



# Barkly Regional Arts 2016 ANNUAL REPORT



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# Chairperson report

**Georgina Bracken**

The past couple of years have been particularly challenging — with this past year being a year of operational uncertainty. It has definitely been a test for the Board and particularly for our Executive Officer Alan Murn.

It is vital to the health and good governance of an organisation to have board members who participate in meetings and planning and make it their business to really understand what is required to operate both in our regional context but also in the context of the bigger picture of state and national Arts priorities and strategies.

I would like to thank my fellow board members for their ongoing support to BRA. When times are tough we need to contribute more, support better and advocate for the Arts and the programs that we know make a positive difference to the lives of so many members of our community.

## **Board members over the past year have been:**

Georgina Bracken, Kate Foran, Sall Forrest, Jill Kleiner, Jenny Kitching, Tim Metcalf, Angelika Herzog, Dawn McCarthy, Peter Davenport (ratified May meeting) and Alan Murn (non voting).

Our EO Alan Murn is to be thanked for his ongoing commitment to Barkly Regional Arts and applauded for navigating BRA through a minefield of funding challenges. The year ended with stable ongoing funding for BRA programs for the first time in several years.

The work load has been enormous — multiple funding submissions, re-aligned strategic plans, budget changes, program changes, staffing challenges and emergency meetings.

I truly believe that BRA is a unique arts organisation that has developed in response to, and is shaped by, our unique context. Convincing arts policy-makers who manage arts grant funding decisions (from the periphery of our continent) based increasingly on economic viability, size, audience, export potential and other categories that constrict, negate or constrain the work that we do best — is damned hard work. Thank you Alan for your advocacy, diplomacy and tenacity in dealing with our funding bodies and your patience, education, encouragement and information sharing with the Board.



I would like to thank all the staff for their hard work in an extremely challenging physical and funding environment and acknowledge their valuable contribution over the past year.

The wonderful coming together of the people and communities of the Barkly at the Desert Harmony Festival truly represents the best of what we can achieve when we bring together everyone in an arts context and value the contribution of each individual. The Festival promotes the rich diversity of arts achievements in the region and celebrates our unique cultural flavour. It will remain a challenge to meet the expectations of the community, engage enough volunteers, and find enough funds for a quality festival that meets the expectations of community but does not overburden the staff. Putting on events is an intensely draining process requiring many resources.

To create positive outcomes – social, emotional, economic, cultural and spiritual, through Arts activities and to be able to showcase our community in a positive and creative way – is a truly amazing reward for the work that we do together.

BRA continues to explore options to improve financial stability and sustainability into the future. This was another watershed year for BRA – and we have much work to do to ensure the sustainability of our programs and plan for succession at the Management and Board level.

I welcome those who have put their hands up to join the Board and thank those members who are retiring for their contributions. I thank all of our members, staff, management, Board and stakeholders for their contribution to the ongoing achievements of Barkly Regional Arts in 2016.

Georgina Bracken

Chairperson BRA



# EO report

Alan Murn

Twenty-sixteen was another year of government funding uncertainty that demanded careful budgeting and strategic arts program planning. However the careful budget management did not lessen the quality and depth of the arts program delivery. Barkly Regional Arts (BRA) delivered an exciting and comprehensive program that produced wonderful local works and presented arts works that ensured the remote, regional audiences of the Barkly region experienced arts excellence. The 2016 Annual Report attests to the innovation and passion of the Barkly Regional Arts' team to deliver strong programs under a financial management risk strategy that was frugal and demanding.

The Executive Officer Report for the 2015 Annual Report described 2015 as 'a watershed year', as it indeed was. 2015 was described as such because the organisation was coping with some serious operational challenges surrounding funding insecurity from our two major Commonwealth funding bodies, Australia Council for the Arts and Department of Communications and Arts, Ministry for the Arts. There had been major shifts in both funding bodies' strategic direction and budgets that left not only BRA, but also the whole Australian arts community, exposed and vulnerable – particularly the small-to-medium companies. BRA, along with numerous other arts companies, had no surety of funding to continue operating to the level it had, or even at all, unless this multiple operational funding was secured.

## The Troubles

There was an extremely difficult eighteen-month period when our six-year Key Producer funding was 'retired' and 2015 Federal Budget cuts to Australia Council saw several iterations of their funding programs. In December 2015, after much work steering through these changes, we were finally able to make a submission with Australia Council for Four Year Funding for Organisations as part of a nationally competitive process. The results weren't to be announced until May 2016.

Intensive negotiations with the Ministry for the Arts were ongoing to mitigate the effect of the impending transition from the demise of Indigenous Cultural Support (ICS) and the Indigenous Employment Initiative (IEI) to the new Indigenous Language and Arts (ILA) program. BRA ended up in the position that there was to be no further funding for WMC under that program and that the employment of eight indigenous men was to be 'tapered' to an exit on 30 June 2016. The Winanjjikari Music Centre was at risk of closing, thereby crippling BRA's capacity to deliver full programs throughout 2016 and beyond, and putting eight indigenous men out of work. The 2016 Desert Harmony Festival, that relied heavily on that resource, was in jeopardy with this scenario, and planning therefore was necessarily speculative, unconfirmed and financially risky.

So in January 2016 BRA was faced with a year in which operational funding from Australia Council was subject to a successful application, ongoing operational funding from the Ministry for the Arts was at the intense lobbying and advocacy stage, and a Triennial funding application to Arts NT was due sometime in the latter part of the year — an application that had no confirmed budget projections to submit.

The primary management strategy for 2016 then, was to plan a frugal, careful year of arts delivery that addressed the bottom line — which BRA could cease to be anything more than a minor visual arts organisation, funded by the confirmed Ministry for the Arts' Indigenous



Visual Arts Industry Support (IVAIS) program. Consequently there was comprehensive budgeting to ensure that all employee benefits were allocated to deal with a possible dissolution of BRA as a key multi-arts organisation. Our fee-for-service and earned income strategies were strengthened and alternative funding sources were continuously explored.

In April 2016, Ministry for the Arts responded to BRA and national lobbying and announced their new ILA programs that included a Targeted Funding round that invited us, along with about twenty other community arts organisations to prepare a case for operational funding for up to five years. Ministry had conceded that this offer, with new guidelines, was necessary to 'capture' those organisations, like BRA, who had slipped through the gap for funding with the earlier ILA offers.

BRA prepared a major submission — the Winanjikari Music Media Project — that was uploaded in May 2016. Although a result was expected before the end of the 2015 - 2016 Financial Year, the 2016 Federal Election processes delayed this. We were therefore granted 'bridging' funding to take us through to the end 2016 until the results of the Federal Election and our funding submission were known.

By May 2016 we had also received notice that our application for Four Year Funding for Organisations from Australia Council was successful. We were to receive \$300k per year for four years beginning in 2017. At the same time that we celebrated our success we lamented at the number of previously funded arts organisations nationally that were unsuccessful, and the negative flow-on effect that this had on the national arts ecology.

It wasn't until October 2016 that we finally received notice that our ILA funding was successful and that we were to receive \$350K per year for five years. Although this was less than half of what we asked for, it offered surety of funding for the amalgamated Winanjikari Music Centre and Media Mob programs. Of note however is that we were recipients of the second highest annual amount of funding and one of only three organisations nationally that were granted five year funding.

Also in October 2016, I was then able to apply to Arts NT for triennial funding 2017 – 2019 with some solid, confirmed budgets to present as non-NTG support. In late December 2016 we were informed that we had also been successful in this funding - \$125K per year operational and \$20K per year for Desert Harmony Festival.

So as we went into operational shut-down and staff began their well-deserved annual leave it was finally with the knowledge that from 2017 we had had surety of long-term funding and that we knew exactly what our guaranteed core funding package was over the next several years. After nearly three years of Government funding upheaval and uncertainty BRA was finally well placed to plan and develop to it's full potential and continue take its place as a key community arts organisation in the Australian arts landscape.

To reach such a plateau has come at some cost. Staff and management have had to work in a climate of uncertainty and restraint in a region that is geographically, socially and culturally extremely challenging anyway. The impact on staff, management and Board health

has been significant and everyone in BRA is to be congratulated for standing so staunchly together during this crisis.

If I appear to dwell on the difficulties BRA faced during 2016 it's because I have the clear responsibility to alert members and incoming Board members to the risks that we have faced and will undoubtedly face again. But equally importantly, it's a chance to add this extra layer of context to the wonderful results that were achieved by staff working under the burden of this atmosphere of uncertainty. Each year I use this platform to acknowledge the enormous workload that staff undertakes with passion, commitment, innovation and excellence. It is my belief that the troubled times of the past few years are finally behind us and that staff can look forward to an energized and productive future.



## and so to the players...

### Media Mob

Sean Bahr-Kelly has grown into the role as the lead Media Mob employee in 2016. Having developed over four years from his shaky beginnings as a CDEP trainee, Sean has embraced training and mentorship and is now a youth role model, an in-demand actor and media personality, and reliable and creative media presence in BRA.

In 2016 we also negotiated a Host Agreement with Julalikari Council Aboriginal Corporation (JCAC) who manage the local work-for-the-dole Community Development Program (CDP) to set up a Digital Media Youth Project. This involved training for unemployed youth in the Barkly by experienced filmmaker and media professional from Melbourne, Dujon Pereira, and facilitated by Sean Bahr-Kelly. From May to November 2016, ten participant trainees availed themselves of this opportunity and BRA benefited from having a full-time media professional in situ.

The operational team of Dujon and Sean during this period developed significant resources, processes and technology that resulted in greatly improved output from Media Mob in 2016.



### Winanjikari Music Centre

With the funding challenges of 2016 WMC was clearly the most impacted and faced a very uncertain future. We had already lost the position of WMC manager when ICS funding was abandoned and James Winwood departed at the end of 2015. With no guarantee that funding would continue, that role was collectively adopted by BRA management supported by key WMC personnel, Reggie O'Riley, Dirk Dickenson, Lex Holt and Marcus Finlay.

As negotiations continued with the Ministry for the Arts, it became necessary to implement the regrettable policy of trimming the workforce from eight part-time employees to an affordable crew of three (perhaps four). The issue was, that there was no indication at all that, even if we were to receive further funding – we did in October – how much that funding would be.



The fairest recourse was to not renew Employment Contracts as they fell due. Under this practice we lost Leslie Thompson in April, Lex Holt and Russell O'Keefe in October, and finally Brian Moreton and Neil Hayes in December. Marcus Finlay also finished up as a permanent employee in December, but was retained on a casual basis. Dirk Dickenson had relocated to Alice Springs to work with CAAMA Productions in May 2016. By year's end only Reggie and Sean remained fully employed with Marcus as a casual as we adjusted to the new funding announced in October. A third full time position was to be advertised in 2017 with all former participants and the returning Dirk Dickenson invited to apply.

