



Barkly  
Regional  
Arts

**2023**

# **Annual Report**

## 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 artists we work with in the highest esteem and acknowledge the richness they bring to our organisation.



Marlene Philomac on Alyawarr Country, image courtesy of Jesse Marlow (above).  
Rita Beasley, Wutunugurra Landscape, 2023 (cover)

# Thanks to Funders

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. Barkly Regional Arts 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 throughout the year. Together, we have achieved significant milestones and laid a solid foundation for a vibrant and inclusive arts scene in our region.



**Australian Government**  
**Indigenous Visual Arts Industry Support**



**Australian Government**  
**Indigenous Languages and Arts**

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# **Our Story**

## **Vision, Purpose, and Values**

### **Vision**

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

### **Purpose**

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

### **Values**

- Excellence
- Integrity
- Inclusion

## **The Barkly**

The Barkly region is spread across a vast landscape of 320,000 sq. km consisting 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.

## **Our role**

BRA works in Tennant Creek and surrounding communities to deliver arts programmes to the Barkly's residents.

BRA provides Barkly residents with access to the arts through the delivery of sustained visual arts and music programmes in Tennant Creek and surrounding communities along with 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 within the Barkly and beyond, creating avenues for recognition of arts from the Barkly.

## Delivery model

Through our visual arts programme, Winanjikarri Music Centre, and Desert Harmony Festival we offer year-round, sustained creative programmes which deliver on the objectives of access, development, and recognition (fig 1.).

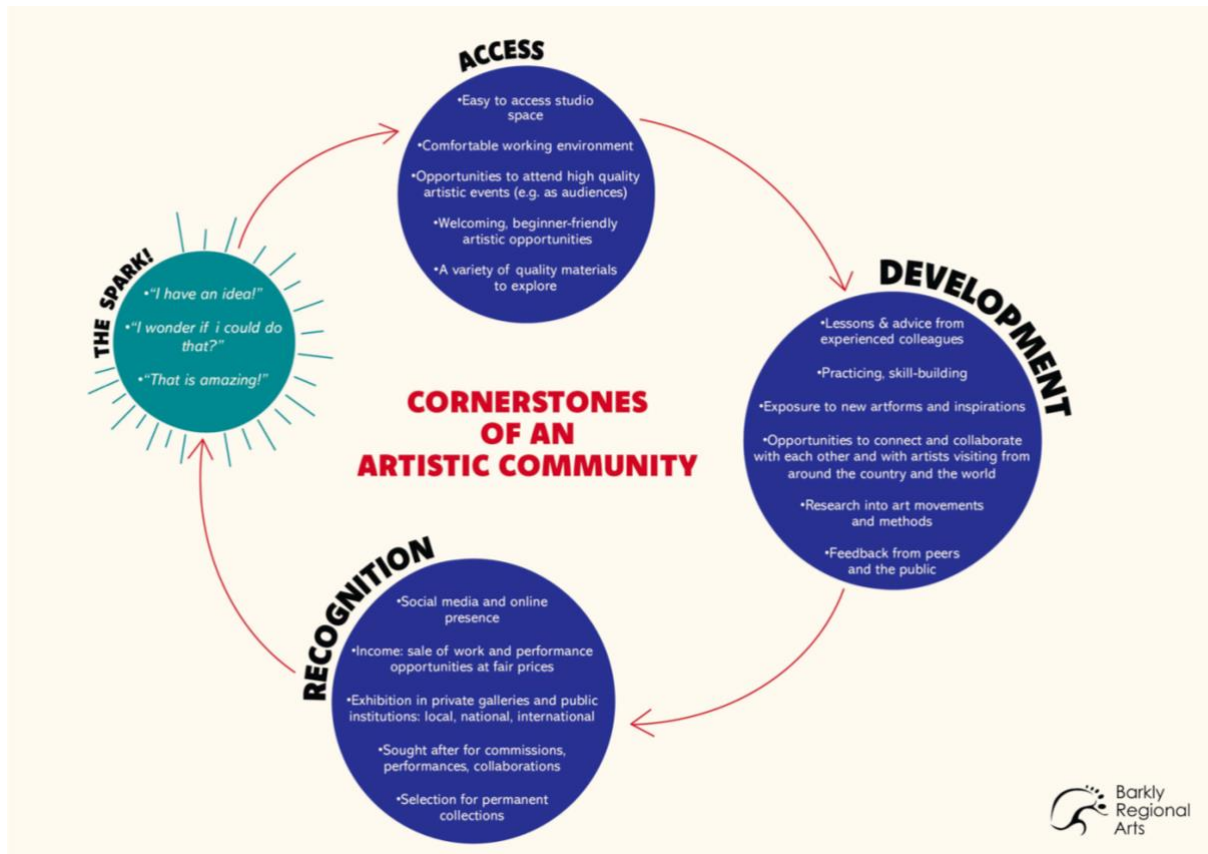


Figure 1. BRA Delivery Model

The visual arts programme operates on a hub-and-spoke model, where the hub is located at the BRA studio and gallery in Tennant Creek. From this hub, staff travel to four remote communities (Owairtilla/ Canteen Creek, Wutunugurra/Epenarra, Mungkarta and Elliott) to deliver the visual arts programme. The visual arts programme provides artists with access to studio space and materials, supports the creative development of artists and builds the profile of 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'.

The Winanjjikari Music Centre (WMC) works to uphold the cornerstones of a musical community; learning, rehearsal, recording, and performance (fig. 2). The Centre operates an on-site music learning and rehearsal space, two on-site 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 full-service fee-for-service offerings to clients and the community.

