

A man with a beard and long hair is shown in profile, smiling broadly while wearing large black headphones. He is in a recording studio, with a microphone and a music stand in front of him. The background features several black circular acoustic panels on the wall. The text 'Barkly Regional Arts 2019 ANNUAL REPORT' is overlaid in the top right corner. The headphones have a sticker that says 'WINANJIKAH AKG'.

# Barkly Regional Arts 2019 ANNUAL REPORT

PO Box 259  
Tennant Creek NT 0861  
PHONE: 08 8962 2799  
FAX: 08 8962 1283  
[www.barklyarts.com.au](http://www.barklyarts.com.au)

# Contents

About Barkly Regional Arts	3
Chairperson report	5
EO report	7
Desert Harmony Festival	10
Visual Arts	14
Winanjjikari Music Media Centre	18
Radio	26
Creative Barkly	28
Financial report	30
Financial statements	32
BRA Board	44



# About Barkly Regional Arts

**B**arkly Regional Arts (BRA) is a not-for-profit multi-arts organisation operating in the Barkly region of the Northern Territory.

BRA's home base is in Tennant Creek, working across a vast arid landscape of 310,000 sq km with predominately 6 very remote communities. The Barkly is inhabited by peoples whose song lines, story lines, art and living culture span thousands of years.

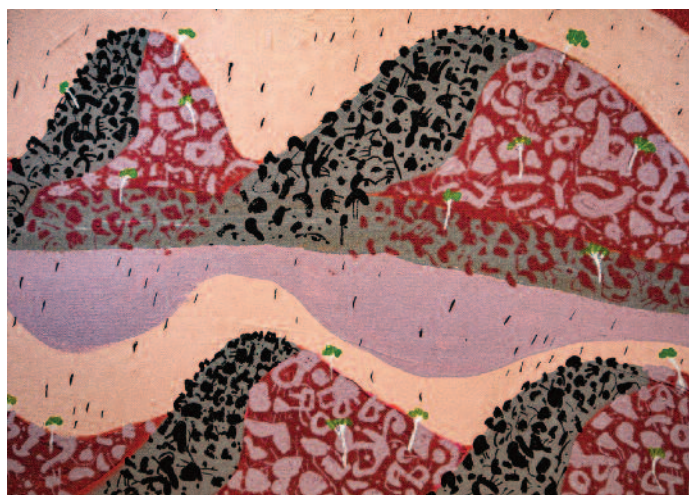
**The operations and artistic delivery of Barkly Regional Arts is through five major programs:**

- Winanjikari Music Media Centre
- Events (including Desert Harmony Festival)
- Artists of the Barkly
- Radio
- Research

Each of these programs focus on developing local capacity, projects for community development and engagement, training and professional development (locally and nationally), touring and presenting and fee for service work. Barkly Regional Arts provides an arts career and ensures there is a strong arts sector in the region for the community to access.

The Barkly region provides the setting for great artistic vibrancy. BRA continuously seeks ways to harness our place, such as celebrating the rich diversity of culture and language that we have the privilege to engage with.

In 2019, BRA continues to provide the diverse art platform that we are known for nationally. This artistic platform enables an ever-increasing artistic merit to be produced and shared locally, nationally and internationally.



## OUR MISSION:

'The enduring purpose of BRA is to add living culture to the artistic merit of Australia whilst contributing creative industry opportunities in very remote communities'.

## OUR VALUES emphasize;

- Artistic merit
- Active participation in the larger arts ecology
- Cultural diversity
- Rights and recognition
- Integrity

BRA's programs have multiple positive artistic, cultural and wellbeing outcomes for remote Indigenous communities with enriched traditional and contemporary arts experiences. Such enrichment extends across the region and is presented to national audiences through showcase events and global audiences through digital media.

## OUR GOALS

- 1 To develop the competence and courage of local people to drive artistic development
- 2 To produce art with artistic merit and contribute to Australia's understanding of its diverse cultures
- 3 To push art boundaries by continuously developing organisational capacity
- 4 To always be recognised as an important element in the arts ecology of Australia through effective marketing
- 5 To contribute to a body of evidence which measures the value of arts to the Australian ecology.

## OUR ARTISTIC VISION

'To produce artistic excellence and present the cultural diversity of very remote communities'.

Our capabilities to deliver the vision include a complete multi arts package delivered through:

- Capacity to deliver exceptional artistic merit in a harsh setting through our experience and expertise
- Being the 'go to' organisation to deliver arts in our vast region
- Innovation and a high levels of adaptability
- Connectivity to local, regional and national audiences
- High Indigenous employment and micro industry development in very remote communities
- Pathways to culture & the eight living languages across the Barkly
- Ability to enable events
- High value for money.

# Chairperson report

Georgina Bracken

Welcome to the BRA 2020 AGM — in the time of COVID-19. I would first of all like to acknowledge the Traditional Owners/Custodians of the Lands upon which we meet the PATTA people and pay my respects to the Elders past, present and emerging.

My respects and acknowledgement also to the Waramungu Traditional Owners and the Elders of the other language Groups with which BRA engages throughout the Barkly Region.

Sincere gratitude to all those who have served on the Board during the past year. It is not an easy thing to balance work, family and volunteer obligations. Your contribution to Barkly Regional Arts is much appreciated.

I would particularly like to acknowledge and thank Alan Murn. Alan has worked hard in extremely challenging funding cycles, over a number of years, to ensure that BRA remains strong and viable.

More recently Alan has also battled with personal health issues. Alan will leave BRA this year after a rollercoaster ride of over a decade. His dedication to BRA has been extraordinary.

Thank you Alan for your perseverance and for the amazing news that BRA has again secured multi-year funding from Australia Council for the Arts as well as through the Northern Territory Government funding streams leaving BRA in a strong and stable position for a new EO and a renewed Board .

BRA is in a good position for the future.

Alans tenacity, perseverance and strong advocacy for the arts sector and local artists has been heroic. He leaves behind a legacy of a remote arts organisation that is extremely well respected by the arts community around this country, and recognised for its leadership.

I remember BRA from the early 90s when it was located in a small office behind the Language Centre. There was a part time admin. assistant and the Coordinator — no other staff and no vehicle. It would be a great project to document the history and growth of BRA over the past 20 years. I would like to acknowledge the passing of Peter Callinan — a very early Coordinator of BRA — who went on to Manage Waralungku Arts in Borroloola for many years. Peter passed away early this year in NSW.

In thinking about the challenges of delivering excellence in Arts practice in such a remote region, I am forever reminded of the grit and determination, innovation, common sense and multi skilled requirements that are needed to thrive in this harsh but beautiful environment that many of us fondly call home.

It is more important than ever that the rich and diverse cultural context of the Barkly is documented and given voice through artistic expression.

The Creative Barkly Project was a substantial body of work that, for the first time, documented the social and economic contribution of the creative sector to the Barkly. This data has proved invaluable in supporting our multi-year funding applications to the NT and Commonwealth governments. As the key industry partner, BRA's contribution to this project over the three years was considerable and we acknowledge the work of the staff, the EO and individual Board members in this regard.

The BRA Board values the commitment of the staff to the organisation and thank them all

for their skills, expertise, professionalism and willingness to rise to the additional challenges posed by COVID-19.

I am proud to have served on the Board of BRA over many years . It is vitally important that BRA continues to be supported by Board members who are prepared to provide visionary input into the strategic direction of the organisation as well as support, oversight and mentoring of the incoming EO and to the departing EO in the meantime.

As part of ensuring as smooth a transition as possible to the new EO, BRA engaged Change Manager Julie Croft, to manage the process. Julie has brought fresh perspectives to the organisation and we appreciate her passion and dedication to ensuring the best possible outcomes for BRA.

In these changing and challenging times, innovation and adaptation will be critical in addressing the social isolation that is part of life here, but is now impacting the rest of the world. Whilst COVID-19 has presented challenges it has also presented opportunities for BRA to review and reflect upon what we do well. That is, to consolidate and explore new ways of encouraging arts participation and showcasing the Barkly's multi-cultural creative talent to a broader audience.

It is ironic that the arts and recreation sector is the second hardest hit (after accommodation and hospitality) as a result of the virus, yet all those people in lockdown around the world have been relying on the creative sector to keep themselves sane!

“Arts sustains the soul.”

Georgina Bracken  
Chair



# EO report

Alan Murn

**B**arkly Regional Arts is the Barkly region's community arts organisation delivering multi arts programs and events in Tennant Creek and remote communities. In doing so we contribute arts experience excellence, community participation, employment, training, cultural support, performance opportunities, event production, digital media services, research, economic development, Indigenous enterprise and advocacy to the region. We work with so many wonderful artists, musicians, performers, writers, arts professionals and communities in the Barkly and beyond, and we host many people to work with us in this space. In doing so we have direct impact on health and well-being, healing, reconciliation, community pride and self-belief and we promote these positive stories of the Barkly region to the wider national and international audiences.