This of course was a bleak period for WMC as each of the exiting employees had been with the centre from between two and six years, and had been at the forefront of BRA development into a major arts company. They were role models for their community and families and were talented and loyal contributors as musicians and as the core event production crew that enabled extraordinary presentation of

events and festivals throughout the region. Several were founding members of WMC, employed at different times since 2006.

On the flipside, they remain connected to WMC through unemployment programs and are part of a stable Tennant Creek based event production crew that can be called upon for BRA events and the festival. To complement this, the WMM Project proposes that there will be a substantial casual workforce budget to employ some or all from time to time in 2017 and beyond. But in December 2016 WMC and Media Mob were very pruned back..

### Visual Arts

The one stable program area in 2016 was the Visual Arts outreach program, Artists of the Barkly. Ministry for the Arts' IVAIS funding was into it's second of year of six year funding and travelling strongly, with only personnel changes affecting it's delivery.

Rhonda Plummer, an important aboriginal employee co-coordinating the program with Georges Bureau, was recruited by the Barkly region NDIS program and left at short notice in June 2016. We were fortunate to be able to immediately recruit English visitor Jessica Knowles, and she proved to be versatile and effective, acquitting her tenure with us with humour and passion until she left in November.

We were then able to recruit Yoana Gwarek to replace Jessica and signed a two-year employment contract with her in November 2016. Yoana was not unknown to us, as she'd worked extensively throughout the Central Desert and the Barkly as a very talented artist trainer professional. She had even worked specifically with BRA in earlier training programs, was seeking a Visa host and BRA were already registered as such. BRA was indeed fortunate to recruit someone of her experience and calibre. Yoana is from Poland and is forging a permanent career for herself in Australia. BRA is delighted to be a part of her journey.

Throughout these changes, Georges Bureau has remained committed, staunch and extremely effective. His relationship with community people as part of the outreach program has been warm and respectful and he is to be commended for his attitude and approach to a very difficult program delivery model. George is also innovative and extremely hardworking.

The indigenous women managers that we employ in remote communities are amazing. Our hub-and-spoke model of arts program delivery – essentially BRA art professionals travelling constantly on a circuit to the art centres – leaves each of the community managers with weighty responsibilities to stimulate local ownership of the programs. They work across cultures, local politics, local aboriginal law and extreme conditions.

In 2016 BRA negotiated a further CDP Host Agreement with JCAC to host participants in Kulumindini Arts in Elliott. Part of that agreement was to employ Program Supervisor Fiona Neade from May until she relocated and finished her employment in December 2016. The CDP program at Kulumindini Arts is contracted until June 2017 and offers training and work experience to up to six participants. Anne-Marie Dixon and Elaine Sandy acquitted themselves superbly throughout 2016 as community managers of Kulumindini Arts.



Estelle Mick finished her tenure as community artist group manager at Canteen Creek in June 2016 after three years of outstanding service for her community and BRA's visual arts outreach program. Her position was variously filled until the end of 2016 by firstly Bronwyn Butcher and then Yvette Philomac.

Kay Beasley had a difficult year as community arts manager at Epenarra due to a tragic death and needed to re locate to the neighbouring community of Ampilatwatja for much of 2016. Fortunately, members of the very strong Epenarra Artists group were able



appoint caretaker leaders to continue the outreach program business as Kay travelled between communities as she worked through aboriginal customary law protocols.

We salute all of our remote employees for their commitment and strong ownership of their responsibilities. They continue to avail themselves of professional development and enterprise development opportunities in partnership with BRA.

### **back at operations...**

Rebecca Goddard (nee Ferry) continued to improve BRA operational office procedures and explored the full capacity of MYOB systems for financial management. By the end of 2016 MYOB was fully online and the need for expensive external accountancy was minimal. Rebecca gave notice that she would be leaving Tennant Creek in February 2017. It became apparent that, with the online bookkeeping she had developed, it would be possible for her to continue working for BRA off site in Mildura and the last few months of the year were spent putting processes in place towards that goal.

Rebecca has emerged as a pivotal colleague within BRA who I refer to across a range of financial, policy and procedural matters. I look forward to continuing collaborations with her.

Kathy Burns continued the off-site work arrangements and spent much productive Internet time in Brisbane in 2016. This arrangement has progressed over a prolonged period now with some considerable success. As we continue this arrangement, it is apparent that improved video conferencing and data sharing procedures are vital and require solid budgeting. Communication is the key!

In a year of uncertainty and restraint, Kathy faced the particularly difficult hurdle of having to organise a Festival without budget surety yet needing to plan well ahead. This difficulty applied to all of the programs in the 2016 Artistic Plan. Kathy facilitates all programs and events in full detail and for her, working without a solid and assured budget was frustrating and challenging.

That she engineered exciting, successful arts programs and an extraordinarily innovative, colorful and unique festival was a credit to her drive and vision and commitment to BRA and the Barkly region community. In the wash up however, it was apparent that the work involved in organising the build up to the Desert Harmony Festival needed another arts event professional working for six months prior to the event, and so this position was embedded into the 2017 budget projections.

During 2016 Kathy continued to build her national arts profile and that of BRA with a keynote address at the Rural Health Alliance Conference in Perth, the Australian Health Promotions Association Conference, the national Caring for Kids Conference and her ongoing participation as the national arts representative on the Australian Rural leadership Program. Kathy is regularly interviewed by media and always presents as the consummate arts professional advocating and building the profile of BRA and the Barkly region.

I continue to engage across sectors and with local industry in a deliberate strategy to raise

understanding of the effectiveness of the Creative Industries as an important regional driver of economic development and social enterprise. To this end, I remained on the Regional Economic Development Committee until resigning in November, the BRADAAG Board, the Local Tourism Advisory Committee (LTAC) and I remain as Deputy Chair of 8CCC Community Radio.



## Research

After teaming up with Griffith University Research, Southern Cross University, Batchelor Institute and Regional Development Australia NT in 2014-15 we were able to obtain funding for a research project: Creative Barkly: Sustaining the Arts and Cultural Sector in Remote Australia from Australian Research Council (ARC).

This research was broadly about spreading the message about the role of community arts and the creative industries in regional economies backed by solid qualitative and quantitative data. In 2016 the arts activity mapping process commenced with the appointment of Dr Sarah Woodland as the Research Fellow. Dr Woodland and Associate Professor Brydie-Lee Bartleet were booked to begin regional stakeholder meetings in the Barkly in February 2017. The research program will extend through to 2019.

## The Board

2016 was a particularly vexing year for a Board that had to grapple with organisational uncertainty, continuous advocacy, development of future strategies and risk management policy, and through it all, maintain equilibrium and context. Funding agreements ultimately are a contract between the funding body and the Board. The 2016 Board confronted each funding difficulty head on, and the advice and direction I received through many Board meetings was invaluable.

The strategic decisions that we took, and the mission of artistic excellence with full community engagement that we strove to enshrine in our values, in difficult circumstances, sits as testimony to the strength and unwavering vision of this particularly effective Board.

The 2016 Board remained intact throughout the year. Sall Forrest and Dr Tim Metcalf were able to join the Board meetings remotely despite living outside the Barkly. Their input was invaluable and I thank them.

To the core of local Board members who trekked monthly to the office to wrestle with issues and offer support and sage advice – Jill Kleiner, Kate Foran, Jennifer Kitching, Ange Herzog and Dawn McCarthy – I thank you deeply for your service to BRA, and also your friendship. My deep appreciation also goes out to Peter Davenport, who soldiered on despite serious illness.

Under the strong leadership of Chairperson, Georgina Bracken, the 2016 Board remained strong, committed and supportive. This organisation couldn't hope for anything more. Thank you to the 2016 Board.

## The last word

Every day I work closely with a team of passionate, dedicated, generous and extremely talented people. The 2016 BRA staff was a joy to be around: inspiring, creative, energetic and very committed to our Community, Arts and Cultural Development (CACD) principles.

Despite the pressure and exhaustion that comes from delivering such a wealth of programs in extreme conditions, they remain upbeat and relentless. And what they delivered was exciting!

With such staff, combined with a proactive Board, and a supportive member base, the job of navigating the vagaries of the Arts sector is just that much easier, and BRA will emerge just that much stronger.

Alan MURN  
Executive Officer  
19 April 2017





# Financial report

Jill Kleiner

The good news is that Barkly Regional Arts closes 2016 with a profit of \$127,816, a significant increase on 2015's profit of \$15,740. However, the profit was significantly influenced by Indigenous Employment Initiative 'bridging' funding advance that was resolved in the final quarter of 2016. Once funding levels were revealed, there was a significant underspend of \$66,758, but new budgets could now be re-evaluated and implemented with certainty in 2017.

The five-year ILA funding of \$350,000 was nationally, the second largest allocation from that Targeted funding round. But despite our success in securing a significant amount of funding for the Winanjikari Music Media Project, several short-term employees could not be kept on and three longer-term permanent WMC staff were made redundant. Barkly Regional Arts has, however, been able to offer casual employment to some of these previous employees.

We've had to deal with the funding uncertainty has been plaguing all small to medium sized Arts Organisations over the last few years. Fortunately, by the close of 2016, Barkly Regional Arts has again secured funding contracts for the next three to five years across all areas. This can be attributed to our performance record and ongoing liaison and advocacy with funding bodies. At the close of 2016 Barkly Regional Arts can now progress with certainty about what resources are available to the organisation in the coming years.

## **Barkly Regional Arts sources of major funding in 2016 were:**

Australia Council for the Arts operational funding for 2016 was \$250,000

Arts NT operational and program funding of \$115,000

IVAIS Operational funding, that's the Visual Arts' two core workers, and the operational budget, is \$145,255. This has remained the same from previous years and with no incremental CPI increase.

IVAIS Indigenous Employment Funding, that's the Community Art Centre Workers, has remained the same since 2015 at \$154,694, received over a financial year. This funding agreement requires expenditure over specific areas and to strict percentages of total funded budget. At the end of June 2016 we had underspent by \$10,037 due to changing personnel circumstances in some staff over the financial year. Our budgets have been adjusted accordingly.



ILA funding, that's the Winanjjikari Music Centre and Media Mob, funding for financial year is \$350,000. ILA funding was not confirmed for the next five years until late 2016. This uncertainty impacted on our spending and service delivery.

Core Operational funding. There was a small decrease in Core Operational income from 2015 with a 8.8% decrease on the 2015 year which includes things like core funding, administration fee income, reimbursements and recoveries and so on.

