

ANNUAL REPORT 2016 / 2017



CONTENTS

02	Chairman's Foreword
04	Director's Foreword
06	Snapshot
07	Vision & Role
08	History
09	Spaces
12	Exhibitions
34	Permanent Exhibitions
36	Engagement
42	Collection
46	Regional Museum Support
49	Curatorial
60	Support
66	People
75	Financial Statements
110	Appendix 1 – Acquisitions
115	Appendix 2 – Publications



CHAIRMAN'S FOREWORD

I'm delighted to introduce the Museum and Art Gallery of the Northern Territory's (MAGNT) Annual Report for 2016/17, our third year as an independent statutory authority. The year was one of development as we continue to grow our reputation as the Northern Territory's premier cultural institution.

This year the Board of the Museum and Art Gallery of the Northern Territory approved a Strategic Vision for 2017–2020 to be a world-class museum connecting people and stories of the Northern Territory. The Board also commissioned an economic and social impact study from Deloitte for a new art museum for Darwin. Announcements during the year by the Northern Territory Government regarding new cultural infrastructure gave us encouragement that the sector in the Territory will flourish over the next few years.

In April 2017 the Northern Territory Government announced a number of significant museum infrastructure projects, having declared in November that the repurposing of the Chan building into an art museum would not proceed. These comprised;

\$50 million towards a new museum at the old hospital site in Darwin and \$50 million towards other CBD projects including an art museum for State Square. The Board hopes that MAGNT will be responsible for the operation of these new museums and is excited about the opportunities these projects present to promote more of our magnificent collection.

While the deferral of the development of the Alcoota Scientific Reserve is disappointing, the Government's plans for a storage and display facility for MAGNT's palaeontology collection in the Alice Springs CBD are commendable. Of particular note is how this outcome benefits the Araluen Arts Centre, whose rehearsal room and commercial kitchen have been used for MAGNT collection storage for 22 years.

The year saw some changes to the Board with the resignations of Peter Whitehead and Libby Prell and the expiry of the three year term of John Stirk. Peter and John were inaugural Board members and I thank them both and Libby for their valuable contributions.

Allan Garraway was appointed as a new Board member in August 2016 and has taken on the important role of Chair of the Audit, Risk and Compliance Committee. I would like to express my appreciation to all Board members for their support, hard work and dedication.

The Board acknowledges with appreciation the commitment and support of the Northern Territory Government. Former Minister for Arts and Museums, The Hon Gary Higgins MLA and current Minister for Tourism and Culture, The Hon Lauren Moss MLA have been great supporters of MAGNT and we now have in place a five year funding agreement with the Government.

The Board hosted an inaugural fundraising dinner on 30 June 2017, an opportunity to bring supporters and donors of MAGNT together to assist us to revitalise our exhibition spaces, engage new audiences and undertake innovative new projects. The dinner was a wonderful success with substantial pledges made on the night and guests experiencing stylish Northern Territory food, wine and entertainment in a beautiful gallery setting.

MAGNT, through its main facilities in Darwin and the Museum of Central Australia in Alice Springs, continues to be a major tourist attraction for local, interstate and international visitors. Visitation has increased as new programs, exhibitions and marketing attract new and return audiences. We continue to expand our influence and enhance our reputation and I look forward to our continued partnership with the Government promoting arts and culture across the Territory.

Finally I would like to acknowledge the tireless efforts of Marcus Schutenko, Director of MAGNT. Marcus continues to be a driving force in shaping and growing MAGNT into a dynamic, respected and influential institution.

Allan Myers AC QC
Chairman

DIRECTOR'S FOREWORD

2015–16 was a capacity building year for the Museum and Art Gallery of the Northern Territory (MAGNT), and 2016–17 provided Territorians, and visitors to the Northern Territory, with the first fruits of notable changes in governance and direction.



The year was bookended by a reinvigorated 33rd *Telstra National Aboriginal & Torres Strait Islander Art Awards* in August 2016 and a major fundraising dinner in June 2017. 2016 marked the 25th year of support for NATSIAA by principal sponsor Telstra. They strongly supported MAGNT's proposal to embed Aboriginal culture throughout the Awards ceremony and to take the Awards to a national audience. *Telstra NATSIAA* continues to be a showcase for both established and emerging Aboriginal and Torres Strait Islander artists from across Australia.

I was delighted with the success of our exhibition *Hot! Highlights of the MAGNT Art Collection*, only the second exhibition in ten years to highlight works from the Australian Art Collection. It demonstrated the exceptional quality of MAGNT's holdings.

MAGNT hosted a total of 11 temporary exhibitions, including; *Wave Hill Walk-Off*, *Behind the wire*,

David Collins: From the street, Behind the Lines, Country and Western: Landscape Reimagined, Exit Art, News for the Nation, Piksa Niugini: photographs by Stephen Dupont, and *unDiscovered: Michael Cook*. These were accompanied by a broad range of public and education programs, including talks and artist workshops which engaged new audiences.

This year we took giant strides in our engagement and education programs; publishing regular newsletters, delivering interesting and informative education programs and improving our website and social media profile. At Bullocky Point we redesigned the foyer, refurbished the Indigenous Art Gallery and commenced major capital works in the Colin Jack-Hinton Maritime Gallery, while at the Museum of Central Australia in Alice Springs improved signage and the reintroduction of a retail shop saw an increase in visitation.

Our collection continues to grow and we were fortunate during the year to acquire two particularly significant works. The first of these, *Tjitjiti* 2015, by Carlene West was made possible with the generous support of a number of benefactors and the second, *Untitled* 1971, by Tutuma Tjapangati, was acquired with assistance from the Australian Government through the National Cultural Heritage Fund and private donors.

On 30 June 2017 we held our first fundraising dinner as an independent body. The night was a great success and was supported by local suppliers and guests who donated to a number of exciting projects. I want to pay tribute to the incredible effort by many MAGNT staff who made the event possible during one of our busiest periods. Thank you!

The Northern Territory Government provides the majority of our operating budget. Funding received this year

made a major impact on our internal capability and allowed us to improve our corporate services functions, which until 2014 had been provided by Government agencies. The announcement in the May 2017 budget of capital and operating funding to develop a facility for MAGNT's palaeontology collection in Alice Springs was greatly welcomed. This project will ensure better storage and display of our unique collection as well as helping to reinvigorate the CBD of Alice Springs.

