



Barkly
Regional
Arts

2025 – 2028

Strategic Plan

Acknowledgement of Country

Barkly Regional Arts acknowledges the traditional custodians of the Barkly region, both past and present, the Warumungu, Mudburra, Jingili, Wakaya, Wambaya, Waanyi, Walpiri, Warlmanpa, Alyawarr, Anmatyerre and Kaytetye people on whose lands we work. We pay our respects to the Elders of this land, past, present, and emerging.

We further acknowledge the value of Aboriginal and Torres Strait islander art, design, music, and performance as being fundamental to Australian cultural and creative expression. We hold the cultural aspirations and expressions of the Aboriginal and Torres Strait islander artists we work with in the highest esteem and acknowledge the richness they bring to our organisation.



*Above: Jessie Beasley collecting seeds on Alyawarr Country. Image courtesy of Jesse Marlow.
Cover: 'One Tree' by Jessie Peterson, 2023. Image courtesy of Barkly Regional Arts.*

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Works by Rita Beasley and Jesse Marlow installed at Coconut Studios in Darwin. Image courtesy of Fiona Morrison.

1. Executive Summary

Barkly Regional Arts (BRA) is pleased to present its 2025 – 2028 Strategic Plan.

The Strategic Plan sets out a clear vision and purpose for BRA, providing an accessible and transparent framework for the organisation's programming.

The strategic plan outlines how BRA will foster access, development, and recognition for arts in the Barkly.

BRA will do this while continuing to engage with the many challenges of delivering a dynamic and responsive programme in a geographically large and culturally complex environment.



Desert Eagles at Desert Harmony Festival 2022, photo courtesy of Andre Sawenko

2. Vision

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

3. Purpose

To foster access, development, and recognition of the arts in the Barkly.

4. Values

- Excellence
- Integrity
- Inclusion



Works in progress by Julie Beasley in the Tartukula Studio Gallery. Image courtesy of Barkly Regional Arts.

5. Goals

Barkly Regional Arts has identified seven goals which respond to its organisational purpose and guide the organisational strategy.

Access

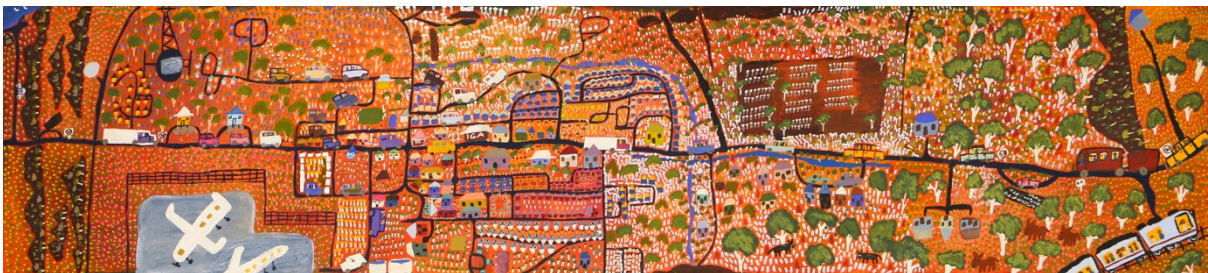
- Continue to grow and advocate for Indigenous arts workers, artists, and audiences.
- Activate spaces which offer ongoing opportunities for community members to participate in the arts.
- Facilitate events which offer opportunities for community members to engage with the arts.

Development

- Facilitate ongoing professional development opportunities in the arts.
- Develop and maintain the operational strength and integrity of the organisation.

Recognition

- Create opportunities to present work of artistic merit which build recognition for artists and amplifies the distinctive cultures of the Barkly region.
- Contribute to the national conversation by creating content and programmes which reflect local stories, experiences, and knowledges.



'Tennant Creek' by Aileen Long, Heather Anderson, Lindy Brodie, Michelle Brodie and Penny Kelly, 2023.

6. Context

6.1 Our Role

Established in 1996, Barkly Regional Arts provides access, development, and recognition of the arts in the Barkly, delivering arts programmes in Tennant Creek and surrounding communities.

Recognising the diversity of Indigenous and non-Indigenous cultures within the region, BRA provides Barkly residents with **access** to the arts through the delivery of ongoing visual arts and music programmes as well as an annual programme of arts exhibitions, projects, and events.

The visual arts and music programmes are focused on supporting artists as they **develop** their creative practice and move toward artistic excellence.

Our programming of exhibitions and events gives our artists a platform to showcase their work leading to increased **recognition** of arts from the Barkly.

