

# Barkly Regional Arts 2018 ANNUAL REPORT



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# Chairperson report

Kevin Banbury

**B**arkly Regional Arts ('BRA') is a hub of multi-faceted creative arts endeavours delivered in the challenging and vast Northern Territory region of the Barkly. The Barkly region's demographic reveals high levels of unemployment, social and economic disadvantage. Throughout 2018 the region and Tennant Creek has been in the spotlight and focus of national media. Unfortunately, the stories that get 'airtime' often focus on tragic and the most traumatic events.

The work of BRA's dedicated staff and volunteers has helped to promote positive stories about the region. BRA's programs include: The Artists of the Barkly, the Winanjjikari Music Centre, Media Mob, Touring and Events and the signature Desert Harmony Festival.

Residents and visitors have been provided valuable opportunities to enjoy enriched access to quality traditional and contemporary arts experiences. BRA has provided meaningful and innovative opportunities for Barkly artists, musicians, performers, creators, residents as well as visiting organisations and individuals to engage in creative processes.

2018 has truly been another successful year and many of the positive organisational and program achievements are celebrated throughout this report.

This work of the staff is at the forefront. Across the organisation all staff are thanked for their dedication, skill and hard work. The work of our program delivery staff is very much appreciated. Equally appreciated are the staff in the background, our highly capable financial officer, Rebecca Ferry and staff who deal with the important administrative aspects of the organisation.

BRA really is a team and it wouldn't be what it is without our dedicated and highly capable Executive Officer, Alan Murn at the helm. Alan continues to relentlessly lead and motivate the organisation.

Following an eight-year period of helping create innovative and engaging arts programs, our equally dedicated former Artistic Director, Kathy Burns, has left the organisation. Kathy's legacy is that her valuable contribution and her creative energy has helped shape BRA's enduring purpose and identity. We wish Kathy every success in all new endeavours.

2019 sees a newly appointed Festival and Events Manager – William Martin. A special welcome to William. Welcome also and thank you to all new staff recruited to the organisation over the year.

We extend our deepest gratitude to our wider audience and participating artists for whom we aspire to inspire.

Following our recent Annual General Meeting, we have some exciting changes to the composition of the Board. Ms Georgina Bracken is elected to take on the Chairperson position. Georgina has previously chaired the organisation and brings a wealth of governance and executive support experience.

We are also fortunate to have Mr Kym Brahim, a descendant of the local Warumungu people and representative of the local PATTa Native Title holders, join as general Board member. A very warm welcome to you Kym.

The composition of the board brings a healthy balance of experience in organisational leadership, government relations, working in Indigenous and multi-cultural contexts,

community engagement as well as direct arts and culture industry experience. The governance board give their time voluntarily. The generous dedication and commitment of all board members, newly appointed and retiring is greatly appreciated.

I am pleased to welcome you to the Barkly Regional Arts 2018 Annual Report. To stay in touch, you are encouraged to view some of the exciting outputs across BRA's many platforms by regularly visiting:

<https://www.facebook.com/barkly.arts/>

or:

<https://vimeo.com/barklyarts/videos/sort:date>

I look forward to an exciting year ahead.

Kev Banbury  
Chairperson



# EO report

Alan Murn

Our core funding was assured in 2018 and Barkly Regional Arts (BRA) looked forward to a period when we could consolidate and build on our programs, and plan confidently for the future.

Our core operational funding from Australia Council for the Arts was into its second year of **Four-Year Funding for Organisations** (2017 to 2021) and the second year of **Arts NT Triennial Funding** (2017 to 2019). Ministry for the Arts' **Indigenous language and Arts** (ILA) funding for the Winanjikari Music Media Centre (WMMC) project was also contracted until 2020 / 21 as was the Ministry's **Indigenous Visual Arts Industry Support** (IVAIS) funding for our Visual Arts Outreach Program.

Clearly, in 2018 we were in that period of core funding cycles whereby BRA Board, management, staff and members could confidently look towards delivering arts programs to this very remote region with high levels of surety and effectiveness.

BRA was also into the second year of three-year agreements with **WOMADelaide** to mentor two WMMC personnel (Reggie O'Riley and Dirk Dickenson) at the Adelaide event in February, and with APRA to fund indigenous music performances at the **Barkly Area Music Festival** (BAMfest) segment of the 2018 **Desert Harmony Festival** (DHF).

With further project/event funding from Festivals Australia, Festivals NT and Arts NT's Community Festivals, BRA flagship DHF event, was also in good shape. To build on this funding surety, we took the opportunity to fundamentally alter the delivery of the festival from multiple sites to developing a single festival site at the Tennant Creek Showgrounds. Significant funds from the Australian Government's **Building Better Regions Fund** (BBRF) enabled BRA to undertake infrastructure improvements at the site and to underpin this with an agreement with the Tennant Creek Show Society to ensure a permanent festival home.

The resultant 2018 DHF was a spectacular multi-arts presentation despite the enormous workload demanded of staff and seasonal workers to ready the site in time, in a region where services resources are difficult and limited. However, the infrastructure groundwork for future festivals has been firmly launched. The commitment from the Festival Director, Kathy Burns, and all BRA personnel was extraordinary, and the now excellent community-use facility is testament to their energy and drive.

Despite this favorable funding environment and the considerable achievements, 2018 was also a year of great difficulty for Tennant Creek and the Barkly region. In February, the town was devastated by a horrific crime involving a young child. This incident, and, from that point on, any social problem attracted intense press scrutiny that cast a national — and international — spotlight on Tennant Creek and the Barkly regional communities. The negative attention was so invasive and relentless that all residents were impacted and the community mood for most of 2018 was one of shock and sadness. BRA personnel were not immune from this impact and delivery of programs was successful only because of their composure and resilience.

On the flipside to this, BRA was one of the few sources of positive stories from the Barkly with over 250 of them in our Vimeo and You Tube sites, including 29 videos added in 2018. BRA was also in a position to address an element of the social discord by producing a series of five TV Commercials that suggested a positive alternative pathway to domestic violence. In

collaboration with Tennant Creek Women's Refuge, the **'Which Way? Right Way'** TVCs were screened throughout the Imparja, GEM and VAST television networks in 2018 and won the **Best Community Project** at the Capricornia International Film Festival, Darwin.

In 2018 BRA also delivered a significant number of other achievements that far exceed our scale. Some of the many highlights are:

- The Visual Arts Outreach Program exhibited regional indigenous artworks in Lyon, France and at the **Art Naif Festival**, Katowice, Poland.
- Collaboration between Gryffin Ensemble, Warren H Williams and WMC created eight new songs and an audio-visual show to celebrate the Barkly region at the 2018 Territory Day festivities to celebrate thirty years of self-government.
- Our three-year ARC research project into the impacts of our work in the Barkly finalised the Mapping and Case Study stages by October 2018. Research partners are Griffith University Conservatorium Research Centre, University of the Sunshine Coast, and Regional Development Australia NT. The final research paper will be published in 2019.
- We signed an MOU with 8CCC and CAAMA Radio to jointly broadcast Barkly regional music and material from BRAs radio station precinct. The material is largely generated from WMC and Media Mob.
- WMC personnel conducted music industry mentoring workshops at Music NT's Bush Bands Business and in 2018 their band, Barkly Drifters was a headline act at the 2018 **Bush Bands Bash** in Alice Springs.
- Created a combined remote communities' **Bush Botanics** exhibition. Through this project we collaborated with the CLC Rangers program and established a fruitful ongoing relationship with them.
- We continued artworker employment and professional development opportunities in very remote communities (Owairtilla, Epenarra, Tennant Creek and Elliott) to celebrate cultural richness and diversity, and contribute to health and well-being through art.
- The annual 2018 **Barkly Artists' Camp** was held at Juno Training Centre. Indigenous artists from across the Barkly region undertook batik and photography skills and arts business mentoring. This is a long term DESART / BRA joint venture.
- In January and April; 2018 conducted two exciting school holiday programs: **Rock with the Doc** and **Pipe Up!**
- Engaged world renowned artist Steve Langton to create five sculptures / musical objects to live permanently in the community access spaces at the Tennant Creek Showgrounds festival site.
- The Media Mob unit undertook significant fee-for-service work throughout 2018 and has established itself as the sole video production unit in the region.
- We hosted twelve CDP placements across Visual Arts, WMC and Kulumindini Arts (Elliott).
- We presented touring events such as the Darwin Symphony Orchestra, Goldie-Locks and the 3 B-Boys, Hillbilly Horror, Letters to Lindy and Moira Finucaine's Dance Hall burlesque production during 2018.
- We further developed our partnership with Swinburne University Film and Television School and hosted a group of student filmmakers to bolster the Media Mob unit during the DHF.
- Our Davidson Street accommodation block continued to generate income.
- The quality of leadership and the strength of our Board has ensured our progress over the year. They made great inroads into formalising a comprehensive Policies and Procedures manual and provided sage guidance and good governance direction in 2018.