This year marked an increase in donations and gifts both from private donors and from the corporate sector enabling us to invest further in our collection and projects. I see this as a great indicator of our resurgence as an institution that inspires confidence and trust.

We continued strong partnerships with the Australia Council, Telstra, Ian Potter Foundation, Gordon Darling Foundation, Commonwealth

Government, Arts NT and Creative Partnerships Australia whose financial assistance has been invaluable.

Behind the scenes MAGNT continues to play an important research role. Our curators and researchers undertake regular field trips, publish nationally and internationally, host visiting researchers and students and continually add to our knowledge and skills.

I would like to express my appreciation to the Board for their support and to all staff for their hard work and unwavering enthusiasm.

Marcus Schutenko
Director

SNAPSHOT

**8%**

Increase to overall
MAGNT visitation to 339,920

**11**

New exhibitions
and displays

**745**

Public programs delivered
across MAGNT

**220+**

Educational Visits from
schools across the NT

**+6%**

Visits to the MAGNT website
(77.7k sessions)

**+46%**

Increase in Instagram
followers (to 3,568)

**+38%**

Growth in subscribers

**+18%**

Increase in Facebook
followers (to 3,559)

**103**

Acquisitions

**#1**

Trip Advisor Things
to do in Darwin

**42**

Publications

VISION & ROLE

VISION

To be a world-class museum
connecting people and stories
of the Northern Territory.

ROLE

Our role is both as a museum and art gallery with collections, exhibitions and programs across our core areas of Aboriginal culture, natural sciences, history and art focussing on Northern and Central Australia and our near neighbours.

We are known for our collections and expertise in:

- Aboriginal art, culture and stories
- Marine, earth and terrestrial sciences
- Northern and Central Australian history
- Australian Art
- Asian and Oceanic art and material culture

HISTORY



▲ Paul Foelsche, *Town Hall* 1887

MAGNT was formed in 1965. Dr Colin Jack-Hinton was appointed MAGNT's inaugural Director, taking up the position in 1970.

MAGNT established its first facility in 1974 in the renovated Old Town Hall (originally known as the Palmerston Town Hall) in Darwin's CBD.

On Christmas Eve 1974, Cyclone Tracy hit Darwin, destroying the Old Town Hall and damaging much of MAGNT's collection. MAGNT staff and collection were housed in

multiple buildings around Darwin. Staff came together for lunchtime lectures in the ruins of the Old Town Hall.

After much deliberation, approval was granted for the construction of a new purpose-built principal facility at Bullocky Point, on the site of the old Vestey's Meatworks, which opened in 1981.

Included under MAGNT's umbrella today are museums and heritage sites across Darwin and Alice Springs.

In 1998 MAGNT's statutory authority status was revoked. On 1 July 2014, MAGNT regained its statutory authority status and is now managed by the Board of the Museum and Art Gallery of the Northern Territory.

SPACES

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY (MAGNT)

Darwin



▲ Museum and Art Gallery of the Northern Territory

The Northern Territory Museum of Arts and Sciences was opened at Bullocky Point in September 1981 by the Governor-General of Australia. The museum features the history, science and visual art of the region and its people. An extension was built in 1992 to display the Northern

Territory's maritime history. In 2006 the name of the organisation and principal facility was changed to the Museum and Art Gallery of the Northern Territory (MAGNT). MAGNT currently consists of seven permanent and three temporary exhibition spaces.

LYONS COTTAGE

Darwin

Located in Darwin's CBD, Lyons Cottage was built for the Eastern Extension Australasian and China Telegraph Company Ltd in 1925 as the residence for the company's engineer. Lyons Cottage was the first hammered stone building constructed in Darwin. Local stone was used to construct this unusual and unique domestic design reminiscent of English colonial models developed in India, Malaya and Singapore. In August 1993, Lyons Cottage was heritage listed.

▼ Lyons Cottage in Darwin's CBD





▲ Fannie Bay Gaol

FANNIE BAY GAOL

Darwin

Fannie Bay Gaol is an historic gaol, which operated until September 1979. The structure of Fannie Bay Gaol demonstrates considerable adaptation of penal design to accommodate Northern Territory conditions and resources. The buildings were constructed between 1883 and 1978, starting with the masonry cell block and the infirmary, designed by architect JG Knight. The gaol contains a rare gallows mechanism modelled on the Newgate Gallows in England and constructed specially for the last two hangings in the Northern Territory, which took place in 1952. The gaol is an important archaeological and social resource – a rare complete example of a medium-sized gaol of the period. The gaol precinct was heritage listed in February 1995.



▲ Interactive display at the Defence of Darwin Experience

DEFENCE OF DARWIN EXPERIENCE

Darwin

Opening in February 2012, the Defence of Darwin Experience at East Point commemorates the Bombing of Darwin and provides an opportunity for visitors to understand the impact of World War II on Darwin and its inhabitants, both civilian and military.

The Defence of Darwin Experience facility is an interactive exhibition space that includes the immersive Bombing of Darwin Gallery, iconic objects from the time, firsthand accounts and multimedia presentations.

MUSEUM OF CENTRAL AUSTRALIA (MCA)

Alice Springs

Telling the story of Central Australia's unique natural and geological history, the Museum of Central Australia (MCA) follows the evolution of the landscape and the fascinating creatures that inhabited it. From the big bang to the present day, meteorite fragments, fossils and interpretive displays detail the geological history of Central Australia.

A replica of the Alcoota waterhole, a major scientific site in the region, displays megafauna fossils retrieved from this internationally significant fossil reserve, including a giant freshwater crocodile and the largest bird that ever lived, *Dromornis stirtoni*.

MCA is home to the Strehlow Research Centre, one of Australia's most important collections of film, sound, archival records and museum objects relating to Aboriginal ceremonial life. The Strehlow Collection was accumulated by the Lutheran Pastor, Carl Strehlow, and his son, Professor TGH Strehlow, over two generations of anthropological research with the Aboriginal people of Central Australia.