6.2 Achievements

Over its 26-year history, Barkly Regional Arts has collaborated with Barkly communities to foster access, development, and recognition of arts in the Barkly. BRA has delivered dynamic, ambitious, and accessible programmes which celebrate and preserve ancient cultures and languages, bring communities together, foster social and spiritual fulfilment and provide employment and income. Our programmes build confidence and a sense of well-being among artists, support the preservation of language and culture, and provide opportunities for artists to travel, share knowledge and continuously develop their practice.

In the last five years, BRA has navigated the challenges imposed by the departure of a long-standing CEO and the pandemic. Barkly communities are burdened by substantial disadvantage yet are incredibly strong in their commitment to not only surviving but thriving. We form part of the strength of our community, resilience is part of our identity.

Despite the many challenges of the past five years, we have been able to achieve the following:

- We have delivered yearly iterations of Desert Harmony Festival to an audience of thousands, showcasing local culture and knowledges, platforming hundreds of musicians and performers from the Barkly and beyond.
- We have supported the creative development of artists with increased access to workshops. Workshops built on artists' existing practices and introduced new unexplored disciplines: ceramics, costuming, felting, puppetry, sculptural practice, and weaving.

- We have supported the creative development of musicians with increased access to workshops. Workshops introduced new skills, including song writing, instrumental skills and performance.
- We have supported the professional development of arts workers with increased access to workshops, mentorships, traineeships, travel, and conferences.
- We have established a major mural on Tennant Creek's main street. The mural was designed by the Artists of the Barkly and delivered in collaboration with leading Australian artist Marina Strocchi and Darwin Street Art group Proper Creative.
- We have established residences with leading creatives from across Australia and the world, including photographer Jesse Marlow, puppetry and performance group Snuff Puppets and music producer Erick Jaskowiak.
- The Artists of the Barkly were shortlisted for major prizes: Vincent Lingiari, Lenora Art Prize, National Capital Art Prize (Lindy Brodie), National Emerging Artist Prize (Rita Beasley).
- The Artists of the Barkly featured in multiple solo and group exhibitions across Australia and the world:
 - Art Mob - Hobart
 - Art Paris – Paris (France)
 - Bay Gallery - Oxfordshire (UK)
 - Cooe Gallery - Sydney
 - Coconut Studios - Darwin
 - Darwin Aboriginal Art Fair - Darwin
 - Desert Mob - Alice Springs
 - Japingka Gallery – Fremantle
 - National Indigenous Art Fair - Sydney
 - Nyinkka Nyunyu Art and Cultural Centre - Tennant Creek
 - Paul Johnstone Gallery - Darwin
 - Salon de Refuses - Darwin
 - Suzanne O'Connell Gallery - Brisbane
 - Short Street Gallery - Broome

Many of these exhibitions were attended by participating artists, building their profile, and connecting remote artists with the broader arts sector.

- Artists recording in our Winanngjkarri Music Centre studios achieved national recognition: airplay on ABC National Radio, Double J Radio, Triple J Radio, appearance in the National Indigenous Music Charts, Reviews by music.com.au (Newboys), over two million views on TikTok (Desert Eagles).
- Artists recording in our Winanngjkarri Music Centre studios have undertaken the following projects: collaborations with Australian Music icon Kasey Chambers (Warren H Williams), professional development with ANU Canberra Music Department (Harold Dalywaters), performances around Australia including Darwin Festival, (Raymond Dixon).
- Collaborative programme delivery has allowed us to provide otherwise unavailable access to arts experiences in Tennant Creek and the Barkly thanks to partnerships with Artback

NT, Red Dirt Poetry Festival, Music NT, Barkly Regional Council, 8CCC Community Radio, Opera Australia, Coloured Stone.

- We have contributed to major Griffith University Study 'Creative Barkly' a three-year research project looking at arts and creativity across the region.
- We have continued to ensure artists get paid for their work: Desert Harmony Festival (2022) provided a paid performance opportunity for over 60 predominantly Barkly based Indigenous musicians across more than 12 musical acts. In 2022 the Artists of Barkly collectively earned \$220k from \$379k in art sales.
- We have expanded access to music recording spaces in partnership with Barkly Regional Council who helped us to deliver, set-up, maintain five rehearsal and recording set-ups to communities across Barkly.
- We have embedded greater utilisation of online resources into our systems, for example we have improved our existing website (barklyarts.com.au) and established a purpose-built Shopify website for art sales (artistsofbarkly.com.au), we have participated actively in online exhibitions and art fairs and established strong digital marketing systems.
- We have developed user friendly and accessible internal systems.
- We have strengthened local relationships and community connections, we have renewed our partnership with Nyinkka Nyunyu Art and Cultural Centre, formalised our affiliation with 8CCC Community Radio and forged new relationships with Tennant Creek and Barkly schools.
- We have established new approaches to attracting staff with specialty skills through partnerships with universities, employing artists, expert mentorships, sustained relationships with key consultants and recruitment partnerships.
- We have diversified our income streams, particularly those that contribute to local economic development and generate sustainable income for local people – our 2025 – 2028 income projections reflect the increase in our art sales since 2021 which have grown by more than 640% compared to pre-pandemic figures – art sales directly impact artists which receive 60% of the retail value on every work they sell.