These achievements — that far exceed our scale — were only possible through the efforts of a passionate and dedicated core staff working in extreme conditions and in difficult circumstances. I thank Kathy Burns for her valuable contribution to guiding BRAs wonderful artistic program and Rebecca Ferry and Heather Jackson for their direct support and care in BRA operations. Huge plaudits to Reggie O'Riley, Dirk Dickenson, Warren H Williams, Jeff McLaughlin and Waylon Ward for acquitting a year of event production and music excellence

in WMC and to Sean Bahr-Kelly and William Thomson for capturing all that we do and more in Media Mob. My deepest appreciation also to the Visual Arts team: Georges Bureau and Yoana Gwarek in core operations and our amazing remote community art centre coordinators Elaine Sandy and Ann-Marie Dixon (Elliott), Priscilla Mick and Ursula Kunoth (Canteen Creek), Kay Beasley and Julie Peterson (Epenarra).

During 2018 Priscilla Mick and Kay Beasley stepped back from their positions in their community and Sean Bahr-Kelly moved away from Tennant Creek to Alice Springs to take up other opportunities. I'd like to congratulate Sean for his five years of wonderful work in Media Mob and wish him well in — he has a thorough grounding now in media work and acting and his prospects are bright.

Our Artistic Director, Kathy Burns, resigned at the end of 2018 to take up work in Darwin after eight years of significant and adventurous programming that elevated BRA to an important national community arts organisation with a reputation for artistic excellence and high-level capability. BRA Board and management thank Kathy for her tremendous dedication, passion and vision to BRA, the Barkly and the arts ecology of Australia. We wish her well as she explores new places and enters the next phase of her life. She will be sorely missed by us all.

I had a serious health setback in March 2018, and I wish to personally thank Kathy, the BRA Board and all staff who stepped up and continued operations seamlessly and with great effectiveness and diligence. Their concern and reliability greatly assisted by relatively swift re-entry to the workplace.

BRA has a very broad multi-arts delivery platform that traverses across a huge landscape. We work with so many wonderful artists and communities in the Barkly and beyond, and we host many people to work with us in this space. I thank all of those stakeholders, individuals, organisations and partners who share our passion for the creative industries in this brave, unique and innovative region.

Alan Murn  
Executive Officer



# Artistic Director

Kathy Burns

**B**arkly Regional Arts received some great recognition in 2018. It was a year of making work holistically and it felt as if we had stepped onto a new playing field where we could really showcase the breadth of our skills on offer.

The year began with two superb school holiday programs for our **Arts School In Residence program**; **'Rock with the Doc'** and **'Pipe Up'** (music, art, media). Both were received well and ran successfully all the way through to the July school holidays.

The **Winanjjikari Music Media Centre** then jumped straight into creating and producing a six-part TV Commercial series, **'Which Way? Right Way!'**, for the local Tennant Creek Women's Refuge. This series went on to win an international film award and was embedded in the NT Police recruitment process.

**Media Mob** and **Visual Arts** worked together creating a new video series, **'My Art, My Culture'**, which brought to life the artist and stories behind their artwork. Some of these were showcased in the **Naif festival** (Poland) and at **Parrtjima Festival** (Alice Springs).

Barkly Regional Arts secured two ambitious sculpture projects. The first **'Junk to Funk: Festival Fauna'**; was a set of five musical seat sculptures in the form of local animals which was showcased at the Desert Harmony Festival. The second was creating 2 x 8 metre Nyinkka (Lizard) steel sculptures for the North and South **Tennant Creek Entrance Statements**, to be revealed in 2019.

The **Desert Harmony Festival** secured a permanent location due to a partnership with the Tennant Creek District Show Society and also received funding to begin the process of developing its own three-years strategic plan.

The **'Artist of the Barkly'** (Visual Arts) team delivered a whole-of-Barkly project, **'Bush Botanics'** which brought language, culture, flora, bush medicine, media and drawing together for a full sensory exhibition series that explored local bush plants in the region.

The employees of Barkly Regional Arts were present at Territory, national and international events throughout the year; **APAM** (Brisbane), **WOMAD** (Adelaide), **MAPS** (Darwin), **NAIF Festival** (Poland), **ANKKA AGM** (Turkey, WA) and **Parrtjima Festival** (Alice Springs) to name a few.

The team took up professional development opportunities throughout the year; **WOMAD stage crew training** (WMC), **Indigenous Digital Excellence Drone training** (WMMC), **Barkly Artist Camp** (Vis Arts), **Australian Institute of Directors Course** (Artistic Director) and **Arts Law PD** (Vis Arts).

There were some great shows in our Touring and Events program including the **Darwin Symphony Orchestra**, **Goldie-Locks and the 3 B-Boys** (Elements Collective), two Northern Territory productions; **Hillbilly Horror** and **Letters to Lindy** (Artback NT) and no-one could miss Moira Finucaine's **'Dance Hall'** burlesque production.

It was a jam-packed year overall and Barkly Regional Arts received some great recognition in 2018. It was a year of making work holistically and it felt as if we had stepped onto a new playing field where we really showcased the breadth of our skills on offer. very successful for the team at Barkly Regional Arts.

Kathy Burns  
Artistic Director



# Desert Harmony Festival

The 29th Festival focused on the theme of **'Place and Belonging'** and shared with audiences our communities' stories of what this place means to them and their sense of belonging.

The 2018 Festival saw some huge undertakings for Barkly Regional Arts as it began to lay the ground work towards sustainability. Beginning with a partnership with the **Tennant Creek District Show Society**, the Festival secured a site at the **TC Show Grounds** to invest in creating a **'community events hub'**. This would become the permanent home for the Festival.

The Festival then secured funds though, **'Building Better Regions'** and the **'Tennant Creek Local Authority'** to build some permanent infrastructure, including two large shade structures, a box office and the beginnings of an engineered outdoor kitchen space.

Within the site, the Festival created seven venues and named the venues in the local Warumungu language, incorporating the use of local animals. These seven venues are; **Jurnkkulu** (Kite) **Arena**, **Pikka Pikka-Ka** (Little ones) **space**, **Yawirri** (Kanagaroo) **space**, **Kunapa** (Dog) **hall**, the **Timana** (Horse) **Tucker House**, the **Culture Shed** and **The Pavillion**.

Having a permanent site now meant that the Festival could increase its programming and have tailored activities and events running all day. There was a full 'Workshop' program, a **'Pikka Pikka-Ka'** program, a **'Yawirri'** program, a 'Culture Shed' program and a **'Timana Tucker House'** program. This meant the audience could participate in other activities in between the main events.





The '**Harmony Day**' event on March 21st launched the 2018 program and gave the community the opportunity to see how they could be involved.

Highlights of this year's program included '**Dinner Under the Stars**' which ran each night of the festival, providing a different theme each night for its fine dining and wine matching experience. The event was hosted by **Karen's Kitchen Indigenous Hospitality** catering and was served under the desert stars in the new **Timana Tucker House**. The entertainment acts for the Dinner Under the Stars included comedian **Damien Power**, the **Finucane and Smith** burlesque troupe and music stars **Warren H Williams** and **Deb Morrow**.

International DJ **Charly** ran silent DJ events each night of the festival. The young people shone in the Camp Harmony performance, Barkly musicians hit the stage for the '**Barkly Area Music Festival**' run by the Winanjjikari Music Centre and there was the wild and decadent '**Dance Hall**' and Melbourne City Ballet's **Madame Butterfly**, both of which featured local artists in their production.





The major community work was the Festivals Australia project; **'From Junk to Funk: Festival Fauna'**, which created a range of large-scale musical seat sculptures in the form of local animals. These pieces are now a permanent addition to the Festival site.

**'Go Walkabout'** went into its second year which saw an increase of volunteers signing up to the program. Twenty people from all over Australia travelled to Alice Springs where our **Volunteering NT** coordinator met them and travelled them up the highway to Tennant Creek to begin their desert experience with us. The Festival collaborated with the Central Land Council to deliver a half day on country cultural induction trip which set the tone for the journey. The **'Top 50 Warumungu Words'** was created for the Festival this year by **Rosemary Plummer, Sandra and Ronald Morrison and Samantha Disbray** for volunteers, tourists and residents to spark interest in learning some of the local language.



The Festival continued its mentoring arm, including its **Prisoner Employment Program** with the **Barkly Work Camp** and began a new partnership with Swinburne University. Three Advanced Diploma film students travelled to Tennant Creek and were mentored by BRA's Media Mob team over the Festival. Together they captured all the excitement of the Festival and edited some great videos for promotional use.



# DESERT HARMONY FESTIVAL



The Festival finished the year with the undertaking of creating a three-year Strategic Plan. The Festival was successful in receiving funding to develop the plan from **NT Majors Events Company**, and was able to engage the **TILMA Group** as consultants.

Two on-the-ground trips occurred before the end of the year to speak with a broad range of organisations, collaborators and potential partners. The aim was to see who can be brought on board to assist with the sustainability of presenting this now major event. One big decision of Barkly Regional Arts was to reduce the Festival to a one-day jam packed event in order for BRA to successfully fund the Festival each year.

The 2018 Desert Harmony Festival was another milestone year of learnings and achievements, as it gets set to celebrate 30 years in 2019.



