & Communications	-	5,976
Dept of Infrastructure, Transport, Regional Development & Communications	27,049	40,835
Dept of Infrastructure, Transport, Regional Development & Communications	-	9,354
Dept of Infrastructure, Transport, Regional Development & Communications	-	50,000
Catalyst		
Creative Australia - on behalf of others	-	30,000
Other Commonwealth Grants		
Dept of Infrastructure, Transport, Regional Development & Communications	46,891	-
	<u>217,891</u>	<u>328,416</u>

Notes to the Financial Statements
For the Year Ended 31 December 2025

14 Reserves

	2025	2024
	\$	\$
General reserves		
Opening balance	147,376	147,376
	<u>147,376</u>	<u>147,376</u>

15 Auditors' Remuneration

	2025	2024
	\$	\$
Remuneration of the auditor, for:		
- auditing the financial statements	7,000	7,000
	<u>7,000</u>	<u>7,000</u>

16 Contingencies

In the opinion of those charged with governance, the Association did not have any contingencies at 31 December 2025 (31 December 2024: 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:

	2025	2024
	\$	\$
Short-term benefits	171,092	161,398
Services provided by KMP	-	3,000
	<u>171,092</u>	<u>164,398</u>



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 2025, 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 2025 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 2025 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

Comparative disclosure – 'Grants received on behalf of others'

As disclosed in Note 2(a) of the financial statements, the Association changed its accounting policy regarding the recognition of 'grants received on behalf of others'. Specifically, grants received where Artback NT Inc acts as the 'administering body', are no longer recognised as grant income and costs associated with these grants are no longer recognised as expenditure in the Association's statement of profit and loss and other comprehensive income.

In accordance with AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*, when a change in accounting policy is made, the policy must be applied retrospectively to restate comparative figures, unless it is impracticable to do so. The Association has elected not to retrospectively apply the new accounting policy for grants received on behalf of others, departing from this requirement.

As a result, the comparative figures presented in these financial statements have not been restated to reflect the amended accounting policy. Accordingly, both prior year income and expenditure are overstated by \$26,886.

Comparative disclosure – 'Service provision income and expenditure'

The comparative disclosures relating to service provision income presented 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 Inc 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 \$33,133 in 2024.

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

10 April 2026



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

212/12 Salomika Street
Parap NT 0820

GPO Box 4587
Darwin NT 0801

Artback NT Incorporated For the Year Ended 31 December 2025

Disclaimer

The additional financial data presented on page 29 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 2025. It will be appreciated that my statutory audit did not cover all details of the additional financial data. Accordingly, I do not express an opinion on such financial data and I give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Artback NT Incorporated) in respect of such data, including any errors of omissions therein however caused.

Adam Dohnt (FCA)
Registered Company Auditor
Darwin

10 April 2026

Artback NT Incorporated
For the Year Ended 31 December 2025

Detailed Income and Expenditure Statement

	2025	2024
	\$	\$
Income		
Sale and other fee income	186,415	87,683
Service provision	-	33,133
Interest income	23,609	24,304
Grants (Cwth) Operating Recurrent	763,127	595,268
Grants (Cwth) Projects Non-Recurrent	498,482	175,775
Grants (State) Operating Recurrent	275,147	269,922
Grants (State) Projects Non-Recurrent	176,724	184,780
Grants received on behalf of others - Arts NT	-	19,590
Grants received on behalf of others - other sources	-	4,600
Grants received on behalf of others-Australia Councilfor the Arts	-	2,696
Donations and sponsorships	6,947	225,711
Other income	10,538	4,482
In-kind support - Arts NT	149,149	128,267
In-kind support - others	-	1,150
In-kind support - asset gifted	-	28,915
Total income	2,090,138	1,786,276
Less: Expenses		
Administration and management fees	7,080	5,076
Advertising	20,243	-
Accounting and auditing fees	68,694	9,082
Bank charges	762	743
Depreciation	17,970	22,678
Equipment < \$1000	8,736	9,303
Freight and cartage	-	45
Insurance	45,983	36,442
IT Expenses	36,804	25,117
Lease expenses	(7)	165
Motor vehicle expenses	15,233	8,370
Operating expenses	27,727	24,049
Repairs and maintenance	540	-
Printing and stationery	2,226	158
Promotion	84	4,676
Employee expenses	773,808	688,416
Superannuation contributions	94,533	84,580
Recruitment	3,813	5,261
Staff training	15,782	833
Telephone and postage	9,713	13,436
Travel	13,457	31,554
Program expense	678,793	607,411
In-kind support - Arts NT	149,149	128,267
Total Expenses	1,991,123	1,705,662
Surplus (deficit) for the year	99,015	80,614

Board & Staff

BOARD

- Dr Denise Salvestro**
Chairperson
- Francine Chinn**
Vice Chair
- Brian Tucker**
Treasurer
- The Hon. Justice Phillip Boulten**
Secretary
- Dr Susan Congreve**
Committee Member
- Dr Liam Campbell**
Committee Member
- John Waight**
Committee Member
- Arian Pearson**
Committee Member
- Marisa Maher**
Committee Member
- Michelle Bell**
Public Officer