▲ Display at the Museum of Central Australia (MCA)

ALCOOTA SCIENTIFIC RESERVE

Central Australia

The Alcoota Scientific Reserve is located about 190 kilometres north-east of Alice Springs. It is a dense fossil site featuring one of the largest concentrations of terrestrial vertebrate fossils in Australia and has been an ongoing MAGNT research program since 1986. Over the years, the Alcoota Scientific Reserve has yielded thousands of specimens, including almost every bone from the skeleton of the giant bird *Dromornis stirtoni*.



▲ Alcoota Scientific Reserve

EXHIBITIONS

BEHIND THE LINES: THE YEAR'S BEST POLITICAL CARTOONS 2015

July – September 2016 | Flinders Gallery

Exhibition developed and toured by the Museum of Australian Democracy at Old Parliament House

Territorians love political satire and 2015 was an exceptional year for the nation's cartoonists to poke fun at politicians. From the halls of the Museum of Australian Democracy at Old Parliament House, *Behind the Lines* celebrated the role of satire and political cartoonists in Australia. Onion eating, helicopter travel and a leadership spill all featured. But the year also emphasised the dangers of political cartooning, as witnessed by the Charlie Hebdo attacks in Paris on 7 January 2015, cartoons of which were a highlight of the exhibition.



► *Behind the Lines* installation view



▲ David Pope, *Charlie Hebdo* 2015, pencil on paper

WAVE HILL WALK-OFF

August 2016 – May 2017 | Indigenous Art Gallery

Exhibition developed by MAGNT



In August 1966, 200 Aboriginal stockmen and their families walked off the Wave Hill Cattle Station protesting unequal pay and poor conditions. Their discontent turned to the topic of land rights and their cause captured the public imagination galvanising support from around the nation. The fight ended nearly 10 years later, with then Prime Minister Gough Whitlam handing to Vincent Lingiari the deed to his native lands. The exhibition reflected on the 50 years since the historical event.

◀ Unknown maker, *Aboriginal breast-plate 'Jimmy-King of Wave Hill'*, early 1900s, purchased 2008, MAGNT Collection

▶ Peter Hudson, *Portrait of Jimmy Wavehill* 2016, charcoal, pastel and watercolour on paper, MAGNT Collection © Peter Hudson



33RD TELSTRA NATIONAL ABORIGINAL & TORRES STRAIT ISLANDER ART AWARDS (NATSIAA)

August – October 2016 | Ken Waters Gallery

Exhibition developed by MAGNT with the assistance from principal sponsor, Telstra; the Northern Territory Government; and the Australia Council for the Arts through the Visual Arts and Crafts Strategy

Founded by MAGNT in 1984, 2016 marked the 25th year of the significant relationship with Telstra. The anniversary was celebrated in the lead up to the Awards with art installations by previous *Telstra NATSIAA* artists Michael Nelson Tjakamarra, Brook Andrew, Laurie Nilson and artists from Buku-Larrnggay Mulka Art Centre, which were shown in central public locations in Sydney, Perth, Brisbane and Melbourne.

For the 2016 *Telstra NATSIAA*, 75 works were selected from 244 entries by judges Vernon Ah Kee, artist, Kimberley Moulton, Senior Curator, South Eastern Australia Aboriginal Collections, Museum Victoria and Don Whyte, Don Whyte Framing. From a competitive field, the judges brought together an eclectic assembly of works representing country, culture, identity and politics.



The Awards are non-acquisitive and included a prize of \$50,000 for the Telstra Art Award and \$5,000 for each of five categories. Winners were announced at a ceremony held on the MAGNT lawns on Friday 5 August 2016.

▲ (left to right) Marcus Schutenko Director MAGNT, Kimberly Moulton Telstra NATSIAA judge, Vernon Ah Kee Telstra NATSIAA judge, Rhoda Roberts Telstra NATSIAA ceremony Artistic Director, Don Whyte Telstra NATSIAA judge, Lauren Ganley General Manager, Indigenous Directorate Telstra

2016 Winners

The Telstra Art Award was awarded to **Harold Joseph Thomas (Bundoo)** for *Tribal abduction*.

The Telstra General Painting Award was awarded to **Betty Kuntiwa Pumani** for *Antara*.

The Telstra Bark Painting Award was awarded to **John Mawurndjul** for *Dilebang*.

The Telstra Work on Paper Award was awarded to **Robert (Tommy) Pau** for *Battle of Bikar*.

The Wandjuk Marika 3D Memorial Award (sponsored by Telstra) was awarded to **Nicole Monks** for *We are all animals*.

The Telstra Youth Award was awarded to **Ishmael Marika** for *Sunlight energy II*.

▼ MAGNT Curator of Aboriginal Art Luke Scholes with Harold Thomas (Bundoo) and his winning Telstra Art Award artwork *Tribal abduction*





- ▲ (left) Andrew Penn CEO of Telstra
- ▲ (right) Telstra NATSIAA installation of work by Michael Nelson Tjakamarra in Martin Place, Sydney
- ◆ Dancers at the 2016 Telstra NATSIAA Awards Ceremony

BEHIND THE WIRE

August 2016 |
Fannie Bay Gaol

**Exhibition developed by
Department of Correctional
Services in partnership
with MAGNT**

Behind the wire is an annual exhibition by inmates from correctional facilities throughout the Northern Territory. The 131-year-old Fannie Bay Gaol adds a particular poignancy to this exhibition that showcases the artistic talents of current youth and adult detainees.



▲ Kevin Nawirridj, *Barramundi* 2016

▼ Fannie Bay Gaol signage



HOT! HIGHLIGHTS FROM THE MAGNT ART COLLECTION

October 2016 – September 2017 | Gallery 4

Exhibition developed by MAGNT

Hot! brought together 48 paintings, works on paper, ceramics and glass by some of Australia's 'hottest' artists past and present providing a sizzling survey of the last 120 years and showcasing the depth and breadth of the Australian Art Collection. Whether responding to the climate under a scorching sun, the heat of passionate emotions or 'hot' issues that ignite intense debate, the artworks variously reflected the range of meanings attributed to the word 'hot.'

