

Barkly Regional Arts Strategic Plan 2021 - 2024



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Executive Summary

Barkly Regional Arts (BRA) is pleased to present its 2021-2024 Strategic Plan.

Ours is a positive story about Tennant Creek and the Barkly region.

This five year strategic vision aims to build on an organisational culture which is grounded in long-term cross-cultural relationships with the Warumungu people (Tennant Creek) and the other language groups of the Barkly region. 'This unique organisation has been developed in response to, and shaped from its vibrant culture and remote geographical location.'¹ The vision builds on this stable base; while also reaching out for opportunities to strengthen strategic partnerships; continue to produce work of high artistic and cultural merit; and always aiming to 'put on a good show' for the people who live in and visit the very remote Barkly region of the Northern Territory.

BRA is a national leader in regional arts. BRA offers artists in the region support with management, marketing, advocacy, performance opportunities, exhibition opportunities, rehearsal spaces, workshop spaces, equipment and materials, communications, transport, accommodation, professional skills development, internship or secondment on other arts events (eg. Interstate), accredited and non-accredited training in music and visual arts, partnerships and training in dance, and governance and arts management training. Its service, products, programs, and events also reach beyond the Barkly to Adelaide, Alice Springs, Borroloola, Darwin, Melbourne, Perth, Sydney, Lyon (France), Katowice (Poland) and Paris (France).

This five-year plan describes how this leadership will continue and it is grounded in goals and strategies which demonstrate a model of how a non-First Nations arts organisation can work respectfully and productively with a large First Nations artists and audience base.

BRA has exceptional First Nations employment outcomes and provides a benchmark of good and sustainable practice in this area which has application for other arts organisations across Australia.

The Desert Harmony Festival is a key event for BRA and Tennant Creek and with its own recently launched three-year Strategic Plan, it has potential to be recognised internationally 'as best practice in arts-led holistic and inclusive regional development'.²

The BRA strategic plan outlines how BRA will continue to produce these outcomes over the five year period and provide this leadership. It will do this while continuing to engage with the many challenges of delivering a dynamic and responsive platform of programs, not only in a geographically large and culturally complex environment, but one where the eyes of Australia are looking for regional change.

¹ Bartleet, B. L., Sunderland, N., O'Sullivan, S., & Woodland, S. (2019). *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University, pg 113.

² Bartleet, B. L., Sunderland, N., O'Sullivan, S., & Woodland, S. (2019). *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University, pg 185.

1 About Barkly Regional Arts

BRA has operated in the Barkly region of the Northern Territory since 1996. The Barkly region is home to sixteen First Nations languages groups (eight in daily use) that spreads across a vast arid landscape of 320,000 sq. km — roughly the size of Victoria. Traditional ownership of this area includes the Alyawarr, Binbinya, Gurindji, Jingili, Kaytetye, Mudburra, Ngarnga, Wakaya, Wambaya, Warlmanpa and Warumungu peoples. Many of these people continue to reside on traditional lands and retain strong connections to country through sites, songlines, story lines, art and living culture.

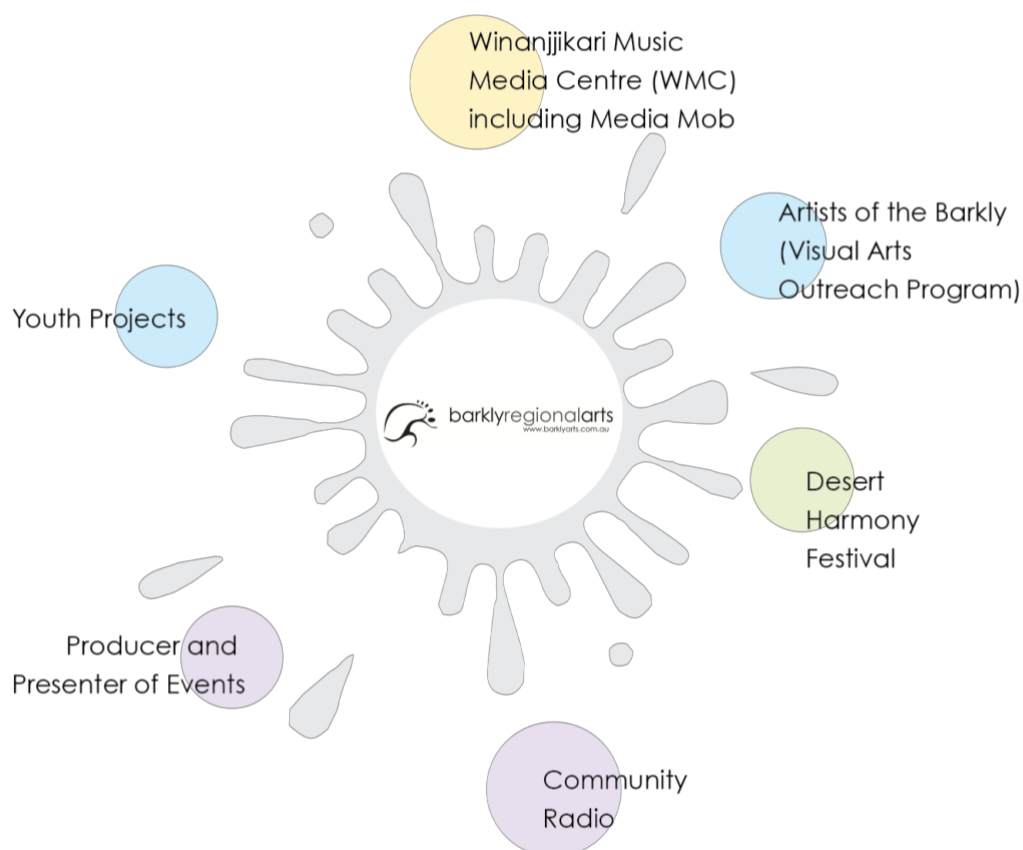


The above map shows Tennant Creek and the communities BRA provides outreach services to including Newcastle Waters (Marlinja), Elliott, Mungkarta, Canteen Creek (Owairtilla), Wutunugurra (Epenarra). From: <https://placenames.nt.gov.au/localities>

In the Barkly, 68% of the residents are First Nations and are located across one main centre (Tennant Creek), eight remote communities and seventy family outstations. Each community BRA works with suffers extreme impoverishment. BRA makes a significant and sustainable contribution to the lives of Barkly residents. Developing artistic talent is different in the Barkly; here art is intimately connected to the emotional and physical health of individuals, families and communities because art is an extension of people's culture and their beliefs. BRA contributes to a healthy national arts ecology by developing strong local arts and cultural output. Art from remote communities is both an enhancer of Australia art ecology and an essential and unique aspect of Australia's art story.

To succeed under circumstances made difficult by remoteness and entrenched dysfunction across the communities, BRA continually pursues an ambition of ever-greater artistic merit through multiple art forms. Foremost amongst our priorities is building local leaders in art and enabling artists to continuously explore and pursue artistic expression across a multi-arts platform.