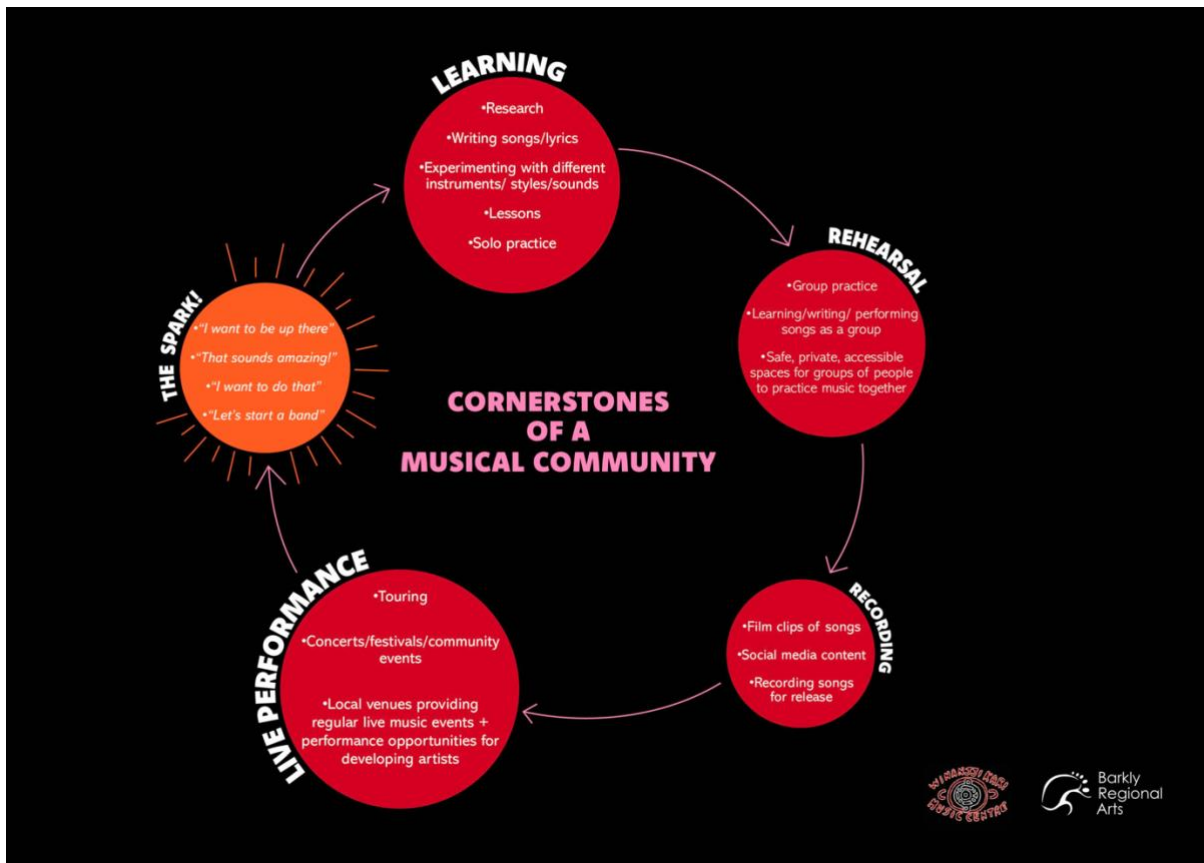


Figure 2. Cornerstones of a Musical Community

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.

# Our People

Across our Board and staff, we bring together highly collaborative people who share a commitment to bringing the arts to the people of the Barkly. Indigenous and non-Indigenous community members work together at all levels of the organisation. While frequent changes to staffing bodies is a hallmark of Tennant Creek and remote communities generally, all key positions are currently filled.

## 2023 Board

Brian Coleman	Chairperson
Olivia Vizard	Secretary
Mackenzie Godson	Treasurer
Elizabeth Storer	
Patricia Frank	
Rosemary Plummer	
Sarah Woodland	
Lucy McGarry	
Kate Riethmuller	

## 2023 Staff

Heather Anderson	Tennant Creek Community Liaison
Julie Beasley	Epenarra Arts Worker
James Winwood	Operations Director- Music Manager
Reggie O'Riley	Music and Events
Blake Chitty	Visual Arts Manager
Mary James	Elliott Arts Worker
Dirk Kelly	Lead Sound Engineer
Sarvika Mishra	Projects and Communications Coordinator
Annette Nungala	Epenarra Arts Worker
Laurence Williams	Music Centre Technician
Shauna Upton	Events Manager
Janet Thompson	Canteen Creek Arts Worker
Katie Lynch	Artistic Director
Kate Riethmuller	Operations Director
Laxmi Chhetri	Finance and Admin Officer

# Chairperson's Report

*Brian Coleman, Chairperson*

Dear Members and Supporters,

As we reflect on the journey of Barkly Regional Arts throughout 2023, it's evident that the year brought with it a wave of change, marked by significant transitions in our team. Yet, amidst these shifts, I am continually inspired by the unwavering dedication and excellence demonstrated by both our board and staff.

A notable transition was the smooth handover of the Operations Director role from Kate Riethmuller to James Winwood. Their seamless transition speaks volumes about the professionalism and adaptability within our team. Additionally, it's with a mix of gratitude and farewell that we acknowledge Reggie O'Riley's departure after a decade of invaluable service to BRA, and Katie Lynch's departure in July, leaving behind a legacy of outstanding art sales and contributions to our organisation.

In light of these departures, we've witnessed the development of leaders within our ranks. Blake Chitty stepped up admirably to take on the role of Visual Arts Manager, while Sarvika Mishra's dedication and capabilities have seen her transition into the role of Projects and Communication Coordinator for 2024. These advancements underscore the commitment within our team.

Throughout the year, our major events, including the Desert Harmony Festival, showcased the strong connection our Barkly community has with music, arts, language, and culture. Significant events throughout the festival demonstrated our community's resilience and deep support for the arts.

Our commitment to supporting emerging artists and engaging in community-led projects remains rock solid. Whether it's through our visual artists or music production team's mentorship initiatives or our participation in projects like the 2023 Barkly Gospel Compilation, we continue to prioritise community led collaboration and empowerment.

Looking ahead, our ambitions extend beyond the Barkly region, with discussions and planning underway for a score of exciting partnerships, including a number of significant exhibitions as well as involvement in events including the world renowned WOMAD in 2024. These projects reflect our commitment to broadening our reach and impact, while staying true to our mission and values. As we anticipate the opportunities and challenges that 2024 will bring, I am filled with optimism and gratitude for the incredible team that drives Barkly Regional Arts forward. Together, we embrace the future with confidence, knowing that our organisation is positioned for continued growth and success.

Thank you for your ongoing support and dedication. Here's to an exciting year ahead.

# Operations Director's Report 2023

*James Winwood*

In 2023, Barkly Regional Arts (BRA) has continued to demonstrate the power of the arts and the importance that access, development and recognition plays across the Barkly regions social, economic and cultural landscapes.

