



Barkly Regional Arts 2017 ANNUAL REPORT

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Chairperson report

Kev Banbury

Barkly Regional Arts is the regional hub for multi-faceted arts endeavours in a region that is huge, yet accurately described as very remote. The region covers a geographical expanse of over 300,000 square kilometres. Within this setting Barkly Regional Arts delivers programs and initiatives using arts as a tool for community development, training, skills development, education, cultural maintenance, arts access, health, promoting individual and group wellbeing.

We are currently remodelling our website, however in addition to the outcomes encapsulated in this report, we encourage you to have a look at some of the exciting outputs across our many platforms by visiting:

<https://www.facebook.com/barkly.arts> or: <https://vimeo.com/barklyarts>

In achieving these outcomes we are fortunate to have the continued and highly valuable input from our dedicated staff, creative artists, volunteers and our engaged Board of Directors.

The Board is made up of individuals who collectively bring skills in: governance, law, finance, human resources, marketing, fundraising, public relations and arts within the cultural context in which the organisation operates. These individuals also bring direct arts and culture industry experience.

We have built on changes undertaken to the organisation's Constitution in 2016/17 in relation to Board composition and structure, March 2017 saw the appointment of several new members, including one member from outside the Barkly region, in order to ensure an appropriate matrix of skills, experience and perspectives.

The 2017 Board adopted a strategic approach towards improving the governance and leadership, beginning with the review and formalisation of an extensive suite of BRA policies and procedures. Those areas posing the potential greatest risk for the organisation were targeted as a priority and included: Financial Management and Internal Control Policy and Procedures; Social Media Policy; Conflict of Interest Policy and Workplace Hazard Assessment. Work also commenced on the Vehicle Use Policy. These actions have improved the transparency and accountability of both the Board and staff and will continue throughout the coming year.

Throughout 2017, the network reach of the organisation has expanded and consolidated through renewed, and in some cases, new involvement, with organisations such as the Tennant Creek Local Authority, 8CCC Radio, NT Maps Group, NT Arts Health and Leadership Committee and Regional Development Australia NT.

We are fortunate to have engaged in preliminary sector wide conversations in relation to establishment of a NT arts chamber and other collaborative concepts. We trust these conversations will continue with a view to supporting each other and developing deeper communication and information sharing pathways. In ever challenging funding environments, these activities are critical for creating strong partnerships that can collectively contribute to building the capacity and capability of the arts and cultural sector in the NT.

Barkly Regional Arts staff and artists have received national and international recognition.

By way of example, some of our visual artists have exhibited in Biennale Hors Normes in Lyon, the capital city in France's Auvergne-Rhône-Alpes region.

Winanjikari Music Centre and Media Mob staff worked as technical crew on the WOMADelaide music festival. Following the first year of a three year contract, feedback from the Novatech production crew has been positive.

The high quality calibre of the Management Team was recognised through the invitation to the Executive Officer to be a Peer Assessor for the Australia Council and selection of the Artistic Director as a Peer Assessor for NT Arts.

These and the many other achievements truly demonstrate the creative and production excellence of our valued staff and artists.

We extend our gratitude to our wider audience and the many project participants. We remain focussed on increasing arts access to people with disabilities, the aged and the young.

The Board look forward to an exciting year ahead, we are pleased to be part of an organisation that promotes and facilitates ongoing artistic merit, actively participates in the wider arts ecology, embraces cultural diversity, and provides enriched traditional and contemporary arts experiences.

Kevin Banbury
Chairperson, Barkly Regional Arts



Artistic Director

Kathy Burns

In 2017, Barkly Regional Arts work stepped into national and international spaces to showcase the work and share the stories of artists from the Barkly. **Rayella** began the year with a national tour supporting the **Violent Femmes**, visual artists from our **'Artist of the Barkly'** program had an exhibition at **'Reves et nouvelles histoires'** in Lyon and the **Media Mob** department had a series of films screened in the **'International Ethnological Festival of Film'** in Belgrade.

Employees of Barkly Regional Arts also travelled all over Australia and overseas for professional development engagements that BRA had negotiated. Two employees from Winanjjikari Music Centre and one from Media Mob began the first of a three-year contract with **WOMADelaide** to join the technical team and manage the large stages. Sean Bahr-Kelly from Media Mob travelled to Canberra as an ABC Heywire mentor and speaker and also spent two weeks in Adelaide working with ABC's **Behind the News** team.

The Winanjjikari Music Centre team again ran the technical requirements at Ross River (outside of Alice Springs) for **'Bush Bands Business'**. Artistic Director, Kathy Burns finished her final year with the **Australian Rural Leadership Program**, which took her all over Australia and to Indonesia looking at leadership in complex spaces.

Barkly Regional Arts were invited to be keynote speakers at various conferences about the work we do at Barkly Regional Arts. This included Georges Bureaus in Visual Arts speaking in various locations in **France**, Sean Bahr-Kelly presenting at the **Regional Economic Development forum** in Darwin, Eleanor and Ray Dixon (Rayella) hosting a Q&A with the **ARC Centre of Excellence for the Dynamics of Language in Brisbane**. Kathy Burns presented at the **National Museum** in Canberra and the remote visual art centre managers held a key session in the **Desert Symposium** speaking about our 10-year partnership with Desert in Alice Springs.

It was also a year of recognition with new funding being made available to Barkly Regional Arts from **Territory Families** to develop our 'Arts School In Residence' program for school holiday activities, seeing BRA as the signature event provider for Territory Day from **Festivals NT** and securing innovative directions for the Desert Harmony Festival through The **Building Better Regions Fund**.

BRA once again had a diverse range of community engagement activities which included a Barkly Youth Choir with **Opera Australia**, Barkly Ballet with **Melbourne City Ballet**, a suite of arts workshops through the Festivals Australia project **'Dreams and Dreaming'**, song writing sessions with the touring show **'In Between Two'**, writers workshops in collaboration with **NT writers**, our annual **Barkly Artist Camp** that attracted 50 artists from across the Barkly and artists with a disability engaged in our **Talking Pictures** project with the First People's Disability Network.

Barkly Regional Arts presented 15 major events in Tennant Creek in 2017 and supported over 30 community events in the region and more than 20 events across Australia. The EO and AD continue to be present on Territory and national panels, boards and committees for the Australian arts sector and have been recognized for outstanding work in the region, with Kathy Burns receiving the Sidney Myer Facilitator Prize.

BRA proudly stood by its motto to 'create a positive profile of the region'.

Kathy Burns
Artistic Director, Barkly Regional Arts

Desert Harmony Festival

The 2017 **Desert Harmony Festival** aimed to have something for everyone to get amongst the community spirit and connect and the Festival was overwhelmed with such generosity of community spirit. The **'Dreams & Dreaming Stories'** project, held in the Uniting Church/Red Cross Main Street Garden grounds, brought out stories with the young Primary school students, football players, visual artists, tourists, Traditional Owners, people with a disability, and community organisations. **'Community Engagement Initiatives'** developed local work with TC Dance Crew for **'Barkly Ballet'**, TC High School music students for Opera Australia's **'Barkly Youth Choir'** and TC Primary and High School students in **'Camp Harmony'**.