This platform has programs which work collaboratively to enable the highest levels of artist, audience and wider community access and participation. This platform of programs is shown below:



BRA offers rare opportunities for local people to achieve a job, foster their passion and talent and to lift community capacity.

BRA has significant audience reach considering its very remote location. Annually it reaches, 'approximately 30,000 live audience members, 500 customers, 300-500 artists and artswriters and 250 non-artworkers through its performances and events, as well as broadcasts on Imparja and ICTV, NITV and radio broadcasts.'³

The annual Desert Harmony Festival is BRA's flagship offering with audiences of over 2000 locals and visitors to one of Australia's remotest locations and experiencing the artistic power of the Barkly.

The impact of BRA has recently been measured and documented through the 2019 release of the *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia* research completed through Griffith University. This body of work provides significant evidence of the social, economic and cultural impact of BRA's work in this remote region of Australia.

2 Achievements

Over the last three years BRA has delivered a significant number of achievements that far exceed its scale. These include:

Community participation and engagement

- BRA's greatest achievement to date is that local artists and communities trust us and will share their unique culture through our arts platforms.

First Nations employment and participation

- Attraction and retention of 64% employment of First Nations employees.
- Personnel from WMC engaged as sound professionals at *WOMADelaide* over 3 years. In 2018 they had sole responsibility for 1 of the 4 stages on site.
- We have secured 3-year support and collaboration contracts with WOMAD and APRA
- We have created artswriter employment opportunities in very remote communities (Owairtilla, Epenarra, Mungkarta, Marlinja and Elliott) to celebrate cultural richness and diversity, and contribute to health and well-being through art.
- In September 2019 WMC lead and produced the all First Nations tri-state *Sandtracks Tour* with all First Nations production team and management.

Production and presentation of art in and from regional Australia

- The annual Desert Harmony Festival (DHF) grows annually, has attracted audiences of up to 2,000, and in 2018 relocated to a permanent site in partnership with the Tennant Creek Show Society.
- Won the tender to construct largescale metal Nyinkka lizards as entrance statements at the two entry points to Tennant Creek with sculptor Steve Langton.
- The Winanjjikari Music Centre (WMC) is a hub of artistic expression, event production, fee-for-service, video and CD production, and a storage bank of local

³ Bartleet, B. L., Sunderland, N., O'Sullivan, S., & Woodland, S. (2019). *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University, pg 113.

talent and stories expressed through music.

- The Media Mob unit has undertaken significant fee-for-service work, and has established itself as the sole video production unit in the region.

Arts Leadership

- Featured casestudy (Barkly Regional Arts and Opera Australia) in Regional Arts Australia publication *Collaborating with Regional Communities (2019)*
- Awarded NT Award for 'Excellence in a Regional Area' at the 2019 Art Music Awards for our production of 'One Sky, Many Stories'
- Anti domestic violence campaign '*Which Way? Right Way*' TV commercial was hugely successful on free-to-air TV and has won awards, including Capricornia International Film Festival (*Best Community Project*).
- Our 'hub-and-spoke' model of management of remote community artists groups remains an effective and proven method for working with remote artists and communities, and is being emulated elsewhere.
- The quality of leadership and the strength of our Board has ensured our progress over the years.

Investment in regional arts infrastructure

- BRA secured funding from *Building Better Regions Fund* to invest in infrastructure for the new DHF site and project-managed the many improvements.
- Purchase of dedicated staff and artists accommodation for BRA trainers and visiting artists.

Participation in nationally significant research showing the values of the arts

- The report from the 3-year ARC research project *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia* with Griffith University Conservatorium, University of the Sunshine Coast, and Regional Development Australia NT into the impacts of our work in the Barkly is now published.

Partnerships and Collaborations

- We have signed an MOU with 8CCC and CAAMA Radio to jointly broadcast Barkly region music and material that is largely generated from WMC and Media Mob from BRA's radio station precinct.
- BRA is a significant presenter of live performing arts works in the region, delivered in partnership with key Australian performing arts companies. Recent partnerships have included Opera Australia, Artback NT, Desart, Finucane and Smith, Melbourne City Ballet, Arts Access Victoria and Country Arts WA.
- The annual *Barkly Artists' Camp* that brings First Nations artists together from across the Barkly region continues to offer important arts skills and art management professional development. This is a long term DESART / BRA joint venture.
- Our success gains attention from other sectors and national organisations who approach us to be a partner and to provide services.

3 Internal Situation

Barkly Regional Arts is an enduring and effective regional arts organisation. It is able to achieve this through an internal structure and organisational culture which is purpose-built to support the access and participation of the residents of Tennant Creek and the remote First Nations' communities across the Barkly. In 2019 the internal environment of BRA has the following key qualities.

3.1 Leadership and Governance

BRA is governed by a 10-person Board led by long-term community leader, artist, arts manager and indigenous advocate Chairperson Georgina Bracken. The Board is largely composed of Tennant Creek residents but also currently includes 2 outstanding members from outside the region, (see Section 7 for the full list of members). There are currently two First Nations Board members, Kym Brahimi and Jennifer Kitching. Agreed actions for the Board in 2020 are to encourage additional First Nations Board members; and to invite a member of the influential Cultural Advisory Group of Traditional Owners onto the Board as a Cultural Advisor. Currently Kym, a member of the Warumungu Traditional Owners' group – Patta Aboriginal Corporation - fulfils the Cultural Advisor role on behalf of the Warumungu people.

In 2019 BRA has been preparing for the transition to a new Executive Officer (EO), with the departure of long-time EO Alan Murn planned for 2020. While this will be a significant organisational change for BRA, the Board have put in place a Change Manager to provide both continuity during the transition and to guide recruitment of the new EO. BRA also has a strong internal team of program managers across WMC, the Visual Arts Outreach Program, Desert Harmony Festival and Media Mob who are able to maintain delivery of each of their respective areas during this transition.

3.2 Model of delivery

The BRA model of delivery is a platform of multi-arts programs which are multi-cultural in approach and have developed in response to the communities with whom we work. The programs include **music** (*Winanjjikari Music Centre*), **visual arts** (*Visual Arts Outreach Program*), **performing arts, festival** (*Desert Harmony Festival*), **touring and events, media** (*Media Mob*), **youth strategy** (*Youth Projects*) and **community radio** (*8CCC / CAAMA / BRA MoU*).

The **Visual Arts Outreach Program (VAOP)** operates on a hub-and-spoke model, where the hub is located at the BRA studio and gallery in Tennant Creek. From this hub, staff travel to five remote communities (Owairtilla, Epenarra, Mungkarta, Marlinja and Elliott) to support locally-employed artswriters who provide on the ground support for artists in their community. In 2019, BRA provided employment for 4 remote area First Nations artswriters on these communities and one in Tennant Creek. For marketing purposes the VAOP community outputs are promoted as 'Artists of the Barkly'.

The **Winanjjikari Music Media Centre (WMC)** operates on-site music recording studios, maintains a large volume of sound and production gear for external festival and events and provides full-service production and event management. The Centre accommodates both Winanjjikari Music and Media Mob, enabling staff to work across both operations to enable increased skill development and a full-service fee-for-service offering to clients and the community.