6.3 External Situation

The Barkly

The Barkly region is spread across 320,000 sq.km of the Northern Territory. The region consists of Tennant Creek, eight remote communities and seventy family outstations. Home to sixteen Indigenous language groups, Traditional Ownership of this area includes the Alyawarr, Binbinya, Gurindji, Jingili, Kaytetye, Mudburra, Ngarnga, Wakaya, Wambaya, Warlmanpa and Warumungu peoples. Many people continue to reside on traditional lands and retain strong connections to Country and culture.

The Barkly region is home to a challenging socio-economic environment. It is isolated, and the climate is brutal. The effects of intergenerational trauma mean the community is subject to disproportionately high rates of addiction, chronic illness, crime, illiteracy, over-crowding, and unemployment. The median age at death is 56, compared to a national median of 81.¹ Local services do not meet the needs of the community, there is a deficit in education, financial, health, housing, legal, social welfare, and youth services.

The arts are a shining light in challenging socio-economic conditions, providing social, spiritual, and financial benefits to a diverse cross-section of the community. Our work matters because art made here celebrates and preserves ancient cultures and languages. It brings the community together, fosters social and spiritual fulfilment and provides employment and income.



Iytwelepenty (the Davenport Ranges) from Canteen Creek. Image courtesy of Barkly Regional Arts.

¹ Public Health Information Development Unit, 'Social Health Atlas of Australia,' 2023.

Partnerships and Stakeholders

Central to Barkly Regional Arts's impact and sustainability is its collaborative partnerships with external stakeholders. BRA has an extensive group of arts partners across the Northern Territory and the country. Selected partners include:

- APRA
- Arlpwe Art and Culture Centre
- Artback NT
- Arts Law
- Barkly Regional Council (BRC)
- Barkly schools
- Cooee Leven Aboriginal Art
- Coconut Studios
- Darwin Aboriginal Art Fair
- Desart
- Gallery of Central Australia
- Japingka Aboriginal Art
- Julalikari Aboriginal Corporation
- Literacy for Life
- Music NT
- National Indigenous Art Fair
- Northern Territory Major Events
- Nyinkka Nyunyu Cultural Centre
- 8CCC Community Radio
- Opera Australia
- Paul Johnstone Gallery
- PAW Media
- Suzanne O'Connell Gallery
- Short Street Gallery
- Tarnarhi
- Tennant Creek Workcamp



Crowds at Desert Harmony Festival 2022. Image courtesy of Andre Sawenko.

6.4 Strengths, Weaknesses, Opportunities, Threats

<p>Strengths</p> <ul style="list-style-type: none"> • Geographically, demographically, and creatively unique standing in Australia’s national arts landscape. • Clearly articulated roadmap to success (Cornerstones of an Artistic and Musical Community, see fig. 4 & fig. 5.). • Effective reach across the Barkly. • Passionate, capable workforce. • Indigenous arts workers. • Capacity for independent income generation. • Strength of partnerships. • Diversity of programmes. • Remote engagement. • Operational excellence. • Strong reporting practices. • Experienced producers of events and exhibitions. • Innovative approach to remote delivery. 	<p>Opportunities</p> <ul style="list-style-type: none"> • Strength of community interest in arts. • Extended of online reach. • Partnerships with galleries. • Strengthened creative output in visual arts and music. • Strengthened relationships with network of art centres in the Barkly. • Relationships with philanthropic and corporate sponsors. • Growth in recognition and of the Artists of the Barkly and Winanjjikarri Music Centre. • Improved internal operational practices. • Improved succession planning. • Gallery space, digital gallery spaces and partner gallery spaces. • Fee for service capabilities.
<p>Weaknesses</p> <ul style="list-style-type: none"> • Difficulty succession planning at Board and senior staff level. • Capacity limits on staff, particularly during the busy months of June – September. • Lack of purpose-built space. • High rates of staff turnover. • Geographic isolation posing challenges to staff recruitment. • Limited local workforce. • Unequipped to properly manage high social welfare needs of vulnerable clients. 	<p>Threats</p> <ul style="list-style-type: none"> • High rates of crime and social dysfunction in Tennant Creek and Barkly communities. • Reliance on Barkly Regional Council for the use of remote community studio spaces. • NIAA Policy prioritising Indigenous Corporations over non-Indigenous corporations. • Economic insecurity and inflation. • Lack of appropriate housing for staff in Tennant Creek. • Reliance on Department of Education for Karguru Centre headquarters. • Possible withdrawal of government funding.