The World Kitchen brought out our local cooking stars in the cook offs as well as providing audience meals at events: **CWA, Anyinginyi Health Aboriginal Corporation, TC Child Care/Memories Restaurant** and Catholic Care. The catering stars at **Karen's Kitchen, Top of Town Cafe/Middle Earth Cafe, Sporties** and **Karen's Coffee Time** kept the Festival cast and crew happy with lunch/dinner meals each day as well as hosting a beautiful **Dinner Under the Stars** at the Telegraph Station and the **Multicultural Association** once again had sell out crowds for **Barkly Multicultural Night**.

Samantha Disbray worked with local women to showcase the wonderful Warumungu language in a beautiful soundscape tent. **Central land Council** Traditional Owners, Elder, Custodians and upcoming young people (**Francine McCarthy, Jakamarra Ross, Trish Frank, Miriam Frank, Rosemary Plummer, Tash Evans, Lee-shay Gillett**) provided Welcome to Country, cultural lessons and talks at events and visiting guests, as well as Jimmy Hooker with bush poems & Jerry Kelly with roo tails.





Barkly performers shared their gifts and talents at every Festival event. A great many community organisations lent their resources and time to support events. Barkly Regional Arts has developed wonderful partnerships and networks over the years that sees people and companies travelling from all over Australia to be involved in Desert Harmony Festival.

So many events were magical that calling out a specific highlight is difficult as so many parts were beautiful — from seeing our young people shine in ‘Barkly Ballet’, singing with Opera Australia, eating under the stars at the Telegraph Station, hearing the sounds of language at Nyinkka Nyunyu around the Campfire to the divine **Electric Fields** at Lake Mary Ann.

The Festival held 9 events over 6 days (6 of which were ticketed) plus 60 workshops and 2 longer term arts residencies for young people. The Festival has received beautiful feedback from the community with a lot noting: “**it just gets better and better each year!**”.

The format of the Festival has found its place. What we focused on in 2017 was quality. This meant creating initiatives, such as **‘World Kitchen’** to ensure each event had food for audiences; local and traveling artists were engaged to create a festival atmosphere as audiences entered venues, catering for crew improved and venues were re-imagined for events.



‘Go Walkabout’

‘Go Walkabout’ is a initiative created by Kathy Burns, Artistic Director Barkly Regional Arts and the Desert Harmony Festival. It was created to address the lack of volunteers available in the Barkly region to draw on for the annual Desert Harmony Festival and increasing a positive profile of the region for more visitors.

The initiative began in 2012 with an (unsuccessful) ‘NT Festival Tour’ pitch aimed at recruiting 30 v/bloggers who would travel in a bus to the Festivals in the NT and video log and blog about their journey which would include visits to tourists attractions. **Tilt Vision** webcasting, ABC and **Alice Desert Festival** were partners though no other NT Festivals were interested.

Welcome night and glamping

As the sun set the 'Go Walkabout' team settled in to their glamping tents and then made their way around the campfire for a bush tucker dinner (provided by Karen's Kitchen) to listen to the yarns of local bushman Jimmy Hooker. The entire Desert Harmony Festival crew and artists came along to welcome the 'Go Walkabout' team to Tennant Creek.

Ten beautiful bell tents were purchased to accommodate the team and an arrangement with the Outback Caravan Park as the site with access to amenities. The decision to purchase bell tents came from being the most cost effective (as they will be used each year for this initiative) and to provide an experience close to outback camping. Inside the tents were an inflatable double mattress, recyclable Indigenous designed floor rugs, clothing rack, camping chair and solar lights and charging station.

The camp site comprised a 'mess hall' complete with breakfast foods, toasters, kettle, wash up sink, plates and cutlery, situated next to the pool as haven for waking up after a long volunteer shift.

Mentoring

The Festival is five explosive days and our small team is expected to achieve a lot including bumping in and out of venues daily with tight timeframes. To achieve this we require experienced personnel who work efficiently and can improvise on their feet.

Ideally our entire Festival team would be all local, though the reality is we do not have the quantity of qualified staff on the ground to cope with the Festival demands.

The Festival works with this complexity in two ways:

- All year round BRA staff are continuously updating their skills through projects/programs and events to keep a local skilled team for the Festival.
- Contractors flown in have a history working with BRA staff and community for relationship development and cohesive team management.

Mentoring is built as two-way learning. The local staff provide important knowledge about venues, equipment, third party personnel and protocols. Flown-in staff bring new technologies to problem solve and professional expertise to share. This combination creates a cohesive and knowledgeable team.

Mentoring is tiered with a professional artist teamed up with one local staff member to mentor and then that staff member has a team of local trainees or volunteers to mentor/manage. This way, the local staff member is not being replaced by the professional artist but is directly receiving new skills to interpret and share to a larger local team.





Camp Harmony

In 'Camp Harmony' this year we were able to fund five professional artists to run week long workshops: Daniel Friel from **Mental Illness Fellowship NT** ran music workshops and was accompanied by four **Griffith Conservatorium** musicians, Leah Tilney (Australia's top rated B-Girl) ran Hip Hop/Breakdancing workshops, Jon Clarke ran circus/physical theatre workshops, Cat McGauran ran podcasting workshops and Nicole 'Lamb' Iovine ran contemporary dance workshops.

The result was five performances pieces, devised by the young people that they strung together for one explosive show.

Marketing

The Festival spends most marketing money to promote to the local community. Whilst audiences numbers are good they can be improved and with greater diversity. Money is spent on TV commercials, social media and print though more funds need to be on face to face promotion particularly in town camps and organisations. In 2018 greater time to put into place and structure our **'Mobile Pop up Box Office'** is being looked at.

Marketing outside of the region is limited mainly because the town does not have the capacity currently to handle a major increase in tourists with accommodation. 'Event comfort' (transport, seating) and cultural aspects (day tours, welcome, traditional events) needs to improve before we have a 'package' to market to draw people to our remote region.



Visual Arts

With the help of the Visual Arts coordinators, the 'Artists of the Barkly' (AoB), Visual Art Outreach Program of Barkly Regional Arts, has again successfully delivered its annual program to the five communities' arts centres of Epenarra, Tennant Creek, Elliott, Canteen Creek and Mungkarta. This year, the AoB program has seen its efforts rewarded by being included in a number of major exhibitions in Australia and overseas.

We welcomed new members of our team of local arts centre managers in May. Ursula Kunoth took over from Yvette Philomac in Canteen Creek, bringing her experience as a painter and her connection to the Central Australian Indigenous art scene. Julie Peterson replaced Kaye Beasley as the manager of Epenarra arts centre manager. As a member of the Local Authority meeting and her long experience in school, she has been a great asset to our program. In Elliott, the duo of Anne Marie Dixon and Elaine Sandy, co-managing Kulumindini Arts with the assistance of Karen Cooper in charge of the CDP program, have operated the arts centre in Elliott with a great stability.

Dyeing workshop during Desert Barkly Artist Camp (19-23/06) with Kathleen Rambler (Ampilatwatja Artists), Olivia Corbett (Tartukula Artists), Barbara Farrall (Kulumindini Arts), Karen Cooper (Kulumindini Arts).





Public Lecture about Desert Barkly Artists Camp in Desert Mob Symposium (8/09).

We started the year with our annual Professional Development week, February 6-10, hosted by our community arts centre managers Yvette Philomac (Canteen Creek), Anne Marie Dixon (Elliott), Elaine Sandy (Elliott), Karen Cooper (Elliott), the artist Andrick Ross (Epenarra) and our group of artist from Tennant Creek (Tartukula). Our program included a presentation of the artistic plan presented by Alan Murn, EO and Kathy Burns, Artistic Director, Barkly Regional Arts, a field trip to Karlu Karlu (Devil Marbles) and a creative and professional workshop about roles and responsibilities.