Amidst a landscape of news steeped in stories about social dysfunction, complex bureaucratic hurdles, youth-related crime, environmental emergencies, and community discontent, the creative arts remained a shining light and a tangible beacon of hope and progress in Tennant Creek and the wider Barkly region. Despite the challenges, the success of delivering the 2023 artistic program attests to the enduring strength of the arts, the resilience of the BRA team, and the esteem in which BRA is held within the community we serve directly—the very heart and soul of our programs.

Nevertheless, after a relatively stable start to the year, Barkly Regional Arts encountered our own fair share of disruption and challenge. Most significant was the departure of the two key leadership roles within the organisation; Artistic Director Katie Lynch and Operations Director Kate Riethmuller both leaving the organisation in the second half of the year. This was a significant setback for the organisation after building some great momentum and the remarkable increase in art sales during Katie's tenure overseeing Visual Arts. Difficulties in recruitment for both roles was the cause of concern for months following their departures and it is only with the benefit of hindsight that I am able to confirm our staffing structure has stabilised with a tremendously talented and motivated team in place for 2024.

We were also not immune from the impacts of youth crime, experiencing numerous break-ins to our facilities, incidences of vandalism on vehicles and property including broken windows, an assault on a staff member, and the theft of a vehicle. The Saturday night headline event of Desert Harmony Festival was paused temporarily due to violence erupting in the park adjacent to the festival grounds. Our working environment is not without its challenges—not only due to its remote nature but also the complex social issues we encounter daily.

When looking to recruit skilled staff members from outside the Barkly these considerations undoubtedly play a role in the attractiveness of moving to the region. I highlight these challenges, not just to raise awareness of what is facing the team, but to emphasise that for the communities and residents of the Barkly, the positive impacts of the arts are at their most fundamentally important. Nowhere is there a greater imperative for the engaging, therapeutic, and transformative power of artistic participation than here in the Barkly. Consequently, BRA's purpose, mission, and determination have never been clearer or more essential.

With this climate in mind there have been a number of positive developments that have seen BRA retain its momentum and strength in standing tall across the sector.

BRA's funding has remained strong, our relationships with funders sound, and I am pleased to report:

Our 4 year funding application with Creative Australia was approved. This is a guarantee of \$440k per year, from 2025-2028, which supports the operational costs associated with running BRA and ensures our doors can be kept open and our program delivery strong.

An application to continue our multi-year Leading Arts Organisation funding with Arts NT was prepared and submitted in early 2024.

A submission to partner with NIAA and RN Employment as part of the New Job Pathways Job Trial has been submitted and accepted for 2024. The funding will support four new trainee arts worker positions in both Visual Arts and Music. This aims to address the skill shortage of trained arts professionals in the region while boosting local employment and creating opportunities for Indigenous Arts workers.

Multi-year IVAIS (Indigenous Visual Arts Industry Support) and ILA funding streams have remained strong and still have another one and a half years to run until mid 2025.

Desert Harmony Festival's importance to the region was recognised by Live Music Australia funding to the tune of \$80k and a multi-year funding agreement with NT Major Events Company saw another \$30k contributed to our flagship event.

Art sales continued their impressive rise under the stewardship of Artistic Director Katie Lynch, reaching \$446k, of which \$298k was distributed across the Barkly to our wonderful artists as income. This continued a trend that has seen art sales increase over 650% since 2020 and is a testament to the hard work and dedication of our Visual Arts team as well as the amazing talent of our artists.

Winanjjikari Music Centre continues to be an integral part of one of the most exciting and dynamic music scenes in the world. The Barkly's local bands and songwriters have been writing and releasing songs that are fast becoming regional anthems, representing not only the bands but their communities and language groups. A source of pride and confirmation of identity, music from Newboys Band and Desert Eagles groups have attracted millions of streams on social media and evoked some of the most passionate responses from audiences at concerts that I have witnessed anywhere in the world.

Our partnerships and collaborations have remained strong and continue to grow, both locally and nationally. In 2023, BRA worked with numerous stakeholders including 8CCC, Music NT, PAW Media, Desert, ANKA, Darwin Art Fair, Desert Mob, Tarnathi and many others to deliver our artistic program. We've also benefited from ongoing guidance and support from valued external consultants. Working in such an isolated region there is strength and resilience to be found in partnerships. As a sector, we understand that our collective efforts are what make us stronger.

Looking ahead, our organisation this year developed and approved a strategic plan for 2025-2028. This plan aims to strengthen our commitment to artistic access, development, and recognition. Through this process we identified what we are referring to as the 'Cornerstones' essential to artistic and musical communities, understanding that nurturing these foundations is crucial for growth. By dedicating our resources and programming to this cause, we hope to cultivate a thriving artistic ecosystem in the Barkly Region, further unlocking the remarkable potential of our Barkly community.



*AC Reggae at Desert Harmony Festival 2023*

# Visual Arts Report 2023

*Sarvika Mishra, Projects and Communications Coordinator*

The Artists of Barkly collective had a big year of artmaking, upskilling, sales and a fair bit of travelling. New artists with tremendous talents joined the collective and even nabbed debut solo shows in their first year of painting at Barkly Regional Arts.

The Visual Arts department also saw an uptick in local community engagement, namely with young people. A big win for Barkly Regional Arts' delivery model which emphasises easy access to artistic opportunities for all, as well as aligning with the wishes of senior artists to see a younger generation utilise the art centre, gain traditional knowledge and engage with the Indigenous contemporary art movement.

## Group Shows:

All Around Wutunugurra- Nyinkka Nyunyu Art and Culture Centre NT

Alatyet-angketyarr: Spinifex Country- Japingka Fremantle WA

All That Glitters....Poetics of the Barkly- Coconut Studios, Darwin NT

Fire Tracks: Work from the Barkly- Central Craft, Alice Springs NT

## Solo Shows:

Aileen Napaljarri Long- Paul Johnstone Gallery, Darwin NT

Pammy Foster- Parrtjima "Grounded exhibition."

## Professional Development and Workshops:

### **Barkly Artists' Camp**

For Barkly Artists' Camp 2023, Snuff Puppets, a Melbourne based performance art crew who specialise in giant anthropomorphic puppets were engaged to run puppet making workshops. This was a professional development program designed in collaboration with the Epenarra, Canteen Creek, Tennant Creek and Arlpwe artists to ensure the workshops were delivered in a culturally appropriate manner.