7. Organisational Capacity

7.1 Governance and Management

Board

The Board of directors bring expertise in law, finance, and the arts, with experience in regional development, research and evaluation, and local and Territory government relations. The Board of directors includes Traditional Owners of the Barkly regions and Indigenous Australians with local community knowledge.

Management

Barkly Regional Arts' management team brings a diverse set of skills in operational and artistic leadership. The Board and management team are further supported by a small team of expert consultants who have supported the development of the organisation's robust operational structures and contributed to its exciting artistic programming. BRA's **ingredients for good art and a successful centre** (fig. 2) establish its workplace culture and standards in line with BRA's values: **excellence, integrity, and inclusion**.



The Artists of the Barkly model masks made during Barkly Artists Camp on Epenarra Station. Image courtesy of Jesse Marlow.

Ingredients for good art and a successful centre

- Warm relationships and care for artists,
- Joyful and peaceful environment to create,
- Stability, consistency, being there, developing trust,
- Motivation, productivity, goal setting, focus on priorities,
- Boundaries and supporting structures,
- Well defined strong processes, consistency and accountability,
- Professionalism, quality, precision and excellence,
- Happy staff: teamwork, positivity, clear roles, transparent communication, respectfulness and kindness, encouragement, synergy, ethics and stress management.

Figure 1. Ingredients for good art and a successful centre.

Organisational Structure

Barkly Regional Arts is an enduring and effective regional arts organisation, able to achieve success through an internal structure which is purpose-built and adaptive (fig. 3.)

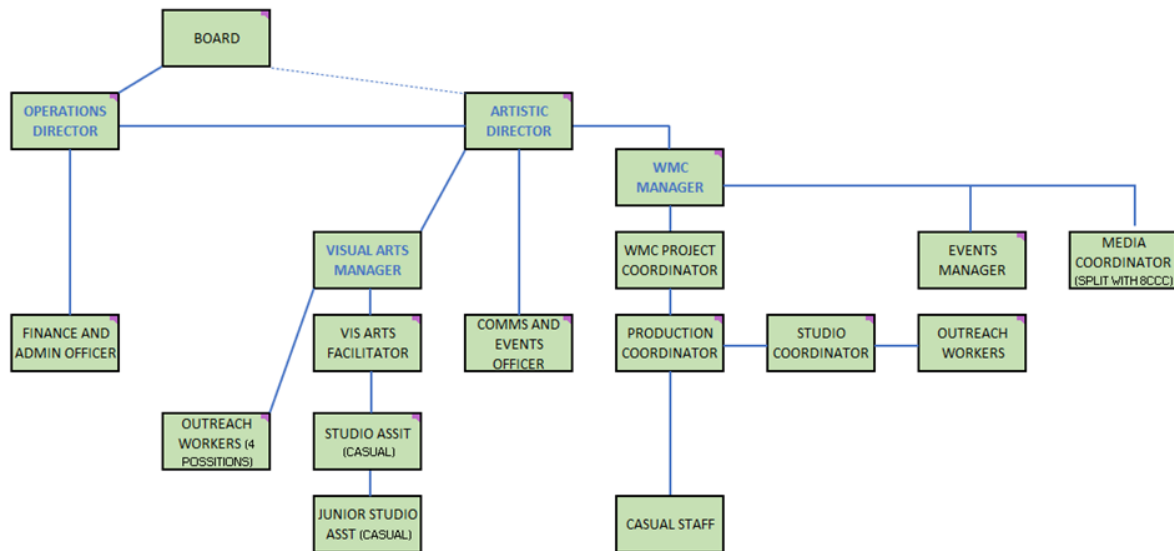


Figure 2. Barkly Regional Arts Organisational Plan.



Music Producer Reggie O'Riley and Music Trainee Boyd Cook backstage at Desert Harmony Festival 2022. Image courtesy of Andre Sawenko.