Dress up photo booth



Kids show — Elements Collective



Kids space entranceway



Musical playground



Art wall



Kids undercover seating area



Kids eating area



Arts and crafts area

# Visual Arts

In 2018 Visual Arts finalised its third year of funding through IVAIS. We have worked hard in building on our previous experiences but continuing to innovate as well. Our steady approach is essential to maintain the trust of our artists and it also enhances the strong standing of our regional art scene in the national landscape.

The year has at times been demanding. VA's Yoana Mynah produced **Bush Botanic**, an exhibition of drawings, plants and local bush medicine for Desert Harmony 2018.

This major project involving Epenarra, Elliott, Canteen Creek, Tennant Creek and Ampilatwatja art centres, local school students, Traditional Owners, Central Land Council rangers and linguists. It also provided the opportunity to work with William Thomson and Sean Barh-Kelly, Digital Mob, on a film series documenting the exhibition.

The year has seen an unprecedented number of works done with the Digital Media department. This collaboration has enabled us to provide high definition images for Oxfam Calendar, IAD Press, Juno Logo, Mudburra Dictionary, Stuart Nugget Album and an upcoming major new national campaign releasing in 2019. Digital Mob has also produced a series of seven





exceptional mini documentaries **My Art, My Culture**, five of which were commissioned for the light festival Parrtjima 2018 in Alice Springs.

The Visual Arts department has again expanded its audience through major events. First, we received an important commission from **Tracks Dance Company** for works to be painted in Lajamanu for the **Milpirri Festival**. On top of that we were invited to exhibit at the **Naïve Art Festival** in Katowice, Poland in June-August which had 40,000 visitors.

Back home again we participated in the third edition of **Parrtjima** in Alice Springs with 20,000 visitors. In October and November, the exhibition **God Talk, My Culture**, curated by pastor Janice Johnstone, toured in two sites; in Ultimo and Springwood, NSW. All these activities were promoted in two major publications, one an article for the Desert Mob catalogue celebrating the 25th anniversary of Desert and the other in the **Art Naif Festival** catalogue.

There have been many articles in local, national and specialised newspapers about Lindy Brodie as finalist in the **Gallipoli Prize**, our participation in **Darwin Art Fair** and our exhibitions including the ones with satellite dishes in Desert Mob 2018 .

These achievements have been possible because we have kept the essential balance between exhibitions and training in our program. We make regular visits to the community art centres, at least once every fortnight for each, as part of our professional development program.

In the first week of February we had our annual program development week. We invited Philip Watkins, EO of Desert, to introduce Desert program and Luke Scholes (MAGNT) to talk about NATSIA (National Aboriginal Torres Strait Islander Art Award).

The VAOP (Visual Arts Outreach Program) team Georges Bureau and Yoana Mynah were invited to participate in the Desert Managers Conference in Alice Springs. This included a conference about the National Aboriginal Art Gallery, a meeting with other professionals and training on Adobe Lightroom.

Now in its eleventh year, the **Desert Barkly Artists Camp** was held in the Juno Centre for the first time. It included nineteen artists, from Epenarra, Tennant Creek, Elliott, Ali Curung and Canteen Creek. The workshops included a photography workshop led by Henry James and



Miriam Charlie in which two photographs were selected as finalists for the Desert Photography Prize.

Alison Hittman from the Batchelor Institute coordinated the batik workshop. This year's Artists Camp also provided an opportunity to introduce the project **Bush Botanic**; painting sessions with elder artists, including a bird exploration, at Mary Ann Dam with Community Engagement Ranger, Jennifer Kreuser.

It was an open event including a new audience with volunteers, the invitation of Anyinginyi Health Aboriginal Corporation and also the curator Coby Edgar, Art Gallery of South Australia).

In June, the VAOP team, Georges Bureau and Yoana Mynah, completed a First Aid course provided by St John Ambulance.

Our artworkers training program this year included a Curatorial and Conservation symposium, **SPARK**, in Katherine co-organised by ArtBack NT and Godinymayin Yijard River and Art Centre in Katherine. In this program, Marlene Chrisholm from Desert Inc., Miriam Charlie from Tartakula Artists and Elaine Sandy from Kulumindini Art learnt about conservation and discussed best practice in regard to keeping safe their heritage. Kulumindini artworkers Elaine Sandy, Ann Marie Dixon and artist Mary James accompanied Yoana Mynah to participate in ANKA AGM at **WArmun** at Turkey Creek, Western Australia.

During Desert Mob in Alice Springs, Rita and Kaye Beasley, Epenarra Artists, attended the opening, symposium and marketplace. Rita and Kaye Beasley took great interest in the presentation of new media, particularly animation from **Tjanpi Arts Centre**. In Darwin, Elaine Sandy worked with Brenda L. Croft from the Australian National University to increase her network and training. She also set up the stall for **Darwin Art Fair**, visiting the **Salon des Refuses** with VAOP team and meeting with other arts centre managers and artists.

Later in the year, Samantha Disbray, ANU, Canberra, started her workshop **Visual Response to Historic recordings** that aimed to enhance the creativity of the artists by listening old stories told in the late 1960s. This project was organised with Tartakula Artists from Tennant Creek. The participants included six artists who produced artworks for an exhibition and illustrations for a book. This project was also supported by the Traditional Owners and Rose Mary Plummer, a recorded person of her family, attended one of these sessions.



Arts Law and Desart facilitated a two day workshop for artists about wills, artist's rights, copyrights, fake aboriginal art and the black market. Susannah Nelson, Gladys Anderson and Ruth Dawson, Tartukula Artists, Lorna Corbett and Priscilla Mick, Canteen Creek, and Elaine Sandy, Elliott were in discussion with Robyn Ayres and Roxanne Lorrenz from the **Arts Law Centre**.

Kimberly Christen, **Washington State University, USA**, introduced the last version of the online database **Wurrpujinta** to Susannah Nelson, Lindy Brodie, Heather Anderson, Gladys Anderson, Ruth Dawson and Agnes Parkeer, Tartukula Artists. This project with Barkly Regional Arts has the long-term aim of providing access to historical videos and images, appropriately protected by access restrictions.

Throughout 2018, the department of Visual Arts has been connecting its program at schools in the region. The bush botanic project was very inclusive, working with Canteen Creek and Tennant Creek school students to produce and exhibit many drawings. Visits to the exhibition were also organised for Epenarra/Canteen Creek School, Tennant Creek Primary School and Rockhampton School. The VAOP team was also invited by the Juno Centre to provide workshops on ceramic, collage and drawings and Lindy Brodie provided an artwork to be turned into a logo for the Centre.





# Winanjjikari Music Media Centre

Throughout 2018 the Winanjjikari Music Centre (WMC) operated in tandem with Media Mob resources to fulfill the requirements of the Australian Government Ministry for the Arts funding as the Winanjjikari Music Media Centre Project (WMMC).

One of the most exciting projects within that, was the celebration concert for the 30th Anniversary of Territory Day on 1 July 2018. With NT Major Events Company funding, WMC developed eight songs that were composed with indigenous and non-indigenous musicians around theme of local stories in the desert stars through a journey of music, story and projection. Led by Warren H Williams, and introducing new music collaborations with **Griffyn Sky Ensemble**, the songs are in Warumungu and English. The entire choreographed show has since been performed at festivals in NSW and at the 2018 **Perth Fringe Festival**. WMMC personnel, production team and musicians were responsible for developing the whole show in Tennant Creek.

In early 2018 WMC was deeply involved in the production of six TV commercials '**Which Way? Right Way**' that was aired on national TV and addressed the issue of domestic violence. WMC recorded the theme song with renowned indigenous musician Shellie Morris, doubled as actors and were instrumental in sound recording and editing of the actual sequence. There was a community launch and concert at WMC in April 2018.

Each year WMC presents the **Barkly Area Music Festival** (BAMfest) that sits within the BRA-produced Desert Harmony Festival. In 2018 an eclectic mix of local and bush musicians, headlined by Warren H Williams, presented a unique blend of music genres that highlighted the diversity and depth of the talent that lives in the Barkly region. This included a Barkly youth contribution that emerged from workshops at the Camp Harmony DHF program using resources and personnel from the WMMC project. They then showcased their dance, music and DJ talents through a series of performances at BAMfest.

Another youth program in 2018 was a January and April school holiday program, '**Rock With The Doc!**' The 'Doc' was actually WMC sound producer Jeff McLaughlin and we were able to secure twenty flatpack electric guitar kits and workshop with young participants to stencil decorate, assemble and undertake rudimentary music lessons. A end-of-program concert was held attended by family and supporters and the participants got to keep their personalized guitar.





The resident WMMC band, the **Barkly Drifters**, spent much of latter half of 2018 recording a new album that will be launched in 2019. Barkly Drifters have a core lineup of WMC personnel but also act as a catalyst for attracting and engaging with an interchangeable lineup of local indigenous musicians who gravitate to the centre and, in so doing, access the considerable resources and services of BRA and WMC. Wednesdays in particular, emerged as a time for ad hoc 'jam session' events in 2018.

Appearing at the 2018 DHF 'Dinner Under the Stars' was Deb Morrow. Deb is a well-known indigenous musician who sought

out WMMC recording facilities to record, mix and master original Deb Morrow ATSI language / English works for her upcoming album. She then stayed on to contribute to the musical mix of the festival.