► John Brack *The fight* 1959,
oil on linen canvas, purchased
1978, MAGNT Collection
© The estate of John Brack



▲ *Hot! Highlights from the MAGNT Art Collection* installation view



DAVID COLLINS: FROM THE STREET

October 2016 – January 2017 | Flinders Gallery

Exhibition developed by MAGNT

David Collins: From the street brought street art inside to create a unique and colourful large-scale art mural. Darwin artist David Collins challenged perceptions of what is possible in the gallery space by producing a multi-layered mural that incorporated a variety of street art techniques. Over the life of the exhibition, and through a series of interactive activities and workshops, the gallery wall became an ever-changing interface of collaboration between Collins, fellow street artists and the public.



- ▶ (above) David Collins and students
- ▶ (below) *David Collins: From the street* installation view
- ▶ (next page) *David Collins: From the street* installation view





COUNTRY AND WESTERN: LANDSCAPE REIMAGINED

November 2016 – March 2017 | Ken Waters Gallery

Exhibition developed and toured by Perc Tucker Regional Gallery



Country and Western: Landscape Reimagined brought into focus contrasting insights and cultural imperatives, both Indigenous (Country) and non-Indigenous (Western) that have given shape and substance to our evolving attitudes and perceptions of the national landscape over the past 25 years.

The vexed issues of dispossession, identity, collaboration, mining and land degradation, along with the country's natural splendour were viewed from differing cultural perspectives. The works in the exhibition were sourced from major public galleries and private collections across Australia.

▲ *Country and Western* installation view

► Angelina George *Near ruined city* 2007, synthetic polymer paint on canvas, purchased 2008, Telstra Collection, MAGNT





EXIT ART

2016 NT Year 12 student exhibition

February – June 2017 | Flinders Gallery

Exhibition developed by MAGNT in partnership with the Department of Education

Exit Art is the annual exhibition that presents the very best of contemporary art and design from Northern Territory Year 12 students and reflects MAGNT's commitment to fostering emerging talent. Now a mainstay of the local annual arts calendar, this year's exhibition featured the work of 45 selected students from 14 schools across the NT.

Exit Art celebrated the talent and creativity of the Territory's next generation of visual artists. It provided an insight into the unique ideas, influences and experiences of young people, and represented the topics that captured their imaginations throughout the previous year.



▲ *Exit Art* installation view

◀ Jan Danielle Domingo *Redemption* 2016,
digital image on paper, courtesy of the artist



NEWS FOR THE NATION!

Unseen images of the war in the North

February 2017 – February 2018 | Defence of Darwin Experience

Exhibition developed by MAGNT

News for the Nation! was presented at the Defence of Darwin Experience, the pre-eminent facility telling the story of the Bombing of Darwin. The display featured a selection of rarely seen images of military life in the Northern Territory during World War II, using both high quality press and amateur photographs.

Coinciding with the 75th Anniversary of the Bombing of Darwin, the photographs offered an insight into various aspects of war in the Territory, including soldier training, prisoners of war, enemy action, war graves, aircraft and other machinery.

◀ *Soldiers who work in an Army aerated water factory in North Australia enjoy the fruits of their labours c. 1943, photograph, collection of the State Library of Victoria*



▲ *News for the Nation!* installation view

PIKSA NIUGINI

Photographs by Stephen Dupont

April – June 2017 | Ken Waters Gallery

Exhibition developed by MAGNT



▲ *Piksa Niugini: Photographs by Stephen Dupont* installation view

► (next page) Stephen Dupont *Sing-sing* performer Goroka show, Eastern Highlands 2011, photograph

Over the past decade, Stephen Dupont has documented the powerful impact of globalisation on the fabric of Papua New Guinea's traditional Melanesian society. Over time he has photographed tremendous social change and revealed many of these changes through his diaries, photographed landscapes and innovative portraits of contemporary Papuans. His images intimately

captured the human dignity of his subjects, and located them in contemporary social and global conditions.

Piksa Niugini: Photographs by Stephen Dupont combined Stephen Dupont's documentary photography captured in Papua New Guinea with MAGNT's significant collection of cultural objects from the region including masks, shields and drums.



UNDISCOVERED: MICHAEL COOK

June – August 2017 | Flinders Gallery

Exhibition developed and toured by The Australian National Maritime Museum



This exhibition featured a striking series of large-scale photographic works by celebrated artist Michael Cook, from the Bidjara people of south-west Queensland.

unDiscovered provided a contemporary Indigenous perspective of European settlement in Australia, a land already populated by its original people.

Cook's artworks shift roles and perspectives around the notion of European 'discovery' of Australia, reflecting upon our habitual ways of thinking and seeing our history.

▲ *unDiscovered - photographic works by Michael Cook* installation view

► Michael Cook *Undiscovered #4* 2010, inkjet print on paper, Australian National Maritime Museum Collection
© Michael Cook



PERMANENT EXHIBITIONS

INDIGENOUS ART GALLERY

Showcasing MAGNT's outstanding collection of Indigenous art and material culture from across the country. The gallery was refurbished and upgraded in early 2017.



RAMP GALLERY

An exhibition of Northern Territory natural history featuring our most popular resident, Sweetheart, a male crocodile over 5 metres long who was once the heavyweight champion of the billabong.



TRANSFORMATIONS

Tracing an evolutionary timeline from the beginnings of our solar system, journey through the periods of natural history that have shaped the unique ecology of the Northern Territory. Discover megafauna that once roamed this part of the world and the amazing, often deadly animals of the region.



CYCLONE TRACY

Killing 66 people and injuring hundreds more, Cyclone Tracy was a defining moment in Darwin's history. This exhibition provides a visual account of the events leading up to that fateful night and its devastating aftermath.



MARITIME GALLERY

This gallery features a spectacular display of beautifully decorated boats, canoes and other watercraft that connected Australia with distant lands for hundreds of years. Discover the stories of migration, trade and the history of the waters that connect our shores to those of our neighbours.



SOUTH EAST ASIAN LINK GALLERY

A selection of objects from MAGNT's 3,000 Southeast Asian artifacts, including textiles, ceramics, and carvings from Australia's nearest neighbours.