We also received funding from other sources, for instance:

In 2016 Arts NT Community Festivals program contributed \$20,000 towards Desert Harmony Festival, up from \$10,000 in 2015.

Territory Day funding of \$51,000 received for 2016 was part of a significant increase in NTG 'Other Projects' funds that equates to three times the amount of NTG 'Other Projects' funding from the 2015 year.

NDIA sponsored the 2016 Desert Harmony Festival for \$65,000

There was \$13,000 from APRA for BAMfest event in the Desert Harmony Festival.

## Profit & Loss

BRA's total income of \$1,560,254 is \$3,948 more than 2015 or a 1% increase in revenue. This was despite a \$54,017 decrease in government funding for the year from 2015. Similarly, Earned Income from Audience Sales, Fees & Services, Merchandise Sales and Resources Income, was also down 28% from 2015 figures. Sponsorship and Donations also decreased in 2016 with a 38% decrease – probably due the late planning for DHF due to funding uncertainty.

### Profit however came from:

BRA House (Noble St) deficit of \$7,215 outstanding at the end of 2015 was recouped in 2016 with small income of rent, the sale of furniture, reimbursement of bond. 2016 saw a \$3,464 profit that was transferred to BRAT House (Davidson St).

BRAT House income for 2016 shows no significant difference from 2015 with only a \$580 dollar difference and total income for the year \$16,510. BRAT House (Davidson St) surplus at the close of 2016 is \$12,859.

Significant income variance is the Wage Subsidy received in 2016 of \$53,968.68 for CDP programs. This was 100% increase on 2015 Wage Subsidy received.

Reimbursements and Recoveries during 2016 also significantly increased to \$33,690 in 2016 - a 47% increase on the previous year.

Total expenses for 2016 were \$1,501,258 which was a 2.6% decrease on 2015 expenditure, employment expenses being the major expense of \$995,311 that includes Annual Leave and Long Service Leave Accrual. Employment expenses had not markedly changed from the previous year, a reduction of 0.5%. The other significant category was Travel, Touring and Vehicle Costs that totalled \$129,459, an increase of 18%.

There were significant decrease in spending in Marketing and Promotion (25.2% reduction), Production Costs (58% decrease) and smaller overall reduction in Administration charges of 5.55% resulting in an overall reduction in total expenditure for 2016.

## Balance Sheet

BRA Current Assets at the close of 2016 is \$409,632 and current liabilities are \$387,145. The majority of this is provision for Annual Leave and Long Service Leave and Grants Received in Advance. These three areas total \$325,746.

The Accumulated Surplus (Total Equity) is \$490,485 a 35% increase on 2015's \$362,670.

All in all I'd call this a good result and Barkly Arts continues to demonstrate that funds invested in our region's cultural strengths continue to pay dividends by making our community stronger and more cohesive.



# Artistic Director

Kathy Burns

In 2016, Barkly Regional Arts stepped into producing its own versions of genres that have been predominately from outside of the region. Through two major works: **'Classical Culture in the Barkly'** and **'Barkly Ballet'**, the Opera and ballet worked seamlessly with local Indigenous stories to celebrate and showcase the Barkly region. These shows were outcomes from a few years of groundwork in building up wonderful national partnerships with **Opera Australia** and **Melbourne City Ballet** and creating innovative community engagement opportunities.

'Classical Culture in the Barkly' was created for the 2016 Tennant Creek Territory Day event, which brought together composer Iain Grandage and the Opera Australia Chamber Orchestra to arrange a score to Rayella's music. This development of BRA and Opera Australia's partnership enabled Rayella to move in a new direction away from a traditional band and opened them up to brand new audiences across the country. A Rayella and Opera Australia EP was produced by Barkly Regional Arts bringing income opportunities for the band and having radio releases all over the country.

'Barkly Ballet' won the Australia Day **'Community Event of the Year'** Award, recognizing the performance for its unique style and the talents of the local dancers. A recorded cultural story by Traditional Owner, Rosemary Plummer's father was used as the storyline for the ballet piece. Talented local musician, Alicia Scobie transformed the recording into a beautiful composition. Kirsty Eberl and Melbourne City Ballet interpreted the story through ballet and it was presented at the 2016 Desert Harmony Festival and again in Melbourne.

Through both of these performances BRA was able to show what it does best; create innovative projects through community engagement.

Despite another year of unknown funding outcomes, BRA's artistic program continued to turn heads and reach new audiences. The **Desert Harmony Festival** had celebrity ambassadors, **Damon and Zoe Gameau** (That Sugar Film) come on board and engage with the community to promote healthier eating. **Media Mob** launched its beautiful documentary, **'A Place Called Walapunpa'** which was a finalist in the Darwin International Film Festival. Our **Visual Artists** were selected in the major **Desert Mob** exhibition in Alice Springs and our BRA team showcased a series of work we have developed with our Melbourne Based partners in **'A Night in the Barkly'** to a sold out crowd in Brunswick, Melbourne.

Our team and artists from across the Barkly received professional workshops, mentoring and training all year round, including: **Indigenous Digital excellence workshops** (robotics, drones, 3D printing) in Canteen Creek and then onto Redfern, Sydney; **Flying Trapeze** in Tennant Creek; selection on the **Australian Rural Leadership Program**; wood carving in Elliott; comedy workshops with Amy Hetherington; and **WMC radio training** to produce 'What's Up WMC'.

We also made the Barkly known at National events such as the **NIMAS** (National Indigenous Music Awards), **National Indigenous Digital Excellence conference**, the **Australian Health Promotions Association conference**, and the **National Caring for Kids Conference**.

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

Kathy Burns  
Artistic Director

# Desert Harmony Festival

Kathy Burns

The 27th Desert Harmony Festival was a great success! The wonderful 'Healthy Eating, Healthy Living' theme brought out fantastic initiatives, collaborations and discussions across the community and showcased the strengths of the Barkly.

The Festival opened with a fantastic and respectful 'Welcome to Country' at Nyinkka Nyunyu that included a special performance from our invited guests, 'Winangali Infusion'. These young men from the Gamilaraay group showed enthusiasm, passion and respect of culture.

Our 'Fly Off' at the TC Primary School, which led us into a dazzling community and professional performance of 'Barkly Breeze Flying Trapeze', raised awareness about a range







of health topics. Music writing workshops about FASD and petrol sniffing by Chris Aitkens was delivered at Camp Harmony and BRADAAG.

The opening night ended with an emotional tribute to our **Winanjikari Music Centre** who celebrated 10 years of contribution to the Australian Music Industry.

This years health ambassadors, Damon and Zoe Gameau, worked closely with **Karen's Kitchen Future Stars** to produce a five-course luncheon at Battery Hill, which fused seasonal bush tucker and sugar free ingredients. Damon and Zoe hosted the event and spoke about the science behind the food. Katherine born and bred musician, Serina Pech, delighted our ears with her enchanting voice and this was followed by a screening of Damon's film — **'That Sugar Film'**.

One of the highlights was the local **'Barkly Ballet'** production, which was the pre-show performance of Melbourne City Ballet's, 'Romeo and Juliet'.

'Barkly Ballet' is a partnership between Barkly Regional Arts and the **Melbourne City Ballet**



to work with the **Kirsty Eberl's TC Dance Crew**. This performance saw local Indigenous cultural stories (with permission from Rosemary Plummer) contemporized by Alicia Scobie and Tim Webb to create a magical musical score for the ballet.

On Sunday, after a 3 hour energizing morning of fitness with Lisa Westlake, we opened the **'Peko Park Community Platform'** space. This dynamic platform had local music performances, Sugar Talks, Diesel N'Dub music workshops in which they created a song about equality, Kids Club activities, NDIA stall and healthy food and the **World Kitchen** live cooking show.

Yagan Satour dazzled and delighted an audience of 110 people with his personal story of being a gay, Indigenous man with a disability. Set to fantastic pop tunes and multimedia his drag dancer character exposed a story rarely heard in remote Australia.

Sunday night we showed the true diversity of our community with the **Barkly Multicultural Night** which ended with a grooving set by **Diesel N'Dub**. This band sings about equality for all people and gives minorities a platform and a voice and all monies raised from their band goes towards the Indigenous Literacy Foundation.

Dion Beasley took a group of riders through Tennant Creek on the **'Cheeky Dog Cycle Tour'** and had morning tea at Lake Mary Ann. Then our **'Arts Culture Experience Day'**, complete with Arts markets, kangaroo tail tasting, clapstick-making workshop, Yarning and music performances by the Elliott Sand Hill Women and finished with another World Kitchen cook off.

The night ended with a powerful theatre production, **Sugarland**, set to the beautiful backdrop of Nyinkka Nyunyu. The night also included a performance from the **Elliott Boyz and the Hill Boyz** and a **Taiko Drumming** presentation.

It was also the first year we launched, **'Camp Harmony'**, a three-day sports, arts and culture camp for young people, managed by Tash May. This camp saw young people engaged in





three full days of workshops with professional artists (music, acting and dance), camping out at the Outback Caravan Park where they listened to cultural storytelling and had a cinema under the stars.

We also raised funds through our **'For Fit-Dis Sake'** activity, managed by Kirsty Eberl. This activity saw teams raising money through our registered charity on eventbrite by doing fitness activities for people with disability in our community. The activity finished off with a five-hour **Dance-A-Thon** event with band **NEREUS**. The money raised is to achieve a dream the person with disability wanted. These dreams ranged from a bedroom makeover, a trip away and music equipment. Over \$5,000.00 was raised by the community

Thanks again to the wonderful support of **NDIA**, the festival had a healthy injection of events, activities and workshops for people with a disability. The community bus, that has the ability to transport people with a disability offered their free service for every event. Festival venues were disability friendly and it was a delight to see so many carers bringing along their clients to Festival events.

Our very own Media Mob department captured all the action and are putting together a video in which to showcase the Festival and the support received by the NDIA.

**'Barkly Breeze Flying Trapeze'** was the highlight of the Festival. Over ten metres high and thirty metres wide, the rig was set in the middle of the town, right on the Stuart Highway at the Tennant Creek Primary School Oval. Locals and travellers peered through the fence, watching the giant rig get constructed in just one day.

For months, posters and information about the flying trapeze had been placed around the community, on social media and in the local paper. Radio stations as far as Darwin and Alice Springs rang for interviews to hear more about the trapeze in Tennant Creek.

The **'Fly Factory'** troupe arrived and were greeted with an almost booked out week of people signed up to fly. There were 3 x 2 hour sessions per day, with up to sixteen people in each group. As the activity began in the school holidays, it gave young people a healthy, safe and fun place to come to.