7.2 People

Key Positions

Position	Status	Role	Reports to
Operations Director	Full time	Management of BRA operations, including finance and administration. Contributes to the development of strategy, with board and AD.	BRA Board
Artistic Director	Full time	Management of BRA artistic programming and public relations. Contributes to the development of strategy, with board and OD.	BRA Board through Operations Director
External Accountants	Contract	Manages all financials with EO/OD including ATO, PayG, MYOB and advises EO.	Executive Officer/ Operations Director
Finance and Admin Officer	Full time	Supports administrative and in-house financial needs of the organisation.	Executive Officer/ Operations Director
Music Manager	Full time	Management of Winanjikarri Music Centre projects, events, and operations.	Artistic Director
Festival Manager	Full time – short term	Management of Desert Harmony Festival planning, logistics and operations.	Artistic Director
Visual Arts Manager	Full time	Manages of Visual Arts programme studios, sales, projects, and operation.	Artistic Director

Figure 3. Key positions

Key positions are supported by a team of music, art studio and communications staff.

Indigenous leadership and employment

Barkly Regional Arts is committed to building a team that reflects the community. An estimated 68% of the Barkly's residents are Indigenous. As of October 2022, 59% of the BRA team were Indigenous. This is nearly four times the Northern Territory Government's Public Sector target of 16%, an achievement of which BRA is justifiably proud.²

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

This achievement of Indigenous employment is supported through a Board with strong Indigenous representation and a team who are committed to ongoing, long-term relationship with Indigenous communities.

Succession Planning

Barkly Regional Art's position as a unique and innovative arts organisation offers a key point of difference for arts professionals wanting to work in a dynamic multicultural setting in remote Australia. As a result, we have been able to attract highly skilled and passionate professionals from across the country. However, retaining long-term, skilled, and professional staff in Tennant Creek remains a challenge.

While BRA has a strong track record of employing local people, some of the roles require a skillset not available in Tennant Creek. Taking a flexible approach to our organisational structure and offering a mix of full-time and contract positions, has allowed the Board to build a workforce that can deliver a rich and diverse artistic programme.

Promoting the benefits and opportunities of working at BRA and in the Northern Territory is ongoing commitment of the Board. One of the main challenges is the lack of rental accommodation in Tennant Creek; and while BRA has a basic accommodation facility suitable for short term staff, long term or permanent staff need to find a home from a very limited (sometimes non-existent) pool of available residential properties.

7.3 Finances

Barkly Regional Arts has sound and professional financial management systems and meets a high standard of financial reporting and compliance to funders and regulatory bodies. Its financial story is strong, with total income in December 2022 of \$1,978,446 and total expenditure of \$1,852,280. It has total Current Assets of \$1,382,880 and total Current Liabilities of \$669,233 with total Equity of \$713,647. BRA has a current ratio of 1.43.

BRA is reliant on grants to fund its services and artistic program. A decrease in government funding would have an immediate impact on the number of staff who can be employed and overall capacity of BRA to meet the needs of a geographically large and culturally complex

² Northern Territory Government, Office for the Commissioner of Public Employment, 2019.

audience and participant base. Strategies are in place to strengthen the organisation's financial position and diversify funding sources by :

- Building relationships with philanthropic organisations and attracting sponsorship.
- Maintaining Commonwealth and Northern Territory government funding at current levels and where possible increase salary components to attract and retain appropriately skilled senior leadership staff.
- Growing self-generated income, especially fee-for-service income through the promotion of events and festival production services, full-service music and digital video recording and production and other Tennant Creek-based project management opportunities as they arise.
- Continuing to be careful with expenditure and to have reserves to manage unplanned expenses which arise due to location, cost of freight and unplanned travel costs.



Katanga Junior and Billy Black playing Desert Harmony Festival 2022. Image courtesy of Andre Sawenko.

8. Strategic Approach

The strategic approach identifies key results areas and actions against each of Barkly Regional Arts' seven goals (see section 5). The strategic approach guides the development of BRA's annual Artistic Plan, promoting accountability to the Strategic Plan and requiring staff establish detailed timeframes annually, considering the organisation's current capabilities. This document does not establish a timeframe but sets out key results areas and actions for the annual Artistic Plan. This in-built flexibility is tailored to meet the unique challenges imposed by Tennant Creek's remoteness and the characteristics of its workforce (see section 7.3).