The **Desert Harmony Festival** is a 1-3 day multi-artform community event produced at every level (management and production) by BRA. It has evolved to become a model for holistic and inclusive regional development in remote art ecologies.⁴ It attracts audiences of up to 2000 each year, with 90% being local residents. This is significant considering Tennant Creek has a population of 3000. In 2018, it produced its own 3-year Strategic Plan (2019-2021) which charted out a plan for economic and workforce sustainability, ongoing showcasing of regional arts product, growing an inter- and intrastate audience base and building community pride and resilience in the Barkly.

Community Radio station is a three-way partnership between BRA, 8CCC Alice Springs and CAAMA Radio, which is supported via an MOU. BRA manages the station, produces the local programs and makes the station available to the local community. In this strategic plan there is a strategy to increase use of the station to enable stronger relationships between WMC, Media Mob, community presenters and community events and live broadcast opportunities. BRA recognises the important role the radio station plays in the maintenance of traditional languages, diversity and access and sharing and celebration of local cultural product.

3.3 First Nations Employment

68% of the residents in the Barkly region are First Nations. In 2019, 64% of the staff team at BRA are First Nations. This is four times the Northern Territory Government global target of 16% and six times the actual level achieved by the NTPS as at April 2019 of 10.5%.⁵

Through a long-term commitment to building relationships with First Nations artists, audiences and communities and listening to what people want, the BRA First Nations workforce has slowly grown.

This achievement of First Nations employment is supported through a Board with strong First Nations representation and stable program staff who are committed to ongoing, long term relationship with communities. While not a First Nation's corporation, these qualities of long-term commitment and open and authentic relationships with Barkly traditional owners, elders and remote communities has led to strong outcomes for First Nation's employment and program access and participation.

3.4 Financial capacity

BRA has had consistently sound and professional financial management and meets a high standard of financial reporting and compliance to funders and regulatory bodies.

Its financial story is strong, with total income at December 2018 of \$1,862,770 and total expenditure of \$1,802,447, leaving a surplus of \$60,324. It has total Current Assets of \$587,243 and total Current Liabilities of \$566,466 with total Equity of \$510,980. BRA has a Working Capital ratio of 1.03.

BRA is currently reliant on government grants with 80% of its income sourced from Commonwealth and Territory grants. The remaining 20% is from a diverse range of sources and the Board is strategically focussed on growing the fee-for-service capability of BRA. Of this 20%, \$22,370 was from ticket sales from events, \$31,923 from rent on BRA's own accommodation facility and \$29,988 from fee-for-service work.

⁴ Bartleet, B. L., Sunderland, N., O'Sullivan, S., & Woodland, S. (2019). *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University, pg 185.

⁵ https://ocpe.nt.gov.au/data/assets/pdf_file/0017/711260/AECDs-Annual-Progress-Report-May-2019-with-Signature.pdf

A strategic capital asset was acquired in recent years with the purchase of accommodation (BRAT House) and large storage facility in Davidson Street, just off the main street of Tennant Creek. These buildings, in addition to the music, video, production and festival event infrastructure, constitute the significant assets owned by the organisation.

The key financial risks at this time is a drop in government funding which will have an immediate impact on the number of staff who can be employed and overall capacity of BRA to meet the needs of a geographically large and culturally complex audience and participant base.

3.5 Policies and business systems

BRA is a sophisticated organisation which runs from a home base in Tennant Creek and then supports a network of music, events, festivals, media, tours and visual art outreach across the Barkly. Over the years it has developed a set of internal policies and procedures which support the annual delivery of the Desert Harmony Festival and the ongoing operation of the WMC, administration offices, the visual arts (hub) studio and gallery and the delivery of the visual art outreach work. These policies are across governance, HR, event and program delivery, finance and risk management.

BRA also has a number of Memorandums of Understanding with key project partners; including Barkly Regional Council for delivery of the Visual Arts Outreach Programs to the five remote communities. This MOU involves the provision of community buildings by the council and the delivery of the outreach program by BRA.

3.6 Data Collection and Measuring Impact

The completion of the 3-year research work *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*, has reinforced for the Board the need for ongoing data collection, analysis and communication of data collected to ensure that the impact that BRA has on the people and the communities in which it works continues to be valued. The lack of understanding and appreciation of the value that BRA brings to the health and wellbeing, economic contribution and social inclusion for people in the Barkly by some members of the wider Barkly community has reinforced the need to develop simple but ongoing data collection tools which measure the organisation's impact.

BRA distributes an audience survey following major projects and the Desert Harmony Festival. This will continue to be used and refined. The outcomes from this and other data collection is then communicated back to the Board and management team to inform decision making and program design; funding bodies, key stakeholders and contribute to ongoing research projects.

4 External Situation

4.1 Government Policy Environment

BRA delivers its programs within a complex Commonwealth and Northern Territory Government policy environment. A selection of these and how BRA's own goals are aligned to them are shown in Appendix 2 of this strategic plan. The Northern Territory Government Turbocharging Tourism Policy⁶ offers significant potential by way of an opportunity for BRA to provide good news stories through WMC and Media Mob as well as an opportunity to take advantage of available funding for tourism initiatives. BRA is keen to position itself well through the implementation of the

⁶ <https://turbochargingtourism.nt.gov.au/home?>

Commonwealth Government's Indigenous Procurement Policy which aims to maximise the engagement of First Nation corporations in government procurements opportunities. BRA has always had a strong commitment to working in partnership with Indigenous corporations and will continue to do this to maximise sustainability and stability of programs and opportunities for First Nations artists, artswriters and production crew.

While Tennant Creek has always faced significant social and economic challenges, in 2018 it was thrust into the national spotlight following a serious incident involving a young child. The incident brought significant media and political attention to a range of social, housing, child protection and economic issues; and eventually led to the first rollout of a major policy initiative which sits across Commonwealth, Territory and Local Government levels- the Barkly Regional Deal (BRD)⁷. While the BRD is not expected to bring dedicated dollars to support arts and cultural activity other than a new Art Centre for a remote community (Elliott) and a commitment to 'placemaking'; BRA does have Board members at the BRD governance table and representation on associated BRD working groups. As such it will remain part of this important three tiers of government and community initiative, take advantage of opportunities as they arise and embed the importance of the Creative Industries into regional planning and development.

The capacity of BRA to work with remote communities is also restricted through the impact of the Commonwealth Government's telecommunications policy which mandates that Sky Muster™ satellite service be used for the delivery of the internet to these communities. There are significant limitations to this service which impacts Barkly communities to fully participate in digital engagement opportunities.

4.2 Partnerships and Stakeholders

Central to BRA's impact and sustainability since its formation has been its ability to work collaboratively with external stakeholders both from Tennant Creek and beyond the Territory. BRA has an extensive number of partnerships and selected ones are detailed here.