ENGAGEMENT



Visitor Engagement Services is the first point of contact for many local Territorians, visiting tourists and key stakeholders. The Engagement Branch is committed to maintaining the highest professional standards in order to meet and exceed the expectations of all who interact with MAGNT. Visitor Engagement Services staff work to ensure visitor satisfaction through the delivery of high-quality, pro-active customer service to all and are also responsible for exhibition invigilation, site safety and security in public spaces and corporate event delivery.

▲ (left to right) Engagement staff Rebecca Renshaw, Tegan Jackson and Arlya Tuckey

Visitation to MAGNT

TOTAL VISITS TO	2014-15	2015-16	2016-17
MAGNT Bullocky Point	195,952	222,973	247,554
Museum of Central Australia	13,180	12,293	17,371
Defence of Darwin Experience	64,698	65,969	61,546
Fannie Bay Gaol	16,697	12,895	13,449
TOTAL VISITS TO MAGNT	290,527	314,131	339,920

N.B: Fannie Bay Gaol was closed from 20 December 2015 to 31 January 2016, and open 2 days per week between February and April 2016 and permanently from November 2016.



▲ Dr Wendy Garden, Curator of Australian Art, with students on a back of house tour

PUBLIC PROGRAMS

MAGNT's public programs offer Northern Territory audiences the opportunity to engage with the collection, exhibitions, natural science and history through a unique range of activities. Popular free weekly tours with MAGNT volunteer guides, monthly curator or artist talks, kids and family programs and artist-led workshops enable all sectors of the community to participate. For many visitors to MAGNT, public programs offer an initial entry point to the museum, from which an ongoing relationship is established.

In 2016/2017, MAGNT delivered 745 public programs to 22,632 attendees. Ticketing through Eventbrite was introduced to support the ongoing development of programs for MAGNT's audiences. Across the year 42 paid public programs brought 789 participants into the museum offering a range of practical and theoretical activities; 541 groups made bookings for self-guided and guided tours, totalling 12,366 attendees (of these, MAGNT staff delivered 12 tours to 222 people); 162 talks led by public program

volunteer guides, MAGNT staff, artists and industry experts were attended by 5,086 visitors; and our special public program events, such as families visiting the Discovery Centre brought a total of 4,391 people to Bullocky Point. A concert featuring singer Tex Perkins at Fannie Bay Gaol was attended by 1500 people.

The introduction of the MAGNT Youngsters program has seen it becoming part of Darwin's early childhood networks. The success of MAGNT's school holiday programs

has seen many parents book their children into multiple programs over the holiday period. Equally successful has been the introduction of MAGNT's monthly Kids Club workshop; programs designed for primary school aged children that offer a range of unique art or science inspired programs.

The introduction of cohesive public programming at MAGNT has resulted in the growth of visitation and revenue in the areas of kids and families and exhibition, art, history and natural science related programming. Public programs also focused on inviting artists to Darwin to deliver programs to MAGNT's audiences which extended visitor experience and professional development opportunities for participants of all ages. Claudine Marzik artist in the exhibition *Country and Western: Landscape Reimagined* delivered a suite of inspiring talks and art workshops for children, adults and teachers.

Successful links were forged with the Darwin Festival, Darwin Aboriginal Art Fair and the National Indigenous Music Awards. Through these relationships workshops and programs for local, domestic and international audiences were developed and presented during the *Telstra National Aboriginal & Torres Strait Islander Art Awards*.



▲ Darwin High School Accelerated Science Program student

EDUCATION

The Natural Sciences Collection, exhibitions of Aboriginal and contemporary art, Northern Territory history and its unique environment enabled MAGNT to offer a diverse range of educational programs. MAGNT Education values reflective observations and independent thinking and highlights the importance of listening and responding to others.

In 2016/2017, overall attendance was maintained across student education programs, which focused on school excursions and professional development for teachers and students during Semester 1, 2017.

MAGNT Education developed tours, talks, art making workshops and natural science practicals that encouraged students to develop critical and creative thinking skills and to apply their ideas to art-making or natural science activities.

MAGNT acknowledges the support of the Department of Education, Northern Territory Government in the delivery of the *Professional Development for Students: Study Day*, designed to complement *Exit Art: 2016 NT Year 12 student exhibition*. The program encouraged students to engage with artworks

in the exhibition *HOT! Highlights from the MAGNT Art Collection* led by MAGNT's Curator of Australian Art.

Engagement and Curatorial staff worked with children and teachers to encourage a positive experience of art and museums, and become lifelong learners, visitors and supporters of the arts, history and natural science.

MAGNT Education aims to become a highly valued resource from early learning through to tertiary students and teachers. In 2016/2017, MAGNT conducted 37 facilitated tours and workshops or practicals, which were attended by 1,277 students and teachers. Overall, Education programming engaged 221 school visits with 6,107 participants.

Tours of the Natural Sciences Collection were presented to 11 groups of students and the general public, totalling 130 participants. Collections Management Natural Sciences also presented 37 other educational activities for 718 participants.

The Discovery Centre was refurbished with new furniture, activities and a fantastic artwork *Synthetic biota Darwin* by Darwin born artist Joanna Roberts. The refreshed space allows MAGNT staff to deliver education and public programs for both formal and informal visits.



► Participants in Claudine Marzik workshop



Photo: Helen Orr

▲ MAGNT Bullocky Point upgraded foyer

MARKETING AND COMMUNICATIONS

Marketing and Communications aimed to:

- promote exhibitions, public and education programs, and MAGNT publications through innovative and targeted marketing campaigns
- strengthen brand recognition and awareness of MAGNT as a destination and significance as a cultural institution by optimising marketing communications,

maximising media exposure and reaching new audiences

- engage and grow audiences through improvements in digital communications for exhibition campaigns

Exhibition marketing campaigns were dominated by the three exhibitions: *Hot! Highlights from the MAGNT Art Collection*, *33rd Telstra National Aboriginal & Torres Strait Islander Art Awards* and *Piksa Niugini: photographs by Stephen Dupont*.

As well as publicity campaigns that built momentum and maximised editorial coverage, elements in the marketing mix included on-site signage and collateral, print, radio, digital and outdoor advertising, direct and electronic mail, social media, and cross-promotional activities with organisations that shared a similar target audience.