Our first exhibition ran from April 14-29 with Susie Peterson and Lindy Brodie participating in **ArtsMart**, a collective show of artists from the Northern Territory curated by Maurice O’Riordan, Director, **Northern Centre of Contemporary Arts** in Darwin. This exhibition has also published postcards and posters with Lindy’s and Susie’s artwork.

In June, Barkly Regional Art celebrated the tenth anniversary of the Desert Barkly Artists Camp by hosting one workshop of dyeing with Amanda McMillian, **Batchelor Institute**, and another workshop of jewelry with Leecee Carmichael, an Indigenous artist from the Quandamooka people, Moreton Bay. To

conclude this unique celebration of creativity, all the guests from Epenarra, Canteen Creek, Mungkarta, Tennant Creek (Tartukula Artists and Nyinkka Nyunyu), Elliott and Ampilatwatja were invited to participate to the June 22 Desert Regional Meeting of the Barkly. In attendance were Philip Watkins CEO, **Desart** and Jane Young Eastern Arrenrte, Desart Chair woman.

Opening of the exhibition in the Biennale Hors Les Normes (27/09) in Mairie du 3e, Lyon, France. Artworks from Mungkarta Artists and Canteen Creek Artists



For Desert Harmony 2017, The AoB actively contributed with the multicultural exhibition '**Dreams and Dreaming**' at Nyinkka Nyunyu Art and Culture Centre in Tennant Creek, from August 4-31. The Cultural Day included stalls from our community arts centres, a taste of kangaroo tails and a workshop of weaving and carving.

In September, Elaine Sandy, Anne Marie Dixon and Karen Cooper (Elliott), with Fiona Corbett and Ursula Kurnoth (Canteen Creek) played a great part in **Desert Mob** with a public lecture during the Symposium, 8-9th, about the Barkly Artists Camp. AoB held a successful market in September with total sales of \$5,200 in one day. The artworks of Lindy Brodie, Susannah Nelson, Carol Beasley and Elaine Sandy were shown this year at **Desert Mob Exhibition** in September/October.

During the same period, the painting of Lindy Brodie (Tartukula Artist) was projected on the ground during the annual **Light Festival of Alice Springs**, Parrtjima.

In September, the AoB was invited as a collective group of artists to the **Biennale Hors Normes** in Lyon, France. During the September 27 opening, the Visual Art coordinator, Georges Bureau, gave a public lecture to introduce this new audience to the people and creativity of the Barkly Region. The catalogue of this festival includes an essay that presents some essential features of the artistic scene in the Barkly Region. To conclude this European trip, Georges Bureau has animated a lecture for students of Master in Art History in Paris X at **Musée du quai Branly – Jacques Chirac**.

In October, our artist Lindy Brodie was commissioned by BP Tennant Creek to paint a pole to decorate the new refurbished service station. In December, the Visual Art department organised a major event in collaboration with Music Centre but it was cancelled due to sorry business.

This year has seen great achievements in terms of creativity and increases our presence in a more global art scene outside our region. It has been a stepping stone to establish and strengthen up our relationships with our partners in Alice Springs (Desart, Talapi Gallery and Araluen Arts Centre), Darwin (NCCA, ANKA), Fremantle (Japingka gallery) and also France (Biennale Hors Les Normes, Paris X- Nanterre University, Musee du Quai Branly). Next year we will continue our efforts to reach new audiences and support our artists to challenge themselves to be more competitive in the national art scene.

2017 ARTMART

Matilda Aegla Kath Borrow Eric Brigeman
 Bill Davies Dana Duncan Stephanie Henry
 italk Studios Heather Koowootha Roy McIvor
 James Nasir Joel Ngalarretta Lindy Brodie Nungarrayi
 Tiffany Okazaki Susie Peterson May Rosas
 & John Walter

7-29 APRIL

Exhibition Opening: Thursday 6 April, 6-8pm
 Gallery hours:
 Wed-Fri, 10am - 4pm; Sat, 9am - 2pm
 or by appointment

PUBLIC PROGRAMS (at NCCA free)
 8 April
 11am - 12:30: Artist talks
 Sat 22 April
 12 - 1:30pm Australian Cultural Fund
 (ACF) workshop - Fund Your Art
 2 - 5pm ACF one-on-one
 fundraising clinics, by appointment

Northern Centre for Contemporary Art
 Viny Lane, Parap
 (CB) 8981 5368
 www.ncca.com.au

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Australian Cultural Fund (ACF)

Poster of ArtsMart Exhibition in NCCA, Darwin. Lindy Brodie's Painting

Winanjjikari Music Media Centre

The year began with doubts around long term funding being made available to continue running the Winanjjikari Music Centre. This was due to funds from the Commonwealth being rolled into what is now called 'Indigenous Language and Arts'. Barkly Regional Arts pushed a strong case for arts centres such as ours to have a place within the funding and we were used positively as a case study. The successful funding outcome resulted in a merging of the Winanjjikari Music Centre and our Media Mob program to form the Winanjjikari Music Media Centre.

The WMC team supported many community events as the go-to production house to run audio visual requirements as well as media documenting at events. This ranged from annual evergreen events such as **Australia Day** to funeral services, remote sporting carnivals, rallies and youth events. An early childhood event in November was a highlight with the team running all sound for the event, including a concert singing in Warumungu language with grade 2 students.

The Winanjjikari Music Media Centre was the backbone for our major events in the Barkly as the production team. Barkly Regional Arts were approached by **Major Events NT** to be the signature event providers for Territory Day. This saw a week-long collaboration between local Barkly WMC musicians and interstate Indigenous artists, Gambirra, Radical Son led by Declan Kelly to produce the main music act for the evening. Songs created for the performance were in language and were recorded live on the night. The Desert Harmony Festival, hosted by BRA was the next major event held, as it is, next to the Winanjjikari Music Media Centre. For the five days the WMMC team bumped in and out of seven venues over the five days and were split into three teams (main events, secondary shows and workshops) to cope with the large variety of technical needed for the festival. The media workers split into two teams and created a documented a huge amount of materials resulting in more than 20 videos being created.

The major project of the year was the development of a touring show, '**Marlinja**'. This touring show focused on the story of father and daughter duo, Rayella from the remote community of Marlinja. The year began creating media content on country that would be used for initial





marketing materials for the EP Launch. The second stage of development was the creation of the story structure along with the writing of seven new music pieces for the show. Two weeks were spent in Marlinja for this process to write and record the demos, which were then sent away to **Erkki Veltheim** to create the orchestral arrangements that would support the songs. 'Marlinja' is a visual music narrative exploring three generations of the Dixon family and their language and culture.

The team made a great impression all over the country through various professional development engagements and key note talks. WMMC began the year with training with **IDX Flint** in Sydney with the latest media technology, including drone flying. They then travelled to Adelaide to work as crew on **WOMADelaide** as part of a three-year contract with the festival. They stepped up as mentors at **Bush Bands Business** and have since been



approached to run a session the following year. Media Mob worker Sean Bahr-Kelly was a keynote speaker in Darwin as part of the **IED Forum** to talk about his media career at Barkly Regional Arts as a young person and he also landed the lead role in Artback NT's Touring production, '**Dog Dog**' which saw him touring the NT. Each of the team undertook mentoring throughout the Desert Harmony Festival as part of their annual upskilling.