In the afternoons, there was a two-and-a-half hour session for people in the community who wanted to commit to creating a local show to present on the opening night of the Desert Harmony Festival. Each day twenty people came along to intensively learn and put together a show.

### **WMC 10th birthday**

Barkly Regional Arts held a major event in this year's Desert Harmony Festival, on Friday 29th July. The night was the WMC 10th Birthday event. On this night we celebrated the ten- year history of our Winanjjikari Music Centre by creating a 45 minute documentary that told the





complete story of the centre, which we screened for the audience. We invited key bands who have been an integral part of WMC and they each played five of their greatest hits. We held tributes for those band members who have passed away, we had film shout outs from friends and peers of WMC who could not be there on the night. The night was broadcast by CAAMA Radio and 8CC radio live and was also globally webcast through **TILT VISION**. The funding enable us to pay for artists to perform and some travel, a project co-ordinator, a production manager and also fees associated with St Johns Ambulance.



### Winangali Infusion

In the week leading up to the Festival a 'men's camp' was held. This was a rather large task and nothing like this has ever been organised or facilitated before. Organisation of the 'men's camp' began in May, with conversations with Traditional Owners and elders of the Warumungu community. Extensive documents were created and given across to the TO's and Elders in order to have conversations in the community. There were many meetings held in between with community members to ensure clarity of the activity and their role.

Leon Stokes, was employed for 3 weeks to avoid the risk of the camp not going ahead. Leon spent each day meeting with elders and important people in the community to discuss the camp and get everyone involved.

Winangali Infusion arrived in Tennant Creek and was welcomed by more than sixty people in the community, at a BBQ held at Barkly Regional Arts. The Warumungu men officially welcomed the group and sat together to introduce themselves.

The experience for the young Winangali Infusion members was powerful, as they felt the strong spirit of their ancestors coming together.

The greatest success of this night though was the reconciliation of two Warumungu elders who for the past year had refused to speak with one another. This event got them to move past this and come together.

Over the course of the week, the Warumungu men took Winangali Infusion around their community and got them involved in local and cultural activities. They met with a range of community groups. During their time, Winangali Infusion shared their traditional dance, stories and community health issues with the groups. They also sat and learned about the health issues in the Barkly Region.

During these sessions they realised that their issues were not that different and spoke about the importance of keeping culture strong and connecting with another to stay strong.

Winangali Infusion were taken on a cultural tour with Jerry Kelly at Nyinkka Nyunyu. Here they learnt all about the sacred site, local stories, and saw artefacts in the gallery. Never had this group seen a sacred site in the middle of a town.

We also immersed the group in the **'Barkly Breeze Flying Trapeze'** event. The boys were first given a flying lesson, but Fly Factory were quick to discover that these boys had a talent for flying and were selected to be in the community show on Friday 29th July. The boys would attend a rehearsal each day with Fly Factory over the week.

The Festival opened with a fantastic and respectful 'Welcome to Country' at Nyinkka Nyunyu that included the special performance from 'Winangali Infusion'. These young

men from the Gamilaraay group showed enthusiasm, passion and respect of culture. They shared what they had learnt so far and spoke about the healing they are doing in their community. All praise to them for being great role models for their community. The Warumungu women gave a 'welcome to country' and delivered a smoking ceremony and the Warumungu men performed their traditional dance. At the end of the event the Warumungu men and Winangali Infusion did a traditional gift swapping as a mark of respect.

During the Festival, Winangali Infusion attended our three-day 'Camp Harmony'. Young people wrote music around petrol sniffing and substance abuse and recorded these on the day. Winangali Infusion shared and taught the campers their traditional dance and games. During the evening Winangali ran a cultural storytelling session, speaking about their country and stories from home. It was truly a special evening.

On the final evening of the Desert Harmony Festival a 40 minute show from 'Desert Cultures' was performed at Nyinkka Nyunyu before the production, 'Sugarland'. These young Barkly men sang about petrol sniffing and substance abuse and are songs that they have written themselves.

## Summing up

Overall this project was a huge success and involved a great range of the community. More than 100 Indigenous community members were a part of or collaborated on this project. There were lots of ways this project could have gone pear shaped due to its cultural nature.

Communication was the greatest factor in mitigating risk. Extensive daily conversations with all stakeholders were had. The BRA team held team meetings to ensure the same message was being told across the community and so that they could answer questions at any point about the activity.

Hiring Leon Stokes was effective, as it meant there was someone on the ground each day going out and having conversations in people's homes about the activity and could also go around and pick people up in the BRA troopies.

During the Festival, the Festival Assistant was assigned to Winangali Infusion to take them to activity venues and speak with the stakeholders to ensure everyone understood the purpose of meeting.

Overall there were 22 Indigenous people employed through this project.



# Visual Arts

## Georges Bureau

Since 2004, The Barkly Regional Arts Visual Arts Outreach Program (VAOP) has serviced five remote community's arts centres located in the Barkly Region. We support the Indigenous managers in their day-to-day activities and assist with the promotion and marketing of their art. From our base in Tennant Creek we go out at least once a week on roads, sealed and unsealed, to service the communities located within a radius of 300 km or more, to supply them with materials, services, workshops and training.

In 2016, The VAOP went through changes in its team with the departure of the Indigenous Visual Arts coordinator Rhonda Plummer and gained an employee through our involvement with the Community Development Program (CDP).

### Raising the Profile of our artists through exhibitions

One of the main objectives of 2016 for the VAOP was to curate and participate in exhibitions to promote artists of the Barkly with solo and group shows. We aimed to turn the Barkly Regional Arts Gallery Studio (BRAGS) into a space of promotion and documentation of our

**Barkly Artist Camp at Elliott with artists from Kulumindini Arts, Mungkarta Artists, Canteen Creek Artits, Epenarra Artists, Tartukula Artists (Tennant Creek), Ampilatwatja, Borroloola and facilitators from CDP, Barkly Regional Arts, Desart and Anyingini.**







artists with curated shows and expand our horizon with national and international events.

The Barkly Regional Arts Gallery Studio has been a key place to highlight our most gifted artists and educate the local community about the talents of individuals in our regional art scene. On Good Friday 2016, we hosted an opening and exhibition featuring religious paintings by Susannah Nelson and Lindy Brodie. Our team curated the first retrospective exhibition 30 July to 26 October of works by Andrick Ross, one of our most brilliant artists from Epenarra that was launched for the Hunters and Collectors Tour in the 2016 Desert Harmony Festival

The VAOP team has also worked in partnership with Nyinkka Nyunyu to set up an exhibition with a selection of commissioned works by the most experienced artists of Mungkarta Community. This project accompanied the first viewing of the documentary, 'A Place Called Walanpanpa' produced by Barkly Regional Arts for the Mungkarta community.

The VAOP team has also participated in events beyond Tennant Creek to strengthen the profiles of our community art centres and artists. Barkly Regional Arts has once again successfully participated in the annual exhibition Desert Mob held in Araluen Cultural Precinct 8 September to 23 October.

Over on the east coast, a curated show by our Artistic Director, Kathy Burns, highlighted the most vibrant works of our gallery in a unique event – Anyinginyi Manu - held at PUK Collective in Brisbane, 11 February to 31 March. Later in the year, Canteen Creek Artists participated for the second time in an art auction in Saint Augustine Church in Sydney. At the end of the year, Susannah Nelson held her first solo show in the Northern Centre of Contemporary Arts in Darwin with a series of work with a Christmas theme..

Finally, Epenarra received an invitation to participate at Galerie 7 (Lyon, France) in a collection of fabrics produced from all over the world.

## Opportunities of training and employment

One of the main Key Performance Indicator of our artistic program in 2016 was to provide adequate training to our art centres manager, to assist that person to achieve autonomy at work and make them responsible for its running.

2016 began with Professional Development Week 15 – 19 February in the Barkly Regional Arts Studio attended by the remote community arts managers. This week included strategic direction discussion arts practice workshops and an a visit to Nyinkka Nyunyu Arts and Culture Centre, Kunjarra (the Pebbles) and the Old Telegraph Station.

In 2016 Barkly Regional Arts signed a Host Agreement with the Community Development Program (CDP). We were able to undertake sixteen placements of unemployed Indigenous people and hired supervisor Fiona Neade to facilitate the program in Elliott. This program has been a successful pilot and has contributed to the organising of the annual Barkly Artists' Camp in Elliott.

The 2016 Barkly Artists' Camp 23 to 27 May has been unique in its organisation and goals as it has been the result of the collaboration of hosts, Kulumindini Arts, and the fifty artists from Epenarra, Canteen Creek, Tennant Creek, Mungkarta, Elliott and Ampilatwatja that attended. There were four main workshops,



Visit to the the Cultural Centre during the Professional Development Week. (left to right) Elaine Sandy (Kulumindini Arts, Elliott), Estelle Mick (Canteen Creek Artists), Rhonda Plummer (VAOP coordinator, Barkly Regional Arts), Anne-Marie Dixon (Kulumindini Arts, Elliott), Maureen O'Keefe (artist from Tartukula Artists, Tennant Creek) and Georges Bureau (VAOP Coordinator, Barkly Regional Arts)

mostly conducted by local artists; Johnny Devlan for carving, Elaine Sandy for printing and the ladies of Borroloola for weaving. There were also botanical drawing workshops with Yoana Mynah and bush medicine activities with the Anyinginyi Health women.

Consistent and regular training opportunities are essential. As part of VAOP management team's ongoing professional development, staff travelled to Yuendumu in September to investigate and experience the new Studio Gallery at Warlukurlangu Artists.

The training of our art workers and arts centre manager took place mostly during our regular visit to each community every fortnight. The new members of the VAOP team (Jessica Knowles from June to October, and Yoana Mynah from December) shared their knowledge in art with the local artists through the conducting of short sessions of painting, ceramic and printing.

The VAOP team continued its partnership and training programs with Desert and ANKAAA – the peak bodies for NT indigenous artists and art centres. During Desert's 2016 Desert Mob remote community art centre staff from Kulimindini Arts attended the Art Centre Conference Day in September and then went on to the ANKAA AGM and arts workshops held in Katherine in early November.



### Extending our activities and increasing our resources

The VAOP has also extended its activities to provide sustainable extra income for the artists, as well as the Community Artists Trusts Account (CATA) of each community arts centres and also towards the funding of the program.

One of our long-term projects is to diversify our production of paintings to a range of various art forms including printing, bags, and ceramics. 2016 has been also the year when the BRA VAOP looked for new edition partners such as IADS Calendar.