Audience profiling and segmentation were used to generate targeted communications for general e-news, education e-news and media.

A new design and distribution of printed materials was developed to communicate MAGNT's offerings to a wider audience in Darwin and greater Darwin.

Media monitoring was instigated to ensure reporting was captured for media, including social media and blog activity. An increased focus on media saw a 20% increase in the number of published articles relating to MAGNT.

Digital and website redevelopment was a major focus in 2016/2017. In-house, new information architecture was developed with a clean design aesthetic and an easy-to-use content management system to maximise useability and reflect MAGNT branding.

Visitation to the website was 77,572 sessions (an increase of 6% from 2015/2016), 57,596 users (an increase of 8%), and 216,657 page views (an increase of 17%).

A new email marketing system was introduced as an effective and direct communication tool, and was used for regular news updates, exhibition invitations and targeted mailings. Subscriber numbers increased by 38% in 2016/2017 and open rates remained above the industry average at 41.2%. Social networking channels played an increasingly important role in marketing and communications, reaching an ever-increasing and engaged audience.

Social media growth

- Facebook +18% 3,559
- Twitter 117 followers since June 2017
- Instagram +46% 3,568.

VOLUNTEERS

MAGNT Volunteers offered 696 hours of their time to support MAGNT's activities over the course of the year and contributed to almost every area providing invaluable assistance with administration and projects, such as cataloguing the Rock Art archive. Front-of-house volunteers delivered tours, talks and hands-on experiences, playing an important role in engaging MAGNT's visitors through public events, lectures and family activities.



▲ Telstra NATSIAA Watercolour painting workshop with Iltja Ntjarra Many Hands Art Centre

COLLECTION

COLLECTION DEVELOPMENT

This year a major project was undertaken to review the policy guiding the management and development of the collection. The review resulted in a new collection policy and procedures for acquisitions.

▼ Butterflies in storage



A total of 34 acquisition proposals covering 208 individual items were prepared by Curatorial staff and approved by the Board for inclusion into the Territory History and Culture collections. Three items were deaccessioned from the collection for repatriation to Groote Eyelandt. An exchange of Natural Science Collection items occurred between MAGNT and the South Australian Museum.

Acquisition highlights include the donation by Ruth Ellis of a Hermannsburg pot by Judith Pungkarta Inkamala depicting Carl Strehlow and the purchase of several photographs of Central Australia by Max Dupain.

There were a number of significant donations to the Territory History Collection including a magnificent photographic album of images of Central Australia donated by the Panebianco family.

3,768 lots of Natural Science specimens were prepared, registered and incorporated into the collection bringing the total number of registered lots to 254,086. Specimens held in the large taxidermy freezer were assessed for either disposal or incorporation into the collection. This resulted in over

140 skeletal specimens, many of which are the only skeletal example of their species held at MAGNT, being prepared and registered into the collection.

COLLECTION DOCUMENTATION

The Digital Data Ready project, generously supported by the Ian Potter Foundation, has continued to deliver outstanding results with the appointment of a Digital Imaging Officer and Assistant Conservator. Their work has resulted in almost 900 high quality digital images of collection items created in the financial year, and a 36% increase in the number of high resolution images of works on paper and prints.

Work has also continued on the implementation of EMU as the new collection management system for the History and Culture collections. Over 9,000 images have been uploaded to the database and 2,500 index cards cataloguing the Oceanic Collection were digitised. This year also saw the migration of the loans and receipts databases to EMU and the delivery of high quality reporting functionality for catalogue records, loans and exhibition lists.



▲ Collection storage

Over 800 live specimen images were processed and linked to their records in the Natural Sciences databases. Natural Sciences hosted the annual Faunal Collections Informatics Group and the Council of Heads of Australian Faunal Collections meetings. National issues, opportunities and initiatives regarding faunal collections and their associated informatics are represented by the two groups.

COLLECTION LOANS

34 outgoing Natural Sciences Collection loans (591 specimens) were provided to researchers and three loans (24 specimens) were returned to other institutions. The Territory History and Culture collections supported a number of outward loans including the loan of the Jimmy Wave Hill breastplate to

UNSW Galleries and eight Southeast Asian sculptures for Charles Darwin University's *Sculptures of Atauro Island* exhibition. In addition a considerable number of inward loans were raised and managed to support the exhibition program including the loan of 23 items for *Tjungunutja: from having come together*.

ACCESS

Staff responded to 132 enquiries from the public and researchers, including 67 faunal identifications. 25 researchers and 5 local artists visited the Natural Sciences Collection to examine or draw specimens. History and Culture Collection Management staff facilitated a range of access visits for community members, artists, donors, researchers and visiting curators.

The Natural Sciences Collection was launched online, one of 50 immersive natural history collections from many of the world's top museums and galleries, as part of the Google Cultural Project. MAGNT partnered with Google to create an online virtual gallery that showcases highlights from its extensive Natural Sciences Collection. Over 120 images of the MAGNT collection and a curated exhibit are now available online.



► Conservation on works for *Hot!*
Highlights of the MAGNT Art Collection

CONSERVATION PROGRAM

MAGNT conservation staff provided technical and scientific expertise to support the care and maintenance of the collection and the delivery of the exhibition program. During the year this included ongoing environmental monitoring and preparation of a wide range of historic and cultural material for loan and exhibition.

Major conservation projects included work on John Brack's *The fight* undertaken by David Stein & Co, while shipwright Jamie Robertson completed 100 hours of work on the boat *Terima Kasih*.

Conservation staff supported professional practice for volunteer Nadine Lee who has been awarded an Encounters Indigenous Cultural Workers Scholarship through the National Museum of Australia allowing her to work and study in the United Kingdom.

STORAGE OF THE COLLECTION

The major storage project for the History and Culture collections was the rehousing of 196 works from the Indigenous Art Gallery as part of the de-install of this permanent gallery. Many of these objects had been on display for 14 years and required intensive treatment, fumigation and support for storage.

The Collection Management team continued to implement improvements to collection storage across all areas. To relieve overcrowding on shelves, the fish and coelenterates collections were reorganised within available space in the wetstore. The dry terrestrial vertebrates (birds and mammals) collections were also re-shelved to maximise the efficient use of available storage space.