To achieve this, we are fortunate to receive long-term core operational funding and project funding from a number of sources. In 2019 we received operational support from:

- the **Australia Council for the Arts** - Four Year Funding for Organisations (FYFO).
- the **Commonwealth Government** - Indigenous Visual Arts Industry Support (IVAIS) and Indigenous Language and Arts (ILA) from the Office for the Arts;
- the **Northern Territory Government** - Triennial Funding 2017-19 including Community Festivals funding from Arts NT.

There was further NTG support from Northern Territory Major Events Company (NTMEC) to support our 2019 Territory Day celebrations and the 2019 Desert Harmony Festival through the Festivals NT - Events Funding Program and 2019-21 DHF Strategic Plan funding.

We were also well supported by local businesses, councils, agencies, schools and tertiary institutions, individuals and associations, particularly during the 2019 Desert Harmony Festival. This non-government support is priceless and testament to our community engagement success.

This support, particularly the operational funding from Commonwealth and NTG Governments, does not come without a body of work and track record of exceptional arts program delivery in a very competitive arts funding environment. 2019 in particular was a watershed year to secure ongoing operational funding from our major funding bodies without which BRA would be a much smaller, less effective community arts organisation.

## In 2019 BRA:

- submitted a successful Expression of Interest to the Australia Council for the Arts' **Four-Year Funding for Organisations** program (FYFO) in February and advanced to Round Two of funding submissions. In November we submitted the full application for 2021-24 FYFO with a request for \$420K per year;
- submitted a successful operational funding application to Arts NT's **Leading Arts Organisations** program for five-year funding 2020-24 in October;
- developed a **2021-24 BRA Strategic Plan** with Sally Clifford from Matrix on Board to support both of these applications;
- developed a three-year **Desert Harmony Festival Strategic Plan 2019-21** with consultants from TILMA Consultancy that also supported these applications;

- released the three-year research paper *Creative Barkly – Sustaining the Arts & Culture Sector in Remote Australia* in September. This Australian Research Council research project conducted with partners Griffith Conservatorium Research Unit, Regional Development Australia NT, University of the Sunshine Coast and BRA was a of great strategic value in these successful applications;
- continued delivering successful visual arts outreach programs to remote communities I Canteen Creek, Epenarra, Mungkarta, Tennant Creek and Elliott through IVAS funded **Visual Arts Outreach Program – Artists of the Barkly**. This six-year funding is active until 30 June 2020, when it is expected to be extended, based on our track record of delivery excellence over the decade;
- continued delivering successful Winanjjikari Music Centre and Media Mob programs under the ILA funded *Winanjjikari Music Media Project*. This five-year funding is active until 30 June 2021.

Therefore, by the end of 2019 Barkly Regional Arts was in an excellent funding surety position to advance our strategic direction and achieve our goals towards a vibrant, immersive and holistic arts program delivery across the Barkly region and beyond and creating regional advantage in a number of economies.

Of course, successful arts delivery in 2019 was only possible through the efforts of a passionate and dedicated core staff working in extreme conditions and in difficult circumstances.

Office Manager, Heather Jackson and Finance Manager, Rebecca Ferry provided invaluable direct support and advice in all aspects of operations throughout the year. 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 Will Thomson for capturing all that we do and more in Media Mob, as well as developing a strong fee-for-service income stream. Warren H Williams returned to Alice Springs in September 2019 after a successful two-year mentoring and management role at WMC. 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), Fiona Corbett (Canteen Creek), and Julie Peterson (Epenarra). Yoana left the Visual Arts team in June 2019. She was replaced short-term by two exceptional young Indigenous women, Sharni Braun and then Michelle Brodie. By the end of 2019 we had recruited arts professional Lydia Cohen to work with Georges from early 2020.

The Artistic Director, Kathy Burns, took another position with NTMEC in early February 2019. With the difficulty in recruiting an AD replacement at relatively short notice and with 2019 events and Desert Harmony Festival plans already put in place by Kathy, we decided to create a Festival and Events Manager position with a similar, but smaller remit than that of an AD. We were fortunate to recruit an experienced event producer, William Martin, into this position





in late February. We really appreciate that under extremely difficult circumstances William successfully coordinated events and the 2019 DHF with energy and commitment. However, William left in August 2019 to take up a position with the local Julalikari Council AC.

In December 2019 we contracted Debbie Horgan to take on this role of Festival and Events Manager to start in February 2020. Debbie has wide experience of the Barkly region as a school-teacher in the 1980's and as a regular volunteer at the Desert Harmony Festivals over several years. In 2019, Debbie was the DHF Volunteers Manager (along with her partner Larry Belton). We warmly welcome Debbie (and Larry) to the BRA team.

I have much to thank the 2019-20 BRA Board for in 2019. Led by Chairperson Georgina Bracken, the Board was called upon to contribute intensively to the strategic direction that BRA and the Festival would aspire to over the next five years. I have a deep appreciation of that effort and for the support, care and encouragement they have shown to me. The big workload and scope of BRA programs also places greater than normal workloads on the Board and, as volunteers, I commend them for the time, vision and commitment that they provided throughout 2019-20.

So, by the end of 2019, BRA was blessed with a strong, loyal and talented staff of long standing and exceptional dedication, a well-functioning Board that had steered the direction of BRA and offered wise counsel to management, a folio of exciting programs and projects and a financially robust organisation that could look to the future with confidence, surety and vision.

At this stage, and after eleven years managing this wonderful organisation, I felt that I could step away and retire in 2020 knowing that BRA was in great shape and had a fantastic track record to leverage even more funding and program opportunities into the future. To this end, in December 2019, we engaged Julie Croft from ForwardThinking Consultancy to begin as Change Manager in February 2020.

I thank all of those staff, management, Board, stakeholders, individuals, organisations and partners who share a passion for the creative industries in this brave, unique and innovative region.

Alan MURN  
Executive Officer



# Desert Harmony Festival 2019

This year was the 30th annual Desert Harmony Festival and it continues to hold its place as the key artistic event for the Barkly Region. This year the festival came back with streamlined format based on strategic planning for 2019-2022 which was possible with the support of Arts NT and facilitation of Matrix on Board.

## New look

The new trial strategy concentrated the Festival into a 24-hour period: focusing the experience for audiences and community stakeholders, building its sustainability for the region, galvanising key community partnerships to ensure the strengths of the festival can be maintained by the key festival producers, Barkly Regional Arts.

The festival aims to bring the diverse community of the Barkly together. It is significant event for the local community, and on the regional tourism calendar, and this year continued to successfully engage visitors and locals alike.

This multi-artform event with influences from across the diverse community of the Barkly, the Festival holds a unique position, instilling pride, sharing culture, and bringing artistic, economic and social benefits to the region.

This 30th Festival saw the adoption of a number of key initiatives:

- Consolidation to a 24- hour event period of presentation
- Key focus on celebrating local artists and creating opportunities for collaboration, network development, presentation of work
- Collaborations for participations, education and youth development
- Positioning and collaborating between artists
- The festival draws on the creative and cultural output of the region developed through the Media Mob, Winanjikari Music Centre, and the Artist of the Barkly collective – Canteen Creek – Elliott – Epenarra – Mungkarta – Tartakula (Tennant Creek) and partnerships
- The presentation of significant artistic product for the region from outside connecting the region to national and international artistic activity.

There was a strong line up of local talent including:

**Welcome to Country:** Festival goers were treated to a welcome by Kym Brahm – Warumungu Traditional Owner and Native Title Holder, and ceremonial dance by Warumungu Men’s dancers, which was certainly the festival highlight.

**Saturday night Opera Australia’s** production of Madam Butterfly including pre-show concert with Patsy Coleman, Warren H Williams and WMC musicians.





**Musicians:** Warren H Williams, Jameson Casson, Patsy Coleman with Opera Australia Orchestra musicians, African drumming with Mbacke Darboe, Dave Garnham and the Reasons to Live Band, WMC All Stars Band, Rayella (band), Sandridge Band, The Barkly Drifters (Band), Tennant Creek Primary School Choir, CTC Angels (Music), Alan Pigram and headlining Kasey Chambers.

**Presentations/Performances:** The captivating and entertaining My Urrwai (Theatre) and the brilliant Between Small Cities (Hip Hop)

**Culture and Experiences:** Local Warumungu traditional owners and cultural custodians, Linda Turner and Patricia Frank conducted a cultural bus tour to important cultural sites around Tennant Creek. The importance to each site was revealed and accompanied by bush





tucker and bush medicine usage. Damper and kangaroo tail preparation was demonstrated and the 21 interstate participants fed.

This year's exhibition program gave audiences the opportunity to engage with artists, to meet and hear about the work and buy that work. There is richness in this interaction for people experiencing culture in the Barkly setting.

**Partnerships:** Kasey Chambers headlined the festival and was a big draw for the diverse audiences of the Barkly and visitors alike. She was also a key partner in delivering creative partnerships in schools. The High school band played with her and the Primary School engaged in song writing workshops. These opportunities were highly valued and created a buzz in the town.