Nyinkka Nyunyu (NN) Art and Culture Centre in Tennant Creek. NN is an initiative of the Julalikari Council Aboriginal Corporation and in March 2019 was re-opened after a period of closure and inactivity. NN is a modern, purpose-built exhibition, retail and performance venue which is important to the presentation of many of BRA's visual arts, music and performance events. BRA will be keen to maximise the benefits of a fruitful working relationship over the following years.

Barkly Regional Council (BRC) is an important collaborator with festivals and events, resource sharing, an MOU agreement with remote art centres. RISE-Ngurrutjuta is the CDP provider and contributes placements into BRC Tennant Creek and Elliot art programs. Music NT, through WMC there is ongoing collaboration through RAMP (Remote Area Music Program), Bush Bands Business where WMC staff provide mentoring and participation in Bush Bands Bash. Peak body Desert are a major collaborative partner through the co-delivery of the annual Barkly Artists Camp, artswriter training, Desert Mob and all related events, and access to Arts Law support.

BRA is part of a number of local, national and international networks which has enabled unique partnerships which bring people together and grow social capital in regional Australia. Some of these partners are: Regional Development Australia (NT), APRA/AMCOS, Artback NT, WOMADelaide, Melbourne City Ballet, Opera Australia, Catholic Care NT and the NDIS. The three year partnership with Griffith University and Sunshine Coast University has been an important

⁷ <https://www.regional.gov.au/regional/deals/Barkly.aspx>

relationship which has yielded a significant piece of research demonstrating the impact and value of BRA's work in regional Australia.

4.3 Digital Resources and Connectivity

The BRA Tennant Creek operational 'hub' has a high speed internet connection and maximises the use of digital technologies and on-line sharing and promotion of music and digital works produced by Media Mob and WMC. It holds a culturally and artistically significant repository of digital and non-digital art forms and documentation of life in the Barkly region. (There are 330 videos on our Vimeo site and a similar number on our You Tube site). These resources and this digital capacity continues to promote the culture and art of the Barkly to national and global audiences.

Despite this asset and strength, many of the communities BRA services still have poor telecommunications quality with very limited data caps and speeds, such as in Mungkurta community. For an organisation at the forefront of using new digital technologies this is a barrier for community engagement, access and participation.

4.4 Workforce Attraction and Retention

Attracting and retaining skilled and professional staff in Tennant Creek is an ongoing challenge shared across all sectors. While BRA has strong local employment figures, some of the roles require a skillset not available within the local workforce. Tennant Creek has limited housing opportunities for staff new to town; and while BRA has a significant accommodation facility suitable for short term staff, long term permanent staff would need to find a home within available limited residential properties. Tennant Creek is not a town for everyone and recent media reporting of the town and region has not helped the attraction of workforce to this remote area. BRA is a unique and innovative arts organisation and as such offers a key point of difference for arts professionals wanting to work in a dynamic multicultural setting. Promoting the benefits and opportunities of working at BRA and in the Northern Territory is ongoing commitment of the Board as well as being informed by the NT Population Strategy initiatives.

5 The Barkly Regional Arts way

In 2019 the three-year research project *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*⁸ was completed. In addition to recognising the volume and diversity of arts practice taking place across this vast region, it also recognised the impact and particular way in which BRA has built enduring and deep relationships with residents of many cultures within Tennant Creek and across the Barkly.

BRA is not a First Nations corporation, however since 1996 it has built stable and long term relationships with the Warumungu people and other language groups living across the region. These relationships are based on quiet and respectful listening, making the effort to travel long distances to support artist practice and enable the making of a living from this arts practice, and the respectful following of local protocols. This is the groundwork which has been laid over years and which now bears fruit in 64% First Nations employment, trusted relationships with elders and traditional owners, and the reliance that BRA will hold, record and share their stories in a respectful way. This long term careful commitment and experience in working with First Nations people is the Barkly Regional Arts way.

⁸ Bartleet, B.L., Sunderland, N., O'Sullivan, S., & Woodland, S. (2019). *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia*. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University.

BRA has a grounded and practical commitment to engaging local communities in program design and decision making. The crew at WMC consult with the local communities about which musicians will be recorded and how and where local events should take place. The Media Mob consult on how artists work should be documented. The staff at the Visual Arts Outreach Program take their lead from the remote art centre artswomen about which artists need support, what materials they need and ideas for upcoming exhibitions. This is the Barkly Regional Arts way.

BRA has always had a long commitment to providing staff and artists with ongoing professional development opportunities. BRA is particularly skilled at developing non-accredited bespoke training. This is evidenced in the long term delivery of the Barkly Artists Camps and the WMC music mentoring program. This is The Barkly Regional Arts way.

The *Creative Barkly: Sustaining the Arts and Creative Sector in Remote Australia* research showed evidence of the embedded nature and enduring, local presence of the organisation. In remote Australia fly-in-fly out service delivery is a much maligned model of delivery, as it can take opportunities from a local workforce, provide intermittent delivery as well as a sense of fatigue from the local community who don't have a consistent workforce who are part of their community fabric. BRA brings the strength of being local and being the Barkly's own embedded arts and cultural production house, presenter, gallery and music and media centre. In the research, people noted that they...*couldn't imagine a life without Barkly Regional Arts*.

The high level strategic directives which define BRA over the period of 2021-2024 are:

5.1 Vision

*The Barkly is a vibrant, thriving and creative community.
Arts programs positively transform lives.*

5.2 Purpose

To develop, create, produce, and advocate for art and artists that reflects the cultural diversity of Tennant Creek and the very remote communities of the Barkly.

5.3 Values

- Artistic Merit
- Participation in the larger arts ecology
- Diversity
- Rights, Recognition, Advocacy
- Integrity

5.4 Goals

To achieve this Vision and Purpose the Board have set the following five goals for BRA over 2021-2024:

Goal One: The organisation is thriving and happy.

Goal Two: " We put on a good show". Create and present artwork of high artistic merit which reflects the diversity of the Barkly and contributes to a positive profile of the region.

Goal Three: Continue to build the body of research and evidence to advocate for the value and impact of BRA and the arts in the Barkly

Goal Four: Continue to build strategic partnerships which maximise opportunities for Barkly artists and audiences.

Goal Five: Continue to grow and advocate for First Nations arts workforce, artists and audiences.

These five goals are aligned against strategies and actions in the following Strategic Framework.

6 Strategic Framework

GOALS	Key Result Area	STRATEGIES	ACTIONS
GOAL 1: The organisation is thriving and happy	Board and Governance	Maintain high standards of governance and commitment to continuous improvement	<ul style="list-style-type: none"> • Conduct monthly Board meetings which include EO report and current financials • Maintain timely and high quality written reports and acquittals • Annual Board governance training • Participation by Board members at annual ArtsNT MAP Program • Recruit experienced EO in 2020 who shares Vision, Values and Goals
		Increase community profile and tourist access to BRA and provide for custom-designed BRA performance and retail space- by 2024	<ul style="list-style-type: none"> • Be scoping for main street land/building to purchase and at the same time have plans for a range of retail and/performance spaces drawn up in readiness for availability funding. • Look for opportunities for online sales, increase online knowledge of 'brand', and create opportunities to sell artwork and other BRA merch online
	WMC + Media Mob	Continue to provide tailored staff professional development opportunities, artistic exchange and training with arts organisations outside of the Barkly	<ul style="list-style-type: none"> • Develop and implement skills and learning exchange program with Griffith University, Brisbane (to enable 2-3 WMC staff to spend 2-3-4 weeks at GU in Music Program) • GU Conservatorium student placements in WMC / DHF • Enable other relevant staff identified PD at least once a year
		Raise the level of understanding and profile of BRA across the Northern Territory and beyond.	<ul style="list-style-type: none"> • Develop a range of video/ media products which raise BRA's and the Barkly's profile across the NT, Australia and internationally.