The VAOP has also extended its long-time partnership with Kate Podger and Talapi Gallery

#### **Epenarra workshop organised by Yoana Mynah (independent workshop facilitator) on botanical drawing.**





who have been displaying and promoting our artists in Alice Springs for many years.

In addition the VAOP has been a strong support to the project Talking Pictures in partnership with First Nation People Disability Network that included the hiring of an Indigenous contractor for three months using our facility. We displayed these works during an exhibition at the BRA Studio Gallery during Desert Harmony Festival. This show featured the artworks from few of our artists in the communities art centre in the Barkly region.

Finally, the VAOP has been able to contribute to the major events organised Barkly Regional Arts.

The team actively participated in the Desert Harmony Festival with three exhibitions openings: 'Mungkarta Living Culture' at Nyinkka Nyunyu, 'Andrick Ross: a Retrospective' and 'Talking Pictures' at BRA Studio Gallery. We also contributed to the Arts, Culture, Experience Day with stalls for each of the remote community's arts centres and Tennant Creek. The stalls were set up and managed by the Indigenous artists.

Later in the year, our Visual Arts department was also involved in the BRA multi arts event 'A Night in the Barkly' at The Wick in Brunswick (Vic) with artworks from Mungkarta as part of the stage set and with a selection of paintings on sale.

### Visual Arts Outreach Program team

The VAOP Team has had to cope with many departures, but also gained the help of new team members who have all brought to our department their experience which has contributed to the success of our programs.

We regretted the departure of Rhonda Plummer, who has been an active in the development of the VAOP during her years spent in Barkly Regional Arts with her experience in Pink Palace and in DesArt. Jessica Knowles from June to October has provided her own vision with her creative spirit and her energy to carry on the activities of the VAOP through workshop, bush trips and the main events of Desert Harmony and Desert Mob. Finally, Yoana Mynah was hired in December to work with the VAOP team conducting workshops and leading projects.



Opening of the exhibition "Anyingini Manu" at PUK Collective in Brisbane — with artworks from Tracey Peterson (Epenarra Artists) on the back wall.



Annual Meeting of ANKA at Rural College in Katherine. Georges Bureau, BRA with Anne Marie Dixon and Elaine Sandy, Kulumindini Arts.

Our team in communities has also dramatically changed. In Canteen Creek, Estelle Mick - our inaugural community art centre manager - resigned in April to be replaced variously by Bronwyn Butcher, Desley Duggie and then Yvette Philomac.. Kaye Beasley had a difficult year in Epenarra and needed to spend much of her time in the neighbouring community, Ampilawatja, for cultural reasons. In Elliott, we welcomed the opportunity to employ Fiona Neade (also former manager of Kulumindini Arts) to join Anne-Marie Dixon and Elaine Sandy. Each of the community art centre staff bring great experience and their deep-rooted knowledge of the arts to community. We are very grateful for their constant contribution and we are looking forward to continue our work in 2017.



# Media Mob

Sean Bahr-Kelly

It's been four years since the creation of Media Mob and over this past year it has become the program that has holistically connected BRA together. Media Mob has supported each BRA arts area through the creation to reach broader audiences and capture what our programs do.

Media Mob is made up of three main components:

- To create and document media content for all of BRA's programs, including managing BRA's fourteen social media sites and three websites,
- Fee for service work to create and document community activities, and
- a training program for young Indigenous people.

The year kicked off with four-part TVC series project that was partly funded by Tourism NT called '**Greenie Beanies**'. The TVC series was an explanation of marketing for the annual Desert Harmony Festival that enabled BRA to begin advertising the Festival from as early as February.

Each TV Commercial featured a young local person from Tennant Creek who was a great

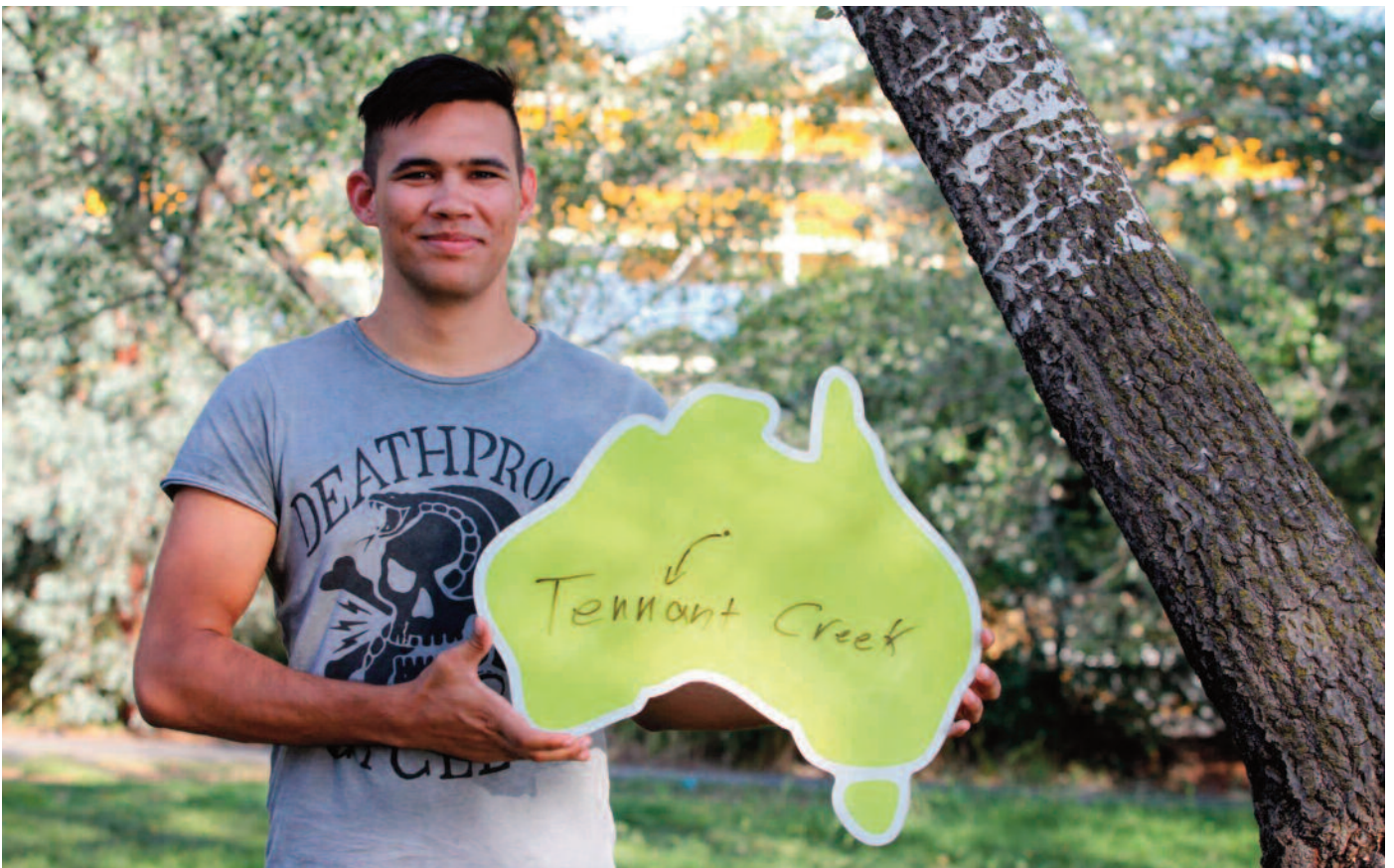






ambassador for sport, arts, healthy eating or culture. Each of the young persons in the commercials showed audiences local activities and places that tourists could do whilst visiting Tennant Creek — enticing them to “stay another night” and with a call to action of “see you at the Festival”. Locals loved the TVC’s and the personal touch of having their friends and family featured in the commercial. This was Media Mob employee, Sean Bahr-Kelly’s first solo project as a director and editor.

The major project for the year was creating ‘**Singing For Belonging**’ — a 45-minute documentary that celebrated 10 years of our Winanjjikari Music Centre. The documentary







featured key members of WMC that explained the history of the centre and the many musicians and bands that were involved in making the program a success. The doco also included messages from our music peers across Australia wishing WMC a wonderful 10th birthday and telling their fondest memories of working with WMC. The doco was screened at this years Desert Harmony Festival for WMC's big 10th birthday celebration and webcast globally.

Media Mob became a recognised training program with the local CDP provider and this enabled BRA to begin a new round of Media Mob training. BRA hired a media professional from Melbourne for 6 months to work as an employee of Media Mob and as the program trainer. Up to six young people spent 25 hours a week being

trained in film, editing, photography and audio and worked on BRA events. **'Territory Day'** was their first main event followed by the Desert Harmony Festival in which the team photographed and filmed the events and then put them into the editing room to cut together short montages for social media sharing.

The greatest achievement for 2016 was being a finalist in the first **Capricornia International Film Awards** in Darwin. In 2014 Media Mob created a 40-minute documentary, **'A Place Called Walupunpa'** which captured the return to homeland for the community of Mungkarta. This documentary was one of three finalists in the **'Best new Documentary'** category. This was BRA's first documentary created and it was an honour to be recognised at this international awards night.



# Winanjjikari Music Centre

Alan Murn

A milestone was reached in 2016 with the 10th Anniversary of the establishment of the Winanjjikari Music Centre (WMC). Established in 2006 as an initiative of a band of local Aboriginal men, it was largely centred on the iconic Barkly band, the **Tableland Drifters**. The format of having a band lineup focus for stimulation of programs and activities persists to this day. The current iteration is the **Barkly Drifters**, a hybrid and intergenerational group that have evolved from the earlier band lineups and material in a seamless transition that is typical of Aboriginal bands throughout the region.

To celebrate the 10th Anniversary, a documentary '**Singing is Belonging**' was made by BRA's Media Mob. Stakeholders and participants from throughout WMC's history were video interviewed or invited to send their own video shout out. The response was enormous and, edited together with historic footage, the documentary is a fine synopsis of a decade of music and event production excellence from WMC.

'Singing for Belonging' was launched at the music centre's annual **BAMfest** (Barkly Area Music Festival) as part of the 2016 Desert Harmony Festival. BAMfest 2016 was set in the Tennant Creek Primary School oval with a backdrop of flying trapeze artists and foreground of enthusiastic dancers and audience. The lineups and running order was beautifully choreographed and featured specially prepared arrangements to showcase important historic moments in the WMC history.

WMC's contribution to BRA's variety event, '**A Night in the Barkly**', held at 'The Wick' in Brunswick, Victoria in November was a further highlight in 2016.

During the course of a full sold out program, musos **Reggie O'Riley** and **Marcus Finlay** performed live as The Barkly Drifters and delivered a stirring presentation on their work with WMC.