Hip Hop workshops in partnership with Tennant Creek Dance Crew '**Between Tony Cities**' brought international collaborative practice to Tennant Creek with Erak Mith (Phnom Penh) and Aaron Lim (Darwin) who performed at The Pavillion and also engaged young people from the region in workshops in the dance form.

These partnerships and educational programs BRA highly value and insist all visiting artists participate in to share their knowledge with the local community. These experiences are highly regard from both sides and significantly contribute in the overall impact of the Festival.





BRA had a **Broadcast partnership** with 8CCC. 8CCC had an Outside Broadcast of the Sunday's event interspersed with live-to-air interviews with audience, festival organisers and stakeholders, throughout the day.

From the 'Welcome to Country' the evening's performances were live streamed through You Tube Livestream. Sunday evening was also live broadcast through CAAMA Radio and 8CCC.

### Participation

Participation in the festival was encouraging with local residents and visitors from far afield attending the event and positively engaging in the activities.

90% of respondents (agree or strongly agree) with statement 'Events like Desert Harmony Festival makes me feel proud to be a Territorian'

67% strongly agree that Desert Harmony Festival makes a positive impact on Tennant Creek.

83% strongly agree that the Northern Territory Government should continue to invest funding in events like the Desert Harmony Festival.

These sentiments speak to the positive contributions the festival makes to community pride, social cohesion and value for money.

The festival attracted \$93,727 to the region.

### Looking ahead

BRA will continue to invest heavily in local community involvement and to utilise the community connections which they have established over many years. BRA will also continue to draw talent from further afield in the larger entertainment industry of Australia to create high quality Festivals.

The consolidation of the festival on one site has been positive for the health and safety of the crew and the resources of the community to sustain the festival. There is a significant set up period for a 24- hour period. There is now the opportunity to expand the offering across time and keep the festival site contained. After each year of holding the festival at the Tennant Creek Show Grounds the festival site can be honed and the layout and interaction built on to continue to enhance audience engagement and participation with the Festival.

There is growing interest and demand for experiences by audiences. During the coming years festival development period consideration will be given to partnering to explore the growth of bush botanicals, bush food, language tent, damper and tea. Continue to create opportunity to interact with artists, where possible, and to understand the culture and artistic practice and intent.

Kasey Chambers was a very successful headliner for the festival: she appealed broadly across audiences; generous to the ethos of the festival; welcoming and generous to the artists she shared the platform with; and, engaged well in the school setting. The festival is again looking to a headliner who can work similarly in the next festival.

# Visual Arts

Visual Arts has seen major achievements and a few changes in our team. We have been able to develop an ambitious program for the coming years with the community. It has been the right time to start a major discussion with our partners, Nyinkka Nyunyu, Desart, ANKAAA and especially the Barkly Regional Council about the recurring question of the MOU regarding our outreach activities.

In 2019 Indigenous arts workers Ann-Marie Dixon and Elaine Sandy (Kulumindini Arts - Elliott), Julie Peterson (Epenarra Artists) and Fiona Corbett (Artists of Canteen Creek) have acquitted their employment duties well, continued to share their professional development experience, developed activities and programs and attend to administration, cataloguing, timesheets and art supplies in each of their communities. There have been difficulties in securing habitable and safe working environments in each of their communities despite advocacy from BRA and regional sectors such as Health and Education. These arts workers have done an amazing job under these trying conditions and are to be commended for their diligence and resilience.

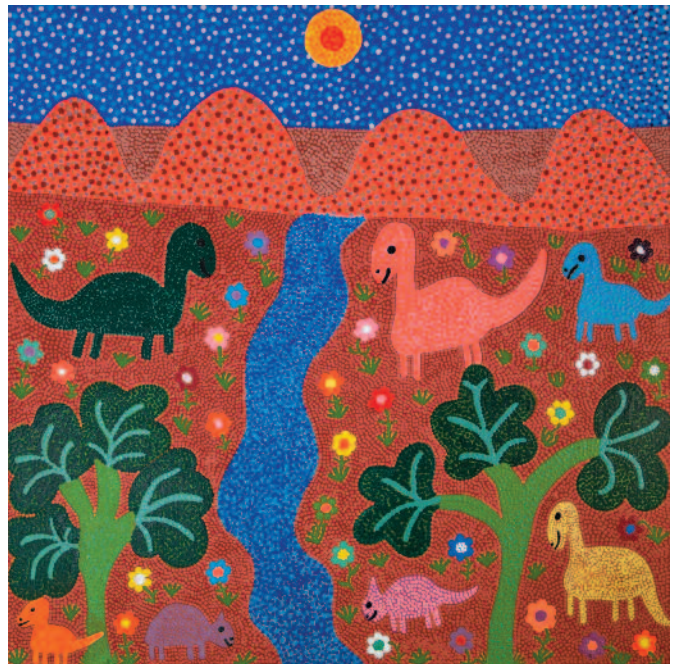
In Elliott, the building of the art centre has been the subject of a feasibility plan by KPMG, organised by the Barkly Regional Council, to look at funding for cultural centre. In Canteen Creek, Fiona Corbett and Marlene Philomac have started a residency in Canteen Creek School, introducing the students, teachers and volunteers to bush medicine, bush tucker and arts techniques.

In the Tennant Creek studio, we have a new position, a studio assistant. Sharni Braun held

Susie Peterson – Landscape of Epenarra (2018) – artwork published by the Barkly Regional Deal as a cover



Annette Nungala – Dinosaurs in Epenarra (2018). Featuring in Partjima 2019, for Desert Satellites and Koh Living.





Elaine Sandy and Julie Peterson during Professional Development Week (Tennant Creek)

the position from May to August, then Michelle Brodie from November-December 2019. Unfortunately, Yoana Mynah, our Visual Arts Outreach Program director left our team to travel back to Poland to continue her career as an artist. She had been part of our team since 2016.

### Exhibitions:

This year, **Artists of the Barkly** (Tennant Creek, Mungkarta, Elliott, Canteen Creek and Epenarra) has been involved in a number of exhibitions and has been very successful in involving our artists in ambitious programs that have raised their profiles and develop their abilities to practise their art.

This year our major exhibition was **Ankkinyi Apparr Ankkinyi Manur** for Tarnanthi Festival from October 2019 to January 2020 at the State Library of South Australia, a major repatriation program of audio archives recorded in Tennant Creek in the 1960s and brought back by Dr Samantha Disbray (University of Queensland). The paintings produced by the Tartukula Artists reinterpret those stories and themes evoked in these recording and the exhibition were curated by Dr Samantha Disbray, Sandra Morrison and Rosemary Plummer.

Our Easter exhibition at Barkly Regional Arts Gallery Studio in Tennant Creek, **The Way of The Cross**, was a collaboration with **The Mob**, who produced a series of wood crosses that our Artists of the Barkly have painted to relate their own version of the crosses. The opening was concomitant to the launch of **Jameson Casson Gospel** album produced by Winanjikari Music Centre.

The reopening of **Nyinkka Nyunyu** this year has been an opportunity to tour our very successful project, **Bush Botanic** at Nyinkka Nyunyu in Tennant Creek, a Yoana Mynah and Barkly Regional Arts curated project, involving our Artists of the Barkly, schools from the Barkly region, CLC Rangers and Ampilatwatja Artists.

Barkly Artists Camp 2019: Sharni Braun (Studio assistant) and Heather Anderson (Tartukula Artists)



The **Desert Harmony Exhibition** from July to August in Tennant Creek saw the opportunity to work with **Wayne Elliott**, the outsider artist who introduced AoB during **Naïve Art Festival** in 2018, a unique curated show featuring original works done during his workshop and some of the masterpieces from our gallery.

Our group of artists has also been a part of three major events in Alice Springs. Annette Nungala's Dinosaurs painting was selected to be part of **Parrtjima 2019**. Gladys Anderson, Heather Anderson and Lindy Brodie attended the opening of the **Vincent Lingiari Art Award** exhibition where Joseph Williams produced the first multimedia installation for this award, made with Barkly Regional Arts. Both artists also participated in the opening of Desert Mob exhibition at the Araluen Arts Centre, Alice Springs featuring Susie Peterson and Lindy Brodie, and were part of the first talk to the Desert Mob Symposium introducing the exhibition Ankkinyi Apparr Ankkinyi Manur with Dr Samantha Disbray.

In Darwin, we have also continued our collaboration with the **Northern Centre for Contemporary Arts**, also a notable series of black and white paintings of Fiona Peterson in ArtMart 2019 and had a solo show **Desert Satellites** in Darwin. This was an installation curated by Rita Maracounas featuring 7 satellite dishes and 18 paintings from Epenarra, Canteen Creek, Tennant Creek and Elliott.