GOALS	Key Result Area	STRATEGIES	ACTIONS
	Desert Harmony Festival (DHF)	<ul style="list-style-type: none"> DHF is funded so that it is able to deliver on its current 3-year Strategic Plan 	<ul style="list-style-type: none"> Apply for multiyear funding to enable the planning and delivery on the 3 year plan Apply for DHF project funding each year
		<ul style="list-style-type: none"> Increase local level community engagement in the delivery of the festival 	<ul style="list-style-type: none"> Refine the procedures for engaging and supporting Tennant Creek based volunteers and contributors to DHF
		<ul style="list-style-type: none"> Have stable and consistent festival leadership 	<ul style="list-style-type: none"> Recruit and retain DHF Manager
	Community Radio	<ul style="list-style-type: none"> Increase impact and potential of the radio station Use this platform to raise the level of understanding and profile of BRA across the Northern Territory 	<ul style="list-style-type: none"> Seek out local talent and producers to deliver more programs Continue with MOU between CAAM Radio, 8CCC and BRA for shared programs
	Visual Arts Outreach Program (VAOP)	<ul style="list-style-type: none"> Deliver a sustainable visual arts programs within current resourcing levels, community infrastructure issues and seasonal demands 	<ul style="list-style-type: none"> Re-visit MOUs with BRC to secure safe and comfortable work spaces for First Nation's artists on community. Refine hub and spoke model of arts program delivery and consider development of seasonal based outreach delivery
	Management and Operations	<ul style="list-style-type: none"> Supported succession process for EO 	<ul style="list-style-type: none"> Commencement of new Artistic Director in 2020 Engage consultant as Change Manager in 2020 to guide transition to new EO
		<ul style="list-style-type: none"> Maintain financial stability and planning capacity 	<ul style="list-style-type: none"> Secure four-year Australia Council funding Secure five-year Leading Arts Organisation funding 2020-2024 from NTG -ArtsNT Maintain IVAIS and ILA (Ministry for the Arts) funding Grow fee-for-service income generating capacity, particularly through festival and event production and video production services within and outside the Barkly Continue to generate income from the Davidson Street accommodation asset.

GOALS	Key Result Area	STRATEGIES	ACTIONS
		<ul style="list-style-type: none"> • Maintain happy and confident staff team 	<ul style="list-style-type: none"> • Continue to provide quality employment conditions such as: six week annual leave, above Award wages, and 2 flights / year to home base • Continue to maintain an inclusive staff management process and consistent decision making procedures • Map out current staff strengths, skills etc and look at ways of reducing organisation skill gaps and increase staff longevity (where possible)
	Youth Projects	<ul style="list-style-type: none"> • Embed a youth agenda in all programming 	<ul style="list-style-type: none"> • Add youth strategy to Position Description of Artistic Director • Work with schools, and other community organisations for joint opportunities to develop annual youth agenda in programming
GOAL 2: " We put on a good show" Create and present artwork of high artistic merit which reflects the diversity of the Barkly and contributes to a			
	WMC + Media Mob	<ul style="list-style-type: none"> • Maintain WMC and Media Mob as the primary / preferred supplier of production support for Tennant Creek festivals and events 	<ul style="list-style-type: none"> • Deliver on annual program of event+ production resources and capability • Be the key production resource for DHF • Work with local events and community members to document events and activities which tell the unique Tennant Creek story
	Desert Harmony Festival (DHF)	<ul style="list-style-type: none"> • Maintain DHF as one of the primary Tennant Creek community events • Maintain high quality reputation as locally produced event 	<ul style="list-style-type: none"> • Delivery of annual DHF in line with its 3 year DHF Strategic Plan 2019 to 2021 • Ensure local content and local engagement is central to DHF programming
	Community Radio	<ul style="list-style-type: none"> • Continue to provide promotional platform for all BRA and community wide events • 	<ul style="list-style-type: none"> • Increase capacity to provide more outside broadcasts • Seek out local talent and producers to deliver more programs
	Visual Arts Outreach Program (VAOP)	<ul style="list-style-type: none"> • Increase local level profile and maintain opportunities for community engagement 	<ul style="list-style-type: none"> • Develop and produce collaborative artwork with DHF

GOALS	Key Result Area	STRATEGIES	ACTIONS
positive profile of the region.			<ul style="list-style-type: none"> • Create opportunities for exhibitions/other forms of community engagement to keep wider community connected to program
	Management and Operations	<ul style="list-style-type: none"> • Provide staffing and management infrastructure to support delivery of the annual program 	<ul style="list-style-type: none"> • Recruit Artistic Director • Recruit arts event professionals to the Festival site • Ensure current Policy and Procedures to support ongoing high standard of delivery
	Youth Projects	<ul style="list-style-type: none"> • Embed a youth agenda in all programming 	<ul style="list-style-type: none"> • Work with schools to produce dedicated youth event at DHF
GOAL 3: Continue to build the body of research and evidence to advocate for the value and impact of BRA and the arts in the Barkly	Board and governance	<ul style="list-style-type: none"> • Provide leadership on use of data and research to contribute to achieving the goals of the Strategic Plan 	<ul style="list-style-type: none"> • Work with the EO to determine key metrics for collection and methods of collection across all programming
	WMC + Media Mob	<ul style="list-style-type: none"> • Use data to measure impact and value of BRA 	<ul style="list-style-type: none"> • Deliver on data collection process as set by the Board
	Desert Harmony Festival (DHF)	<ul style="list-style-type: none"> • Use data to measure impact and value of BRA 	<ul style="list-style-type: none"> • Deliver on data collection process as set by the Board
	Visual Arts Outreach Program (VAOP)	<ul style="list-style-type: none"> • Use data to measure impact and value of BRA 	<ul style="list-style-type: none"> • Deliver on data collection process as set by the Board
	Management and Operations	<ul style="list-style-type: none"> • Use data to measure impact and value of BRA • Work with the Board to use data to leverage funding/support 	<ul style="list-style-type: none"> • Look for ongoing research partnerships and avenues to create evidence base • Work with Board to develop, analyse and synthesise data collection process for all programs • Deliver on data collection process as set by the Board