As experienced sound technicians WMMC personnel were invited by Music NT to conduct workshops at their **Bush Bands Business** camp at Ross River Resort in September. Reggie, Dirk and Marcus Finlayson mentored and trained Central Desert indigenous bush bands in repair and maintenance and setup for sound production equipment. Over two days they effectively passed on critical knowledge to assist bush bands to preserve their musicality through proper use and care of their gear.

Following on from Bush Bands Business, the WMC resident band, The Barkly Drifters, performed at the popular Music NT event, 2018 **Bush Bands Bash**. Held in Alice Springs, NT at the Old Telegraph Station, the band performed to an enthusiastic audience of over 2,000 music lovers.



Our WMC event production team again travelled to Adelaide in February 2018 for the massive **Womadelaide** event as part of a three-year contractual engagement with Womadelaide to support the development of skills and capacity for our remote practitioners. Indigenous personnel, Reggie O'Riley and Dirk Dickenson, gained a valuable professional development opportunity working on live stage and backline with some very experienced event producers.

In October 2018 Dirk Dickenson and also Waylon Ward travelled to the **National Centre of Indigenous Excellence** in Redfern, NSW to attend Drone Pilot certification training. The skills and qualifications that they picked up there will greatly boost our capacity to record the Barkly regional context for BRA and community events and programs and

Whilst the core WMC personnel engaged in intensive PD opportunities and performance experience, the centre was also a workplace base for four participant positions through a Host Agreement with the **Julalikari Council Aboriginal Council's** CDP program. The participants were able to learn basic music industry skills, engage in the workforce and make a valuable contribution to the musicology and event production capacity of WMC.

The combined workforce of core personnel, CDP and extended family and friends of WMC continued to build their event production reputation throughout 2018. Tennant Creek and the Barkly region now have a top line, experienced and effective crew that makes WMC the only 'go to' place for creating an event. In 2018 this crew was involved in free community park concerts, remote community sports carnivals, fee-for-service work and community benefit events. WMC resources and personnel produced Naidoc Week, White Ribbon Day, International Women's Day, No More Violence concert, Warego Mines Opening Ceremony, Corrections Work Camp Open Day celebrations, and set up sound production for **Royal Commission into Youth Justice** hearings, Prime Minister's Tennant Creek visit, Regional Resources and Economic Development Conference, AHAC Men's Clinic Opening to name but a few. WMC resources hire became a steady income stream for the centre in 2018.

WMC also recorded personnel from **BRADAAG** (a drugs and alcohol rehab organisation) and Corrections workcamp and even recorded Warren H Williams' Arrente version of the Melbourne Football Club Song for their AFL Indigenous Round in Alice Springs. We worked closely with **ICTV** (Indigenous Community Television) to record a series of TV 'stings' and soundtrack for their **'Bedtime Stories'** animation series.

In 2018 therefore, WMC continued as a well-rounded package of delivering resources and services across the community in a professional and effective way. The reputation of the WMC crew for reliability and quality of delivery is priceless in this remote regional community.



# Touring and Events

The year began with a **'Rock with the Doc'** school holiday performance event at the Civic Hall. The young people showed off their guitars and their new chord skills with a musical presentation before dancing off at the disco.

We then jumped into **'Harmony Day'** — a celebration of diversity in the community. This event is the day when BRA launches the main program of the Desert Harmony Festival. This year we invited artists and community groups to take to the stage and give a brief presentation of what we could expect and how the community might get involved. There was multicultural food at the event and the night ended with an NT produced production; **Hillbilly Horror**, an hilarious musical comedy. It went down a treat with our audience.

In April BRA held a wonderful event for the whole community with the launch of the **'WhichWay? Right Way!'** TV Commercial series and the Behind the Scenes video. There was also a live music show from the young people as an outcome of the second **'Rock with the Doc'** program. Young people, backed by a professional local band, performed new songs they had written. It was a night thoroughly enjoyed by all and even became a finalist for an Australia Day **'Community Event of the Year'** award.

As well, BRA presented a stunning event with the **Darwin Symphony Orchestra** in Peko Park, where the community brought down their picnic chairs and enjoyed food and coffee from local vendors.





As the weather began to soften, BRA held its annual **Barkly Artist Camp**, bringing in over 30 artists from across the Barkly for a week of visual arts professional development.

The **NT Travelling Film Festival** came to town and BRA hosted an evening of NT films in the outdoor backyard under the stars, complete with food and drinks and rugs to settle back on.

BRA also held an '**Arts and Health**' roadshow event at its premises and invited arts and health professionals to come along to share their work and discuss the way ahead for this emerging sector.

**Territory Day** in Tennant Creek was another successful event. This was the first year of the event being held at the TC Show Grounds and it received great feedback. The entertainment for the night was a performance from the **Desert Divas**, a silent Disco with DJ Charly for young people and the launch of a new work produced by BRA, which saw Barkly musicians collaborate with the **Griffyn Sky Ensemble** around the theme of Stars. The work included videos of locals talking about their relation with stars as well as new songs written by Warren H Williams. In preparation for Territory Day, BRA held a special '**Star Gazing**' evening with an Alice Springs astronomer who told stories about the solar system and had people up looking through a telescope to see the moon.



Artback NT toured '**Letters to Lindy**' to Tennant Creek. BRA presented to a sold out crowd who savoured every word. This play reading version of the show tells the story of Lindy Chamberlain through the various letters she received throughout her life.

The Desert Harmony Festival had some outstanding touring shows in the program. The Melbourne City Ballet presented '**Madame Butterfly**' which included a young local performer as the young daughter. The Elements Collective crew returned with a brand new kids show, '**Goldie locks and the 3 B-Bears**' which received great feedback from young people and their parents. Comedian **Damien Power** had the crowd in stitches with his headline act and **Moira Finucane** once again performed to sold out audiences with their hilarious and raunchy burlesque show, '**Dance Hall**'.

The year ended with another Territory show, '**Bilarni**' from backed by a professional local band, a captivating one-man show about the controversial life of Bill Harney.

As part of BRAs enduring goal to develop the competency of local people and drive artistic development, all events had a community development focus where locals could work with artists to create works of their own.



# Radio

Tennant Creek Radio station is a three-way partnership between Barkly Regional Arts, 8CCC Alice Springs and Tennant Creek, and CAAMA Radio to broadcast Barkly regional and Central Desert regional material across the respective broadcast footprints of 8CCC and CAAMA Radio. The station sits within the BRA operations precinct and one of the roles of BRA is to manage the station and make it available to the broader community.

In 2018 BRA and CAAMA Radio agreed to co-fund acclaimed indigenous musician and radio broadcaster, Warren H Williams, to broadcast local content through their **Remote Indigenous Broadcasting Service** (RIBS) program. CAAMA Radio employed him 0.4 and BRA employed him 0.6 to not only broadcast content but also to create content by working closely with the BRAs Winanjikari Music Centre. Warren H Williams relocated from Alice Springs to Tennant Creek to manage this initiative.

After four years as an 8CCC Board member — including three as Deputy Chair — BRA's EO, Alan Murn stepped away from the 8CCC Board in October 2018 to better manage the operational aspects of the partnership. An evolved MOU between the three organisations was developed to define roles and responsibilities.

Throughout the year 8CCC Station Manager, Benjamin Erin, visited to install new equipment, connect to NBM, purpose fit lines to facilitate joint broadcast and repair and enhance the signal from the station to the transmission tower. BRA contributed with operational funds to purchase most of the necessary hardware and software as per the MOU agreement.

By August 2018, in time for the Desert Harmony Festival, the radio station was broadcasting with a good signal to both 8CCC and CAAMA Radio, and we were able to embed an Outside Broadcasting (OB) unit in the Festival site. This initiative emerged as a highlight of the year for community radio in Tennant Creek, attracting sponsorship, presenter training interest and opportunities, and opening the festival to a far wider audience. The whole of the BAMfest (Bush bands) program, within the DHF, was broadcast





live, including interviews with musicians and other locals. The 8CCC OB also had a roaming Vox Pop and shout out presence that added yet another layer to the festival.

In December 2018 we recruited William Martin as the Festivals and Events Manager for 2019. Part of the selection criteria that William successfully filled was his solid, long-term experience in community radio, including station manager at Byron Bay community radio. With this appointment, the smoothly functioning partnership and an improved broadcast signal, we felt that the prospects for advancing our radio broadcast content, quality and reach in 2019 was greatly enhanced.



# Media Mob

During the holiday seasons, we were funded by Territory Families to host a holiday program for primary to secondary school students. There were two different programs in place. One titled **'Rock With The Doc'** and the other **'Pipe Up'**.

## **Rock with the Doc & Pipe Up Documentaries – January 12th – 29th/April 16th – 21st 2018**

'Pipe Up' was a program which famous artist 'HAHA' would show children how to trace and cut out their own stencils and spray it to PVC pipes in their own style. These pipes would then be presented in various places around the showgrounds during the 'Desert Harmony Festival'.

'Rock With The Doc' was a program, led by Jeffery 'Dr Flouride' McLaughlin and organised by Kathy Burns and Tash May. Jeffery would help kids with their recently learnt stencil skills, paint and design their own bass/guitar, then learn how to build, string and then play their own instrument. This would then result in a few practices and be followed by a live performance in public.