Upon completion, the puppets created by these artists roved at DHF 2023 and the Barkly AFL finals to much fanfare.

### **Visiting Facilitators**

In addition to this, several skill development workshops were organised; the artists were exposed to and engaged in a diverse range of art making. Claire Freer continues to have a presence with the artists, facilitating ceramics and found metal workshops. In 2023 she also introduced dyeing and weaving of raffia, an artform hailing from Central Australia.

After a successful Beanie Festival run in 2022 by the Artists of Barkly, Tanya Hattingh returned to Tennant Creek to carry out felting workshops, much to the artists' delight. She extended her visit to a week-long engagement with the Canteen Creek artists.

Artist Marina Strocchi made 2 visits to Tennant Creek, in May and November to run workshops on painting skills and techniques with the Tennant Creek and Epenarra artists. Rita Beasley in particular produced a strong and unique body of work under the guidance of Marina during her visit in November.

On Marina's first visit, she worked with Tennant Creek artists Heather Anderson, Lindy Brodie, Penny Kelly, Michelle Brodie and Aileen Long to conceptualise and produce an artwork for the IGA wall mural project. Darwin based street artists Proper Creative then reproduced this work onto the wall which has now gone on to become a Tennant Creek icon.



*L-R: Penny Kelly, Heather Anderson, Lindy Brodie, Michelle Brodie and Aileen Long in front of the IGA mural*

## Art Fairs:

### NIAF Sydney 2023

Barkly Regional Arts had a physical presence at National Indigenous Art Fair which ran from 1-2 July 2023. The fair was attended by 2 art centre staff and Epenarra artists Susie Peterson, Pammy Foster. Total sales- \$14,640.

## DAAF 2023

Barkly Regional Arts had a physical and online presence at Darwin Aboriginal Art Fair which ran from 8-13 Aug 2023. The fair was attended by 2 art centre staff along with Fiona Corbett (Canteen Creek) Joylene Epenarra and Gladys Lewis (Epenarra). Total sales- \$50,200

## Desert Mob 2023

Barkly Regional Arts had a physical presence at Desert Mob marketplace in Alice Springs which took place on 9 Sep 2023. The fair was attended by 2 art centre staff along with Sylvia Thompson (Canteen Creek) Ada Beasley, Lynette Bonney, Kaye Beasley and Dalery Bredd (Epenarra). Total sales- \$11,785.

The DesertMob exhibition featured the Artists of Barkly collective, platforming works by Aileen Long, Jessie Peterson, Ada Beasley, Susie Peterson and Rita Beasley.

The artists also attended the DesertMob symposium, a crucial professional development opportunity for arts works and artists. Papier mache trees inspired by Rita Beasley's paintings which were created during a workshop by the Epenarra Artists, featured as part of the stage setup for the Symposium.



*Papier Mache trees adorn the DesertMob Symposium stage.*

## Tarnanthi 2023

Barkly Regional Arts had a physical and online presence at Tarnanthi Art Fair in Adelaide which ran from 20-22 October 2023. The fair was attended by 2 art centre staff along with Elliot artists Sarah Bill and Mary James and Tennant Creek artist Zachary O'Donnell. Total sales- \$20,845.

## **AIATSIS 2023**

Artists of Barkly had an online presence with limited works for sale at the AIATSIS art fair in December 2023. Ensuring continued exposure of the artists and the art centre over the Christmas closure of Barkly Arts. \$2500 in art sales were processed in January.

### **Local Engagement:**

#### **Tennant Creek Youth Centre Workshops/ Library**

The Visual Arts team now has a weekly presence at the Tennant Creek Youth Centre, providing tactile art and drawing sessions structured around mental wellbeing to pre-teen, teenage and young adult girls. These sessions conducted in collaboration with a certified counsellor, provide a safe space for young women to develop visual arts skills and learn mental wellbeing strategies.

#### **TCHS Step-Up program**

Facilitated by the high school art teacher and Barkly Arts staff, this program saw the Artists of Barkly open their studio's doors to the students of Tennant Creek High School who were enrolled in the school's Step-Up Program for weekly cross-cultural sessions, exposing the younger generation to traditional knowledge and contemporary art making. The sessions were frequented by 4 students on average per week.

#### **TCHS x Artists of Barkly pop-up exhibition**

In lieu of Nyinkka Nyunyu shutting late last year for renovations, Barkly Regional Arts changed strategies for the end of year Christmas Sale. In a bid to re-engage the community we held our very first outdoor pop-up exhibition- a collaboration between the Artists of Barkly and TCHS; a carryover result of the Step-Up program. Small and affordable works were on offer by Barkly Regional Arts, Arlpwe and Utopia art centres.

The event was well attended by the local TC community, wrapping the year up on a positive note.

### **Sales:**

#### **Sales through Gallery of Central Australia (GOCA)**

We have been creating ongoing consignments for GOCA as we are getting consistent sales through that retail outlet.

#### **Barkly Business Hub**

Business Hub purchased Barkly Arts' largest work to be on permanent display in their main conference room. The work titled "Fixing Kurundi Road" was done by the Epenarra Artists' collective in 2022. Staff and artists couldn't be more thrilled about the purchase and wider exposure that comes with it!

## Total Sales

\$466446, up 23% from 2022. \$298649 was paid to the artists.  
1069 Artworks produced by Visual Artists in 2023. Of these, 830 works were sold.



*L to R: Gladys Lewis, Fiona Corbett and Joylene Epenarra on their way up to Darwin for DAAF*

# Desert Harmony Festival 2023

*Shauna Upton, Festival Manager*

This year's Desert Harmony Festival, held from July 28 until July 30 at the Karguru Centre in Tennant Creek, was themed Kunjuku, Anyinginyi, Jangarlki Kapi Kaminya Palpuru (Respect, Identity and Healing). This theme reflects the festival's commitment to promoting understanding, respect and reconciliation between different cultural groups, and to highlighting the role of art and culture in fostering healing and wellbeing.

Overwhelmingly the festival was a success, with huge crowds, a large number of artists engaged and active community support. However, it wasn't without its challenges.