STAFFING

GARRAMILLA / DARWIN

- Michelle Bell**
Chief Executive Officer (from January 2025)
- Kelly Blumberg**
General Manager (from May 2025)
- Martin Douglas**
Bookkeeper (until June 2025)
- Taleisha Kirk**
Administrator (until August 2025)
- Juran Adams**
Communications Manager (until December 2025)
- Evan Saunders**
Performing Arts Manager (until November 2025)
- Louise Weber**
Project Support Officer (temporary)
- Danielle Andrews**
Administration Officer (temporary)

- Linzi Mullins**
Administration Officer (temporary)
- Alana Gogic**
Communications Manager (leave cover)
- Shanrah Austin**
Visual Arts Coordinator
- Jodie Reichstein**
Executive Administrator (from December 2025)
- Libby Collins**
Creative Producer: Milikapiti Festival (from April 2025 - September 2025)
- Allen Murphy**
Event Manager: Remote Festivals (from June 2025 - September 2025)

GIMUY / CAIRNS

- Lia Pa'apa'a**
Emerging Producers Program (until October 2025)

MPARNTWE / ALICE SPRINGS

- Roni Judge**
Visual Arts Manager
- Kaye Pedersen**
Performing Arts Tour Coordinator (until November 2025)

OFFICES

GARRAMILLA / DARWIN OFFICE

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

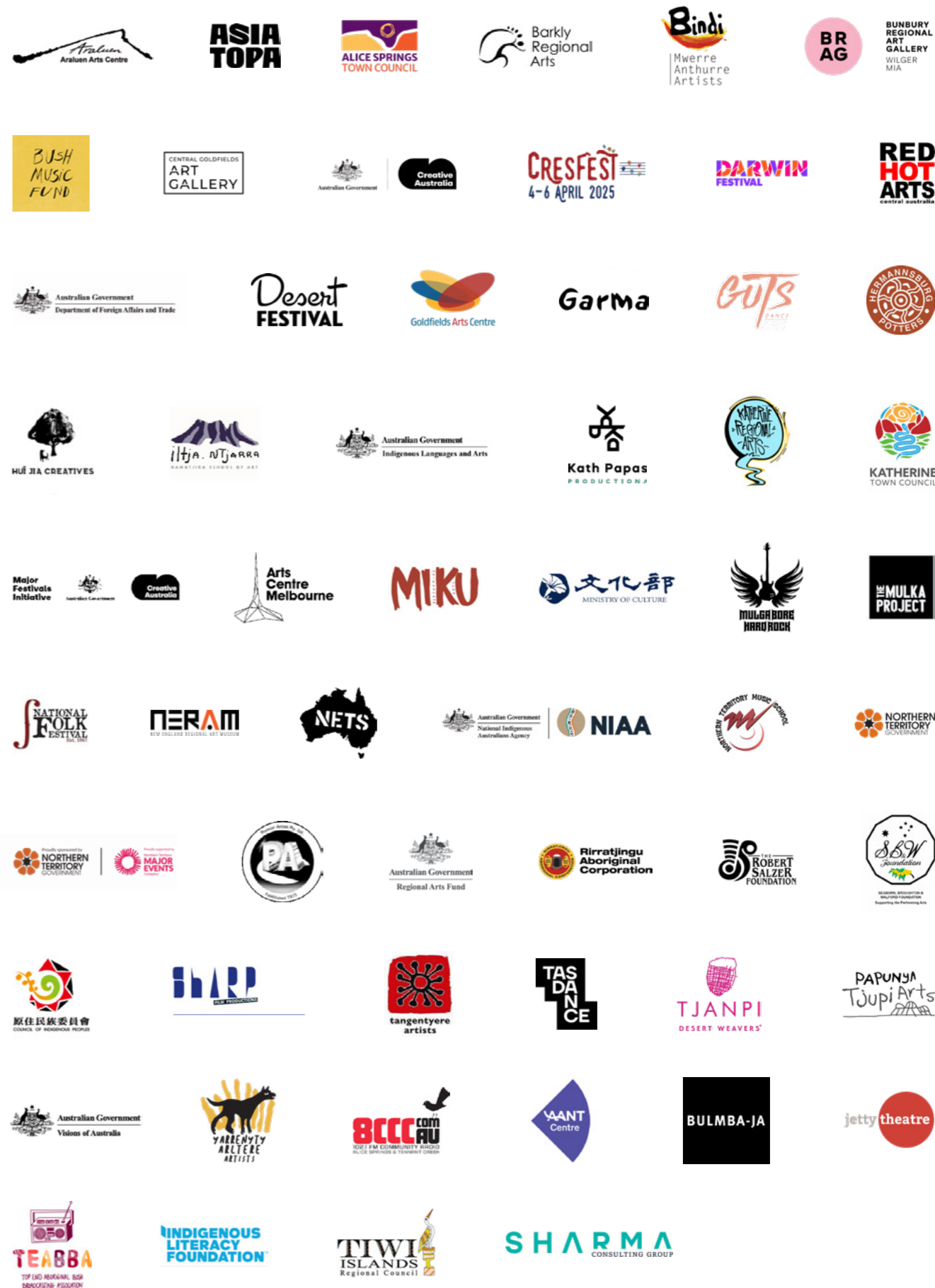
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