During the April school holidays, both projects continued where they left off. This time with artist Michael Kumnick taking over Haha for 'Pipe Up' and continuing to create more children's pipe designs for the Desert Harmony Festival. Rock With the Doc became a band practice, with the addition of Warren H. Williams and Rachel Pelsler helping Jeffery







Which Way? Right Way acting.



Which Way? Right Way filming.

Mclaughlin to organise songs created and written by children from Tennant Creek, to perform at the launch of the **'Which Way? Right Way'** campaign.

This resulted in three documentaries, one for the Pipe Up entry and two for Rock With The Doc (January Preparation and April Preparation) which, along with documenting photos, explained the project.

#### **'What Does Australia Day Mean To Indigenous Australians' Interviews – January 23rd 2018 – ICTV**

ICTV had asked media mob to get a few interviews with people around Tennant Creek to give their opinions on Australia Day. This would then be put onto ICTV as short opinion pieces. This resulted in Media Mob going out through Tennant Creek and asking local indigenous people their thoughts on the matter.

#### **Small Moments Series – 1st February**

A series created by Media Mob in late 2017, as a collection of 30-second shorts with a limited narrative created for social media use. It was a series created to have a broad focus and being able to make quickly between much larger projects.

The purpose was to produce some content for social media while larger videos were still in editing or production stages.

Throughout the year, three videos had been created. One on Rock With The Doc and Pipe Up, to promote the success of the holiday program right after it finished end of January. Then another one was created promoting one of our Tartukula (Tennant Creek) artists on their success and enjoyment from the Tennant Creek show in mid-July.

#### **Which Way? Right Way Campaign – March 2018**

Barkly Arts was involved with creating an anti-domestic violence video, produced by the Tennant Creek Women's Refuge. Media Mob was involved with the production side of the campaign, with six 45-second videos, and a full length video with all the previous videos stitched together to a song created by the Winanjikari Music Centre. Along with the project, Media Mob also create a behind the scenes video on the creation and beginning of the product, acquiring interviews with people involved with the project.

Media mob filmed the project with help of previous contributor Adrian Reinhardt, who is a cinematographer from Sydney. Adrian brought his skills and equipment to help upskill the Media Mob department with experience and tips from years in the filming industry.

Along with filming and editing the 'Which Way? Right Way' project, Media Mob also documented the screening night along with facilitating the visual side of the night. Setting up a projection screen, the projector and the computer playlist. Along this, Media Mob also documented the night with photos of the night and performances along with it.

### **International Women's Day March – 8th March**

During international women's day, Media Mob went and took photos and documented a march conducted by the Barkly Council which consisted of Tennant Creek residence walking down in honour of women of Tennant Creek.

After the march, there was a speech conducted by notable women of Tennant Creek, including Barkly Art's Artistic Director Kathy Burns.

### **Darwin Symphony Orchestra – 18th March**

Barkly Arts had organised a string quartet from the Darwin Symphony Orchestra. During the weekend, the quartet would play to the public and then later host a workshop for young kids to be able to attend.

Media Mob was responsible for taking photos and documenting the event for social media and documenting purposes.

### **Harmony Day – 22nd March**

Harmony day is the soft launch day for Barkly Art's Desert Harmony Festival. On Harmony Day, Barkly Arts announces the major events that the Desert Harmony Festival will be hosting, this is followed by a travelling performance that comes through. This year, it was a performance titled '**Hillbilly Horror**' a slapstick comedy group that uses few props.

Media Mob helps set up the visual displays and documents the announcements and the performances that follow the Harmony Day announcements afterwards. Media Mob set up a television and organised the slideshow that would accommodate the Desert Harmony announcements, followed by the Hillbilly Horror performance.

### **N.T. Travelling Film Festival – 28th May**

May 28 saw the first year of the N.T. Travelling Film Festival, a film festival which travels throughout communities within the Northern Territory to screen films. The NTTFF allows for 30 minutes of local Tennant Creek content to be played before the initial screening. Media Mob was responsible for putting together this content that included not only Barkly Arts shorts, but also videos created by other Tennant Creek creators.

### **Naïve Art Exhibition – 7th June**

Our Visual arts sector had been involved with an art festival in Poland. The exhibition would have a presentation that would explain what Barkly Regional Arts contributes to the Northern Territory.

This resulted in Media Mob creating a short presentation video, which gave a brief explanation of Barkly Regional Arts, while also giving an in depth focus to the Visual Arts sector.

### **Barunga Festival – 13th June**

Barkly Arts had sent a Media Mob and a visual arts representative to the annual Barunga festival, hosted in the Barunga community. While there, Media Mob, along with the visual arts representative created a short video documenting the time there in support of the festival.

### **1st July – Territory Day**

In 2018, Barkly Arts was responsible for hosting Territory Day in the Tennant Creek community. The main performance was a live concert of original Warren H. Williams songs, in association with the Griffin Ensemble, and a side performance of a silent disco performed by DJ Charly Templar.

Media Mob would help with filming of a video that would be played along with the performance on Territory Day that would be directed by Michael Sollis from the Griffin Ensemble. This involved going about and leading the technical side of the production, taking several video of several Tennant Creek residents, talking about their understanding and thoughts on stars, the video would be edited by Michael Sollis with tips and help given by Media Mob.

Along with the video, Media Mob also created and set up an animation that would be projected into a dome tent during the silent disco. This animation would be a simple telling



**Territory Day filming.**

of the seven sisters aboriginal folklore in which seven sisters get chased by a man and turn into stars to escape him.

This animation would be created in Adobe Flash Animator and Adobe After Effects, with Flash producing the story of the seven sisters and the after effects creating the background to look as if you're slowly moving through space.

The video then was put into a program which would warp the projection, so the video would look normal when projected inside a dome tent.

#### **Prime Minister's Visit – 23rd July**

During late July, Prime Minister Malcolm Turnbull had arrived in Tennant Creek to visit various places. Media Mob had been there to assist in local documentation for council and journalism use.

#### **Desert Harmony – 3rd / 6th August**

The Desert Harmony festival is one of the biggest events hosted by Barkly Regional Arts and Media Mob supplies the festivals with many final outcomes that document all various parts of the festival.

Media Mob had assistance from an experienced Cinematographer, Adrian Reinhardt and a student initiative with Swinburne University to allow three students studying an Advanced Diploma in Film and Television to experience Tennant Creek during festival time.

#### Desert Harmony Festival Outcomes:

##### **Steve Langton Junk to Funk Documentary**

Barkly Arts had 'Australian Community Arts Project' funding, which provided International Artist Steve Langton with funding to lead a project in which would involve building several musical sculptures with community assistance.

Media Mob was involved with creating a video detailing the process, along with a promotional video which would announce that people could join the project if they wished. The promotional video was posted on our social media platforms, to try and announce to as many people through Tennant Creek as possible.

The final documentary, '**Junk to Funk**' was released after Desert Harmony documenting the whole approach.

##### **Creature Comforts Documentary**

The 'Building Better Regions' funds was a fund to start investing and securing a single use area where the Desert Harmony Festival would live for now on.

The Media Mob department had created a video telling the process and the outcomes of the funding during this year's Desert Harmony Festival. This involved building of different areas to host different events a finally of a smoking ceremony to bless the newly built area.

#### **Dinner Under the Stars Promotional Video**

One of the most popular events at the Desert Harmony Festival is the 'Dinner Under the Stars' event, which is an event that provides food and entertainment. Media Mob had created a promotional video that would targeted at businesses that would be interested in investing the event.

The video intends to act as an advertisement, for people looking into the Desert Harmony Festival and advertisers willing to promote their businesses on the event.

#### **Go Walkabout Promotional Video**

'Go Walkabout' is a volunteer initiative that provides a cheap way for people all over the world to come and see Tennant Creek and experience the Desert Harmony Festival. People involved in Go Walkabout will be provided free accommodation, food, festival entry and culture experiences, in exchange for helping out setup for the festival, provide services and help within the community.

This video was created as an updated advertisement to promote the 'Go Walkabout' experience. Media Mob had conducted interviews and captured footage of the Go Walkabout volunteers working within the festival.

#### **Live Performances Videos**

During the Festival, there are many performances that happen during the Desert Harmony Festival. Media Mob films a few of these performances as a way to promote the artist and promote the festival.

This year, Media mob provided two live videos from the 'Dinner Under The Stars' event, one of Debroah Morrow's performance and Warren H. Williams performance.

#### **Go Walkabout: Desert Stories**

One of the other benefits of Go Walkabout is that we provide each Go Walkabout member with a slideshow video with audio provided by 8ccc Community Radio that gives their thoughts on their experiences in Tennant Creek.

Media Mob was able to provide each volunteer with a video using photos provided by the volunteers, with mixtures of video featuring the volunteers.

#### **Capricornia Film Awards – 16th September**

In mid September, Media Mob travelled to Darwin to attend the Capricornia Film Awards. The Capricornia Film Awards nominates best projects made and created through the Northern Territory.

The production of 'Which Way? Right Way' had been nominated for 'Best TVC' by the awards and won 'Best Community Project'.