GOALS	Key Result Area	STRATEGIES	ACTIONS
	Youth Projects	<ul style="list-style-type: none"> Use data to measure impact and value of BRA 	<ul style="list-style-type: none"> Deliver on data collection process as set by the Board
GOAL 4: Continue to build strategic partnerships which maximise opportunities for Barkly artists and audiences.	Board and governance	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams 	<ul style="list-style-type: none"> Pro-actively use professional networks to grow and sustain partnerships Maintain representation and communication links with the Barkly Regional Deal governance group Continue to strive for balanced and strategic Board membership
		<ul style="list-style-type: none"> Position BRA to maximise the opportunities and manage the risks provided by collaborating with Nyinkka Nyunyu 	<ul style="list-style-type: none"> See Nyinkka Nyunyu as an opportunity for program and event collaboration and to maximise tourism potential
	WMC + Media Mob	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams. Maximise partnerships with non-arts organisations 	<ul style="list-style-type: none"> Continue to strengthen working partnerships with APRA/AMCOS, Artback NT, Music NT, TAG music wholesalers. Develop on-going relationship with TC High School Build partnership with CDU on delivery of Certificate 2/3 Music Industry modules Seek out ongoing partnerships with non-arts organisations such as Paterson Street Hub, CatholicCare NT, BRADAAG
	Desert Harmony Festival (DHF)	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams 	<ul style="list-style-type: none"> Re-activate partnership with Swinburne University students on placement Support Griffith Uni Conservatorium to send student contingent to DHF Continuation of DHF volunteer program and build on previous years' learning
	Community Radio	<ul style="list-style-type: none"> Increase cross-sectoral partnerships with non-arts organisations and private citizens 	<ul style="list-style-type: none"> Seek out local talent and producers to deliver more programs

GOALS	Key Result Area	STRATEGIES	ACTIONS
	Visual Arts Outreach Program (VAOP)	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams 	<ul style="list-style-type: none"> Development of an MOU which clarifies the working relationship with BRC Continue to grow relationship with Peak Body-Desart, esp. Barkly Artists Camp and Artswoker Program Continue to work with Samantha Dispray + Uni of Qld on indigenous arts and language programs Grow profile and participation at key visual arts industry events such as Tarnanthi, DAAF, Desert Mob Strengthen new and existing partnerships with commercial galleries and arts organisations outside of the Barkly to maximise artistic exchange and professional development.
	Management and Operations	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams Regular reporting to Board 	<ul style="list-style-type: none"> Maintain high level partnerships In consultation with Board- develop and implement collaborative opportunities Maintain partnership with Opera Australia and other national arts companies Seek out new partnerships
	Youth Projects	<ul style="list-style-type: none"> Continue to grow and make the most of partnerships to maximise community participation in BRA programs and diversification of funding streams 	<ul style="list-style-type: none"> Develop + Implement Artists in Schools program Develop + Implement School Holiday Program Develop dedicated video mentoring + skills development program between Media Mob + schools Develop Apprenticeship program to enable school leavers to work at BRA Collaborate with The Song Room to deliver music workshops at Elliot and Canteen Creek schools

GOALS	Key Result Area	STRATEGIES	ACTIONS
GOAL 5: Continue to grow and advocate for First Nations arts workforce, artists and audiences	Board and governance	<ul style="list-style-type: none"> • Increase First Nations capacity and leadership at a Board level 	<ul style="list-style-type: none"> • Attract additional First Nations Board members as best practice action • Confirm a role on Board for Cultural Advisor
	WMC + Media Mob	<ul style="list-style-type: none"> • Continue to promote and celebrate First Nations employment and participation levels 	<ul style="list-style-type: none"> • Promote and leverage off the all First Nations Touring Program and Manager • Develop annual program of recording in First Nations languages • Continue with First Nations employment and production through the Indigenous Arts and Language (ILA) Program
		<ul style="list-style-type: none"> • Provide increased opportunities for community celebration and positive images and identity of Barkly culture 	<ul style="list-style-type: none"> • Develop and produce in 2020 two new events in TC produced by WMC- Dancesite style event+ dedicated Bush Bands concert.
	Desert Harmony Festival (DHF)	<ul style="list-style-type: none"> • Continue to deliver First Nations content in DHF 	<ul style="list-style-type: none"> • Delivery of annual DHF in line with its 3 year Strategic Plan
	Community Radio	<ul style="list-style-type: none"> • Increase engagement and participation by First Nations presenters 	<ul style="list-style-type: none"> • Seek out more content in language • Seek out more First Nations presenters
	Visual Arts Outreach Program (VAOP)	<ul style="list-style-type: none"> • Continuing to provide jobs and professional development opportunities for artists in the visual arts industry 	<ul style="list-style-type: none"> • Provide jobs for artswokers in a sustainable and professional way • Continue First Nations Employment and Artswoker programs through Indigenous Visual Arts Industry Support (IVAIS) program • Support Elaine Sandy for Desert / NGA Fellowship application.
	Management and Operations	<ul style="list-style-type: none"> • Celebrate and promote First Nations employment achievements 	<ul style="list-style-type: none"> • Continue employing a staff team which is reflective of the Barkly demographic. • Continue to achieve 60-70% First Nations employment.

GOALS	Key Result Area	STRATEGIES	ACTIONS
	Youth Projects	<ul style="list-style-type: none"> • Maximise the participation of First Nations young people in all BRA programs 	<ul style="list-style-type: none"> • Strengthen relationship with the Tennant Creek High School • Collaborate with PACE program and The Song Room to deliver music workshops at Elliot and Canteen Creek schools • Collaborate with BRC Sports and Rec program to deliver music industry training through the WMC.

7 Governance and Management

BRA is governed and managed by a deeply committed group of people who are representative of the communities with whom they work.

Board members participate in BRA's artistic program of activities, attend as audiences, volunteer at the festival and contribute to the ongoing cultural life of the region. BRA is governed by a Board of 10 directors who bring an extensive skill set appropriate to managing a regional arts organisation. They bring skills in legals, regional development, local and Territory government relations, arts management, traditional owner representation and long term Tennant Creek social and cultural community knowledge.

The 2019 BRA Board of Directors are:

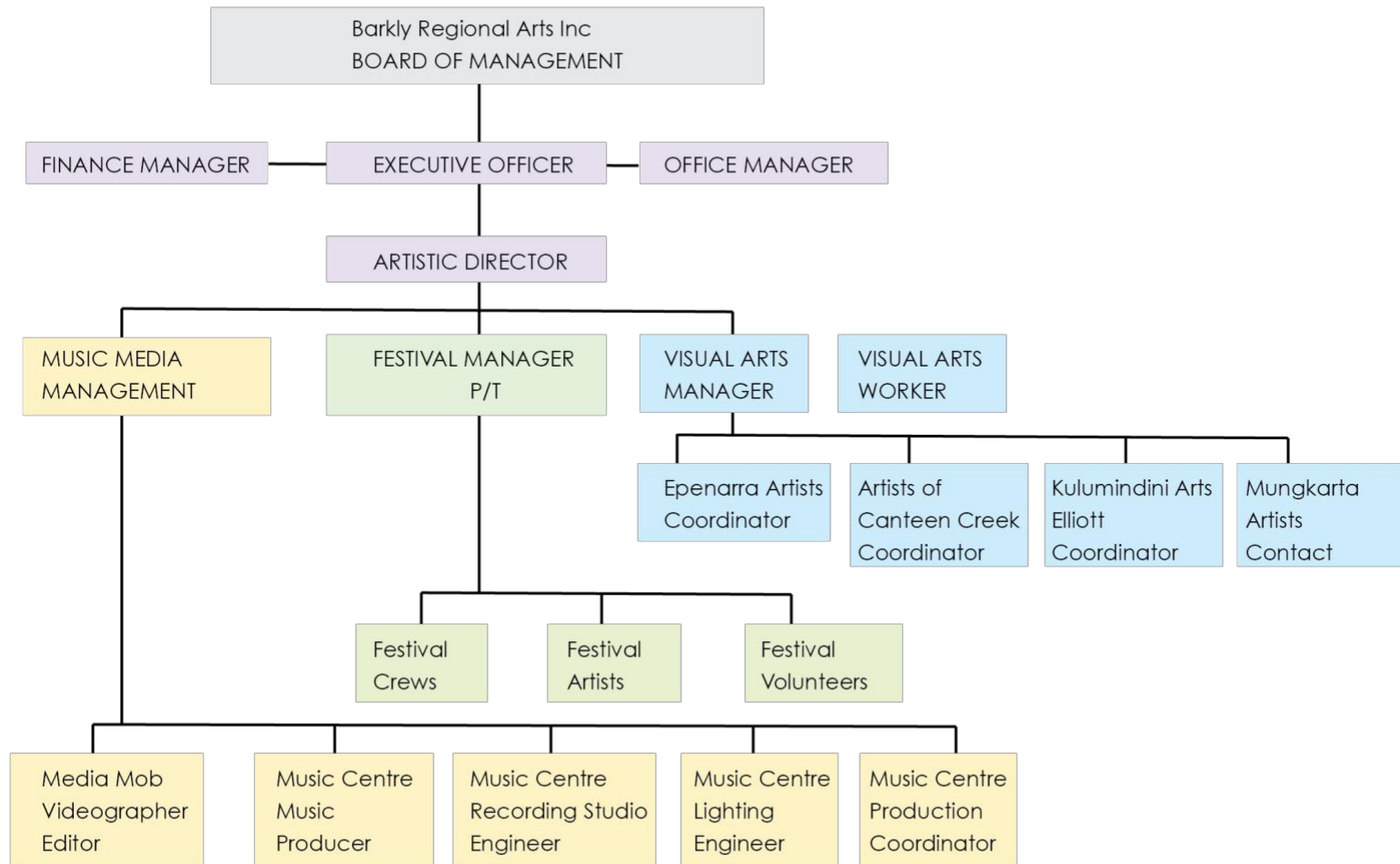
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|---------------------|-----------------------------------|
| • Georgina Bracken | Chairperson |
| • Kevin Banbury | Vice-Chairperson |
| • Angelika Herzog | Treasurer |
| • Dr Robin Gregory | Secretary |
| • Dawn McCarthy | Board Member |
| • Jennifer Kitching | Board Member |
| • Kris Civatrese | Board Member |
| • Peter Colohan | Board Member |
| • Kym Brahim | Board Member |
| • Alan Murn | Non voting Executive Board Member |
| • Megan McGrath | Public Officer - non voting |

The staff team are led by long-term Executive Officer Alan Murn. The staff management team in 2019 has been:

- | | |
|---------------------|-----------------------------------|
| • Alan Murn | Executive Officer |
| • William Martin | Festival and Events Manager |
| • Kathy Burns | Artistic Director |
| • Rebecca Ferry | Finance Manager |
| • Georges Bureau | Visual Arts Manager |
| • Warren H Williams | Winanjjikari Music Centre Manager |
| • Reggie O'Riley | Production Manager |
| • Dirk Dickenson | Sound and Lighting Engineer |
| • Jeff McLaughlin | Music Producer |

Full staff roles and responsibilities are shown at Appendix 4.

The BRA Organisational Chart is shown here:



8 Financial Strategy

The BRA financial strategy going onto 2021 has the following three goals:

1. Maintain Commonwealth and Northern Territory government funding at current levels and where possible increase salary components in order to attract and retain appropriately skilled senior leadership staff;
2. Grow self-generated income, especially fee-for-service income through the promotion of events and festival production services, full-service music and digital video recording and production and other Tennant Creek-based project management opportunities as they arise;
3. Continue to be careful and frugal with expenditure in order to have reserves to manage unplanned expenses which arise due to location, cost of freight and unplanned travel costs.
4. BRC will continue to build its fundraising capacity by way of streamlining its marketing and supporter's database, adding donations capability to its website and refining its Case for Support- in order to take advantage of significant philanthropic opportunities as they arise.

APPENDIX 1

SWOT Analysis

STRENGTHS	OPPORTUNITIES
<ul style="list-style-type: none"> • Effective reach across the Barkly • Staff are good local people with passion • Has capacity to generate own income • Creating and sustaining partnerships • Diversity of programs • Disability support and access is within scope • # of indigenous employees • Remote engagement • Level of professionalism • Quality reporting +acquittals • Organising and producing • Innovation with remote delivery • Treat visiting artists well 	<ul style="list-style-type: none"> • Mining company partnerships • While the BRD isn't expected to bring \$\$ it can provide BRA with a seat at the decision-making table and strategic contact with the 3 levels of government • Various Board members on the BRD Governance Group as well as representation on associated BRD initiative, working groups • Continue to advocate through the BRC Local Authority • Develop a working partnership with Ninkka Nyunyu to maximise street presence exposure, manage risks • Leverage off Turbocharging Tourism Policy, by way of: offering up good news stories (Media Mob/WMC) for the telling +working in partnership with Ninkka Nyunyu to take advantage of Tourism \$ and initiatives • Take better advantage of using technology to overcome distance or reach national + international audiences. Maximise utilisation rates of mobile phones • Gallery space
WEAKNESSES	THREATS
<ul style="list-style-type: none"> • The Board composition doesn't fully reflect the level of First Nations programming/ communities the organisation works in • Limited succession planning at Board and senior staff level • Often have difficulty having the time and capacity to do the work • Not enough staff to deliver and sustain the current levels of delivery and expectation • Unable to attract private funding 	<ul style="list-style-type: none"> • Low socio-economic capacity in the community means that ticket pricing needs to be kept low • Instability of the current operations accommodation tenancy • CDP delivery of arts programs draws artists away from community art centre sites • That a suitable partnership isn't formed with BRC to manage the remote areas communities

<ul style="list-style-type: none"> • Public image and marketing can be improved about what BRA does and its uniqueness 	<ul style="list-style-type: none"> • NIAA Policy to prioritise the giving of contracts involving First Nations projects to Indigenous Corporations over non-indigenous corporations • Regional + remote location and characteristics make it hard to attract and retain high quality staff and Board, such as high cost of living, limited housing and heat • NTG Economic insecurity • Moving goal posts of arts funding bodies • Negative media profile of Tennant Creek • Proposed 'mining' branding (Barkly Regional Deal) • Growing expectations from government that private + business funds will be sourced • Poor tele-communications quality in remote locations, eg Mungkurta
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APPENDIX 2