8.1 Key Result Areas and Actions

Purpose	Goal	Key Results Areas	Actions
Access	Continue to grow and advocate for Indigenous arts workers, artists, and audiences.	<p>Strong local Indigenous representation among Board and staff members.</p> <p>Mutually beneficial collaborative relationships with partner organisations and peak industry bodies.</p> <p>Evidence based advocacy which champions the voices and experiences of Indigenous artists.</p> <p>Strong long-term relationships with artists and audiences.</p>	<p>Promote the successes of local artists in collaboration with partner organisations.</p> <p>Participate in major Northern Territory and national arts events.</p> <p>Measure and evaluate the impact of Barkly Regional Arts.</p> <p>Maintain membership with peak industry bodies.</p> <p>Work actively with the community to increase engagement in the arts.</p> <p>Offer traineeship opportunities for future arts workforce.</p>

	<p>Activate spaces which offer ongoing opportunities for community members to participate in the arts.</p>	<p>Artists have access to studios in Tennant Creek and remote communities.</p> <p>Artists have access to music learning, rehearsal and recording spaces.</p> <p>Art and Music studio activities meet industry standards.</p>	<p>Employ remote arts workers to operate remote studios.</p> <p>Ensure music spaces are adequately staffed.</p> <p>Maintain music spaces according to the Cornerstones of a Musical Community (fig.5).</p>
	<p>Facilitate events which offer opportunities for community members to engage with the arts.</p>	<p>Desert Harmony Festival is produced to a high standard and maintains a focus on local artists and audiences.</p> <p>Barkly Regional Arts seeks opportunities to facilitate local and touring performances.</p> <p>Winanjikarri Music Centre collaborates with partner organisations to support production needs of events in the Northern Territory and beyond.</p> <p>The Artists of the Barkly have regular local and national exhibitions.</p>	<p>Maintain strong relationships with local event partners and sponsors.</p> <p>Maintain relationships with production partners and personnel outside of Tennant Creek.</p> <p>Maintain regular training sessions to ensure workforce are trained in event production.</p>
<p>Development</p>	<p>Facilitate ongoing professional development opportunities in the arts for artists, staff and Board members.</p>	<p>Barkly Artists Camp is produced with Desart to a high standard and strengthens relationships with other regional art centres.</p> <p>Creative development workshops are a mainstay of BRA's annual artistic plan.</p> <p>Workforce skill levels are at industry standards.</p>	<p>Maintain strong relationships with regional workshop facilitators.</p> <p>Secure professional development opportunities for staff and artists.</p> <p>Open pathways for early career skills development.</p>

	<p>Develop and maintain the operational strength and integrity of the organisation</p>	<p>Best practice archival systems are followed in the management of all working documents.</p> <p>Financial systems are transparently managed.</p> <p>Financial reporting is up to date.</p> <p>Policies and procedures are transparent and up to date.</p> <p>KPIs are set and addressed in monthly Board meetings.</p> <p>Staff understand and work to meet KPIs.</p>	<p>Maintain long term and consistent relationships with key partners and contractors.</p> <p>Maintain transparent and consistent communication with funding bodies.</p> <p>Develop MoUs with partner organisations.</p> <p>Implement annual governance training.</p> <p>Promote mentor-mentee relationships and professional development for all staff.</p> <p>Establish and share measurable and relevant KPIs each year.</p> <p>Provide monthly Artistic and Operational Board reports which address KPIs.</p> <p>Communicate KPIs clearly with staff.</p>
<p>Recognition</p>	<p>Contribute to the national conversation by creating opportunities to present work of artistic merit which builds recognition for artists and amplifies the distinctive cultures of the Barkly region.</p>	<p>The Barkly is known for its creative output.</p> <p>Artists are regularly exhibited across Australia and beyond.</p> <p>BRA collaborates with other organisations to increase the profile of artists.</p>	<p>Maintain and foster relationships with partner galleries, music promoters and festival organisers.</p> <p>Seek exhibition and performance opportunities outside of the Barkly.</p> <p>Utilise a broad range of digital platforms to promote artists' work.</p>

		<p>BRA uses multimedia platforms to increase the profile of artists.</p> <p>Artists benefit financially and socially from promotional initiatives.</p>	
	<p>Create content and programmes which reflect local stories, experiences, and knowledges.</p>	<p>Programmes and content are shaped by community voices and feedback.</p> <p>BRA partners with local organisations to produce content about and for Barkly communities.</p> <p>BRA supports the development of resources which contribute to the preservation of local languages.</p>	<p>Maintain and foster relationships with community leaders and local partner organisations.</p> <p>Actively seek community input in shaping BRA’s artistic plan and DHF programme.</p> <p>Contribute to and promote the production of written and recorded language content.</p>



Pujalli Dancers at Desert Harmony Festival 2023. Image courtesy of Andre Sawanko.