*Pujjali Dancers performing at the Welcome Event of Desert Harmony Festival 2023*

## Highlights

### Film Night

The weekend before the festival, an outdoor movie screening was held in the Karguru Centre Yard, showing *Sweet As*, a new Australian movie starring Elliott's Pedrea Jackson.

### Welcome Event

The festival officially kicked off with a Welcome to Country, bush tucker cook-up courtesy of Jerry Kelly and volunteers, traditional dances from Tennant Creek's men and women as well as Ali Curung's men's group and a stirring performance from Jingili man Stuart Joel Nuggett supported by Gleny Rae on the violin.

### Artistic Workshops

Barkly Artists were able to engage in found metal painting workshops with Claire Freer and Michelle Bates, as well as puppetry workshops with Snuff Puppets in the week of the festival. This continued on into the festival and on the site with kids able to paint found metal objects under the shade of trees on site and the puppets created by our artists performing around the festival site on multiple occasions over the weekend. For our local musicians and those who were in town for the festival, we were able to offer a songwriting workshop in collaboration with APRA AMCOS' NATSIMO office. Lead by award-winning producer David Bridie and local esteemed artist Warren H Williams, it was well received with over 50 people attending.

### Community Engagement

The heart of the Desert Harmony Festival is its deep community engagement. This year, over 20 local volunteers participated, and several community organisations/businesses contributed to the festival via in-kind support, ensuring the festival was a reflection of the community's spirit and diversity.

### Musical Performances

A diverse lineup of artists took to the stage, including renowned singer songwriter Emma Donovan, who debuted some tracks from her forthcoming solo album supported by her band. Also joining her on the Desert Harmony stage was Docker River Band, Radical Son, Kind Marong and the Tamala Express, Katie Oliver and Reggae All Stars. Locally Ray Dimakarri Dixon, Harold Dalywaters, AC Reggae, Jallajirpa Band, Sarah Pope and Amy James all performed.



*Desert Eagles performing at BAMFest, Desert Harmony Festival 2023*

## Challenges

### Line-Up

We had some unfortunate last minute programming changes due to unforeseen circumstances which threw a spanner in the works for some of our workshop offerings. Fortunately, we were able to call on other local artists to jump in and ensure there were no gaps in our proceedings.

### Medical Episode

During the Welcome Event, a local woman had a medical episode which resulted in her tragically passing away. This was a devastating occurrence for the family, BRA team and Barkly community and put in serious doubt the remainder of the festival going ahead. However, on the Saturday morning BRA received notice from the woman's family that they, and other senior members community would like us to proceed with the remainder of our planned festival programming. This was truly a testament to the value the community put on the festival and the trust and reputation our organisation has locally. We give thanks and condolences to the Morrison family and extend this thanks to the cultural leaders we are fortunate to work with who carefully facilitated the conversations and clearing of the site to make the festival possible.

## Community Unrest

Existing tension from a local feud resulted in a fight breaking out outside the festival grounds on the oval adjoining the festival site. The resulting unrest caused a temporary suspension of music while security took action to ensure there was no incursion on the festival site and kept our patrons and audience safe. It has led to us reviewing the scale and size of entertainment on particular the Saturday evenings in future events.

## Impact and Outreach

The 2023 edition of the Desert Harmony Festival attracted approximately 6,000 attendees over the course of the three days. On both the Saturday and Sunday of the festival, the site reached capacity and it was one in, one out, a testament to the popularity of the event. The festival not only boosted local economic activity but also provided a platform for cultural exchange and celebration.

Building on the success of this year's festival, plans for 2024 are already underway with the aim to expand artist collaborations, increase youth engagement and incorporate more sustainable practices at the festival grounds.

The Desert Harmony Festival remains a cornerstone of cultural expression and community in the Barkly region, continually adapting and flourishing in its mission to celebrate the unique and diverse voices of the land.



*A roving Snuff Puppet at Desert Harmony Festival 2023*

# Winanjjikari Music Centre Report 2023

*James Winwood, Music Manager*

Once again WMC team applied themselves diligently to their role as the premier production crew of the Barkly region. A busy and varied year saw a number of major projects and events delivered in trademark WMC style and finesse.

The team were once again consistent throughout the year and no summary would be complete without acknowledging Reggie O'Riley achieving the remarkable milestone of reaching his 10 years consecutive service with Winanjjikari Music Centre. Much like his steady rhythms as the left handed drummer anchoring The Barkly Riffers, Reggie has been the unyielding backbone of WMC throughout his tenure. A stoic presence, ensuring our continued operation and staffing stability during numerous challenging periods. Through all this time I am betting you could count the amount of days missed sick or otherwise on one hand. Reggie finished up in his role towards the end of 2023 and BRA acknowledges the importance and significance of his contribution to the organisation over such a long period of time.



*WMC Staff setting up for Nguku Festival 2023*

## Production

Event Production throughout the year, be it A produced, fee for service or collaborative in-kind partnerships play a big role in providing professional experience for staff, a valued income stream and a way to participate and assist our Barkly community. This year we worked with events and organisations including Central Land Council, Annyingyi, Impact North, TC Memo Race weekend, International Womens Day event, FABALice, Harmony Week, Communit Funerals, TC Primary School Concert, Disability Week Event, Coloured Stone @ TCYC, Easter Disco, The Mob, Tennant Creek RSL, NYE Pool Party, 8CCC Transmission Festival (Alice Springs), Bush Bands Business (Ross River), Desert Harmony Festival, Nguku Festival (Elliott), University of Wollongong (Where Lakes Once Had Water), NAIDOC Week, Opera Australia.

ome notable 2023 events included:

### Nguku Festival

The dream of Mudburra elder, Barkly musician and environmental advocate Raymond Dixon, Nguku (Water) Festival held in Elliott is a celebration of the life giving water of the region and the importance of cherishing and protecting the environment that supports it. Barkly Regional Arts were approached to assist with coordinating event production, curating the music lineup, as well as contributing Visual Arts workshops and community activities. Collaborating with Arid Lands Environment Centre, University of Wollongong, Barkly Regional Council and the Elliott Community saw a lively two day event featuring a movie night, workshops, music performances by Coloured Stone, Barkly Drifters, Kardijalla Kirrijarra, Raymond Dixon and Harold Dalywaters.