The key of our Visual Arts Outreach Program hinges on the training that is regularly provided to our art workers, our artists and the supporters of our project. Earlier this year, Elaine Sandy, Julie Peterson and Ann Marie Dixon came in Tennant Creek for our annual Professional Development Week including an introduction with Alan Murn, Barkly Arts EO, and William Martins, for the artistic plan. It included a session with Penny Watson and Marlene Chrisholm, Artworker Program, DesArt, as well as an exercise of filming with a drone and a series of creative and literacy workshops by Yoana Mynah and Georges Bureau. It was after this PD week that Elaine Sandy was successfully admitted to **NATSIAAA** training, a multiple session training that led her to meet art professional in national institutions in Sydney, Darwin and Alice Springs.

**Symposium of Desert Mob 2019 – (from left to right) Gladys Anderson, Georges Bureau, Lindy Brodie, Heather Anderson, and the Dr. Samantha Disbray**





Our Desert Barkly Artists Camp 2019 has been a very successful edition this year with the participation of 45 artists from Tennant Creek (Tartukula Artists and Nyinkka Nyunyu), Epenarra, Canteen Creek, Elliott, Ali Curung and Ampilatwatja. It was a combination of workshops led by Claire Freer, Jo Foster, China De La Vega, Jimmy Frank and Steve Pearce and the opportunity to meet Lydia Miller (ATSIA) about the **National Indigenous Arts and Cultural Authority**.

Elaine Sandy, Ann Marie Dixon and Georges Bureau also attended later in the year the annual ANKAAA annual meeting and conference in Katherine where they were involved in discussion with others art centres, arts business partners such as Creative Australia, Mangala Book publishing.

Our Tennant Creek artists have been able also to attend additional workshops with Wayne Elliott, Dr Samantha Disbray and the **Beanie Festival** at the Tennant Creek Hub.

Artists of the Barkly has pursued its development in terms of resource and marketing artworks through original and self-curated show in our Barkly Regional Arts Gallery and Studio, our partnership with **Talapi** and **Japingka** galleries and through **Bluethumb**, an online gallery. We also still have a display area located in **Battery Hill Mining Centre**.

One of our extended activities has been the licencing of our artists' work. Susie Peterson's work has been selected by the **Barkly Regional Deal** task force to become the cover of the publications for the Barkly Regional Deal. Later this year, another work of hers was chosen by **Geoscience Australia** to illustrate a community fact sheet for the **Barkly Seismic Survey**. Finally, Annette Nungala has signed an agreement with **Koh Living** for a series of merchandising products with her paintings of Dinosaurs. Even though this year our team could not attend Darwin Art Fair, we have been present with a market in Desert Harmony Festival, Desert Mob in Alice Springs and in Elliott. We finished our year with a very successful Christmas sale.

2019 has been a very important stepping-stone year with major exhibitions in Adelaide and a solo show in Darwin. It has been a year with difficulties in terms of staff with the leaving of our colleague Yoana Mynah, who will be replaced in 2020.

Opening of Tarnanthen Festival, Ankkinyi Apparr Ankkinyi Manur, State Library of South Australia – (from left to right) Prith Charkravarti (the linguist who came in Tennant Creek in the 60s to record stories), Sandra Morrison (curator), Rosemary Plummer (curator) and Dr Samantha Disbray (project manager/ linguist at University of Queensland).



# Winanjjikari Music Media Centre

It's been a busy and productive year for Winanjjikari Music Media Centre. In January Winanjjikari staff assisted with the **Steve Langton Nyinkka Sculptures Project** by assisting the artist in the early stages of construction with labour intensive activities like grinding, welding and polishing.

As a form of digital archiving and documenting, Media Mob digitizes artwork from artists that the visual arts department works with. This is to give an accurate representation of the work to people online for entries in competitions, exhibitions or online stores as well as a high resolution format for any instances of a reprint. An example would be Susie Peterson's landscape painting used for the Barkly Regional Deal cover photo.

In February we were asked by the Barkly council to take a few basic aerial photos of Tennant Creek's Anzac hill and the Mary Ann Dam. This was done as a way to provide a simple bird's eye view of the area for the council plan on. To achieve this, we flew a drone to capture these images.

As an ongoing activity, Media Mob goes out to communities with the visual arts department. This is to document the visual arts workers and the artists in remote communities. This footage is archived and used when a video documentary or certain documents requires to give representation to these areas.

**My Art, My Culture** was a web-series that Media Mob had created in 2018 as a short, simple way of giving personality behind the work of the Artists of the Barkly. Due to the popularity





and the simple method of creating it, Media Mob continued the series. There have been four episodes created this year: Anne-Marree Dixon, Heather Anderson, Lindy Brodie and Jimmy Frank.

In March WMC assisted at the **WOMADelaide Festival**, a huge festival attracting artists and audiences from around the world and held in Adelaide, the UNESCO City of Music. Around 19,000 people attend the four-day festival each day. It was a tribute to the professional reputation of the Winanjikari Production Crew that they were invited to work with the backline crew at the festival. This involved four packed days, first preparing the gear in the music shop and then getting everything organised for the artists. The WMC production crew of Reggie O'Riley and Dirk Dickenson got to run their own stage at the pavilion.

The video **'What's Up Winanjikari'** was created as a way for the fellas to share their experiences working at the festival. The videos shares images and videos that Dirk and Reggie had taken on their phones.

The Winanjikari production crew also set the stage for the **Harmony Night**, supporting the performance by singer, song writer, Caiti Baker. As usual the crew had mastery of the sound and lighting for the event. Caiti, who had not been aware of WMC's substantial resources, was particularly impressed with the lighting and also said that she had never had a better sound on the drum kit which had been expertly tuned by Reggie for the performance attended by 95.

Also in March, Ten children from the Corella Creek primary school recorded a children's album in the WMC. The children composed their own songs which were then recorded, mixed and mastered in the music studio, led by Music Producer, Jeff McLaughlin. During this





recording session, Media Mob documented the recording session. These photos ended up going along with the final album that the Winanjjikari Music Centre had mixed and mastered. It was apparent to all involved that the children really loved the experience.

Barkly Arts also hosted the performance of **Caiti Baker** as a part of her Northern Territory tour. Caiti Baker is a pop musician from Darwin who was on a new tour. Media Mob documents performances hosted by Barkly Arts as a way of social media promotion for both Barkly Arts and the Artist.

WMC's Music Producer, Jeff McLaughlin recorded, mixed and mastered renowned Indigenous musician Deb Morrow's ATSI language/English original works for an album. This has contributed to the growing body of work strengthening traditional and contemporary Barkly region Indigenous music and languages.

Once a year, Barkly Arts Visual Arts department hosts a **Professional Development Week** to train the managers of Barkly's remote art centres (Epenarra & Kulumindini Art centres). Media Mob was been responsible for documenting the week for documentation and grants purposes.

In March, linguist Samantha Desbray was at Barkly Arts as a part of her '**Reaction to Language**' research, which would have the Tartukula (Tennant Creek) artists listen to old Warrumungu recordings and create paintings related to the stories in the recording. Media Mob had documented the artists listening to the old recordings with Samantha and also digitized the paintings that the artists created. This digitization creates an easier form of archiving and reference.

April saw the release of Jameson Casson's debut album '**Jameson Casson: Gospel Hits**'. The album was produced by the Winanjjikari Music Centre. The album launch involved Warren H Williams, Jeff McLaughlin and Reggie O'Riley from WMC and William Thompson from Media Mob. The audio of the night was recorded and sent to 8CCC Community Radio in Alice springs to receive airplay.

Media Mob was responsible for a photoshoot and designing Jameson's album cover. This included the inner pamphlet, back cover and such. Media Mob also documented the making of Jameson's album in both images and video, the photos made it to inside of Jameson's album cover, while the video was used for a documentary regarding Jameson's album release.

Also in April, Barkly Arts hosted the **Northern Territory Travelling Film Festival**, who travel to towns and communities in the Northern Territory and play a small selection of films created in the territory.

Barkly Arts was asked to provide locally created films to play before the feature screening, which Media Mob was responsible for. Along with every event that comes through that Barkly Arts, it's documented by the Media Mob team.

The visual arts department talked to the primary school of Rockhampton Downs and agreed to bring some of our Tartukula Artists who grew up at Rockhampton primary school. Media



Mob come along to document the event while also creating a **My Art, My Culture** video for Heather Anderson.

In the video has Heather talks about her childhood while showing her interacting with the kids of Rockhampton Down primary school.

At Easter the Visual Arts department has an annual Christian exhibition to celebrate it. The visual arts department gathers the artist's Christian related works. This year Media Mob created a documentary that informs of some of the artists beliefs.

Barkly Regional Arts was contacted by the **Melbourne Setting Sun Film Festival**, an annual festival which hosts Australian shorts. The Setting Sun Film Festival had asked if we were interested in displaying any of our shorts from the Barkly region. Media Mob had submitted A few episodes of the '**My Art, My Culture**' Web-Series, along with a video created for Visual Art's 'Bush Botanics' exhibition.