Another aspect of WMC's operations has been to identify, promote and manage local talent. As part of this remit '**A Night in the Barkly**' was the occasion to launch the '**Rayella**' EP. Recorded in the WMC recording studios in June 2016, this EP was a collaboration between Rayella – an indigenous father / daughter combo from the remote Barkly community of Marlinja – and musicians from the Opera Australia Chamber Orchestra. With BRA management and WMC resources, this duo has evolved into a professional unit, constantly in demand and appearing in Territory and national festivals and events.

The foundation for these highlights and initiatives is the exceptional operational programs that WMC conducts throughout the year in the music centre and Barkly communities. WMC is utilised weekly by mostly Aboriginal musicians as a creative and diversionary space, and on any one day the centre is a hive of activity with large numbers of musicians jamming and interacting through music, culture and language.





Beyond that, in 2016 WMC's remote crew travelled to communities of Canteen Creek — for their sports carnival in October and before that recording school children with **IDX** (Centre for Indigenous Excellence) — and to Elliott for at their community event. WMC personnel performed twice in Alice Springs at the memorial Club in partnership with Music NT Touring. WMC also performed regularly for the Tennant Creek community at town centre (Peko Park) lunchtime gigs, hotel gigs and performances at the music centre.

2016 also saw the WMC crews and resources supporting many community events; from **Naidoc Week** concert and dinner, and **Barkly Work Camp** (Corrections) Open Day, to **NTG Business Week Dinner** entertainment in Tennant Creek. The capacity of WMC resources to undertake community and Tennant Creek fee-for-service work like this is an important revenue stream that supplements government funding for operations, gives WMC crews additional income and, importantly, is evidence that a commercial music industry outfit can be a reality with further careful management, training and planning.

The support work of WMC also raises the profile and attracts engagement beyond the region. In September 2016, WMC and Media Mob attended Music NT's **Bush Bands Business** (with resources and mentoring) and **Bush Bands Bash (BBB)** in Alice Springs. At BBB, WMC and MM supplied some sound and all video resources to record and edit this major indigenous music event. WMC personnel and Rayella also attended and performed at **Australian World Music Expo (AWME)** in Melbourne. MM and WMC personnel attended the three day **17th National Remote Indigenous Media Festival** at Lajamanu, and video recorded the occasion.

To their credit, despite this busy 2016 schedule, WMC personnel Marcus Finlay, Dirk Dickenson, Reggie O'Riley and Lex Holt found time to record a videos and radio programs, **'What's Up Winanjikari'** — a series of music centre interviews and music playlist programs. The videos were uploaded to BRA's Vimeo site and the radio programs broadcast throughout the year on 8CCC Community Radio, Alice Springs and Tennant Creek.

Other than Marcus, Dirk, Reggie and Lex, indigenous locals who were also employed under contracts in WMC programs for various times in 2016 were; Sean Bahr-Kelly, Leslie Thompson, Brian Morton, Neil Hayes, Russell O'Keefe and Leon Stokes. A further twelve indigenous musos received payment for their skills during the 2016 Desert Harmony Festival. However, the singular most impressive aspect of all these achievements of WMC employees



in 2016 is that such excellent output happened with a cloud hanging over their heads. There was no surety that the centre and all the jobs and all their initiatives and all their history would survive defunding which was a possibility, initially on 30 June and then, because of the 2016 Federal Election financial freeze process, 30 December 2016.

To continue to work positively and competently towards goals when there is no surety of ongoing employment; that they would be 'tapered' by funding cuts is surely a courageous and committed approach to the workplace and all credit to the resilience of the workforce.

WMC and BRA had, over the previous two years, been advocating to reinstate federal Ministry for the Arts funding that had been lost. As a music centre WMC wasn't a fit when the **Indigenous Language and Arts (ILA)** program supplanted indigenous arts funding programs, **Indigenous Culture Support (ICS)** and **Indigenous Employment Initiative (IEI)** programs. ILA guaranteed operational funding to national Language Centres and a number of arts and language organisations such as BRA's WMC slipped through the gap.

After serious lobbying and then program reviews by the Ministry for the Arts (Department of Communications and Arts), the WMC program was finally awarded five-year ILA operational funding, although not announced until October 2016. The funding enabled us to approach the future with surety, albeit with reduced funding. Sadly, the funding levels meant that we had to cease employment of four indigenous employees. Nevertheless, by the end of 2016 WMC was operating with a core crew stepping up to greater responsibility, and a budget allocation that would enable seasonal, casual, and short-term employment opportunities for the large pool of trained and experienced locals in the region.

2016 then, for WMC, was indeed a watershed year of celebrating the past, high achievements in 2016 and approaching the future with confidence.





# Touring and Events

Kathy Burns

In February, BRA kick started the year with a laugh as we brought in the **Aboriginal Comedy Allstars**, Featuring Kevin Kropinyeri, Matt ford, Shiralee Hood and Dane Simpson. This presentation was in partnership with BP Tennant Creek. Through this we tested a new venue in Tennant Creek, which was outside of Karen's Kitchen Hospitality Centre, as the night was also about celebrating the opening of the fresh new look BP complex. The night included a Cheeky Dog stand, food from BP and Kitchen with outdoor dining area, comedy and a band on the roof.

During April, BRA was asked by the National Rural Health Alliance to present some work at the **National Caring for Kids Conference** in Alice Springs. BRA sent along the TC Dance Crew to present '**Barkly Ballet**' as part of our 'Arts School In Residence' program. It was a huge hit in which the crew was featured on ABC news. Rayella were also sent along for the opening night ball to provide the entertainment.

Continuing on with a comedy theme in May, Amy Hetherington from Darwin, ran comedy workshops for the community of Tennant Creek on her **NT Highway Tour**. People of all ages and skill level attended the workshops at Barkly Regional Arts, and then braved the crowds at Tennant Creek Sporties Club the following evening.

Artistic Director, Kathy Burns, was invited as a Key Note presenter in Perth for the **Australian Health Promotion Association**. Kathy opened the 4-day conference with a 40-minute presentation on Barkly Regional Arts projects that have collaborated with health organisations.

'**Classical Culture in the Barkly**' was created for the 2016 Tennant Creek Territory Day event on July 1st, which brought together composer Iain Grandage and the Opera Australia Chamber Orchestra to arrange a score to Rayella's music. This development of BRA and Opera Australia's partnership enabled Rayella to move in a new direction away from a traditional band and opened them up to brand new audiences across the country. A Rayella and Opera Australia EP was produced by Barkly Regional Arts bringing income opportunities for the band and having radio releases all over the country.

During August our annual **Desert Harmony Festival** brought in 8 touring shows. Standouts were ATYP's





production of **Sugarland**, that we presented in the beautiful grounds of Nyinkka Nyunyu and a wonderful afternoon of fun was with **Yagan Satour**- an Indigenous gay man with a disability singing and dancing in drag.

September saw most of the BRA team along the highway. The 'Artists of the Barkly' were involved in the Desert Mob exhibition and Desert Conference and arts markets. The Winanjikari Music Centre once again provided all sound tech support for the Bush Bands Business week at Ross River. Media Mob filmed and recorded the Alice Springs Bush Bands Bash and Rayella performed at the National Indigenous Music Awards in Darwin.



Rounding off the year in November, BRA took 20 team members and Barkly artists to Melbourne for 'A Night in the Barkly' showcase. The night was a presentation of all work that BRA had created with our Melbourne based partners, including: Tash May dancing with Moira Finucane, TC dance Crew dancing with Melbourne City Ballet, the Village Festival running World Kitchen and telling their Barkly stories, Rayella performed with the Opera Australia Orchestra and Sean Bahr-Kelly told the story of his journey with Media Mob and the Barkly Drifters did a wonderful acoustic set. The night opened with a beautiful welcome to country from Aunty Joy Murphy and by the end there wasn't a dry eye in the sold out 200 seat venue.

2016 was another successful year of artists coming and working in our community and Barkly artists delivering their talents across Australia to continue 'creating a positive profile of the region'.





# 8CCC Radio

Alan Murn

This Tennant Creek station is a three-way partnership between BRA, 8CCC Alice Springs and CAAMA Radio. The station sits within our BRA premise for us to manage the station. BRA EO, Alan Murn also sits as the Vice President of 8CCC Radio.

The Station received important upgrades to its technology in 2016 to improve efficiency and technical difficulties. Close to \$5000 was spent on upgrades.

Our Winanjjikari Music Centre produced a new series in 2016, 'What's Up WMC'. Each episode was hosted by a member of WMC and interviewed one band from across the Barkly. The interviews asked questions about their country, where the bands find their inspiration and informed audiences about their language. The episodes featured the bands music with each track getting an explanation of what the song is about.

Award winning 'Pinarra Aku' went into its second series, producing another five x 1 hour episodes. The episodes focused on numbers and colours, bush tucker, skin names and games.

8CCC delivered another round of training in Tennant Creek, in which new radio series will be developed in 2017.

During this years Desert Harmony Festival, 8CCC radio were there every day bringing the Festival live to audiences in Alice Springs to capture all the atmosphere and activities and artists involved.

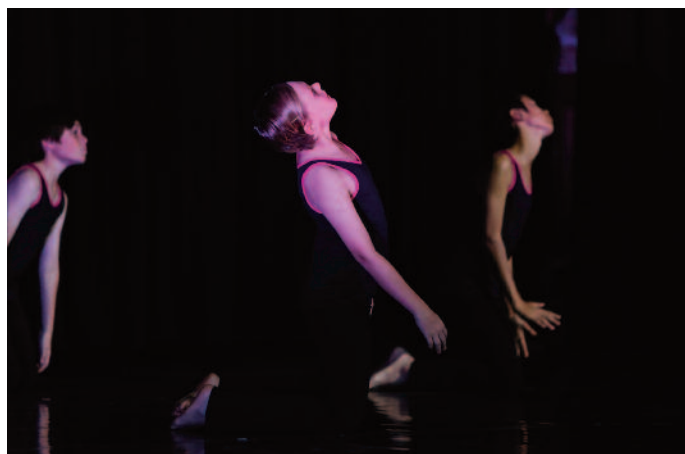


# Arts School in Residence

Cathy Burns

This is a brand new program for Barkly Regional Arts, which now has a specific focus for youth arts that is designed to offer long term professional arts training for young people who may want a career in the arts. BRA have partnered with **Melbourne City Ballet** (MCB) from 2016-2017 to provide the local TC Dance Crew with professional development and mentoring.