8.2 Delivery Model

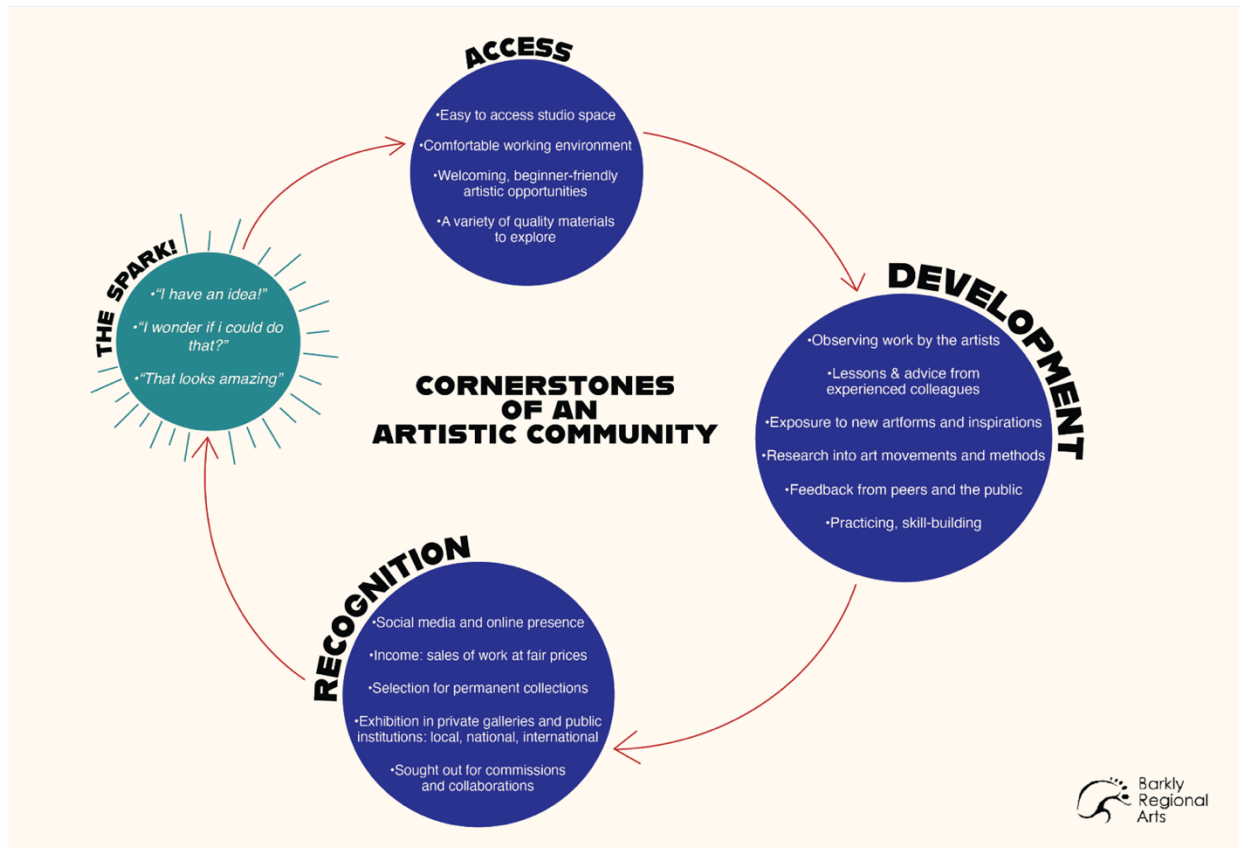


Figure 4. The Cornerstones of an Artistic Community.

Through our Visual Arts Program, Winanjikarri Music Centre and Desert Harmony Festival, together with our annual programme of events, Barkly Regional Arts' offers year-round, creative programs which deliver on the objectives of **access**, **development** and **recognition** (fig 4.).

The **Visual Arts Program** operates on a hub-and-spoke model, where the hub is located at BRA's studio and gallery in Tennant Creek. From this hub, staff travel to four remote communities (Owairtilla/ Canteen Creek, Wutunugurra/Epenarra, Elliott and Mungkarta) to deliver the visual arts programme. The visual arts programme provides artists with access to studio space and materials, supporting the creative development of artists through the delivery of regular workshops and building recognition for Barkly artists through the promotion and sale of work. For marketing purposes, the Visual Arts Programme community outputs are promoted as 'Artists of the Barkly'.

Desert Harmony Festival is a multi-day, multi-disciplinary arts event produced by BRA annually. It provides the Barkly community with access to a major arts event while supporting the development and recognition of local artists in providing a platform for performance and mentorship. Desert Harmony Festival attracts an average audience of 2000 people each year, 90% of whom are local to the region.

The Winanjjikari Music Centre (WMC) works to uphold the cornerstones of a musical community; learning, rehearsal, recording and performance (fig. 5). The Centre operates a music learning and rehearsal space, two recording studios which have produced many albums by local musicians, maintains and operates a large volume of sound and production gear for festivals and events and provides full-service production management. The Centre accommodates both Winanjjikari Music and Media Mob, enabling staff to work across both operations to enable increased skill development and a full-service fee-for-service offering to clients and the community.