Rayella were the most popular touring act throughout the year, performing as the support act with the **Violent Femmes** on their national Australian Tour. They then performed in WA at the **Denmark Festival of Voice** before taking off to the Gulf for the **Doomagee Festival**. They held a Q&A at Brisbane's Schonell Theatre for the **ARC Centre of Excellence for the Dynamics of Language** and their documentary about country was featured in the 'Something Somewhere Festival'. They also performed in Tennant Creek's **NAIDOC** week and were one of the main acts in the Desert Harmony Festivals' 'Campfire Dreaming' event.

WMMC supported many touring artist and shows in 2017, as both musicians and technicians. They were once again the key pre-show music presentation with **Opera Australia** and the **Chamber Orchestra**, supported a Warumungu dreaming audio experience at the Desert Harmony Festival by linguist Samantha Disbray, as well as the **Coloured Stone** band, Rochelle Pitt, Electric Fields and an NT show, '**In Between Two**'.

We launched a new series called '**Artist Profiles**' which is a holistic organisation project. Visual Artists are featured with their stories told through video and backed by original music created by the Winanjikari Music Centre. The major piece was a documentary on visual artist Lindy Brodie which was then featured on **ICTV**. Plus a range of WMMC videos were screened at the **Ethnographic Film Festival** in Belgrade, Serbia.

Barkly Regional Arts continued to provide ICTV with a range of content throughout the year and were then asked to be the music production providers for a new animation series called '**Bedtime Stories**'. Ray Dixon from Rayella was selected as the lead vocalist, children from Tennant Creek featured as the three main children's voices and WMC recorded and mixed the song to match the animation piece, which is now playing on ICTV.

There were many music workshops throughout the year, including old friend Neil Murray returning to write new music with local Barkly musicians. And the WMMC team engaged a new media employee to keep up with the demanding amount of work.

The year ended with a lovely offer from **Australis Music**, who provided us with free music equipment as a way of supporting the work we do here in the Barkly. As a thank you the WMMC team made some videos to feature their gear.

It was another strong year of music and media supporting and showcasing the beautiful Indigenous languages in the Barkly.



Touring and Events

The second half of the year was jam-packed with tours and events at Barkly Regional Arts. This picture added to the story of many arts producers and artists unsure of funding during 2016, which resulted in fewer shows being created and toured through the NT during the 16/17 financial years.

During the first half of 2017, Barkly Regional Arts supported a number of events in the community, mainly through our Winanjjkari Music Centre and Media Mob departments. Events such as: 'Australia Day', 'International Women's Day', 'Marlinja Fracking event', NT Writers event live webstream', Youth Week and NAIDOC week activities, as well as technical equipment for funerals.

Barkly Regional Arts presented the annual 'Barkly Artist Camp' in partnership with Desart. The one week long professional development event was held in Tennant Creek at the Barkly Regional Arts premise. Up to 50 artists participated in the visual arts activities and there was a strong focus on the 10-year partnership between BRA and Desart. The follow up of this event was a presentation at the **Desart symposium** in Alice Springs, where women from 'Artists of the Barkly' spoke to a large auditorium on this long running partnership with Desart.

The first of the touring productions that Barkly Regional Arts supported was in July with the touring exhibition of '**Bush Mechanics**'. Presented over a few days, this exhibition featured digital material as well as full-scale cars from the well-loved TV Series. Our first major event of the year was '**Territory Day**' on July 1st, where Barkly Regional Arts were asked to be the signature event providers. A full week of development with interstate musicians Declan Kelly, Radical Son and Gambirra working with musicians from Tennant Creek and Marlinja, resulting in new works being produced and collaborations on existing songs.

Barkly Regional Arts moved into its busiest time of the year starting with the July school holiday arts events, and events tied into the Festival Australia community festival project '**Dreams and Dreaming**'. BRA presented the Desert Harmony Festival during the first week of August with ten overall events included in the Festival across four days. The BRA team then hit the road to support major events across





the NT starting with Desert Mob in Alice Springs and **Bush Bands Business/Bash**.

Barkly Regional Arts supported events internationally in 2017, with a visual arts exhibition in Lyon, France and a series of films majorly presented in Croatia.

During September BRA supported NT produced touring events to come to Tennant Creek including a Public Speaking workshop with Darwin comedian Amy Hetherington and a digital media/music/storytelling production **'In Between Two'** from two Darwin musicians.



Barkly Regional Arts were a key organisation involved in an early childhood event in November. WMC set up and ran all music tech for the event and Artistic Director, Kathy Burns sang music in language with Rosemary Plummer as a main presentation at the event. BRA also funded a writing workshop in Tennant Creek with the **'NT Writers'** organisation as a way of supporting the local TC Writers Group that had newly formed. And we also supported another touring production, **'Pape Mbaye and the Chosani Afrique'** which was a seven-piece African band that ran a music workshop and an event.



The year wrapped up with BRA's annual Christmas market and band, though was cancelled due to sorry business of an important visual artist.

Barkly Regional Arts made a significant impact on many funding bodies and touring companies in 2017 by delivering high standards of support and production. A standout outcome was being awarded as the ongoing key signature event body for Tennant Creek's Territory Day through NT Major Events.



8CCC Radio

The radio station endured another year of long periods of being off air in Tennant Creek due to issues with signal and internet in Tennant Creek as the town moved to NBN. EO, Alan Murn who sits on the board of 8CCC work closely with the radio volunteer team to communicate technical issues and move them through. Along with this came more equipment upgrades needed in the studio which were purchased and installed.

Despite Tennant Creek being off air, the BRA radio programs, **'Pinarra Aku'** and **'What's Up WMC'** continued to be aired from Alice Springs 8CCC Radio station. Barkly Regional Arts created new content during the Desert Harmony Festival for the radio, including commercials plus a series of podcasts from Tennant Creek young people discussing what their 'dreams' are.

In the last part of the year, CAAMA approached us to discuss utilising the Tennant Creek 8CCC Studio to begin running their **CAAMA RIBS** (Remote Indigenous Broadcasting Series) program. This would come with a casual employee for two days a week who would deliver the program and offer training to the broader community to build local language content. An MOU was created and driven by BRA for this.



Arts School in Residence

This program is for young people to receive professional arts training opportunities in the Barkly. Barkly Regional Arts partners with organisations and artists to deliver residencies throughout the year for a period over at least two years. During this time it allows for the artists to develop a relationship of trust and time to provide professional training to ensure greater skill development. One of the major outcomes of the residency is to produce a show, which must have relevancy to our region.

Barkly Regional Arts partnered with **Melbourne City Ballet** for the arts residency and connected MCB with the local **TC Dance Crew**. 2017 was the second year of the residency with two placements occurring.

A male and female ballet dancer from MCB was sent out for both residencies in Tennant Creek for a two-week block. The focus of these residencies was on the final outcome





performance, where they created a 30-minute piece to present at the Desert Harmony Festival as well as the selection of local dancers to join MCB's professional production of 'Romeo and Juliet' in Tennant Creek. The TC Dance Crew has formed a great relationship with MCB and the partnership continuing into 2018.