*Barkly Drifters performing at Nguku Festival*

### Bush Bands Business

Once again WMC team provided their expertise to run a rehearsal stage over three days at the annual Bush Bands Business component of Music NT's Bush Bands Bash program. It is always a privilege to be a part of one of the great programs delivered and work with the great bands of the remote and regional NT sectors.

## **Territory Day**

For the second year in a row, an unseasonable burst of rain made life difficult for Tennant Creek's Territory Day entertainment event. A huge program featuring some of the Barkly's biggest acts were scheduled to perform outside in the WMC yard and was hastily re-organised to move into the Civic Hall – a significantly smaller capacity venue still provided a great night's entertainment and shelter from the horrible weather outside. The fireworks still went ahead and it was a tribute to the resilience and all stakeholders involved to pull off a memorable event in trying circumstances.

## **Recordings**

WMC were pleased to engage the services of Grammy nominated recording producer and engineer Erick Jaskowiak for period throughout the year assist the with the recording and mixing of a number of great new releases for musicians across the Barkly.

## **Barkly Gospel Compilation**

One of the biggest undertakings were the recordings of Volume 1 of the Barkly Gospel Compilation, which resulted 57 songs featuring five languages and seven singing groups. A request from senior elders and traditional owners to feature a new gospel album lead to the WMC team recording across Tennant Creek, Epenarra and Canteen Creek.



*Barkly Gospel Compilation's recording in progress in the WMC studio*

## Newboys Band EP

Newboys Band continued their rise to becoming one of the most popular bands in the NT recording their second EP with WMC 'Cheater' already attracting millions of streams across TikTok and hundreds of thousands of listens on YouTube.

## Raymond Dixon

Raymond Dixon recorded on country in his home community of Marlinja a fantastic 5 song EP rich in culture and language as he continues to strive to protect his local environment and maintain Mudburra language and tradition. To be released in 2023 his EP had a great start and will be one to look out for.



*Ray Dixon in a recording session*

## Opera Australia

Opera Australia visited Tennant Creek once again and were proud to collaborate with BRA in what has become a tradition of the OA Chamber Orchestra working with local musicians to rehearse and perform emotive and fantastic pieces of music as an opening to their performance. This year's performances of JalaJirrpa and Raymond Dixon were recorded by WMC and video of the performance was captured by ICTV which is currently streaming and available online through CT .

Local musicians continued to utilise the recording facilities and further releases in 2023 also included; Brenden Hines, Work Camp Band, Ellen Frolich, Barkly Drifters, Delton Martin, Marcus Finalyson, Jalajirpa Band, ICTV Voice-over translations.

### **Music Learning Space**

A dedicated space set-up for local community members to practice acoustically and deliver lessons. Warren H Williams established a guitar program and guided a group of local first time and aspiring guitar players to build up a repertoire of music culminating in a performance at the local TC Memo Club.

### **Looking to the Future**

Moving forward WMC acknowledges the importance of implementing youth engagement strategies and moving to empower our young audience members by providing them with opportunities to explore music firsthand through picking up instruments, microphones or plugging in a mixing desk to kickstart their own musical journeys. Additionally, there's a pressing need to focus on ensuring that gender equality measures are integrated into our efforts to provide access and opportunities for all. We are eager to maintain our engagement with the broader Barkly and NT regions and partners fostering a vibrant and inclusive musical ecosystem. Our goal is to amplify Barkly voices, languages, and music, providing them with the strongest platforms to learn, develop and showcase their greatness to the world.

# Financial Report

*James White, Accountant (Accounts Plus More)*

Listed below is brief summary of finance achievements for 2023:

- Moving from a \$84,041 deficit for 2022 to a surplus of \$9,571 for 2023. This is primarily down to acquitting old grants such as Arts NT that resulted in old funding finally being released and also stronger art sales than previous year \$466,000 up from \$371,000.
- Conducted full payroll review including pay rates and leave balances.
- Successful completion of audit with no requirements for material adjustment
- Created both a consolidated budget and also budgets for each project. This allows each manager to track the spending on their specific projects rather than just an overall report on Barkly Arts as a whole.
- Consolidated general ledger accounts to remove 65 duplicate or unused accounts. This removes excessive duplication which should make future tracking of figures easier as like for like will be a simpler comparison and also save time in coding of invoices and purchases.
- Improved presentation of finance reports to allow for budgeted figures rather than comparisons with previous years to allow for month to month tracking against budgets for all projects.
- Completed all finance acquittals including three years' worth of ILA reports and now financially compliant with all funding bodies.

The following have been highlighted as potential improvements throughout 2024 to be worked on in conjunction between Accounts Plus More and Barkly Regional Arts management:

- More formal adoption of minutes and audited financials at board meetings
- More controls on art and merchandise sales on site
- Annual review of reporting status
- Adoption of electronic payroll and accounts payable software
- Formal response to all these matters in order to keep auditor updated on progress.

# Get in Touch

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**Social Media:** @barklyregionalarts | @artistsofbarkly



*L to R: Works by Susie Peterson, Benita Woodman and Roselie Peterson*

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

**FINANCIAL REPORT**

**FOR THE YEAR ENDED 31 DECEMBER 2023**

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**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2023**

	2023	2022
<b>INCOME</b>		
Art sales	466,446	377,349
Arts NT - Annual/Multi Year	122,477	123,247
AusCo -Triennial/Annual	428,442	424,200
Fees & Services	14,132	46,434
Festivals & Major Events	154,545	40,000
Gifts & Donations	5,000	5,299
Merchandise Sales	995	-
Minor Grants	5,000	44,091
NTG Other - Project	9,091	3,000
Other Commonwealth-Operational	726,000	712,500
Reimbursements & Recoveries	54,400	3,194
Rent - BRAT House	291	5,633
Royalties	179	366
Sponsorships	12,655	-
Sundry income	2,473	62
Contract Liabilities - Prior Year	206,596	193,071
Contract Liabilities - Current Year	(50,208)	(206,596)
<b>TOTAL INCOME</b>	<b>2,158,513</b>	<b>1,771,850</b>
<b>COST OF SALES</b>		
Opening Inventory	-	43,392
Closing Inventory	-	(39,781)
<b>TOTAL COST OF SALES</b>	<b>-</b>	<b>3,611</b>
<b>GROSS SURPLUS</b>	<b>2,158,513</b>	<b>1,768,239</b>
<b>EXPENDITURE</b>		
Accommodation	67,505	32,435
Accounting and Administration	43,141	33,934
Administration Fees	-	9,834
Advertising Costs	16,608	11,355
Art Supplies - Communities	112,520	56,442
Artists Payments	298,649	226,863
Auditing Costs	11,713	17,017
Bad and Doubtful Debts	-	(24,341)
Bank Fees and Charges	3,070	2,899
Car Hire	9,725	2,853
Catering	6,289	6,773
Cleaning Costs	13,858	7,510
Community Payments	2,251	1,003
Computer Consumables	-	4,727
Consultant Fees	38,380	42,266
Consumables - Food/Water	24,573	18,967
Consumables - Office	10,481	4,595
Consumables - Project	-	1,424
Consumables - WMC Equipment	6,108	13,412
Council Rates	925	18
Creative Personnel - Casual	-	20,643
Creatives - Contracted	20,652	12,780
Cultural Liaisons	391	4,620
Depreciation	47,694	37,430
Electricity Water and Sewerage	4,381	4,752
Electricity/Amenities	3,060	1,285