This year we have run 3 residencies with MCB, with the first running for two-weeks in Tennant Creek. This first residency focused on introducing a broad range of dancers to ballet and creating a 15-minute piece that they then presented in Alice Springs as part of the 'Caring for Kids Conference' by the National Rural Health Alliance. The dancers took the attention of ABC who have been following their developments throughout the year and have put them on TV and radio for interviews. The second residency was getting them ready for their major performance piece in Tennant Creek, as part of the Desert Harmony Festival. As the residency is designed to fuse traditional ballet with local indigenous content, BRA created two contemporary tracks for the basis of their dance pieces. The tracks incorporated atmospheric sounds to support Warumungu Traditional owner, Mr T. Plummer's (dec)







cultural stories that were recorded in the 1960s. The ballet routines then performed the story of the 'Rainbow Snake' and the 'Gecko and Frog' to form 'Barkly Ballet'.

The third residency saw dance director, Kirsty Eberl and four dancers (10yo and 11yo) head to Melbourne for a weeklong residency at the Melbourne City Ballet studio in Melbourne.

"Throughout our days we took warm-up classes led by company artists, learnt and rehearsed a new dance routine in the MCB studio's and we even got the privilege of sitting in on company classes, so inspiring!", said Kirsty Eberl.

The weeklong residency culminated in a beautiful performance at The Wick, in Brunswick as part of BRA'S, 'A Night in the Barkly' event.

The statistics show that close to 100 Tennant Creek students have taken part in this residency in 2016.



# Financial Report

## **BARKLY REGIONAL ARTS INCORPORATED**

### **ANNUAL REPORT for the Year Ended 31 December 2016**

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**BARKLY REGIONAL ARTS INCORPORATED**  
**COMMITTEE'S REPORT**

Your committee members submit the financial report of the Barkly Regional Arts Incorporated for the financial year ended 31<sup>st</sup> December 2016.

**Committee Members**

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

Georgina Bracken	(Chairperson)
Jill Kleiner	(Deputy Chairperson)
Jill Kleiner	(Treasurer/Public Officer)
Sall Forrest	(Secretary)
Tim Metcalf	(Member)
Kate Foran	(Member)
Jennifer Kitching	(Member)
Angelika Herzog	(Member)
Dawn McCarthy	(Member)

**Principal Activities**

The principal activity of the association during the financial year was the operation of an arts and cultural networking resource organisation that represents regional community interests and to develop indigenous arts enterprises in the Barkly region to directly alleviate suffering and social deterioration.

**Significant Changes**

No significant change in the nature of these activities occurred during the financial year.

**Financial Result**

The association recorded a net surplus from ordinary activities of \$127,816, as compared to a surplus of \$15,740 last financial year.

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

  
.....  
(Chairperson)

  
.....  
(Treasurer)

Dated this 31 day of March 2017

**BARKLY REGIONAL ARTS INCORPORATED****INCOME STATEMENT  
For the Year ended 31 December 2016**

	2016 \$	2015 \$
Revenue	1,561,699	1,556,306
Employee Benefits Expense	(762,691)	(800,826)
Depreciation and Amortisation	(32,885)	(48,063)
Other Expenses	(638,307)	(691,677)
<b>Surplus/(deficit) from activities</b>	<u>127,816</u>	<u>15,740</u>
<b>Net changes in Equity</b>	<u><u>127,816</u></u>	<u><u>15,740</u></u>

*The accompanying notes form part of these financial statements.*



**BARKLY REGIONAL ARTS INCORPORATED****BALANCE SHEET  
As at 31 December 2016**

	Note	2016 \$	2015 \$
<b>Current Assets</b>			
Cash and Cash Equivalents	3	405,951	426,241
Trade Receivables & Prepayments	4	9,019	26,660
<b>Total Current Assets</b>		<u>414,970</u>	<u>452,901</u>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	5	462,765	490,832
<b>Total Non-Current Assets</b>		<u>462,765</u>	<u>490,832</u>
<b>Total Assets</b>		<u>877,735</u>	<u>943,733</u>
<b>Current Liabilities</b>			
Trade and Other Payables	6	61,502	90,795
Unexpended Grant Liability	7	271,328	440,577
Provisions	8	54,419	49,691
<b>Total Current Liabilities</b>		<u>387,249</u>	<u>581,063</u>
<b>Total Liabilities</b>		<u>387,249</u>	<u>581,063</u>
<b>Net Assets</b>		<u>490,486</u>	<u>362,670</u>
<b>Members' Funds</b>			
Retained Profits	9	490,486	362,670
<b>Total Members' Funds</b>		<u>490,486</u>	<u>362,670</u>

*The accompanying notes form part of these financial statements.*

**BARKLY REGIONAL ARTS INCORPORATED****STATEMENT OF CHANGES IN EQUITY  
As at 31 December 2016**

	Accumulated Results		Asset Revaluation Reserve		Contributed Equity		Total Equity	
	2016	2015	2016	2015	2016	2015	2016	2015
<b>Opening Balance as at 1st January</b>	362,670	346,930	-	-	-	-	362,670	346,930
Adjust for changes in account policies	-	-	-	-	-	-	-	-
<b>Adjusted Opening Balance</b>	-	-	-	-	-	-	-	-
Income Tax Expense	-	-	-	-	-	-	-	-
<b>Net Operating Result</b>	127,816	15,740	-	-	-	-	127,816	15,740
<b>Total Income &amp; Expenses</b>	-	-	-	-	-	-	-	-
Transaction with Owners	-	-	-	-	-	-	-	-
Transfers between equity comp	-	-	-	-	-	-	-	-
<b>Closing Balance as at 31<sup>st</sup> December</b>	490,486	362,670	-	-	-	-	490,486	362,670

*The accompanying notes form part of these financial statements.*



**BARKLY REGIONAL ARTS INCORPORATED****STATEMENT OF CASH FLOWS**  
**As at 31 December 2016**

	2016
	\$
<b>Cash Flow from Operating Activities</b>	
Net Income	127,816
Trade & Sundry Debtors	22,874
Prepaid Insurance	(5,233)
Buildings – Accumulated Depreciation	10,397
Plant & Equipment at cost	(4,818)
Plant & Equipment – Accumulated Depreciation	22,488
Sundry Creditors & Accruals	(26)
Trade Creditors	(7,992)
Accrual PAYG Withholding Tax	(7,662)
Accrual Superannuation	(19,791)
Unexpended Grants	(169,249)
Provision for Annual Leave	(2,616)
Provision for Long Service Leave	7,344
GST Clearing Acc	6,178
<b>Net Cash Flows from Operating Activities</b>	<u>(20,290)</u>
<b>Cash Flows from Investing Activities</b>	
Cash Flows from Investing Activities	-
<b>Net Cash Flows from Investing Activities</b>	<u>-</u>
<b>Cash Flows from Financing Activities</b>	
Cash Flows from Financing Activities	-
<b>Net Cash Flows from Financing Activities</b>	<u>-</u>
Net Increase/Decrease for the period	(20,290)
Cash at the Beginning of the period	426,241
<b>Cash at the End of the Period</b>	<u><u>405,951</u></u>

*The accompanying notes form part of these financial statements.*

**BARKLY REGIONAL ARTS INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS  
For the Year ended 31<sup>st</sup> December 2016**

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**1. GENERAL INFORMATION**

Barkly Regional Arts Inc is an Australian Incorporated association.

Principal place of business is:  
Tennant Creek Training Centre  
65 Staunton St, Tennant Creek, NT, 0860  
PO Box 259, Tennant Creek, NT, 0861

The financial statements were authorised for issue on the date of signature of the members' report.

**2. SIGNIFICANT ACCOUNTING POLICIES**

**Financial reporting Framework**

These "special purpose financial statements" have been prepared to satisfy the members' reporting requirements under the Associations Act of the Northern Territory.

**Statement of compliance**

The financial statements are special purpose financial statements which have been prepared in accordance with the Associations Act of the Northern Territory, Accounting Standards and Interpretations, and complies with other requirements of the law.

Accounting Standards include Australian equivalents to International Financial Reporting Standards ('A-IFRS'). Compliance with A-IFRS ensures that the financial statements and notes comply with International Financial Reporting Standards as they apply to not for profit entities.

The financial statements have been prepared on the basis of historical cost, except for the revaluation of certain non-current assets where stated. Cost is based on the fair values of consideration given in exchange for assets.

**Significant Accounting Policies**

Accounting policies are selected and applied in a manner which ensures that the resultant financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions and other events is reported. The following significant accounting policies have been adopted in the preparation and presentation of the financial statements:

**Cash and cash equivalents**

Cash comprises cash on hand and bank deposits. Cash equivalents are short-term, highly liquid investments that are readily convertible to known amounts of cash which are subject to an insignificant risk of changes in value.

**Critical accounting judgements and key sources of estimation uncertainty**

There were no critical judgements (apart from those involving estimations, which are dealt with below), that management has made in the process of applying the entity's accounting policies and that are likely to have a significant effect on the amounts recognised in the financial statements.

Because the assets and liabilities of the entity are accrued at historical cost, there are no key assumptions concerning the future, and other key sources of estimation uncertainty at the balance sheet date that have a significant risk of causing a material adjustment to the carrying amounts of the assets and liabilities within the next financial year.

## BARKLY REGIONAL ARTS INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS For the Year ended 31<sup>st</sup> December 2016

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#### **Economic dependency**

A significant volume of the organisation's revenue is from Government funding.

#### **Employee benefits**

A provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave when it is probably that settlement will be required and they are capable of being measured reliably.

A provision for long service leave will only be calculated once an employee's period of service has exceeded 5 years or more and meets the requirements of a provision.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured as the present value of the estimated future cash outflows to be made by the company in respect of services provided by employees up to reporting date.

Contributions to defined contribution superannuation plans are expensed when incurred.

#### **Financial Instruments**

Debt and equity instruments are classified as either liabilities or as equity in accordance with the substance of the contractual arrangement.

Trade receivables, loans, trade payables and other financial liabilities are measured at cost.

Financial assets are assessed for indicators of impairment at each balance sheet date. Financial assets are impaired when there is objective evidence that as a result of one or more events that the estimated future cash flows of the investment have been impacted. The amount of the impairment is the difference between the assets carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate.

The carrying amount of the financial asset is reduced by the impairment loss directly for all financial assets with the exception of trade receivables where the carrying amount is reduced through the use of an allowance account.

#### **Goods & Services Tax**

Revenues, expenses and assets are recognised net of the amount of GST. Receivables and payables are recognised inclusive of GST. The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

#### **Government Grants**

Grants are recognised as revenue in accordance with the year to which they relate. Grants receivable for the current year but not received are accrued as a receivable, grants for future years, received in the current year are treated as a liability.