Rolling stocktakes were conducted in conjunction with the Digital Data Ready project, with over 800 collection items condition checked.

Vale Rex Williams

MAGNT was saddened by the death during the year of long term staff member Rex Williams. Rex joined MAGNT in 1982 as Natural Science Technical Officer and retired in 2016. He was responsible for registering more than 132,000 fish specimens, and collecting 87 type lots (comprising 690 fish) of which 14 are Holotypes (*Mugilogobius rexi* from Sulawesi is named after him) as well as significant work in other areas of MAGNT's collection.



▲ Rex Williams

REGIONAL MUSEUM SUPPORT



▲ View from plane on the way to Peppimenarti

ACCESS VISITS TO COLLECTION

A group of 12 printmakers and artworkers from Jilamara Arts and Crafts Association Milikapiti, Melville Island NT were provided access to MAGNT's Tiwi material in preparation to develop their own work for the exhibition *Ngini Parlingarri Amintiya Ningani* (past, present and future) at NOMAD Gallery.

Dr Payi Linda Ford was given access to MAGNT's bark and materials collections related to Port Keats to aid her Charles Darwin University research.

Bill Mitchell, General Manager of the Battery Hill Mining Museum and Visitors Centre at Tennant Creek visited MAGNT to view the MAGNT McLaughlin Mineral Collection, much of which is on loan to the Battery Hill Museum. Advice was given regarding the care of mineral collections, and assistance with the Albert Borella/ World War I display.

MAGNT hosted two art workers from Yagbani Aboriginal Corporation

Warruwi Community, South Goulburn Island NT for a week of professional development.

Groote Eylandt is the island home of the Anindiyakwa people, located off the east coast of Arnhem Land. MAGNT hosted a delegation of senior community leaders from the island to view the collection of objects and artworks from their homeland. The Anindiyakwa have been participating in MAGNT's Indigenous Repatriation Program where ancestral remains have been returned to the community. This relationship continues to bring MAGNT and the people of Groote Eylandt together, with a small number of important cultural objects, deaccessioned from the collection earlier in 2017 also returned to the community.

The Museum of Central Australia hosted a group of Bindi artists that came to sketch specimens in the Museum. The group plan to come back to access open archival photographs for inspiration for their work.

The Hermannsburg Potters visited the Museum of Central Australia on two occasions to access public domain material from the Strehlow Collection to use as reference works for future artwork projects. The potters are based at the Hermannsburg community which has strong historical ties to the Strehlow Collection through the social history material held in the archive dating back to the 1890s. Hermannsburg gave rise to a famous school of Aranda watercolour artists who brought the colourful landscape of the Centre to an international audience. The Hermannsburg Potters continue that tradition through their unique ceramics which have also found popular audiences around Australia and overseas. This was a significant opportunity to open up new relationships with Aboriginal community groups that have not previously used the Strehlow Collection.



Photo: Frances Grant

▲ Regina Wilson, Durrmu Arts Aboriginal Corporation



◀ Keith Lapulung Dhamarrandji welcoming guests to the Makarrata at Milingimbi

OUTREACH

The Director and Registrar attended the Makarrata in Milingimbi and provided bound books and CDs with images of the MECA works held in trust at MAGNT.

The Registrar also undertook introductory visits to Adelaide River Railway Heritage Precinct, Batchelor Museum, Katherine Museum and Godinymayin Yijard Rivers Arts and Cultural Centre Katherine.

MAGNT provided advice to the Police Museum on collection management and support to digitise uniforms from the MAGNT collection for an online display.

Conservators presented a session on conservation for an Arnhem, Northern and Kimberley Artists Aboriginal Corporation (ANKA) workshop held in Katherine.

The Assistant Director Content & Innovation and Exhibitions Officer travelled with ANKA staff to Peppimenarti 300 km south west of Darwin. There they met with staff and artists at the Durumu Arts Aboriginal Corporation, including 2017 *Telstra National Aboriginal & Torres Strait Islander Art Awards* judge Regina Wilson.

The Director, Assistant Director Content & Innovation, Senior Curator of Earth Sciences and Anthropologist met with representatives from Barkly Regional Arts, Nyinkka Nyunyu Art and Cultural Centre and the Battery Hill Mining Centre on a trip to the Tennant Creek region.

The Director travelled to Timor Leste and met with the Director General of Art and Culture. He toured the museum facilities with staff and discussed opportunities for exchange and exhibition development.

CURATORIAL



Photo: David Nixon

ABORIGINAL ART

MAGNT's Aboriginal Art and Material Culture Collection reflects the richness and diversity of Aboriginal cultures across the Northern Territory with a focus on works from the Tiwi Islands, Arnhem Land, and the Western Desert regions.

A strength of the collection is MAGNT unique holdings of early Papunya paintings from Central Australia, the age and breadth of which are of national and international

significance. This year, research and collaboration with senior Pintupi, Warlpiri and Luritja men from the Western Desert regions of Central Australia continued towards the preparation of a large proportion of this collection for display in the exhibition and accompanying publication: *Tjungunutja: from having come together*. The 33rd *Telstra National Aboriginal & Torres Strait Islander Art Awards* and catalogue were also produced.

▲ On the set of the film to accompany the exhibition *Tjungunutja: from having come together*, Punata Stockman talks about her father Billy Stockman Tjapaltjarri and his important role as one of the founding Papunya artists

The Curator of Aboriginal Art accompanied, and provided guidance to, senior Pitjantjatjara painter and ceramicist Pepai Carroll on a return to Country in the far reaches of the Western Desert. Carroll subsequently created a series of works in response to this trip, which will be exhibited at the Tarnanthi festival in Adelaide.

Significant acquisitions to the Aboriginal Art Collection this year included artworks *Ngayuku Mamaku Ngura – My Fathers Country* by

Wawiriya Burton, *Kulata Tjuta Warmala – Army of many spears* by Anwar Young, Frank Young, Ray Ken, Mick Wikilyiri and Kaika Burton, and *Shipwrecked soul* by Baluka Maymuru, which were purchased with the generous support of Telstra, principal sponsor of the *Telstra National Aboriginal & Torres Strait Islander Art Awards*.