In July and August, Barkly Regional Arts ran its annual 'Camp Harmony', which is a week-long professional arts camp for young people. Four artists were engaged this year; Leah Tilney to deliver hip hop/acrobatics, on Clarke taught physical theatre/clowning, Cat McGauran ran podcasting workshops and Nicole Iovine taught contemporary dance/hip hop. Thirty young people participated in the camp, which culminated in a youth show performance at the Desert Harmony Festival.

As part of BRA'S ongoing relationship with Opera Australia we once again delivered a **Barkly Youth Choir** to perform in Opera Australia's national touring production of the 'Marriage of Figaro'. BRA partnered with the Tennant Creek High school to deliver a series of music rehearsals for a few months to prepare for the production. The school's music teacher taught young people harmonies and lyrics which was quite a leap from their ordinary singing skill set. The Barkly choir was an incredible success with audience leaping out of the seats every time they entered the stage and received the loudest applause. For the Opera team, it was considered by far the highlight of the tour to have this level of community engagement.

Additions to our Arts School In Residence program we offer one off workshops for young people, this year an African drumming group held a drumming and dance workshop at Barkly Regional Arts. The Tennant Creek High School supported the workshop with lending a wide range of drums for the young people to learn on.

At the end of 2017, Barkly Regional Arts were approached by **Territory Families** to create and deliver January school holiday programs, which was approved.

Creative Barkly

Creative Barkly is a three-year Australian Research Council Linkage project (2016-2019) that aims to investigate the arts and creative sector in the Barkly, and how it contributes to economic and social development in the region. The project is being led by the **Queensland Conservatorium Research Centre** at Griffith University in partnership with Barkly Regional Arts (BRA), Regional Development Australia NT, and University of the Sunshine Coast and Southern Cross University.

The project will deliver information back to the region that will be helpful in planning the future of arts across the Barkly. The research is being conducted in two phases: first, a mapping of arts/creative practices and initiatives in the region, followed by case studies of specific organisations and/or programs that provide a diverse and detailed exploration of how the sector operates in this remote context.

Since February 2016, the research team has conducted several field trips to consult with community stakeholders, Elders and representatives in order to refine the design and methodology of the project to ensure it meets the needs of a diverse and sparsely located population. In July and August 2017, we returned to the region to commence data collection for the mapping phase. This coincided with two key events: the Tennant Creek Show and the Desert Harmony Festival.

This report is based on preliminary findings from a survey that was administered to artists and arts workers at both of these events, and across the region more widely in communities, houses, art centres and on the street. Many respondents were approached through art centres including BRA and Nyinkka Nyunyu in Tennant Creek, Kulumindini Art Centre in Elliott, and Arlpwe Art Centre in Ali Curung. Others were recruited through word-of-mouth and the researchers' visible presence in communities over the course of the month.

This report is designed to offer the team, project partners and key stakeholders an opportunity to look at the demographics of the respondents who have completed the survey to-date, in order to assess whether it is necessary to recruit more participants from particular demographics and locations etc. This preliminary report is also designed to flag some of the themes emerging from the data. These emergent themes will inform the more detailed analysis and coding phase that occurs after data collection for the mapping phase has concluded, as well as the selection and design of the case studies.

Associate Professor Brydie-Leigh Bartleet
Griffith University

Financial report

Barkly Regional Arts (BRA) has closed 2017 with a deficit of \$39,828 for the year. I will detail below what makes up this deficit for 2017, whilst this may at first appear out of the ordinary, it is in large part, expenditure of income from the previous year.

Balance Sheet

At the close of 2016 there was a profit of \$127,816 for the year. This for the large part was made up of ILA funds (\$66,758), which had been received in 2016 to be expended by mid-July 2017. ILA funding had received confirmation of recurrent funding late 2016 (after several years of uncertainty), however funding was not as high as BRA was expecting. Bridging funding received in the second half of 2016 was to be cobbled together with lesser funds received in the 2017 calendar year. Future uncertainty in the program had hinder planning and hence the roll-over of some of 2016 funds to 2017 (note this was within the one year of ILA financial year).

Other funding received in 2016 and spent through 2017 was part of the Arts NT Desert Harmony allocation and IVAIS Employment funding (\$15,313), along with a handful of other funding of relative small value. IVAIS Employment funds, along with current year funding were also spent by the end of its funding year June 2017. Hence some of 2016 profit (unspent funding) was spent in 2017, hence a deficit in 2017 as it was recorded as 2016 income. Please note that this income is separate to the funds 'Received in Advance' which are accounted as income in the 2017 year.

Over the last few years we have been trying to align the Barkly Regional Arts income and expenditure to more closely align it to the reporting requirements of Australia Council. In the process Art Sales have been recorded separately in 2017. There were \$32,318 art sales in 2017. This was always held in another account (not represented on the BRA financial reports however the transfer of the funds in and out has previously been included in the financial reports as it was not clearly distinguishable from other income and expenditure). These representations have now been removed from the financial reports as it is funds which are held in trust for artists, so whilst Barkly Regional Arts facilitates the sales, the money is held in a separate account which is not Barkly Regional Arts funds.



Profit and Loss

Income for 2017 was \$1,619,392 a slight reduction from \$1,629,074, a difference of less than \$10,000 (note that this is despite Art Sales being removed from BRA income, although had been part of the income in previous annual reports). Arts NT funding was slightly up from 2016 with multi-year funding up by 5% and Arts NT Project funding up by 4%. Audience sales had also increased from 2016. 'Other Commonwealth funding - Project' was down to 44% of the 2016 funding levels.

Fees and Services, Merchandise Sales and Resources Income was also down considerably from 2016. Overall income was helped by Wage Subsidy for 2017 and 'NTG Other Projects'.

During 2017 the Art Supplies Inventory was also added to the financial reports to record the significant monetary value of supplies held by BRA.

Recent Financial Management and Internal Control Policy and Procedures document developed in late 2017 was 'highly commended' by the current Auditors, meaning that the Board and Management have strong guidelines for financial practices in the organisation.

IVAS Operational funding has remained the same over several years now. Wages increases in-line with Award rates is reducing the amount of funding available for other overhead expenses for that project before BRA has to contribute other funds to meet the cost of that project, this will only increase in the coming years under the current multi-year agreement.

Early indication for 2018 is that there are already several projects underway and more funding applications which we hope to be successful. All programs currently have recurrent funding and the organisation can enjoy some security from that, as it had been operating with funding uncertainty for several years due to government policy changes that have impacted funding to arts organisations across Australia.

Rebecca Ferry
Bookkeeper
15th March 2018

Audited Financial Statements

Barkly Regional Arts Incorporated
As at 31 December 2017

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Committee's Report

Barkly Regional Arts Incorporated For the year ended 31 December 2017

Committee's Report

Your committee members submit the financial report of Barkly Regional Arts Incorporated for the financial year ended 31 December 2017.

Committee Members

The names of committee members throughout the year and at the date of this report are:

Committee Member	Position
Kevin Banbury	Chairperson
Georgina Bracken	Vice Chairperson
Angelika Herzog	Treasurer
Kate Foran	Secretary
Meg McGrath	Public Officer
Peter Colahan	Committee Member
Robin Gregory	Committee Member
Jennifer Kitching	Committee Member
Dawn McCarthy	Committee Member

Principal Activities

The principal activities of the association during the financial year were:

Operation of an arts and cultural networking resource organisation that represents regional community interests and to develop indigenous arts enterprises in the Barkly Regional to directly alleviate suffering and social deterioration.