Where contributions recognised as revenues during the reporting period were obtained on the condition they be expended in a particular manner or used over a particular period, and those conditions were undischarged as at the reporting date, the amounts pertaining to those undischarged conditions are disclosed in these notes.

Unexpended grants at year end which are refundable to the funding body are transferred to current liabilities.

The balance of all grants which were received for a specific purpose and which remained unexpended at year end, are transferred to current liabilities.



**BARKLY REGIONAL ARTS INCORPORATED****NOTES TO THE FINANCIAL STATEMENTS  
For the Year ended 31<sup>st</sup> December 2016****Income tax**

The financial statements have been prepared on the assumption that the organisation is not subject to income tax.

**Property, Plant and Equipment**

Property, plant and equipment are stated at cost less accumulated depreciation.

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is calculated on a straight line basis so as to write off the net cost of each asset over its expected useful life. The following expected useful lives are used:

Buildings and leasehold improvements	13-20 years
Motor Vehicles	5 years
Plant and Equipment	3 - 5 years

**Provisions**

Provisions are recognised when the corporation has a present obligation (legal or constructive) as a result of a past event, it is probable that the corporation will be required to settle the obligation, and a reliable estimate can be made at the time of the obligation.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

**Revenue recognition**

Revenue is measured at the fair value of the consideration received or receivable. Revenue is reduced for estimated returns, rebates and other similar allowances. Revenue from the sale of goods and services is recognised when the entity has transferred to the buyer the significant risks and rewards of ownership and the amount of revenue can be measured reliably and it is probable that the related economic benefits associated will flow to the entity.

Revenue from a contract to provide services is recognised by reference to the stage of completion of the contract. Revenue from time and material contracts is recognised at the contractual rates as labour hours are delivered and direct expenses are incurred.

	2016	2015
	\$	\$
<b>3. Cash &amp; Cash Equivalents</b>		
Petty Cash	430	430
Cash at Bank – WBC Cheque Acc 11-6753	384,736	403,595
Cash at Bank – WBC Debit Card 17-3782	1,522	992
Cash at Bank – WBC Music Centre Fund 17-7636	14,479	14,307
Cash at Bank – WBC Development Fund 17-5251	4,784	4,087
Cash at Bank – WBC Reserve Acc 18-4254	-	2,830
	<u>405,951</u>	<u>426,241</u>

**BARKLY REGIONAL ARTS INCORPORATED****NOTES TO THE FINANCIAL STATEMENTS  
For the Year ended 31<sup>st</sup> December 2016**

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>4. Trade Receivables &amp; Prepayments</b>		
Trade & Sundry Debtors	3,786	26,660
Prepaid Insurance	5,233	-
	<u>9,019</u>	<u>26,660</u>
<b>5. Fixed Assets</b>		
<b>Land &amp; Buildings</b>		
Land & Buildings – Davidson St, Tennant Creek, NT	453,670	453,670
Less Accumulated Depreciation	32,136	21,739
	<u>421,534</u>	<u>431,931</u>
<b>Plant &amp; Equipment</b>		
Plant & Equipment – at cost	357,616	352,798
Less Accumulated Depreciation	316,385	293,897
	<u>41,231</u>	<u>58,901</u>
<b>Total Fixed Assets</b>	<u>462,765</u>	<u>490,832</u>
<b>6. Trade and Other Payables</b>		
<b>Current</b>		
Sundry Creditors & Accruals	505	531
Trade Creditors	3,504	11,496
Accrual – PAYG Withholding Tax	6,777	14,439
Accrual - Superannuation	5,653	25,444
GST Clearing Acc	45,063	38,885
<b>Total Trade and Other Payables</b>	<u>61,502</u>	<u>90,795</u>
<b>7. Unexpended Grant Liability</b>		
<b>Current</b>		
Unexpended Grants	-	440,577
Commonwealth - Annual	121,328	-
Australia Council - Triannual	150,000	-
<b>Total Unexpended Grants</b>	<u>271,328</u>	<u>440,577</u>

**BARKLY REGIONAL ARTS INCORPORATED****NOTES TO THE FINANCIAL STATEMENTS  
For the Year ended 31<sup>st</sup> December 2016**

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>8. Provisions</b>		
<b>Non-Current</b>		
Provision for Annual Leave	40,071	42,687
Provision for Long Service Leave	14,348	7,004
	<u>54,419</u>	<u>49,691</u>
<b>9. Retained Profits</b>		
Retained profits at the beginning of the financial year	362,670	346,930
Net profit (loss) attributable to members of the entity	127,816	15,740
Retained profits at the end of the financial year	<u>490,486</u>	<u>362,670</u>



**BARKLY REGIONAL ARTS INCORPORATED**  
**STATEMENT BY MEMBERS OF THE COMMITTEE**

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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 Notes to the financial statements.

In the opinion of the committee the financial report as set out on pages 2 to 5:

1. Presents a true and fair view of the financial position of Barkly Regional Arts Incorporated as at 31 December 2016 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:

  
.....  
Committee Member:

  
.....  
Committee Member:

Dated this 31 day of March 2017

# 2016 BRA Board

Elected at the BRA AGM 29 March 2016

## Georgina Bracken, Chairperson

**Board Member since 2001. Deputy Chair 2013 - 2014.  
Chairperson 2008 – 2012 and 2015,16.**

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 is currently the Manager, Tennant Creek Women's Refuge (2007 - 2015).

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).

## Jill Kleiner, Deputy Chair, Treasurer

**Member since 2012. Chairperson in 2013. Deputy Chair 2014-16. Treasurer 2015,16**

Jill has lived in the NT since 1980. In that time she has worked in the Health (nutrition), Education, Local Government, Tourism (World Expeditions) sectors in Alice Springs and Tennant Creek NT. For 7 years she has been NTG Manager of Local Government and Community Services (NTG – Barkly region) and for 2 years acted as Executive Director of the Barkly region for Department of Housing and Local Government at the time of major Commonwealth funded infrastructure development in Tennant Creek. In that role she needed to steer through some extensive and intensive Indigenous stakeholder negotiations. Bringing these skills to the BRA Board are invaluable.

Jill also has long term expertise in governance and strategic thinking at the interface of Territory government, local government and remote communities. As part of her Departmental role, Jill negotiates with the three levels of government on Territory and Commonwealth programs. Her expertise in finance and interpretation of financial papers equipped her for the Acting Treasurer position on the BRA Board in 2014.

Jill holds a BSC (Tas.) and has undertaken the 12 month Professional Management Course offered by the Executive Education Unit, University of Adelaide.

She says: "I have passionate and long term interest in the arts. I want to support a remote arts organisation that undertakes engagement and development in a highly skilled way"

### **Sall Forrest, Secretary**

#### **BRA Board member since 2015.**

Sall brings wide legal and indigenous community practice to the BRA Board. During 2015 she worked in Tennant Creek as an Outreach Solicitor and Criminal Defence Solicitor with the NT Legal Aid commission and has previous experience as an Advocacy / Case Worker and then Legal Officer for the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NPY) Women Council.

Sall's qualifications and tertiary experience have come from University of Technology (Sydney), Australian TESOL Training Centre, Universite Paris – Sorbonne, School of Oriental and African Studies, (University of London) and The College of Law. The interest and passion for women's issues, indigenous community development, languages and justice is a truly valuable input to the BRA Board. Her Bachelor of Communications (Media Arts and Production) attests to her strong interest and understanding of the value of community arts in all of her special interests area.

### **Kate Foran, Board Member**

#### **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 artefacts, 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.

### **Kevin Banbury, Member.**

#### **BRA Board member since 2013.**

Kevin brings broad experience in arts, legal and governance issues to the Board with Law LLBG and BDID Industrial Design qualifications.

Kevin is a Legal Practitioner admitted to the NT Supreme Court in 2000. He has predominately worked in legal aid services, assisting those who do not have the means to engage a private lawyer. His client base includes remote community residents. Kevin has been instrumental in establishing a legal outreach program throughout the Barkly region. The program provides legal advice, referral and minor assistance across a broad range of legal issues. Kevin's legal interests include Intellectual Property and Copyright Law. He is currently the managing legal practitioner of the Northern Territory Legal Aid Commission's Tennant Creek office.

Kevin's diverse background equips him with legal and governance skills as well as a developed sensibility toward mechanisations and construction. He has a longstanding interest in the arts, including a long involvement with a successful artist run initiative, 'Watch this Space Inc' in Alice Springs NT. His experience in the Arts sector includes drafting contracts, grant applications, acquittals, locating suitable premises, coordination of events and installation of numerous exhibitions. He has further arts experience not only through BRA but also in arts administration at '24 Hour Art', arts education at Charles Darwin University, industrial design at Phillips, Studio 1, & freelance, printmaking at Northern Editions NT, and metal work at the Jam factory SA.

In the legal sector his experience is in General law, criminal, family, contract and IP, community development & community legal education. He has practiced at Povey Stirk



Lawyers, Central Australian Aboriginal Legal Aid Service and Northern Territory Legal Aid Service.

### **Jennifer Kitching, Member.**

#### **BRA Board Member since 2006**

Jennifer has 40 years working in the Public Service, 30 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.

A long-term resident of Tennant Creek, Jennifer has a Diploma of Education Support.

### **Dr. Timothy Metcalf, Member.**

#### **BRA Board member since 2010.**

Dr Tim Metcalf joined the Board in 2010, shortly after his appointment as Director of Medical Services to Tennant Creek Hospital (2010 to 2012). Dr Metcalf had previously worked in the NT, including as a flying doctor, among many other jobs he has held over the past 29 years in the Australian bush. He has experience in administration, including board work, as well as a thorough on-the-ground appreciation of the difficulties and disadvantages faced by the Barkly population.

He has a senior lecturer (adjunct) appointment to Flinders University School of Medicine, where he has worked at the arts-health interface for the Northern Territory Medical Program. His medical career has been substantially fragmented by time and his second career as an internationally published poet, and award-winning anthologist of the poetry of medicine, with seven titles to his name. He has worked in immigration detention as a GP. Currently he is working on several new poetry collections and essay projects.

Tim has represented BRA at Arts and Health conferences. He now lives interstate and contributes his strong Arts and Health message to the Board through our video conferencing facility. Dr Metcalf strongly believes that the arts can prevent many of the problems faced by the health department, and continues his board service with BRA out of this absolute conviction.

### **Angelika Herzog, Member 2016**

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.

### **Dawn McCarthy, Member 2016**

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.

### **Alan Murn, EO**

**Board member 2003 – 2008. Deputy Chair 2005 – 2007. Non voting ex-officio member 2009 – 2016.**

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.