Capricornia Film Awards



#### **Jameson Casson's Disability Festival Performance – 20th September**

Jameson had been organised by the Disability Festival to play his music. Media Mob had done a few promotional photos, to give Jameson a photo to provide the festival.

#### **Anyinginyi Health Photoshoot – 27th September**

Media Mob was hired by the Anyinginyi Health Corporation to provide them with group, sector and individual portraits photos for Anyinginyi's website.

This included setting a professional shoot, and editing the photos to a professional standard.



#### **IDX Training – 15th October**

The Indigenous Digital Excellence program had come to Barkly Arts to train our WMC and Media Mob employees in new pieces of technology. Our Media Mob employee Sean Bahr-Kelly was involved in the training, learning drone flying techniques, programming and use of virtual reality technology. Media Mob also documented the training.

#### **Winanjikari @ Peko Park Performance – 25th October**

The Winanjikari Music Centre had organised their own morning performance at Peko park. Media Mob had captured and documented the morning as a part of interacting with the community. The performance had been met with positive success and called other organisations to volunteer and provide the public with free food.

#### **13th November – Steven Langton Nyinka Sculpture**

In mid-November, Performance/Sculpture Artist Steven Langton was commissioned to create two 8-meter-long Nyinka sculptures. Media Mob had been appointed to take photos of the announcement/press release of the Nyinka, along with regular documentation photos. Media Mob also happened to grab an interview with Steve explaining his process of creating the Nyinka.

#### **No More Violence March – 23rd November**

Barkly Arts was approached by Catholic Care to capture various newsreel footage of the No More Violence march that would happen in the main street of Tennant Creek. Media Mob attended the event and filmed snippets of the march, along with the full speeches that were given at Peko Park.

Media Mob had then made the footage in correct format for TV presentation. The footage was then handed off to Catholic Care to edit or send the footage off to do as they wish.

#### **Visual Arts Collaborations:**

Throughout the year, Media Mob collaborates with other departments of Barkly Arts, one such as the Visual Arts sector, which helps produce content that is primarily art and culture focused.

### **My Art, My Culture Series**

A series created to give a personality to each of our Artists of the Barkly. Each video would be approximately 2 or 3 minutes in length, which would focus on one artist's piece of work. The format would have an audio narration from the artist, who will talk about the painting, this would be followed by footage of the painting and the artist in various activities related to the painting.

The intent is to give another dimension to people who buy artworks, who will be able to show others the story behind the painting or give a glimpse to the life of the artist behind the artwork.

In 2018, 7 videos have been released in this series and intend to continue into the following year.

### **Bush Botanics Exhibition Videos**

Bush Botanics is an exhibition by Yoana Mynah, a Visual Arts manager at Barkly Arts. The exhibition shows of various bush plants and uses for them in the Barkly region. Media Mob helped create two videos on the creation of bush medicine in different places of the Barkly.

The first video was a creation of Kurubimi bush medicine, which was conducted by Janie Dixon in the community of Marlinja (also known as Newcastle Waters Station) who gives the step by step method of creating the medicine, both in English and Mudburra, the language of the area.

The second video was created with traditional owner Diane Stokes, who took Media Mob out to Pawu Springs to create a video on Yakkula bush medicine. Diane talks about her country and the methos in creating Yakkula, which is a skin lotion and also a wax that was used to help create tools.

### **Social Media Interaction:**

Media Mob is also responsible with social media posts on Facebook and Instagram. Through Instagram we will post photos and weekly updates on what's happening with Barkly Arts. This is an always ongoing task, as it's important that Barkly Arts constantly can keep followers of the organisation updates on the scope of events we are hosting/involved with.

# Arts School in Residence

BRA's **Arts School In Residence** program kicked the year off with two popular school holiday programs; **'Rock with the Doc'** and **'Pipe Up'**. These 3 - 4week programs were funded by Territory Families and worked collaboratively with Barkly Regional Council Youthlynx and PACE (Papulu Aparr-kari Language Centre).

'Rock with the Doc' had 10-17 year-olds learning how to put together their own guitars with The Doc (Jeff McLaughlin). They then worked with world-renowned stencil artist, Regan Tamanui to design their guitars before learning some basic chord progressions to deliver a live performance to the community.

'Pipe Up' was a visual arts activity that saw 8-18 year olds painting and stenciling their own three-metre high PVC pipe with artist Michael Kumnick. These pipes were then displayed at the Desert Harmony Festival.

Both these programs had high attendance rates and that had flow on effects going back to school.

*"There is an increasing number of year six and seven students attending and engaging in school due to this program as a result of the planning and engagement with mentors, routines and structures."*

**Stewart Wiley (PACE)**

As a result of the January success, the program was extended to the April and July school holidays.

Barkly Regional Arts continued its support of the local **TC Dance Crew** by auspicng a series of grants for the crew to received new dance flooring and dance uniforms.





**Camp Harmony**, a weeklong program of arts workshops for young people, had its third year as part of the lead up to the Desert Harmony Festival. There was a selection of DJ workshops with DJ Charly, Break dancing workshops with B-Boy Tom, hip hop dance workshops with B-Girl Flix and music writing and performing with Isaac Thomas and Rachel Pelsler. The outcome was a Camp Harmony performance at the Festival.

Barkly Regional Arts held music and visual art workshops at the new JUNO Centre in 2019. Students from Barkly bush schools who were staying at the Juno Centre to attend schooling in town would receive 2 days of workshops, writing songs and making ceramics and drawings.

As part of BRA's holistic way of working, a youth component is always a part of our projects. High-school students were integral to the scripting of the 'Teenage Boy' character in the 'Which Way? Right Way!' TV Commercial series. Students spent 2-days with award winning singer Shellie Morris to brainstorm and develop a skeleton script. Two of the students, Kahil and Shirmiya Lewis went on to work in the TVC series. Kahil as the actor for the 'Teenage Boy' and Shirmiya working 'Behind the Scenes'.

The 'Bush Botanics' project had primary school kids from Canteen Creek and Newcastle





Waters going on bush trips with the women to learn where to find certain plants, their names in language and their important uses for bush medicines. School excursions were also organised to come and view the exhibition in the BRA gallery.

Artist Steve Langton gave workshops on his thongaphone throughout the year to primary and highschool students and DJ Charly was brought on to deliver silent discos for young people on Territory Day. These disco's were so successful that they continued on to the Desert Harmony Festival each night and had 14 year old local boy, DJ Boyd taking the DJ reins.

The final part of the 'Arts School In Residence' saw two new spaces added to the Desert Harmony Festival to cater just for young people. The 'Pikka Pikka-ka' space for under 12s and the Yawirri space for 13-17 year olds. The 'Pikka Pikka-ka' space was filled with a musical playground, arts and crafts tables, a dress up photo booth, and an undercover stage for discos and kids shows. Great support was given by the Connected Beginnings team who ran all day activities including colour fun runs, creating rainbows from fruit and drawing a wall of family picture tiles. A colourful host kept the vibe going with games and a DJ kept the beats spinning all day.

The Yawirri space worked with the NT Legal Aid team to deliver arts workshops and the Catholic Care team provided free BBQ dinners each night.

Barkly Regional Arts delivered some dynamic activities for young people in 2-19 and initiated some great collaborations.



# Creative Barkly

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

The research has been conducted in two phases: first, a mapping of arts/creative practices and initiatives in the region, followed by case studies of specific organisations and/or programs that provide a diverse and detailed exploration of how the sector operates in this remote context.

From February 2016, the research team conducted several field trips to the region to consult with community stakeholders, Elders and representatives in order to refine the design and methodology of the project to ensure it met the needs of a diverse and sparsely located population. In 2017, they returned to commence data collection, which consisted of a survey with 120 artists/creative producers, and interviews and consultations with over 33 organisations delivering arts programs, activities and events in the region.

Creative Barkly researchers then attended the 2017 Tennant Creek Show and Desert Harmony Festival to continue the mapping phase of the project and commence the case study data collection. In July/August 2018, they returned for the Desert Harmony Festival, and completed further data collection over September/October 2018, completing the data collection in November 2018.

After consultation with partners and stakeholders and research in the region, the case studies selected were: **Barkly Regional Arts** (whole organisation), **Desert Harmony Festival**



(produced by BRA); **Arlpwe Art and Cultural Centre** (Ali Curung); and a case study into the role of non-arts organisations in the arts and creative sector. This last case study was chosen because the team found a significant number of non-arts organisations such as the Country Women's Association (CWA), Red Cross, Anyinginyi Health, Catholic Care, Alpara School and My Pathway were delivering arts programs and activities in the region.

The Barkly is a highly creative region, with seven art centres, and a range of creative practices occurring across its multicultural population. Alongside the Barkly's cultural strength, there exists extreme socioeconomic disadvantage, with indicators of homelessness, domestic violence, unemployment, poverty and ill health at much higher than national averages. Added to this, extreme weather conditions are experienced for long consecutive periods, and distances between communities are many hundreds of kilometres with the roads in very poor condition.

The team knew that the arts and creative sector in the Barkly has potential for growth, and a key role to play in overcoming some of its economic and social disadvantage. Previous research has shown that the creative sector in Australia presents opportunities to contribute towards economic development through the creation of jobs and skills training, social inclusion strategies that result in health and wellbeing outcomes for communities, and cultural development initiatives that promote public decision-making, and strengthen community capacity and identity.