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 2023**

	2023	2022
Equipment Hire	3,800	2,742
Equipment Purchase - Non Asset	2,839	3,973
Fares	34,430	24,469
FBT Expense	1,340	-
First Aid Public Duties	678	5,627
Freight and Cartage	10,033	4,470
Holiday Leave Accrual	9,032	26,839
Household Consumables	500	-
Insurance - General	30,036	17,449
Insurance - Workers Comp	18,948	14,611
Interest Expense	2,731	-
Internet Costs	18,074	4,752
IT Support & Development	14,687	38,024
License	4,839	-
Long Service Leave Provision	-	(1,916)
Memberships	3,026	5,492
Miscellaneous Expenses	4,517	6,824
Other Art Support - Casual	-	5,033
Postages and Stamps	4,715	5,103
Printing Costs	-	9,378
Production Cost	-	1,694
Production Cost - Music	6,304	4,821
Professional Artist - Casual	-	6,974
Professional Artists Fee	27,467	55,727
Professional Association Fees	14,042	960
Project Management Costs	152,847	35
Rent	66,363	40,988
Repairs and Maintenance	20,712	5,651
Royalty payments	223	200
Satellite Phone Costs	-	1,527
Security Costs	14,679	9,485
Staff Recruitment	6,547	625
Staff Relocation Expenses	784	2,081
Staff Training and Development Costs	2,182	13,083
Staff Uniforms	-	1,429
Superannuation	76,722	87,344
Technical Support - Casual	-	5,400
Technical Support - Contracted	48,265	-
Telephone	-	7,508
Travel Allowance	26,495	32,682
Vehicle - Fuel	21,552	17,316
Vehicle - Rego/Insurance	6,201	5,200
Vehicle - Repairs/Maintenance	18,502	18,016
Venue Hire	13,192	2,098
Wages & Salaries	719,662	800,787
Website Costs	-	6,283
<b>TOTAL EXPENDITURE</b>	<b>2,148,942</b>	<b>1,852,280</b>
<b>NET SURPLUS FOR YEAR</b>	<b>9,571</b>	<b>(84,041)</b>
<b>OTHER COMPREHENSIVE INCOME</b>	<b>-</b>	<b>-</b>
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>9,571</b>	<b>(84,041)</b>
<b>ATTRIBUTABLE TO MEMBERS OF THE ENTITY</b>	<b>9,571</b>	<b>(84,041)</b>

The accompanying notes form part of these financial statements

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

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Retained Surplus	Total
<b>Balance at 1 January 2022</b>	797,688	797,688
Net Surplus (Deficit) attributable to members	<u>(84,041)</u>	<u>(84,041)</u>
<b>Balance at 31 December 2022</b>	<u>713,647</u>	<u>713,647</u>
<b>Balance at 1 January 2023</b>	713,647	713,647
Net Surplus (Deficit) attributable to members	<u>9,571</u>	<u>9,571</u>
<b>Balance at 31 December 2023</b>	<u><u>723,219</u></u>	<u><u>723,219</u></u>

The accompanying notes form part of these financial statements

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

**ASSETS AND LIABILITIES STATEMENT AS AT 31 DECEMBER 2023**

	Note	2023	2022
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	3	711,310	772,335
Trade and Other Receivables	8	2,190	138,185
Inventories - Visual Art Supplies (at cost)		-	39,782
Prepayments		4,474	9,057
<b>TOTAL CURRENT ASSETS</b>		<u>717,973</u>	<u>959,359</u>
<b>NON CURRENT ASSETS</b>			
Property, Plant and Equipment	2	471,027	423,762
<b>TOTAL NON CURRENT ASSETS</b>		<u>471,027</u>	<u>423,762</u>
<b>TOTAL ASSETS</b>		<u>1,189,000</u>	<u>1,383,121</u>
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables		947	1,443
Accrued Expenses		15,289	23,619
Contract Liabilities		50,208	206,596
Grants in Advance		312,613	310,471
GST Payable (Refundable)		12,434	32,962
Payroll Liabilities		16,237	34,382
Secured Loan - Westpac		207	241
Provision for Annual Leave		57,807	48,775
Provision for Long Service Leave		38	10,985
<b>TOTAL CURRENT LIABILITIES</b>		<u>465,781</u>	<u>669,474</u>
<b>NON CURRENT LIABILITIES</b>		-	-
<b>TOTAL NON CURRENT LIABILITIES</b>		<u>-</u>	<u>-</u>
<b>TOTAL LIABILITIES</b>		<u>465,781</u>	<u>669,474</u>
<b>NET ASSETS</b>		<u>723,219</u>	<u>713,647</u>
<b>MEMBERS' FUNDS</b>			
Retained Surplus		723,219	713,647
<b>TOTAL MEMBERS' FUNDS</b>		<u>723,219</u>	<u>713,647</u>

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

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

	Note	2023	2022
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash Receipts from funding bodies and customers		2,532,519	2,208,933
Interest Paid		(2,731)	-
Payments to Suppliers and Employees		(2,495,854)	(2,022,473)
<b>Net Cash provided by (used in) Operating Activities</b>	4	<u>33,933</u>	<u>186,460</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for Property, Plant & Equipment		(94,960)	-
<b>Net Cash provided by (used in) Investing Activities</b>		<u>(94,960)</u>	<u>-</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
		-	-
<b>Net Cash provided by (used in) Financing Activities</b>		<u>-</u>	<u>-</u>
Net Increase (Decrease) in Cash Held		(61,025)	186,460
Cash at the Beginning of the Financial Year		772,335	585,875
<b>Cash at the End of the Financial Year</b>	3	<u><u>711,310</u></u>	<u><u>772,335</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 2023**

**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 as the users of the financial statements are able to obtain additional information to meet their needs.