This resulted in two awards. 'Best Episode from a Web-Series' and 'Best Indigenous Achievement Award'. These awards were collected by Media Mob in September during mid-year holidays.

In May, **The Barkly Drifters** camped at Corella Creek, where the band had grown up, to capture footage for a music video of their song '**On My Radio**' made by Will Thompson from Media Mob. The band had input to the content of the video, which was created to promote their album '**We Are One**'.

Winanjikari has placed two Community Development Program (CDP) workers in the centre. This has boosted opportunities for local ATSI community members to be trained towards future employment in the music industry, particularly in the recording and sound production areas.

This year was the second year Lindy Brodie had entered a painting in the Gallipoli Prize, an artist competition for artworks that support the ANZACs. Media Mob created a '**My Art, My Culture**' short video of Lindy Brodie talking about her painting. This ended up including collaboration with other local business, such as Tennant Creek RSL, Tennant Creek Memorial Club and the Tennant Creek NORFORCE Depot.

In late June, **Artists from the Barkly** had an exhibition, displaying Satellites that were painted by the artists. In addition to the Satellites, Media Mob help create a quick video of artists from Epenarra talking about the Satellites coming from their community. The video was done during the annual **Barkly Artists Camp**, which is organised by the Visual Arts department.

The Visual Arts department organise annually the **Barkly Artist Camp**, which gathers artists through the Barkly to involve in different painting styles and techniques. The Media Mob department is responsible for documenting the event for promotional and documentation purposes.

During the Barkly Artist Camp, sculpting artist Jimmy Frank had a '**My Art, My Culture**' episode filmed. The episode featured Jimmy Frank talking through his process of creating traditional tools, such as boomerangs and Number Sevens.

During **The Tennant Creek Show**, Media Mob helped with setting up the Barkly Arts/Steve Nyinkka booth, which displayed the process of Steve's Nyinkka for the entrances of Tennant Creek. Media Mob had created and set up a video slideshow that would show the process of the Nyinkka being built to its current state.

**Territory Day** in July saw the yearly event that Barkly Regional Arts has run for several years providing the performances, entertainment and sound production. BRA won the contract for this event tendered by NTG. This year highlighted the performance of the '**Barkly Big Deal Band**' consisting of local musicians performing a variety of songs. The '**WMC All Stars**' were also showcased comprising WMC's team of Reggie O'Riley, Dirk Dickenson Brian Morton, Jeff McLaughlin, Warren H Williams, Harrison Green and Whalan Ward. This event is significant in enabling ATSI peoples to present their language to a mainstream audience of around 550 people.

BRA hosted a recital by Polish pianist, Roman Rudnytsky who played an interesting repertoire of piano works. WMC provided the sound and lighting with their usual aplomb. 70 people attended.

The WMC production crew provided stage and sound for the whole show arena on **Tennant Creek Show Day**, covering speeches, dancers and community performances. WMC production crew also provided sound and lighting for the Barkly Beef Dinner.

The '**Up the Guts Comedy Tour**' comedy duo was supported by WMC production crew. The performers were very happy with the very professional standards of the sound and lighting provided. The audience of 60 people was highly entertained by the duo and the production crew are looking forward to similar future projects.

**Roman Rudnytsky** is a Polish Pianist, who was hosted by Barkly Regional Arts to perform certain piano pieces. Media Mob Documented the performance through short video that would be use for later promotion and photos for social media and reporting process.

Then in August it was the **Desert Harmony Festival**. This year's festival was pivotal in the Winanjikari Music Centre's development of key staff. Reggie O'Riley was designated Production Manager, a role he executed with incredible skill, proficiency and patience. He played a central role in communicating with and supervising the Barkly Work Camp crew. Likewise, Dirk Dickensen showed his expertise and professionalism running audio on main stage as well as assisting with setting up stages and managing sound and lighting.

The Media Mob team is responsible for organising all different documentation aspects of the



Desert Harmony Festival. This year there were two separate teams, one team in charge of making creative content — documentaries, interviews and music. The creative team consisted of Adrian Reinhardt. The other team would be responsible for live streaming and recording the music performances that happens throughout the day, this team had Ben Pridmore, who would organise the live streaming and the connection of the cameras, and three camera operators, previous Media Mob employee Sean Bahr-Kelly, Baptise Soule and Tammy Cornwaite.



Opera Australia came to Tennant Creek once again to perform. Along with their main act, Puccini's **'Madame Butterfly'**, the Opera Australia Chamber Orchestra

did workshops with a select few Barkly musicians, Warren H. Williams, Patsy Coleman and Lester Peterson, who performed their original songs with the orchestra.

Desert Harmony 2019 had a heavy focus on **BAMfest**, the festival's performance and music element. This included the launch of the Barkly Drifter's **'We Are One'** album with the band playing all songs on the album.

The WMC production crew provided staging, PA, sound and lighting for the touring performance of the stage show **'The Sapphires'**, brought to Tennant Creek by HIT Productions. About 200 people attended this great show and very professional standards were upheld by performers and production crew alike.

WMC has been contributing to **Bush Bands Bash** for 8 years. BBB is a music festival promoting First Nations musicians hosted by MusicNT. The September 2019 show was no exception to the centre's diverse contributions to this event which attracted well over 6,000 people. The organisers of BBB really love everything about WMC and its involvement from its 'high end' equipment to its stage production capability, performances, mentoring and workshops. As artists, Reggie O'Riley and Dirk Dickensen are held in high regard as they mentor other artists mainly in performance techniques and how to present on stage.

They also conduct workshops on instrument repair and maintenance, including for example, learning how to repair mike leads and guitar leads. Reggie and Dirk are always looked on as



'go to' people at BBB. For instance, they provide general assistance to people who find it hard to adjust to the isolation and the drug and alcohol free environment of the festival. They mentor people on work experience and assist people in networking. They have assisted musicians on their journey to become professional artists. They also assist in interpreting when language differences hinder understanding.

At the end of a week of Bush Bands Business and performing for the Sunday evening main event for the BBB festival with a 45 minutes set, the



Barkly Drifters set out on their highly successful **Sandtrack** tour. First to Uluru, then Wingellina and Warberton where everyone in the community attended, then Warrakuna and finally Kiwirrkurra. Hundreds of people from these communities came to enjoy this experienced band along the sandtracks of the NT and Western Australian deserts. The tour included workshops in schools and mentoring students as they talked to them about music and keeping out of trouble. Along the way they played with the renowned Mumbali band.

As a part of Samantha Desbray's '**Reaction To Language**' exhibition, She had asked Traditional Owner Rosemary Plummer to tell some of her grandfather's stories in language. Samantha had received funding from ICTV to collaborate with Barkly Arts' Media Mob to create a local video in Warrumungu. The video consists of Rosemary telling the story in language, while there are visuals of paintings by Tennant Creek artists and sound effects to help the story become more immersive.

### **Barkly Regional Arts Showreel 2019**

As a part of the funding process, Media Mob was asked to create a showreel of Barkly Arts' best footage that explains all of what the organisation entails. This resulted in using videos and pictures from 2015-Present day. The idea of the video is to show all the things Barkly Regional Arts provides, as well as a way of promoting BRA.

In mid-November, William Thomson went to Sydney as a part of the Personal Development to network at the '**2020 Toyota Golden Guitar Award Finalists**' in support of an independent music video Will had done for Warren H. Williams. Barkly Arts supported the Media Mob Employee to encourage further media development and contacts.

The Northern Territory Government hired Barkly Arts to create a short informative video



about the **Prickly Acacia** weed around outback Australia. The short required filming an interview with a station owner who lives in Tennant Creek and editing the video with other footage that has been provided by NT rangers and dot point information.

### Supporting regional events throughout the year

The WMMC resources and services are utilised throughout the year to support community events and include:

White Ribbon Day

'No More Violence' campaign

NAIDOC WeekBarkly Work Camp Open Day

ANZAC Day

Carols by Candlelight

Tennant Creek Dance Crew performance

"We're here to support the community in anyway we can" said Music Media and Sound Engineer Dirk Dickensen. And the production team certainly does just that!!

### Barkly Radio

WMC has provided weekly broadcasting on 8CCC. This initiative is a collaboration between 8CCC, CAAMA Radio and BRA. Content has included Indigenous music and news as well as outside broadcasts of Desert Harmony Festival events. Program presenter training by 8CCC has been ongoing.



# 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.

From January to September 2019 BRA employed acclaimed indigenous musician and radio broadcaster, Warren H Williams, 3 days per week at the Winanjikari Music Centre and CAAMA Radio employed him for 2 days per week to broadcast local content through their **Remote Indigenous Broadcasting Service** (RIBS) program. His brief was to not only broadcast content but also to create content by working closely with the WMC. The Barkly music and news show Tennant Creek RIBS was broadcast from the Tennant Creek station every Monday to Thursday at 12:00 to 2:00pm on both 8CCC and CAAMA Radio.