Significant Changes

There were no significant changes in the nature of these activities during the year.

Operating Result

The net loss for the financial year amounted to, as per below: -\$39,828.45

Going Concern

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of the association to continue to operate as a going concern is dependent upon the ability of the association to generate sufficient cashflows from operations to meet its liabilities. The members of the association believe that the going concern assumption is appropriate.

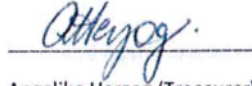
Committee's Report

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



Kevin Banbury (Chairperson)

Date 16/03/18



Angelika Herzog (Treasurer)

Date 16/3/2018.

Income and Expenditure Statement

Barkly Regional Arts Incorporated For the year ended 31 December 2017

	2017	2016
Income		
Administration Fees Income	42,249	68,811
Art Supplies	6,621	-
Arts NT - Annual/Multi Year	125,000	118,354
Arts NT - Project Arts	30,041	28,919
Audience Sales	13,122	8,613
Audio/Visual Production	300	-
AusCo - Other	13,606	13,000
AusCo - Triennial/Annual	300,000	251,750
Fees & Services	16,368	29,521
Gifts & Donations	4,324	4,873
Interest - Bank	365	342
Merchandise Sales	4,135	15,663
NTG Other	2,200	8,900
NTG Other - Project	202,270	92,034
Other Commonwealth - Project	47,923	108,170
Other Commonwealth-Operational	626,026	630,517
Program Carry Over Funds	-	77,707
Reimbursements & Recoveries	53,008	33,691
Rent - ArtHouse	12,720	2,070
Rent - BRAT House	17,243	16,510
Resources Income	11,672	25,207
Sponsorships	16,818	40,455
Wage Subsidy	73,382	53,969
Total Income	1,619,392	1,629,074
Cost of Sales		
Artist payments	1,178	-
Inventory - Art Supplies (open	45,708	-
Inventory (closing balance)	(57,034)	-
Total Cost of Sales	(10,148)	-
Gross Surplus	1,629,540	1,629,074
Expenditure		
Accommodation	44,720	36,853
Accounting & Admin Costs	2,144	2,902
Admin Cost	52,281	67,376
Advertising Costs	17,064	14,594
Art Supplies - Communities	3,991	8,882
Artists Payments	14,029	24,093
Auditing Costs	5,700	3,650
Auspice Funds	-	25,272

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Income and Expenditure Statement

	2017	2016
Auspicating Fee	-	2,624
Awards & Prizes & Donations	-	3,200
Bank Fees & Charges	3,341	3,490
Box Office Settlement	4,275	-
Car Hire	6,430	8,759
Catering	21,494	200
Cleaning Costs	6,587	945
Computer Consumables	2,657	6,273
Computer Repairs & Maintenance	391	373
Consultant Fees	-	1,045
Consumables - ArtHouse	-	56
Consumables - Food/Water	9,926	25,804
Consumables - Office	7,517	9,423
Consumables - Project	9,384	17,815
Consumables - WMC Equipment	4,482	764
Council Rates	362	329
Creative Personnel - Casual	5,503	-
Creatives - Seasonal	33,770	-
Cultural Liaisons	2,450	2,069
Depreciation	21,176	32,885
Design Costs	4,112	418
Donations & Sponsorship	500	3,868
Electricity Water & Sewerage	1,098	-
Electricity/Amenities	2,875	4,605
Equipment Hire	5,200	3,359
Equipment Purchase - Non Asset	7,868	9,319
Equipment Repair Costs	4,950	447
Fares	39,640	44,204
First Aid Public Duties	450	900
Freight & Cartage	1,364	2,992
Holiday Leave Accrual	89,735	77,720
Household Consumables	327	-
Insurance - General	20,544	12,596
Insurance - Workers Comp	14,826	7,747
Internet Costs	3,013	3,698
IT Support & Development	7,680	-
License	910	-
Long Service Leave Provision (6-3803)	10,783	8,486
Memberships	219	440
Mileage	300	200
Miscellaneous Expenses	276	(3,006)
Oncost	10,793	-
Other Arts Support - Seasonal	1,117	-
Postages & Stamps	767	447
Printing Costs	1,840	1,912
Prior Year Adjustments	(37,704)	-
Production Cost	10,028	5,040
Production Cost - Music	57	1,750

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Income and Expenditure Statement

	2017	2016
Professional Artist - Casual	14,240	-
Professional Artists - Seasonal	34,350	167,917
Refund of Costs - General	4,487	437
Rent	58,369	36,612
Repairs & Maintenance (6-2660)	544	714
Repairs & Maintenance (6-7100)	6,126	-
Research & References	10,000	10,000
Royalty payments	290	756
Salary Sacrifice	421	4,783
Satellite Phone Costs	1,091	1,091
Security Costs	2,027	5,364
Sick Leave Accrual	-	189
Staff Amenities	-	202
Staff Recruitment	225	423
Staff Training & Develop Costs	22,540	9,320
Staff Uniforms	-	534
Superannuation	71,952	69,496
T/fer Unexpended Grants to B/S	165,213	-
Technical Contract Labor - Sea	39,515	51,449
Technical Support - Casual	3,757	-
Telephone	8,661	9,344
Travel Allowance	137	7,380
Vehicle - Fuel	18,872	18,873
Vehicle - Rego/Insurance	5,969	6,078
Vehicle - Repairs/Maintenance	10,875	7,112
Venue Hire	3,936	3,164
Wages & Salaries	698,710	602,102
Website Costs	2,285	1,103
Workshop/Seminar costs	1,536	-
Total Expenditure	1,669,368	1,501,259
Net Current Year Surplus/(Deficit)	(39,828)	127,815

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Balance Sheet

Barkly Regional Arts Incorporated As at 31 December 2017

	NOTES	31 DEC 2017	31 DEC 2016
Assets			
Current Assets			
Cash & Cash Equivalents	1	616,506	405,951
Trade and Other Receivables		55,300	3,786
Other Current Assets			
Pre-Paid Insurance		7,279	5,233
Related Account Receivable		-	-
Total Other Current Assets		7,279	5,233
Total Current Assets		679,085	414,970
Non-Current Assets			
Plant and Equipment	2	33,906	41,231
Land & Buildings	2	411,137	421,534
Other Non-Current Assets			
Visual Art Supplies		57,034	-
Total Other Non-Current Assets		57,034	-
Total Non-Current Assets		502,077	462,765
Total Assets		1,181,162	877,736
Liabilities			
Current Liabilities			
WBC Business Loan		120	105
Trade and Other Payables		(172)	3,504
GST Payable		38,710	45,064
Provisions			
Provisions			
Provision for Annual Leave		65,715	40,071
Long Service Leave Provision (2-2210)		25,131	14,348
Total Provisions		90,846	54,419
Total Provisions		90,846	54,419
Total Current Liabilities		129,503	103,092
Other Current Liabilities			
Current Liabilities			
Accrual PAYG Withholding Tax		23,777	6,778
Accrual Superannuation		5,095	5,653
CATA Art Sales/Transfers		1,507	-
Grants Received in Advance		386,349	271,328
Sundry Creditors		-	400
Superannuation <2013		19,061	-

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

	NOTES	31 DEC 2017	31 DEC 2016
Unexpended Grants C/fwd		165,213	-
Total Current Liabilities		601,002	284,158
Total Other Current Liabilities		601,002	284,158
Total Liabilities		730,505	387,251
Net Assets		450,657	490,485
Member's Funds			
Capital Reserve			
Current Year Earnings		(39,828)	127,815
Total Capital Reserve		(39,828)	127,815
Financial Instruments		490,485	362,670
Total Member's Funds		450,657	490,485

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Notes of the Financial Statements

Barkly Regional Arts Incorporated For the year ended 31 December 2017

Summary of Significant Accounting Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act NT. The committee has determined that the association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

Property, Plant and Equipment (PPE)

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

All revenue is stated net of the amount of goods and services tax.

Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

These notes should be read in conjunction with the attached compilation report.

Notes of the Financial Statements

	2017	2016
1. Cash on Hand		
Cash and cash equivalents		
WBC Debit Card	1,623	1,522
WBC - Development Fund	5,428	4,784
Petty Cash	430	430
WBC - Winanjjikari Music Centr	29,144	14,479
General Cheque Account	579,881	384,736
Total Cash and cash equivalents	616,506	405,951
Total Cash on Hand	616,506	405,951
	2017	2016
2. Fixed Assets		
Buildings		
Davidson St	453,670	453,670
Davidson St Acc Depre	(42,533)	(32,136)
Total Buildings	411,137	421,534
Plant & Equipment		
Equip, Comp & Furn at Cost	361,070	357,616
Equip, Comp & Furn Accum Depre	(327,164)	(316,385)
Total Plant & Equipment	33,906	41,231
Total Fixed Assets	445,043	462,765

These notes should be read in conjunction with the attached compilation report.

Statement by Members

Barkly Regional Arts Incorporated For the year ended 31 December 2017

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in the Notes to the financial statements.

In the opinion of the committee the financial statements as set out ~~on pages 1 to 6~~ ^{in the report.}

1. Presents a true and fair view of the financial position of Barkly Regional Arts Incorporated as at 31 December 2017 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Barkly Regional Arts Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:



Kevin Banbury (Chairperson)

Date 16/03/18



Angelika Herzog (Treasurer)

Dated: 16/3/18

Auditor's report

Barkly Regional Arts Incorporated For the year ended 31 December 2017

Independent Auditors Report to the members of the Association

We have audited the accompanying financial report, being a special purpose financial report, of Barkly Regional Arts Incorporated (the association), which comprises the committee's report, the assets and liabilities statement as at 31 December 2017, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

Opinion

In our opinion, except for the matters relating to the Basis for Qualified Opinion discussed below, the financial report presents fairly, in all material respects, the financial position of Barkly Regional Arts Incorporated as at 31 December 2017 and (of) its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the requirements of the NT Associations Act.

Basis for Qualified Opinion

1. Barkly Regional Arts Incorporated mainly derived income relating to grants, fees, interest and sundry items. As is common with similar organisations, it is impracticable to establish rigorous segregation of controls over the collection of such revenue sources, apart from items separately verifiable including grant income and bank interest. Accordingly, as the evidence available to us regarding revenue was limited, our audit procedures had to be restricted to amounts recorded in the financial records. I am therefore unable to express an opinion as to whether the revenue recorded is complete.
2. Barkly Regional Arts Inc has recorded Plant and Equipment capital assets as at 31 December 2017 for the total cost value of \$361,070 and written down value of \$33,906. We were unable to obtain sufficient and appropriate audit evidence to support the existence of these amounts and recommend the organisation conduct a review of all capital assets in the near future.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Boards (APES 110 Code of Ethics for Professional Accountants) (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

The committee of Barkly Regional Arts Incorporated is responsible for the preparation and fair presentation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the NT Associations Act and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

Emphasis of matter - basis of accounting

We draw attention to the Notes to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Barkly Regional Arts Incorporated to meet the requirements of the applicable legislation. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Auditor's report

Responsibilities of management and those charged with governance for the financial report

Management is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the applicable legislation and for such internal control as management determines is necessary to enable the preparation of and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

Auditor's signature:



Claire Young

1/70 Elder Street, Alice Springs

Dated: 19/03/2018

Certificate By Members of the Committee

Barkly Regional Arts Incorporated
For the year ended 31 December 2017

I, GEORGINA BRACKEN of 5 FAZALDEEN ROAD TENNANT CREEK

(Full Name)

(Address)

certify that:

1. I attended the annual general meeting of the association held on 26/3/2018
2. The financial statements for the year ended 31 December 2017 were submitted to the members of the association at its annual general meeting.

Dated: 26/3/2018

2017 BRA Board

Elected at the BRA AGM March 26 2017

Kevin Banbury, Chairperson

Board Member since 2013. Chairperson 2017

Kevin brings broad experience in arts, law and governance to the board of Barkly Regional Arts. He has Law, LLBG and Industrial Designer, BDID qualifications as well as extensive Arts experience in arts administration (24 Hour Art, Watch this Space inc, Barkly Regional Arts), arts education (Northern Territory University), industrial design (Studio 1, freelance), printmaking (Northern Editions) & metal work (Jam Factory SA).

Admitted to the Supreme Court of the NT in 2000 with 18 years Legal experience in general law, criminal, family, contract, intellectual property, community development & community legal education.

He has demonstrated "Hands on" capabilities with various creative technologies, mechanisms and media. Currently, Managing Legal Practitioner of the Northern Territory Legal Aid Commission's Tennant Creek regional office.

Georgina Bracken, Deputy Chairperson

Board Member since 2001. Chairperson 2008 – 2012. Deputy Chair 2013 - 2014.

Georgina is an experienced manager with 26 years experience living in, and working across, all aspects of remote Indigenous community development. A former practicing and exhibiting visual artist (Sydney/ Canberra/ Adelaide), she has an excellent concept of current Indigenous issues and concerns and draws on her wide cross cultural communication skills to address them.

In Tennant Creek she has been the Coordinator of Julalikari Arts & Crafts Women's CDEP program (2001 – 2003) - Julalikari Council Aboriginal Corporation (JCAC), Manager of Nyinkka Nyunyu Art and Culture Centre (2003 – 2007), and recently resigned after ten years as CEO of Tennant Creek Women's Refuge (2007 - 2017).

Georgina is also highly active across a number of sectors; Chair Person BRADAAG (Barkly Region Alcohol and Drug Abuse Advisory Group) since 2009, Board member of NT Shelter (2008 – 2015), Facilitator of Tennant Creek Transport, Director of Kelly's Ranch Horse Riding & Pastoral Skills Training and member of 'Our Community'.

Georgina has a Post Grad Dip in Fine Arts and Diploma of Governance (2014).

Kate Foran, Secretary

Member 2007 – 09 and again 2011 – 16, Chairperson 2014, Secretary 2015.

A long-term resident of Tennant Creek of 14 years, Kate was a previously a working artist in Victoria. She has worked in the tourism sector in Tennant Creek for 14 years and is an effective advocate to NT Government for promoting the assets of Tennant Creek and the Barkly region.

Kate has managed the Nyinkka Nyunyu Arts & Culture Centre for 4 years. This centre is a repository for Indigenous family histories, has stewardship of important Indigenous historical

artifacts, a retail outlet for Indigenous art and the embedded guided tours and café make it a major tourist destination.

Kate is a particularly skilled networker who always promotes Barkly Regional Arts. Her experience in community development, alcohol management, arts retail and arts marketing are crucial skills in the Board skills matrix.