Comparison Table: Barkly Regional Arts Goals 2021-2024 alignment with major policy initiative

	Strategic Objectives				
Barkly Regional Arts GOALS	Australia Council <i>Creativity Connects Us</i> - Corporate Plan 2019-2023 (with selected sub-objectives)	NTG Vibrant NT <i>Cultural Policy</i>	NTG Turbocharging Tourism – <i>Turbo 2</i>	NTG Local Decision Making+ Buy Local	NT Population Growth Strategy
GOAL 1: The organisation is thriving and happy	4. Arts and creativity are thriving Ensure supported projects and organisations have sustainable approaches. Support multi-year funded organisations to collaborate across sector, community groups and industries. Cultivate cross-portfolio connections at local, state and national levels. Advocate for the wellbeing of artists and people working in the creative sector.	3. Strengthen sustainability in businesses and create and promote opportunities for growth		Give competitive Territory businesses the opportunity to participate in the future growth of the Territory Improve the way that local content and benefits are recognised, evaluated and realised across the procurement and contract management lifecycle.	Attracting investment and creating jobs <i>local jobs</i> <i>creating investment</i> <i>encouraging employment in the Territory</i> Enhancing liveability <i>Making our lifestyle greater</i> <i>Barkly Regional Deal</i>

<p>GOAL 2: "We put on a good show"</p> <p>Create and present artwork of high artistic merit which reflects the diversity of the Barkly and contributes to a positive profile of the region.</p>	<p>Australians are transformed by arts and creativity</p> <p>Deliver targeted funding to support presentation of creative works in regional areas through government initiatives and frameworks.</p> <p>Invest in diverse, high quality creative activities that provide a point of focus of creative celebration for their communities.</p> <p>Continue to build the evidence base on Australian arts engagement in relation to audience access and development</p> <p>Facilitate stronger relationships between film, radio and broadcast organisations and the cultural sector.</p> <p>Build the evidence base and resources on non-traditional audiences and non-traditional venues.</p> <p>Our arts reflect us</p> <p>Advocate and highlight how increased diversity across creative and cultural industries will further strengthen community cohesion.</p> <p>Continue to support culturally and linguistically diverse work.</p>	<p>4. Embrace diversity and access for all</p>	<p>Grow investment in the NT's remarkable assets, products and regions Leverage and build events to drive visitation</p>	<p>3. Encourage economic growth in the Territory by supporting local business to innovate, invest, work and grow.</p>	<p>Enhancing liveability <i>Making our lifestyle greater</i> <i>Barkly Regional Deal</i></p> <p>Attracting and retaining interstate migrants ` <i>Target population segments</i></p>
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	Celebrate diverse cultures in our workplace.				
GOAL 3: Continue to build the body of research and evidence to advocate for the value and impact of BRA and the arts in the Barkly	Arts and creativity are valued Draw together research and evidence to advance a compelling case which demonstrates the artistic, cultural, social and economic impact of arts and creativity. Contribute to the evidence base on the creative workforce and its impact on the creative economy. Provide an evidence-based understanding of how arts and creativity can address social, cultural and economic development issues.	1. Recognise the intrinsic value and benefit of arts and culture			
GOAL 4: Continue to build strategic partnerships which maximise opportunities for Barkly artists and audiences.		6. Provide leadership to the sector building partnerships across government, and with the private and philanthropic sectors			Attracting investment and creating jobs Attracting and retaining migrants ` <i>Target population segments</i>
GOAL 5: Continue to grow and advocate for First Nations arts workforce, artists and audiences	First Nations arts and culture are cherished Continue/expand investment in First Nations arts and celebrate First Nations artistic and cultural leadership.	2. Celebrate Indigenous art and culture	Strengthen and showcase and the NT's distinctive First Nations cultural tourism experiences		Enhancing liveability <i>Making our lifestyle greater</i> <i>Barkly Regional Deal</i>

	<p>Advocate on matters relating to First Nations arts and culture.</p> <p>Continue to support First Nations artists, groups and arts organisations to create and present work both locally and internationally.</p> <p>Continue to support artistic and cultural mentoring to facilitate intergenerational cultural knowledge transfer.</p> <p>Increase artistic opportunities for First Nations young people.</p> <p>Continue to support First Nations people, groups and organisations to create, produce and distribute artistic and creative works and increase their participation in the creative and cultural industries.</p>				
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APPENDIX 3

Barkly Regional Arts Board Skills Matrix

Name	Areas of Qualifications/Skills/Experience												
	Governance	Finance	Project Management	Legal	Policy & Strategic planning	Arts & culture	Indigenous	Multi-cultural	Community engagement	Health	Youth	Education	Regional/ community development
Ms Georgina Bracken (Chair)	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓
Mr Kevin Banbury (Deputy Chair)	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓
Dr Robin Gregory (Secretary)	✓	✓	✓		✓	✓	✓	✓	✓				✓
Ms Angelika Herzog (Treasurer)	✓	✓	✓		✓	✓	✓	✓	✓			✓	✓
Mr Kym Brahim (Indigenous Board Member)	✓	✓	✓			✓	✓		✓		✓		
Mr Kris Civiattrese (Board Member)	✓	✓	✓		✓		✓	✓	✓				✓
Mr Peter Colahan (Board Member)	✓	✓	✓			✓	✓		✓				✓
Ms Jenny Kitching (Indigenous Board Member)	✓	✓	✓		✓	✓	✓		✓	✓	✓	✓	✓
Ms Dawn McCarthy (Board Member)	✓	✓				✓	✓	✓	✓	✓		✓	✓
Mr Alan Murn (Non-voting Board Member- Executive Officer)	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓
Ms Meg McGrath (Public Officer)	✓	✓	✓		✓	✓	✓	✓	✓		✓	✓	✓

APPENDIX 4

BRA_ KEY STAFF POSITIONS

Position	Status	Role	Reports to
Executive Officer	Full time	Overall management of all aspects of BRA. HR, funding, strategic planning, financial	BRA Board
Artistic Director 2-I-C	Full time	Has stewardship over the artistic plan and artistic content of BRA programs, social media, Festival funding, contracts, planning and program	Executive Officer
Finance Manager	Part time / offsite	Manages all financials including payroll, ATO, PAYG, MYOB and advises EO and presents financial reports assists with contracts.	Executive Officer
Office Manager	Full time	Front of House customer services, filing, mail, document preparation, calendars, petty cash, ordering, site management	Executive Officer
Music Manager (WMC)	Full time	Indigenous senior man. Management of all WMC workplace, timetabling, and cultural matters and liaises and advises EO.	AD, EO
Festival Manager	F/T short term 6 - 7 months	Leads into Festival for festival HR logistics and site preparation Hands on roll-out of Production schedule	Artistic Director
Visual Arts Manager	Full time	Manages all aspects of the Visual Arts Outreach Program including management of remote community artswokers, data, marketing and sales	Artistic Director



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