BRA/WMC contributed a number of other programs that are broadcast in **8CCC Community Radio** with some co-broadcasting across CAAMA Radio during 2019. Our Visual Arts Manager, Georges Bureau, teamed up with music officiano, Louise Lam, to produce a weekly, The French/ Chinese Hour of classical works on Thursdays from 7:00 to 8:00pm. WMC Music Producer, Jeff McLaughlin and Media Mob Operative, Will Thomson, collaborated to produce a weekly two-hour show of esoteric rock and satire with local overtones called the **The 60 Million Dollar Mega Hour** Thursdays from 8:00 to 10:00pm and the WMC crew of Dirk Dickenson, Marcus Finlay and Reggie O'Riley teamed up to present





Winanjikari Music Show every Wednesday from 2:00 to 3:30pm. Still running also is the **Pinarra Aku**, the Warumungu language childrens education program produced by with local Indigenous leader, Rosemary Plummer and our ex-Artistic Director, Kathy Burns. This award-winning radio program runs every Sunday from 6:00am to 7:00am.

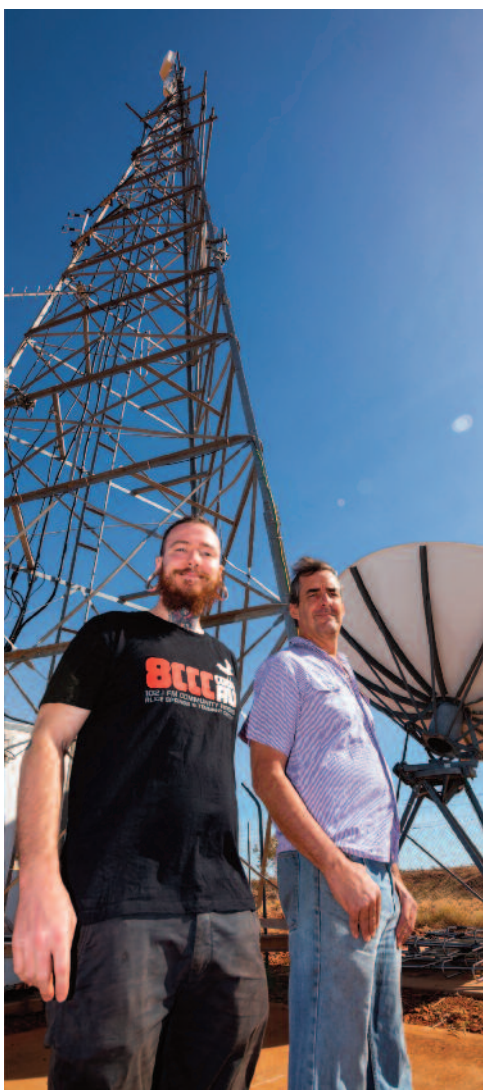
This unique co-broadcasting arrangement evolved from a BRA-led initiative to utilise resources and maximise the broadcast footprint to showcase Barkly regional talent and positive stories.

In November 2019 an updated Memorandum of Understanding was signed by Barkly Regional Arts, 8CCC and CAAMA Radio to share facilities, resources and content. This partnership is unique and innovative especially between two

competitive radio stations and underscores the commitment by all parties to the agreement to promote and showcase remote regional output in a positive light.

One of the outcomes to this arrangement was a strong presence at the **2019 Desert Harmony Festival** by both 8CCC and CAAMA RIBS program. 8CCC Station Manager, Benjamin Erin and the 8CCC team, set up a live Outside Broadcasting unit at the main stage site and proceeded to stream the evening BAMfest concert live on 8CCC and CAAMA Radio. Throughout the day he also conducted interviews, 'shout outs' and Vox Pop sound bites adding another layer to the day's activities.

BRA allocates resources to the Radio operations from its operational budget each year and in 2019 this was used to purchase an Outside Broadcasting unit, updated station hardware and software, facilitated presenter training with 8CCC and supported installation services at the Tennant Creek transmission tower.



# Creative Barkly

**C**reative Barkly - Sustaining the Arts and Creative Sector in Remote Australia is a three-year Australian Research Council Linkage project (2016-2019) to investigate the arts and creative sector in the Barkly, and how it contributes to economic and social development in the region. In September 2019 the final research material was delivered and presented widely to the participants, Ministers and Departments across the three tiers of government, universities, academics and researchers, as well as stakeholders, artists, communities, agencies, media, roundtables, organisations and the Health and Education sectors across the Barkly region. Importantly in 2019 it was presented and tabled at the Barkly Regional Deal roundtable where the take-up was immediate and supportive.

The project was 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**. It delivered 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,'*

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



# Financial report 2019

**B**arkly Regional Arts (BRA) has closed 2019 with a profit of \$99,766. I will detail below what makes up this profit, and other financial movements throughout the year.

## Profit and loss and other comprehensive income

BRA received small CPI increases in ongoing funding from Australia Council and Arts NT and a significant decrease in project funding during 2019. Fee for service work had been substantially higher in 2018 due to the production of the Tennant Creek Women's Shelter ad created for television. It was promising to see that this momentum has continued with only a minor reduction in Fee for Service profits in 2019.

BRA could afford to purchase a new vehicle this year, it also received a donation vehicle from Northern Territory Government. BRA has an ageing fleet and many of its vehicles are used to travel significant distances, therefore moving forward it is important to continue to source avenues for new vehicles for the fleet. BRA will be investigating other avenues in 2020 to update more of its ageing fleet.

BRA had recurrent funding rounds for both Australia Council for the Arts operational funding and Arts NT operational funding during 2019. This year was a year of maintaining programs but also planning for the next four year and five year funding rounds.

The cyclical nature of project funding saw a decrease in the overall income for BRA for 2019 by 14% to \$1,629,796 in 2019, down from \$1,862,770 in 2018. Project funding decreased by 36% in 2019 after a significantly high level of project funding in 2018. There was also an overall reduction in generated income across all income streams by 7%.

Donations have increased by 99% in 2019 to \$26,432 predominantly through the generous support of Technical Audio Group with a significant donation of music equipment which has updated and regenerated the Winanjjikari Music Centre's ability to record and produce high quality music.

## Looking ahead

BRA is always seeking to perfect the financial data records and ensure all of their legislative and funding requirements are met as they change during 2019 the asset register was



updated and all historical data was collected as needed to ensure a complete and thorough record of the organisations assets.

At the end of 2019 BRA was fortunate enough to secure Leading Arts Organisations recurrent funding from Arts NT for 5 years, however that funding had been decreased from previous levels. BRA had previously been funded for \$125,000 per annum but this has now decreased to \$124,100 as of 2020.

After a successful Expression of Interest, BRA was invited to participate in the Round Two of applications for Australia Council's Four Year Funding for Organisations (FYFO) in October 2019, and, as I write this report, we are still awaiting the decision about Australia Council operational funding moving forward. Should BRA not be successful in securing Australia Council funding, the organisation will need to substantially scale back its operations in the coming years as this funding makes up the majority of the organisations operational capacity.

Rebecca Ferry  
Bookkeeper  
31st March 2020



# Audited Financial Statements

Barkly Regional Arts Incorporated

ABN 43 251 655 430

For the year ended 31 December 2019

Prepared by ClarityNT

**BARKLY REGIONAL ARTS INCORPORATED**  
**ABN 43 251 655 430**

## **FINANCIAL REPORT**

**FOR THE YEAR ENDED 31 DECEMBER 2019**

Page 2	Statement of Profit or Loss and Other Comprehensive Income
Page 5	Statement of Changes in Equity
Page 6	Assets and Liabilities Statement
Page 7	Statement of Cash Flows
Page 8	Notes to the Financial Statements
Page 12	Statement by Members of the Committee
Page 13	Auditors' Independence Declaration
Page 14	Independent Auditors' Report



**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019	2018
<b>INCOME</b>		
Art Supplies	10,950	12,509
Arts NT - Annual/Multi Year	125,000	126,172
Arts NT - Project Arts	90,000	169,658
Audience Sales	11,736	22,370
AusCo - Project Funding	-	13,000
AusCo -Triennial/Annual	306,030	303,000
Fees & Services	28,412	29,988
Gifts & Donations	26,432	678
Interest - Bank	370	408
Merchandise Sales	3,274	1,456
NTG Other	4,600	-
NTG Other - Project	163,863	89,800
Other Commonwealth - Project	-	130,000
Other Commonwealth-Operational	749,698	679,698
Philanthropic & Corporate	7,727	6,750
Reimbursements & Recoveries	8,834	52,038
Rent - BRAT House	11,620	31,923
Resources Income	200	2,170
Schmidt St Rent	10,009	-
Sponsorships	25,540	6,545
Unexpended Grants - Prior Year	7,156	165,213
Wage Subsidy	41,137	33,910
<b>TOTAL INCOME</b>	<u>1,632,587</u>	<u>1,877,285</u>
<b>COST OF SALES</b>		
Opening Inventory	42520	57,034
Closing Inventory	(39729)	(42,520)
<b>TOTAL COST OF SALES</b>	<u>2791</u>	<u>14,515</u>
<b>GROSS SURPLUS</b>	<u>1,629,796</u>	<u>1,862,770</u>
<b>EXPENDITURE</b>		
Accommodation	16,024	50,188
Accounting & Admin Costs	2,480	3,285
Admin Cost	1,502	-
Advertising Costs	8,760	26,680
Art Supplies - Communities	5,716	8,641
Artists Payments	2,573	2,790
Auditing Costs	4,177	6,647
Awards & Prizes & Donations	-	770
Bank Fees & Charges	2,378	2,807
Box Office Settlement	105	292
Car Hire	7,140	17,331
Catering	5,982	33,461
Cleaning Costs	1,975	3,265
Computer Consumables	1,451	569
Computer Repairs & Maintenance	57	764