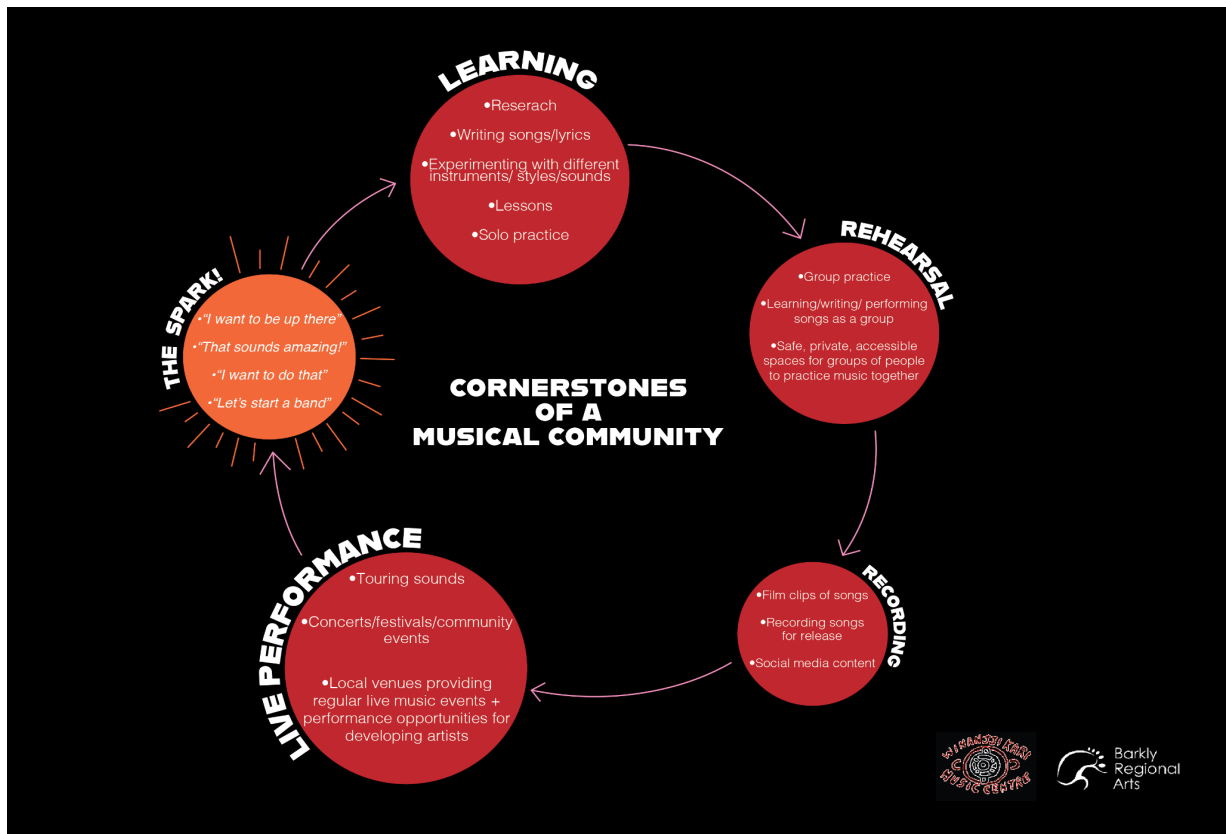


Figure 5. The Cornerstones of a Musical Community.

Acknowledgements

As a not-for-profit organisation, Barkly Regional Arts relies on a variety of funding sources to run its programmes.

The work we do would not be possible without the generous support of the Commonwealth and Northern Territory governments. BRA is supported by the Commonwealth Government through the Australia Council for the Arts, the Indigenous Visual Arts Industry Support fund and the Indigenous Languages and Arts program. We are supported by the Northern Territory Government through Arts NT.

We extend our heartfelt appreciation to our partners, sponsors, volunteers, staff, and the community for their unwavering support. Together, we have achieved significant milestones and laid the foundation for a vibrant and inclusive arts scene in our region.



Australian Government
Indigenous Visual Arts Industry Support



Australian Government
Indigenous Languages and Arts

Get in touch

Address: Barkly Regional Arts
65 Staunton Street
Tennant Creek
NORTHERN TERRITORY 0860

Phone: 08 8962 299

Email: admin@barklyarts.com.au

Websites: www.barklyarts.com.au
www.artistsofbarkly.com.au

Social Media: @barklyregionalarts
@artistsofbarkly