While there is a mounting body of research that investigates how these benefits contribute towards regional development across the country (Dunphy, 2009), the arts sector is still often overlooked in policies and major government initiatives. We also lack a robust evidence base for how the arts and cultural sector contributes to development in Australia's more remote regions, which are vastly different from the larger urban or regional centres, where many of these studies have taken place."

From: *'Creative Barkly: Sustaining the Arts and Culture Sector in Remote Australia,'* Draft Report, February 2019

Prof Brydie-Leigh Bartleet | Project Leader  
Dr Sarah Woodland | Research Fellow  
Queensland Conservatorium Research Centre



# Financial report 2018

**B**arkly Regional Arts (BRA) has closed 2018 with a profit of \$60,324. I will detail below what makes up this profit, and other financial movements throughout the year.

## BALANCE SHEET

BRA received small CPI increases in ongoing funding from Australia Council and Arts NT and a significant increase in project funding during 2018, with much of the unspent funds from 2017 going toward short-term projects in 2018. Fee for service work substantially increasing largely due to the production of the Tennant Creek Women's Shelter ad created for television.

Part of this profit (\$29,478.70) has been allocated to provisions for the replacement of motor vehicles. BRA's programs, particularly IVAIS, can cover a significant geographic area and it is important that funds be put aside for vehicle replacement. BRA will be investigating other avenues in 2019 to update some of BRA's vehicle fleet.

## PROFIT AND LOSS

Income for 2018 increased by 14% from \$1,629,540 in 2017 to \$1,862,770 in 2018. BRA has continued to show small and steady increases in its income in recent years.

Arts NT project funding jumped sharply in 2018 up to \$169,658 up from \$30,041 in 2017. More than 5 times the project funding received by Arts NT in 2017. Other Commonwealth Funding project were also up to \$130,000 from \$47,923 in 2017. As is the nature of project funding however, this funding requires significant work to receive funding and then implement it. This level of project funding is not achievable each year.

Other areas of generated income such as Fees and Services, Wages Subsidy, Resources Income significantly fluctuated up or down over 2018. Fees and Services were almost double the income for 2017, however Resources Income and Merchandise Sales were significantly down from 2017.

BRA is always seeking to perfect the financial data records and ensure all of their legislative and funding requirements are met as they change. Thorough financial management policies



were updated in 2017 and these will be updated to keep abreast of financial reporting requirements.

BRA has already begun reporting under the Single Touch Payroll before the government deadline for organisations of its size which is not compulsory until 1st July 2019.

During 2018 a great deal of work was undertaken to clarify historical financial reports, particularly in relation to superannuation. Barkly Regional Arts has now cleared up these older records and has no residual obligations under the Superannuation Guarantee legislation.

BRA will engage a Quantity Surveyor in 2018 to more accurately record historical assets and have more thorough and complete financial reports moving forward.

Increases in overhead expenses such as insurance, Workers Compensation, and wages in-line with Award rates has meant that some of the wages of existing staff have had to be wholly, or substantially, subsidized by the organisation as existing funding arrangements no longer cover the entire costs of some programs.

In 2019 BRA will be re-negotiating Australia Council ongoing funding and Arts NT recurrent funding. These funding will define the organisations ability to operate over the coming 5 years.

Rebecca Ferry  
Bookkeeper  
31st March 2019



# Audited Financial Statements

Barkly Regional Arts Incorporated

ABN 43 251 655 430

For the year ended 31 December 2018

Prepared by ClarityNT

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## Committee's Report

### Barkly Regional Arts Incorporated For the year ended 31 December 2018

#### Committee's Report

Your committee members submit the financial report of Barkly Regional Arts Incorporated for the financial year ended 31 December 2018.

#### Committee Members

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

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

#### Principal Activities

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

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

#### Significant Changes

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

#### Operating Result


The net profit for the financial year amounted to, as per below: \$60,324

#### Going Concern

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

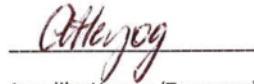
Committee's Report

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



Kevin Banbury (Chairperson)

Date 11/3/19



Angelika Herzog (Treasurer)

Date 6/13/2019.



# Income and Expenditure Statement

## Barkly Regional Arts Incorporated For the year ended 31 December 2018

	2018	2017
<b>Income</b>		
Administration Fees Income	-	42,249
Art Supplies	12,509	6,621
Arts NT - Annual/Multi Year	126,172	125,000
Arts NT - Project Arts	169,658	30,041
Audience Sales	22,370	13,122
Audio/Visual Production	-	300
AusCo - Other	13,000	13,606
AusCo - Triennial/Annual	303,000	300,000
Fees & Services	29,988	16,368
Gifts & Donations	678	4,324
Interest - Bank	408	365
Merchandise Sales	1,456	4,135
NTG Other	-	2,200
NTG Other - Project	89,800	202,270
Other Commonwealth - Project	130,000	47,923
Other Commonwealth-Operational	679,698	626,026
Philanthropic & Corporate	6,750	-
Reimbursements & Recoveries	52,038	53,008
Rent - ArtHouse	-	12,720
Rent - BRAT House	31,923	17,243
Resources Income	2,170	11,672
Sponsorships	6,545	16,818
Unexpended Grants - Prior Yr Cfwd	165,213	-
Wage Subsidy	33,910	73,382
<b>Total Income</b>	<b>1,877,285</b>	<b>1,619,392</b>
<b>Cost of Sales</b>		
Artist payments	-	1,178
Inventory - Art Supplies (open)	57,034	45,708
Inventory (closing balance)	(42,520)	(57,034)
<b>Total Cost of Sales</b>	<b>14,515</b>	<b>(10,148)</b>
<b>Gross Surplus</b>	<b>1,862,770</b>	<b>1,629,540</b>
<b>Expenditure</b>		
Accommodation	50,188	44,720
Accounting & Admin Costs	3,285	2,144
Admin Cost	-	52,281
Advertising Costs	26,680	17,064
Art Supplies - Communities	8,641	3,991
Artists Payments	2,790	14,029
Auditing Costs	6,647	5,700

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

## Income and Expenditure Statement

	2018	2017
Awards & Prizes & Donations	770	-
Bank Fees & Charges	2,807	3,341
Box Office Settlement	292	4,275
Car Hire	17,331	6,430
Catering	33,461	21,494
Cleaning Costs	3,265	6,587
Computer Consumables	569	2,657
Computer Repairs & Maintenance	764	391
Consultant Fees	62,715	-
Consumables - Food/Water	10,599	9,926
Consumables - Office	7,793	7,517
Consumables - Project	85,548	9,384
Consumables - WMC Equipment	3,560	4,482
Council Rates	366	362
Creative Personnel - Casual	13,150	5,503
Creatives - Seasonal	18,000	33,770
Cultural Liaisons	750	2,450
Depreciation	26,016	21,176
Design Costs	800	4,112
Documentation Costs	811	-
Donations & Sponsorship	2,028	500
Electricity Water & Sewerage	3,470	1,098
Electricity/Amenities	1,031	2,875
Equipment Hire	8,997	5,200
Equipment Purchase - Non Asset	22,285	7,868
Equipment Repair Costs	197	4,950
Fares	30,841	39,640
First Aid Public Duties	800	450
Freight & Cartage	8,529	1,364
Historical Super Interest	12,146	-
Historical Superannuation	(2,829)	-
Holiday Leave Accrual	84,644	89,735
Household Consumables	675	327
Insurance - General	21,364	20,544
Insurance - Workers Comp	13,606	14,826
Internet Costs	2,175	3,013
IT Support & Development	9,181	7,680
License	3,992	910
Long Service Leave Provision (6-3803)	13,596	10,783
Memberships	1,159	219
Mileage	-	300
Miscellaneous Expenses	175	276
Oncost	3,971	10,793
Other Art Support - Casual	6,222	-
Other Arts Support - Seasonal	-	1,117
Postages & Stamps	615	767
Printing Costs	4,484	1,840
Prior Year Adjustments	-	(37,704)

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

## Income and Expenditure Statement

	2018	2017
Production Cost	11,170	10,028
Production Cost - Music	50	57
Professional Artist - Casual	58,342	14,240
Professional Artists - Seasonal	63,446	34,350
Project Management Costs	832	-
Refund of Costs - General	-	4,487
Rent	31,855	58,369
Repairs & Maintenance (6-2660)	1,157	544
Repairs & Maintenance (6-7100)	892	6,126
Research & References	10,000	10,000
Royalty payments	94	290
Salary Sacrifice	-	421
Satellite Phone Costs	1,218	1,091
Security Costs	11,151	2,027
Staff Recruitment	452	225
Staff Training & Develop Costs	5,974	22,540
Superannuation	79,601	71,952
T/fer Unexpended Grants to B/S	7,154	165,213
Technical Contract Labor - Sea	12,500	39,515
Technical Support - Casual	16,485	3,757
Telephone	9,247	8,661
Travel Allowance	6,950	137
Vehicle - Fuel	17,216	18,872
Vehicle - Rego/Insurance	6,616	5,969
Vehicle - Repairs/Maintenance	5,364	10,875
Venue Hire	1,495	3,936
Wages & Salaries	799,087	698,710
Website Costs	3,148	2,285
Workshop/Seminar costs	-	1,536
<b>Total Expenditure</b>	<b>1,802,447</b>	<b>1,669,368</b>
<b>Net Current Year Surplus/(Deficit)</b>	<b>60,324</b>	<b>(39,828)</b>