The accompanying notes form part of these financial statements

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019	2018
<b>EXPENDITURE (contd)</b>		
Consultant Fees	29,380	62,715
Consumables - Food/Water	5,812	10,599
Consumables - Office	4,091	7,793
Consumables - Project	23,791	85,548
Consumables - WMC Equipment	3,021	3,560
Council Rates	563	366
Creative Personnel - Casual	1,366	13,150
Creatives - Seasonal	42,500	18,000
Cultural Liaisons	3,190	750
Depreciation	38,479	26,016
Design Costs	-	800
Documentation Costs	-	811
Donations & Sponsorship	813	2,028
Electricity Water & Sewerage	2,557	3,470
Electricity/Amenities	4,955	1,031
Equipment Hire	2,485	8,997
Equipment Purchase - Non Asset	5,139	22,285
Equipment Repair Costs	576	197
Fares	23,911	30,841
First Aid Public Duties	300	800
Freight & Cartage	7,913	8,529
Historical Super Interest	-	12,146
Historical Superannuation	180	(2,829)
Holiday Leave Accrual	94,002	84,644
Household Consumables	678	675
Insurance - General	26,098	21,364
Insurance - Workers Comp	12,095	13,606
Internet Costs	5,085	2,175
IT Support & Development	6,219	9,181
License	527	3,992
Long Service Leave Provision	3,296	13,596
Memberships	1,331	1,159
Miscellaneous Expenses	243	175
Oncost	390	3,971
Other Art Support - Casual	2,200	6,222
Postages & Stamps	802	615
Printing Costs	200	4,484
Production Cost	4,225	11,170
Production Cost - Music	-	50
Professional Artist - Casual	22,040	58,342
Professional Artists -Seasonal	24,426	63,446
Project Management Costs	-	832
Rent	52,355	31,855
Repairs & Maintenance	5,610	2,049
Research & References	288	10,000
Royalty payments	3,274	94
Satellite Phone Costs	1,309	1,218
Security Costs	10,287	11,151

The accompanying notes form part of these financial statements

Page 3

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2019**

	2019	2018
<b>EXPENDITURE (contd)</b>		
Staff Recruitment	4,374	452
Staff Training & Develop Costs	2,948	5,974
Staff Uniforms	135	-
Superannuation	71,969	79,601
T/fer Unexpended Grants to B/S	107,652	7,154
Technical Contract Labor - Sea	23,408	12,500
Technical Support - Casual	5,420	16,485
Telephone	3,539	9,247
Travel Allowance	10,935	6,950
Vehicle - Fuel	21,003	17,216
Vehicle - Rego/Insurance	4,701	6,616
Vehicle - Repairs/Maintenance	9,270	5,364
Venue Hire	5,000	1,495
Wages & Salaries	721,356	799,087
Website Costs	-	3,148
<b>TOTAL EXPENDITURE</b>	<u>1,530,031</u>	<u>1,802,447</u>
<b>NET SURPLUS FOR YEAR</b>	<u><u>99,766</u></u>	<u><u>60,324</u></u>

The accompanying notes form part of these financial statements

Page 4

**BARKLY REGIONAL ARTS INCORPORATED**  
**ABN 43 251 655 430**

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Retained earnings	Total
<b>Balance at 1 January 2018</b>	450,657	450,657
Net Surplus (Deficit) attributable to members	<u>60,324</u>	<u>60,324</u>
<b>Balance at 31 December 2018</b>	<u>510,981</u>	<u>510,981</u>
<b>Balance at 1 January 2019</b>	510,981	510,981
Net Surplus (Deficit) attributable to members	<u>99,766</u>	<u>99,766</u>
<b>Balance at 31 December 2019</b>	<u><u>610,746</u></u>	<u><u>610,746</u></u>

The accompanying notes form part of these financial statements  
Page 5

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**ASSETS AND LIABILITIES STATEMENT AS AT 31 DECEMBER 2019**

	Note	2019	2018
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	3	617,841	494,681
Trade and Other Receivables		15,089	39,467
Inventories - Visual Art Supplies		39,729	42,520
Prepayments		10,806	10,576
<b>TOTAL CURRENT ASSETS</b>		<u>683,465</u>	<u>587,244</u>
<b>NON CURRENT ASSETS</b>			
Property, Plant and Equipment	2	526,838	490,203
<b>TOTAL NON CURRENT ASSETS</b>		<u>526,838</u>	<u>490,203</u>
<b>TOTAL ASSETS</b>		<u>1,210,303</u>	<u>1,077,447</u>
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables		-	(423)
Unexpended Grants		107,653	7,154
Grants in Advance		319,394	387,864
GST Payable (Refundable)		36,853	38,600
Payroll Liabilities		14,596	16,001
CATA Art Sales/Transfers		740	150
Secured Loan - Westpac		120	120
Provision for Annual Leave		78,177	78,273
Provision for Long Service Leave		29,586	25,598
<b>TOTAL CURRENT LIABILITIES</b>		<u>587,119</u>	<u>553,337</u>
<b>NON CURRENT LIABILITIES</b>			
Provision for Long Service Leave	4	12,438	13,129
<b>TOTAL NON CURRENT LIABILITIES</b>		<u>12,438</u>	<u>13,129</u>
<b>TOTAL LIABILITIES</b>		<u>599,557</u>	<u>566,466</u>
<b>NET ASSETS</b>		<u>\$ 610,746</u>	<u>\$ 510,981</u>
<b>MEMBERS' FUNDS</b>			
Retained Earnings	5	610,746	510,981
<b>TOTAL MEMBERS' FUNDS</b>		<u>\$ 610,746</u>	<u>\$ 510,981</u>

The accompanying notes form part of these financial statements

Page 6

**BARKLY REGIONAL ARTS INCORPORATED**  
**ABN 43 251 655 430**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019	2018
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash Receipts from funding bodies and customers		1,659,585	1,892,711
Payments to Suppliers and Employees		(1,461,681)	(1,943,768)
Interest Received		370	408
<b>Net Cash provided by (used in) Operating Activities</b>	4	<u>198,274</u>	<u>(50,649)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for Property, Plant & Equipment		(75,114)	(71,176)
Proceeds from disposal of Property, Plant & Equipment		-	-
<b>Net Cash provided by (used in) Investing Activities</b>		<u>(75,114)</u>	<u>(71,176)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Proceeds from Borrowings		-	-
<b>Net Cash provided by (used in) Financing Activities</b>		<u>-</u>	<u>-</u>
Net Increase (Decrease) in Cash Held		123,160	(121,825)
Cash at the Beginning of the Financial Year		494,681	616,506
<b>Cash at the End of the Financial Year</b>	4	<u><u>617,841</u></u>	<u><u>494,681</u></u>

The accompanying notes form part of these financial statements

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019**

**NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Financial Reporting Framework**

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Act 2003. The Committee has determined that the Association is not a reporting entity.

**Statement of Compliance**

The financial report has been prepared in accordance with Associations Incorporation Act 1985, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Cash Flow Statements*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, AASB 1031: *Materiality* and AASB 1054: *Australian Additional Disclosures*.

**Basis of Preparation**

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 specifically stated, current valuation of non-current assets.

**Changes in Accounting Policies**

In the current period, the association has adopted new accounting standards and interpretations that apply for the first time, resulting in the following changes in accounting policies:

**i. AASB 9 Financial Instruments**

AASB 9 replaces parts of previous accounting standards that address the classification, recognition and measurement of financial assets and financial liabilities, including derecognition, impairment and hedge accounting. It also amends parts of AASB 7 Financial Instruments: Disclosures. The association applied AASB 9 (as amended) and consequential amendments to other related standards with an initial application date of 1 July 2018, electing to apply the modified retrospective method of adoption which means comparative information has not been restated. The association assessed the impact of the change as not material

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.

**(a) Income Tax**

Under Section 50.5 of the Income Tax Assessment Act 1997 the income of the Association is exempt from income tax.

**(b) Property, Plant & Equipment**

Property, Plant & Equipment are brought to account at cost or at independent valuation.