Angelika Herzog, Board Member

Elected to the Board in 2016 and 2017 (treasurer).

Angie has a 20-year history of effective NTG service in the Department of Business, Training NT, including the last 14 years as the Tennant Creek Training Centre (TCTC) Manager, the home base for Barkly Regional Arts. In that role Angie has proven a strong supporter of the Desert Harmony Festival in particular, by opening the TCTC facility to a range of activities and overseeing the establishment of TCTC as a Festival Hub and development of the Barkly Arts Theatre (The BAT).

Angie brings facility management experience and NTG connectivity to the Board that transfers into important input into all of our event production work, including the DHF. She is also a committed volunteer to all BRA activities and by so doing, integrates the BRA Board more directly into the operations of BRA.

Angie was elected to the Board for the first time in 2016 and is also a Board member of the radio station, 8CCC, that BRA site manages.

Dr Robin Gregory, Board Member

Elected to the Board in 2017.

Robin has lived in the Territory for over 20 years and currently resides in Alice Springs. During that time she has worked in both the public and private sectors, including for Indigenous not-for-profits. Much of her work has been undertaken with individuals and communities in regional and remote areas of WA and the NT including Tennant Creek and the Barkly. With a PhD in Archaeology (1999) and MA in Heritage Conservation (2001) she has a strong professional background in cultural heritage, conservation and management planning and the museum sector. In addition to historic research over the last few years she has also undertaken social research regarding transitional housing and homelessness, and the feasibility of home internet in remote Indigenous communities. As a result of her previous employment with the Northern Territory Government, Aboriginal Areas Protection Authority, Centre for Appropriate Technology, Returned Services League Alice Springs Sub-Branch, current employment with Regional Development Australia (NT) and running her own cultural heritage consultancy business, Robin has considerable experience in project facilitation and management including infrastructure projects as well as exhibition design and development, the provision of grant advice and assistance, and connecting people and organisations. Robin is also a member of the Australian Institute of Company Directors.

Peter Colahan, Board Member

Elected to the Board in 2017.

Peter moved to Tennant Creek eighteen months ago after having served five years based in the Gulf at Normanton in Queensland. There he was a mentor for the local Indigenous community, helping to establish the local art and craft gallery which included a retail shop and café. Peter assisted in marketing, promotions, retail and customer service.

Peter has spent thirty years in the Australian tourism industry where he gained a wealth of knowledge and made many useful contacts for promoting Australia worldwide. His current position is as a contractor to the US Government for APAC, servicing five countries in the processing of all visa types to the United States.

His previous board experience has included; Australia Tourism Export Council as Queensland Chairperson, Gold Coast Tourism as a Board member for three years, Bond University, Gold Coast as an advisory Board member for three years.

Dawn McCarthy, Board Member

Dawn has lived and worked in the Territory for over 40 years. She and her husband, former NTG Arts Minister and current Member for the Barkly, have been responsible for setting up and managing several bush schools in that time. Previously a teacher, Dawn has also sponsored Chinese nurses' training through her own company in Tennant Creek. Dawn has been a valuable community volunteer and participant for decades and brings a wealth of local knowledge and connectivity for BRA to locals from across the Barkly and beyond.

Jennifer Kitching, Board Member

Board Member since 2006

Jennifer has forty years working in the public service, thirty of them delivering through the NTG Department of Employment, Education and Training and Health. In these areas she has been involved in delivering preventative health, primary health care and health promotion services to Indigenous families in remote communities in the NT. Passionate about improving the lives of Indigenous families living in urban and remote communities with a sound knowledge of communities and their health issues Jennifer brings a strong Arts and Health agenda to the BRA Board.

Human Rights and, in particular, Indigenous Rights, along with youth affairs issues are always in Jennifer's focus and as a certified Indigenous Cultural Broker she has an effective pathway to sharing that focus with the region and with the Board. She is valued as a mentor and leader by the community and the Board.

Jennifer is also proprietor of an Indigenous art gallery, Desert Rose, in Tennant Creek which demonstrates her strong interests in the development of visual arts and Indigenous artists in the NT. Jennifer has a Diploma of Education Support and is a long-term resident of Tennant Creek.

Alan Murn, EO

Board member 2003 – 2008. Deputy Chair 2005 – 2007. Non voting ex-officio member 2009 – 2017.

Alan Murn has had a 12-year association with BRA and has been CEO since 2009 when he accepted the challenge of guiding BR from a small project-driven arts company into a larger long-term program driven one. Previously he had been Manager of Julalikari Arts in Tennant Creek from 2003 – 2009 and so was deeply involved in the community, arts and cultural development trajectory of the Barkly region. (He also developed and managed the Pikka Pikkakari Childcare Adjunct and Intensive Support Playgroup).

Since 2000 Alan has worked throughout the Central Desert, Barkly and Tiwi regions as an arts printmaking professional with Centralian College, Alice Springs NT delivering arts programs in remote communities and continued the work with Charles Darwin University. Such work prepared him for the challenges and reality of arts delivery in remote NT.

As a Key Producer (2008 – 2015) BRA has embraced the campaign of a local leadership role in a region that has little experience or appreciation of the part that the creative industries can contribute to remote economies in particular. To that end, Alan has taken on community roles: Tennant Creek Art Gallery Management Committee, former Board member of ArtbackNT, Darwin (Deputy Chair 2011 and 2012), Board Member of Barkly Region Alcohol and Drug Abuse Advisory Committee (BRADAAG), member of Regional Economic Development Committee (REDC), Barkly, (Department of Chief Minister appointment), member of Local Tourism Advisory Committee (LTAC) Barkly, Board Member of 8CCC Community Radio, Alice Springs and Tennant Creek (Deputy Chair since 2014) and in 2012 was made Tennant Creek and Barkly Ambassador. Alan has also contributed to National and NTG Arts and Culture Policy forums.

Alan has a B Visual Arts (Printmaking), SA School of Art, has worked in the Visual Arts Department, The Flinders University of SA and as Artist-in-residence and Printer-in-residence at The Experimental Art Foundation, Adelaide. He also has a Cert IV in Workplace Training and Assessment and is a former Peer Assessor with Arts NT.

Governance within BRA is accepted as a high priority and the BRA Board and management:

- a. Have a balanced skills matrix covering management, strategy, finance, governance, law, Indigenous, multi-cultural, health and community engagement and representation.
- b. Governance occurs within the legal framework of the association including the constitution which is complied with at all times, our governance level policies, and contract obligations that BRA has to meet.
- c. The CEO and Directors accept the need for full compliance and accountability for tax payer's funds.
- d. The Board stewards itself by ensuring no conflicts of interest or material interests are allowed to develop or, if they develop, directors ensure they are quickly and effectively managed.
- e. Directors and officers are aware of their duties especially their duties to
 - Act in the best interests of the association
 - To only act for proper purpose,
 - To avoid conflicts of interest and material interests, and to
 - Practice the required level of care and diligence in all decisions
- f. The functions reserved for the Board comply with best practice as recommended by leading governance authorities and include:
 - Provide proper oversight of management
 - Ensure finances are managed with care and in compliance with legal/contractual obligations
 - Pay particular attention to risks that could disrupt the association's ability to function
 - Set a long term strategy and monitor progress with realising goals
 - Ensure adequate and suitable policies are in place
 - Monitor operations and the performance and compliance of the association.



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