**Statement of Compliance**

2012 and the Associations Act 2003, 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*, AASB1045: *Interpretation of Standards* 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 valuations of non-current assets.

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

**(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 less, where applicable, any accumulated depreciation.

The depreciable amount of all Property, Plant & Equipment is depreciated on a straight-line basis over the useful lives of the assets to the Association commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are as follows:

<b>Class of Fixed Assets</b>	<b>Depreciation rate</b>
Freehold Land and buildings	2.5%-10%
Equipment, Computers & Furniture	10%-33%
Motor Vehicles	20%

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

**(c) Impairment of assets**

At the end of each reporting period, the committee reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in the income and expenditure statement.

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2023**

**(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 Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

**(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 eight 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.

**(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**

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

**Operating Grants, Donations and Bequests**

When the association receives operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the association:

- identifies each performance obligation relating to the grant - recognises a contract liability for its obligations under the agreement

- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the association:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (eg AASB 9, AASB 16, AASB 116 and AASB 138)

- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer)

- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the association recognises income in profit or loss when or as it satisfies its obligations under the contract.

**BARKLY REGIONAL ARTS INCORPORATED**

ABN 43 251 655 430

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2023**

**Capital Grant**

When the association receives a capital grant, it recognises a liability for the excess of the initial carrying amount of the financial asset received over any related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer) recognised under other Australian Accounting Standards.

**Interest received**

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

**Income from sale of goods**

The association sells artwork to the general public. Revenue is recognised when control of the products has transferred to the customer. For such transactions, this is when the products are delivered to the customers.

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

**(i) Contract Liabilities**

Contract liabilities represent the association's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when the association recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before the association has transferred the goods or services to the customer.

	<b>2023</b>	<b>2022</b>
<b>NOTE 2: PROPERTY, PLANT &amp; EQUIPMENT</b>		
<b>(a) Freehold Land &amp; Buildings</b>		
At Cost	464,589	464,589
Less Accumulated Depreciation	113,203	100,988
	<u>351,386</u>	<u>363,601</u>
<b>(b) Equipment, Computers &amp; Furniture</b>		
At Cost	317,439	310,376
Less Accumulated Depreciation	276,456	260,960
	<u>40,983</u>	<u>49,416</u>
<b>(c) Motor Vehicles</b>		
At Cost	121,901	34,003
Less Accumulated Depreciation	43,243	23,258
	<u>78,658</u>	<u>10,745</u>
<b>Total Property Plant &amp; Equipment</b>	<u>471,027</u>	<u>\$423,762</u>
<b>NOTE 3: CASH AND CASH EQUIVALENTS</b>		
Cheque Account 116753	215,582	378,203
Winanjikari Music 177636	54,457	49,296
Debit Card 173782	4,106	1,087
CATA Bank Account 173803	415,629	309,663
Development Fund 175251	21,369	21,369
WBC - 214 476	105	105
Cash on Hand	62	-
EFT Clearing Account	-	12,613
	<u>711,310</u>	<u>772,335</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

**NOTE 4: CASH FLOW INFORMATION**

**Reconciliation of cash flows from operating activities with net surplus**

Net surplus(deficit) for year	9,571	(84,041)
Non-cash flows in profit		
- depreciation	47,694	37,430
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	135,997	99,331
- (increase)/decrease in prepayments	4,583	(2,984)
- (increase)/decrease in inventories	39,781	3,611
- increase/(decrease) in payables	(496)	(3,382)
- increase/(decrease) in other liabilities	(203,423)	8,944
- increase/(decrease) in employee provisions	(1,916)	29,180
- increase/(decrease) in Grants in advance	2,142	98,371
<b>Net cash provided by operating activities</b>	<u>33,933</u>	<u>186,460</u>

**NOTE 5: CONTINGENT LIABILITIES**

There are no contingent liabilities as at 31 December 2023.

**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 Federal and State Government Departments(" Departments") for the majority of its revenue used to operate the business. At the date of this report, the committee has no reason to believe the Departments will not continue to support the association.

**NOTE 8: TRADE AND OTHER RECEIVABLES**

Trade Debtors	1,200	10,962
Other Receivable	-	123,247
Loan to Staff	-	2,696
Refundable Deposit	989	1,280
	<u>\$2,190</u>	<u>\$138,185</u>

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2023**

**NOTE 9: Key Management Personnel Compensation**

The totals of remuneration paid to the key management personnel (KMP) of the association during the year are as follows:

Short Term Benefit	\$168,615	\$99,735
Post Employment Benefit	<u>\$17,483</u>	<u>\$9,950</u>
Total Compensation	<u><u>\$186,098</u></u>	<u><u>\$109,685</u></u>

**NOTE 10: Related Parties**

**(a) Board of Management**

No member of the committee received remuneration, other than noted in this financial report, from the association in their capacity as member. No other association that the above members are associated with has received funds other than through dealings with the association in the ordinary course of business and on normal commercial terms and conditions.

**(b) Other related parties**

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

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

**STATEMENT BY MEMBERS OF THE COMMITTEE**

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

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

1. The financial statements and notes, as set out on pages 2 to 11,
  - a. are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Act 2003 and:
  - b. give a true and fair view of the financial position of Barkly Regional Arts Incorporated as at 31 December 2023 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:

Brian Coleman	Rosemary Plummer
Mackenzie Godson	Patricia Frank
Elisabeth Storer	Kate Riethmuller - appointed October 2023
Olivia Vizard	Lucy McGarry - appointed July 2023
Sarah Woodland	

- (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 2023 was \$9,571.  
(2022 : \$84,041 deficit)

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 *Mackenzie Godson (Treasurer)* Dated *22<sup>nd</sup> April 2024*

  
Board member *Brian Coleman (Chair)*

Dated this *22* day of *April* 2024