The depreciable amount of all fixed assets is depreciated in the following manner:-

- (i) Land & Buildings - A fixed annual charge over the estimated useful lives of the assets to the association commencing from the time the asset is held ready for use.
- (ii) Other depreciable assets - A fixed annual charge over the estimated useful lives of the assets to the association commencing from the time the asset is held ready for use.

Profit and losses on disposal of property, plant & equipment are taken into account in determining the surplus for the year.

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019**

**(c) Impairment of assets**

***Accounting policies for the current financial year - impairment of financial assets***

Financial asset impairment is assessed at the end of each financial period using the expected credit loss (ECL) model, except for assets classified as FVTPL. It is calculated by deducting from the contractual cash flows due to the entity the cash flows that the association expects to receive, discounted at a rate that approximates the effective interest rate at inception.

The association considers a financial asset is in default when internal or external information indicates that the outstanding contractual amounts are unlikely to be received. Financial assets are written off when there is no reasonable expectation of recovering the contractual cash flows.

***In the comparative reporting period, the following accounting policies applied for impairment of financial assets:***

At the end of each reporting period the association assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

**(d) Goods & 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 Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense.

**(e) Provisions**

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

Provision is made in respect of the Association's liability for annual leave at balance date. Long service leave is accrued in respect of employees with more than five years employment with the Association.

Contributions are made by the Association to an employee superannuation fund and are charged as expenses when incurred. The Association has no legal obligation to provide benefits to employees on retirement.

**(f) Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks and other short-term highly liquid investments with original maturities of three months or less.



**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019****(g) Accounts Receivable and Other Debtors**

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

**(h) Revenue and Other Income**

Grant income is accounted for in accordance with the terms established in individual grant agreements. Where an agreement is enforceable and contains sufficiently specific performance obligations the income is either recognised over time as the work is performed or recognised at the point in time that the control of the services pass to the recipient,

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer.

Donations and bequests are recognised as revenue when received.

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

**(i) Inventories**

Inventories are stated at the lower of cost and net realisable value.

	2019	2018
<b>NOTE 2: PROPERTY, PLANT &amp; EQUIPMENT</b>		
<b>(a) Freehold Land &amp; Buildings</b>		
At Cost	456,592	453,670
Less Accumulated Depreciation	<u>52,930</u>	<u>52,930</u>
	<u>403,662</u>	<u>400,740</u>
<b>(b) Equipment, Computers &amp; Furniture</b>		
At Cost	444,002	432,246
Less Accumulated Depreciation	<u>342,783</u>	<u>342,783</u>
	<u>101,219</u>	<u>89,463</u>
<b>(c) Motor Vehicles</b>		
At Cost	34,003	-
Less Accumulated Depreciation	<u>2,856</u>	<u>-</u>
	<u>31,147</u>	<u>-</u>
<b>Total Property Plant &amp; Equipment</b>	<u>\$ 536,028</u>	<u>\$ 490,203</u>
<b>NOTE 3: CASH AND CASH EQUIVALENTS</b>		
Cash at Bank	617,521	494,361
Cash on Hand	<u>320</u>	<u>320</u>
	<u>\$ 617,841</u>	<u>\$ 494,681</u>

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019****NOTE 4: CASH FLOW INFORMATION****Reconciliation of cash flows from operating activities with net surplus**

Net surplus for year	99,766	60,324
Non-cash flows in profit		
- depreciation	38,479	26,016
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	24,377	15,834
- (increase)/decrease in prepayments	(230)	(3,297)
- (increase)/decrease in inventories	2,791	14,514
- increase/(decrease) in payables	(2,139)	(33,650)
- increase/(decrease) in other liabilities	32,029	(156,544)
- increase/(decrease) in employee provisions	3,201	26,154
<b>Net cash provided by operating activities</b>	<b>198,274</b>	<b>(50,649)</b>

**NOTE 5: CONTINGENT LIABILITIES**

There are no contingent liabilities as at 31 December 2019.

**NOTE 6: EVENTS AFTER THE REPORTING PERIOD**

The committee is not aware of any significant events since the end of the reporting period.

**NOTE 7: ECONOMIC DEPENDENCY**

The Association is dependent on funding from the State and Federal Government to maintain its operations.

**BARKLY REGIONAL ARTS INCORPORATED**  
ABN 43 251 655 430

**STATEMENT BY MEMBERS OF THE COMMITTEE**

The members of the committee declare that, in the committee's opinion:

1. The financial statements and notes, as set out on pages 1 to 11, are in accordance with *the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Act 2003* and:

- a. comply with Australian Accounting Standards - Reduced Disclosure Requirements ; and
- b. give a true and fair view of the financial position of Barkly Regional Arts Incorporated as at 31 December 2019 and of its performance for the year ended on that date.

2. There are reasonable grounds to believe that Barkly Regional Arts Incorporated will be able to pay its debts as and when they become due and payable.

We confirm as follows:

- (a) The name of each committee member of the association during the financial year were:


Georgina Bracken (Chairperson)	Peter Colahan
Kevin Banbury (Deputy Chairperson)	Dawn McCarthy
Robin Gregory (Secretary)	Kris Civatrese
Angelika Herzog (Treasurer)	Alan Murn
Kym Brahim	Meg McGrath
Jennifer Kitching	

- (b) Conducted arts enterprise development in remote indigenous communities that assisted income streams, employment pathways, arts workshops, training, school programs and Community festival activities, Delivered tailored arts management, governance, financial skills that directly enabled community members to alleviate suffering and social deterioration.

- (c) The net surplus of the association for the year ended 31 December 2019 was \$99,879 (2018 : \$60,324)

This statement is made in accordance with subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013 with *the Associations Act 2003* and by resolution of the committee:

  
Board member **GEORGINA BRACKEN - CHAIR**

  
Board member **Kevin Banbury - Vice - chair**

Dated this 29 day of March 2020

# 2019 BRA Board

Elected April 2019

## Georgina Bracken, Chairperson

**Board Member since 2001. Chairperson 2008 – 2012, 2015, 2019 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; Chairperson 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'. Currently is Manager of Tennant Creek Transport public bus services. Georgina has a Post Grad Dip in Fine Arts and Diploma of Governance (2014).

## Kevin Banbury, Deputy Chairperson

**Board Member since 2013. Chairperson 2017, 18. Deputy Chairperson 2019**

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.

Kevin sits at the Barkly Regional Deal Roundtable as the representative for NGOs and is involved with Youth Justice programs.

## Robin Gregory, Secretary

**Elected to the Board in 2017. Secretary 2018, 2019.**

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. Treasurer 2017 – 2019.**

Angie has a 20-year history of effective NTG service in the Department of Business, Training NT, including the last fourteen 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 has been a Board member of the radio station, 8CCC, that BRA site manages.

### **Kym Brahim, Indigenous Board Member**

#### **Board member elected in 2019**

Kym is a local Warumungu man, a traditional owner and Native Title Holder of the Warumungu land upon which Tennant Creek sits. He is an executive member of the Patta Aboriginal Corporation which is the Proscribed Body Corporate for the Warumungu Native Title Holders.

Kym is employed by the Northern Land Council in Tennant Creek as an advisor and administrator of Royalties.

In a previous position as Youth Program Facilitator for Julalikari Council Aboriginal Corporation CDP program, Kym was pivotal to establishing BRAs youth media training unit with BRA that morphed into our Media Mob department.

Kym has a key ceremonial role in the community and delivers 'Welcome to Country' to most community events. He is an invaluable member of the Board who advises on all local Indigenous protocols and acts as our cultural liaison with the community and cultural advisor at Board meetings and to Management.

### **Jennifer Kitching, Indigenous 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 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 in 2015 having served the previous 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**

#### **Kris was first elected to the Barkly Regional Arts Board in 2018.**

Kris has lived and worked within the Tennant Creek and Barkly Region for the greater part of his life. A proud Tennant Creek local, Kris is a qualified tradesman and has recently started his own consultancy company. Prior to this his work history includes working at T&J, one of the region's largest private employers (2006 - 2019), and also serving in the Australian Army (2002 - 2006).

Kris is passionate about helping others and is committed to serving the people of Tennant Creek and the Barkly Region. He currently sits on various other boards and committees including the Barkly Regional Council (Councillor), Tennant Creek RSL Sub-Branch (President), Chamber of Commerce NT (Barkly Region Committee), and the Northern Territory Tobacco Control Action Committee (LGANT Representative). Kris was named a Paul Harris Fellow (Sapphire) by Rotary for his various community work and fundraising.

Kris' business experience and volunteer roles within the local community have afforded him a strong understanding of the economic challenges faced by businesses and organisations within our region. Kris has also undertaken training with the Australian Institute of Company Directors.

### **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.



PO Box 259  
Tennant Creek NT 0861  
PHONE: 08 8962 2799  
FAX: 08 8962 1283  
[www.barklyarts.com.au](http://www.barklyarts.com.au)