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

## Balance Sheet

### Barkly Regional Arts Incorporated As at 31 December 2018

	NOTES	31 DEC 2018	31 DEC 2017
<b>Assets</b>			
<b>Current Assets</b>			
Cash & Cash Equivalents	1	494,681	616,506
Trade and Other Receivables		830	55,300
<b>Other Current Assets</b>			
Grants Receivable		38,636	-
Pre-Paid Insurance		10,576	7,279
Visual Art Supplies		42,520	57,034
<b>Total Other Current Assets</b>		<b>91,732</b>	<b>64,313</b>
<b>Total Current Assets</b>		<b>587,243</b>	<b>736,119</b>
<b>Non-Current Assets</b>			
Plant and Equipment	2	89,463	33,906
Land & Buildings	2	400,740	411,137
<b>Total Non-Current Assets</b>		<b>490,203</b>	<b>445,043</b>
<b>Total Assets</b>		<b>1,077,446</b>	<b>1,181,162</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
WBC Business Loan		120	120
Accrual PAYG Withholding Tax		9,763	23,777
Accrual Superannuation		6,238	5,095
CATA Art Sales/Transfers		150	1,507
Grants Received in Advance		387,864	386,349
Rounding		-	-
Superannuation <2013		-	19,061
Unexpended Grants C/fwd		7,154	165,213
Trade and Other Payables		(423)	(172)
GST Payable		38,600	38,710
<b>Provisions</b>			
<b>Provisions</b>			
Provision for Annual Leave		78,273	65,715
Long Service Leave Provision (2-2210)		38,727	25,131
<b>Total Provisions</b>		<b>117,000</b>	<b>90,846</b>
<b>Total Provisions</b>		<b>117,000</b>	<b>90,846</b>
<b>Total Current Liabilities</b>		<b>566,466</b>	<b>730,505</b>
<b>Total Liabilities</b>		<b>566,466</b>	<b>730,505</b>
<b>Net Assets</b>		<b>510,980</b>	<b>450,657</b>

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

## Balance Sheet

	NOTES	31 DEC 2018	31 DEC 2017
<b>Member's Funds</b>			
Current Year Surplus		60,324	(39,828)
Retained Earnings		450,657	490,485
<b>Total Member's Funds</b>		<b>510,980</b>	<b>450,657</b>

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

## Notes of the Financial Statements

### Barkly Regional Arts Incorporated For the year ended 31 December 2018

#### Summary of Significant Accounting Policies

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

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

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

#### Property, Plant and Equipment (PPE)

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

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

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

#### Revenue and Other Income

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

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

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

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

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

#### Goods and Services Tax (GST)

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

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

## Notes of the Financial Statements

	2018	2017
<b>1. Cash on Hand</b>		
<b>Cash and cash equivalents</b>		
WBC Debit Card	1,313	1,623
WBC - Development Fund	6,112	5,428
Petty Cash	320	430
WBC - Winanjikari Music Centr	30,688	29,144
General Cheque Account	456,249	579,881
<b>Total Cash and cash equivalents</b>	<b>494,681</b>	<b>616,506</b>
<b>Total Cash on Hand</b>	<b>494,681</b>	<b>616,506</b>
	2018	2017
<b>2. Fixed Assets</b>		
<b>Buildings</b>		
Davidson St	453,670	453,670
Davidson St Acc Depre	(52,930)	(42,533)
<b>Total Buildings</b>	<b>400,740</b>	<b>411,137</b>
<b>Plant &amp; Equipment</b>		
Equip, Comp & Furn at Cost	432,246	361,070
Equip, Comp & Furn Accum Depre	(342,783)	(327,164)
<b>Total Plant &amp; Equipment</b>	<b>89,463</b>	<b>33,906</b>
<b>Total Fixed Assets</b>	<b>490,203</b>	<b>445,043</b>

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

## Statement by Members

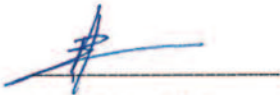
### Barkly Regional Arts Incorporated For the year ended 31 December 2018

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

In the opinion of the committee the financial statements as set out on pages 1 to 6.

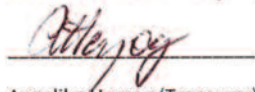
1. Presents a true and fair view of the financial position of Barkly Regional Arts Incorporated as at 31 December 2018 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Barkly Regional Arts Incorporated will be able to pay its debts as and when they fall due.

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



Kevin Banbury (Chairperson)

Date 8/3/19.



Angelika Herzog (Treasurer)

Dated: 6/3/2019.



## Auditor's report

### Barkly Regional Arts Incorporated For the year ended 31 December 2018

#### Independent Auditors Report to the members of the Association

We have audited the accompanying financial report, being a special purpose financial report, of Barkly Regional Arts Incorporated (the association), which comprises the committee's report, the assets and liabilities statement as at 31 December 2018, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

#### Opinion

In our opinion, except for the matters relating to the Basis for Qualified Opinion discussed below, the financial report presents fairly, in all material respects, the financial position of Barkly Regional Arts Incorporated as at 31 December 2018 and (of) its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the requirements of the NT Associations Act.

Auditor's report**Basis for Qualified Opinion**

1. Barkly Regional Arts Incorporated mainly derived income relating to grants, fees, interest and sundry items. As is common with similar organisations, it is impracticable to establish rigorous segregation of controls over the collection of such revenue sources, apart from items separately verifiable including grant income and bank interest. Accordingly, as the evidence available to us regarding revenue was limited, our audit procedures had to be restricted to amounts recorded in the financial records. I am therefore unable to express an opinion as to whether the revenue recorded is complete.

2. Barkly Regional Arts Inc has recorded Plant and Equipment capital assets as at 31 December 2018 for the total cost value of \$432,246 and accumulated depreciation of \$342,783. Due to historical data that is unavailable, we were unable to obtain sufficient and appropriate audit evidence to support the existence, rights & obligations, completeness and valuation assertions of these amounts and recommend the organisation conduct a review of all capital assets in the near future.

3. We were unable to attend the stocktake of Visual Arts supplies at year end and therefore cannot satisfy ourselves of the quantity on hand at year end. Further, audit procedures identified that some cost values included in the stocktake calculations are not accurate and we recommend a review be undertaken to ensure inventory cost values are up to date. We therefore do not express an opinion on the existence and value of inventory at 31st December 2018.

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

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

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

**Emphasis of matter - basis of accounting**

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

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

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

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

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

Auditor's report

**Auditor's responsibilities for the audit of the financial report**

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

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

Auditor's signature:



Claire Young

1/70 Elder Street, Alice Springs

Dated: / /

## Certificate By Members of the Committee

**Barkly Regional Arts Incorporated**  
**For the year ended 31 December 2018**

I, \_\_\_\_\_ of \_\_\_\_\_

(Full Name)

(Address)

certify that:

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

Dated: / /

# 2018 BRA Board

As at March 2018

## Kevin Banbury, Chairperson

### Board Member since 2013. Chairperson 2017

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

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

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

## Georgina Bracken, Deputy Chairperson

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

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

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

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

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

## Dr Robin Gregory, Secretary

### Elected to the Board in 2017.

Robin has lived in the Territory for over 20 years and currently resides in Alice Springs. During that time she has worked in both the public and private sectors, including for Indigenous not-for-profits. Much of her work has been undertaken with individuals and communities in regional and remote areas of WA and the NT including Tennant Creek and the Barkly. With a PhD in Archaeology (1999) and MA in Heritage Conservation (2001) she has a strong professional background in cultural heritage, conservation and management

planning and the museum sector. In addition to historic research over the last few years she has also undertaken social research regarding transitional housing and homelessness, and the feasibility of home internet in remote Indigenous communities. As a result of her previous employment with the Northern Territory Government, Aboriginal Areas Protection Authority, Centre for Appropriate Technology, Returned Services League Alice Springs Sub-Branch, current employment with Regional Development Australia (NT) and running her own cultural heritage consultancy business, Robin has considerable experience in project facilitation and management including infrastructure projects as well as exhibition design and development, the provision of grant advice and assistance, and connecting people and organisations. Robin is also a member of the Australian Institute of Company Directors.

### **Angelika Herzog, Treasurer**

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

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

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

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

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

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

### **Jennifer Kitching, Board Member**

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

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

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

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

### **Peter Colahan, Board Member**

#### **Elected to the Board in 2017.**

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

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

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

### **Dawn McCarthy, Board Member**

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

### **Kris Civatrese, Board Member**

#### **Elected to the Board in 2018**

### **Alan Murn, Board Member, EO**

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

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

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

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

was made Tennant Creek and Barkly Ambassador. Alan has also contributed to National and NTG Arts and Culture Policy forums.

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

### **Meg McGrath, Public Officer**

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

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





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