▼ The crew of the film *Tjungunutja: from having come together* near Warumpi Hill, east of Papunya



AUSTRALIAN ART

The MAGNT Australian Art Collection encompasses paintings, prints, sculpture and craft by some of Australia's most significant artists, past and present. The ongoing development of the collection focuses on acquiring quality works by leading artists who have a connection to the Northern Territory or works that pertain specifically to the place and people of the Top End and Central Australian regions.

The exhibition *Hot! Highlights from the MAGNT Art Collection* provided a context to showcase artworks from the Australian Art Collection by some of Australia's best known historical and contemporary artists, and the Curator of Australian Art also drew from MAGNT's collections for an interdisciplinary display that was the backdrop for the inaugural fundraising dinner.

Acquisition highlights included seven paintings by celebrated artist Judy Cassab, created in response to her

travel to Alice Springs; a pen and ink drawing of Judy Cassab by Charles Blackman, and significant donations by artists including a series of prints by Chips Mackinolt and Therese Ritchie, and 18 prints by Franck Gohier.

A major public fundraising campaign was launched to purchase the work *A mysterious land no.9* 2007 by renowned artist Guan Wei. The painting was created at an art camp in the Northern Territory, continuing an initiative first devised by Colin Jack-Hinton, MAGNT's inaugural Director, in the 1970s. The work is an important addition to the MAGNT collection as it presents a cross cultural interpretation of the local landscape that combines Aboriginal culture and ancient Chinese philosophy.



◀ (left to right) Sarah Pirrie, Wendy Garden, Curator of Australian Art, Matthew van Roden, Communications Coordinator at the opening of *Hot! Highlights from the MAGNT Art Collection*



◀ Guan Wei *A mysterious land no.9* 2007, synthetic polymer paint on canvas, purchased 2017 through public appeal, MAGNT collection © courtesy of the artist and Arc One Gallery

ROCK ART

The MAGNT Rock Art archive is the earliest, most comprehensive visual and documentary record of rock art in the Northern Territory, particularly from the Arnhem Land Plateau region. With many sites not visited since

the original fieldwork (1972–1992), and the ongoing loss of knowledgeable senior traditional elders, the archive constitutes the only known record for thousands of heritage places, many of which

are listed world heritage sites. The archive contains more than 40,000 original photographs and the detailed records of approximately 3,500 rock art sites.

The work to rehouse all of the archive's 21,000 colour transparencies in archival sleeves in secure filing cabinets is now complete. Nearly 2,500 transparencies were digitised in collaboration with visiting researchers, and the cataloguing, labelling, rehousing, and digitisation of the archive's site information documents was finalised.

A field trip was undertaken to the Red Lily Lagoon area in western Arnhem Land to consult with Manilkarr Traditional Owners (represented by the Njanjma Rangers, Djabulukgu Association) about the rock art of the area.

The archive was utilised by a number of stakeholders and researchers for collaborative research, site management and interpretation, and exhibition projects, including representatives from the Njanjma Rangers, the Warddeken Land Management group, Jawoyn Land Management, Gundjeihmi Aboriginal Corporation, Australian National University, Flinders University, and Griffith University.

INDIGENOUS REPATRIATION PROGRAM

Ongoing provenance research and community consultation by the Indigenous Repatriation Program (IRP) team resulted in the return of sacred objects to the Anindilyakwa people of Groote Eylandt, and the return of 26 men's ceremonial objects from Museum Victoria to the Museum of Central Australia, to be held in trust pending further community discussions. Repatriation consultations commenced with northern and eastern Arrernte groups in relation to objects held in the Museum of Central Australia's Strehlow Collection.

In the field, the IRP team undertook recordings of ceremonial songs with senior Anmatjerr custodians for the Lake Lewis region northwest of Alice Springs, and commenced an audit of the existing ceremonial songs held in the Strehlow Collection.

Research this year focussed on photographer Otto Tschirn towards preparation of an exhibition, *A Frontier Journey: photographs by Otto Tschirn 1915–18*.

Research and community consultations at Hermannsburg in Central Australia have continued towards the publication of the Carl Strehlow Western Aranda Heritage Dictionary (Australian National



▲ (left to right) Shaun Angeles, Artwe-kenhe (Men's) Collection Researcher, John Cavanagh and Allen Drover, Strehlow Research Centre advisors

▼ Mark Inkamala, Strehlow Research Centre advisor, investigating sites



University Press). Images of Carl Strehlow and Otto Tschirn were provided for use in the Brindle Films production of *The song keepers*, a film highlighting the history of the Hermannsburg Community Choir that followed their travels to Germany to perform old Lutheran hymns in the Aranda language.

This year, IRP staff assisted 12 visiting scholars to access the Strehlow Collection and gave presentations about the collection to the Central Land Council, the Desert Knowledge Centre in Alice Springs, and to attendees at the 'Honouring our Songlines symposium' at the University of Western Sydney.

HISTORY

MAGNT's Territory History and Maritime History and Archaeology Collections reflect the Territory's distinctive cultural, social, economic, and political way of life, from the time of first contact with South East Asia and European colonisation until the present. Key areas of national importance include collections related to Cyclone Tracy and the Overland Telegraph Line and of international importance are collections of Indonesian vessels and Solomon Islands watercraft.

Projects this year included *News for the Nation!* at the Defence of Darwin Experience; a display of press photographs taken in the Northern



▲ A selection of dated beer bottle bases found at WWII Army camp near Winnellie following a grass fire

Territory during World War II, and the development of content for an extension to the Defence of Darwin Experience app showcasing significant historical sites.

A rare opportunity to document significant NT sites was provided by the 2017 Bush Blitz project in the Bradshaw Field Training Area, a large Department of Defence property near Timber Creek. Various sites related to the early settlement of the area were visited including: the initial and later Bradshaw's Run homesteads and the landing for stores on the Ikymbon

River. Attempts were also made to locate the grave of Frederick Bradshaw, who was buried on one of a pair of large tablelands called 'The Tombs'.

Expert advice was provided by staff this year for activities related to *Territory Remembers*, a Northern Territory Government initiative commemorating 75 years since the bombing of Darwin. This included the provision of content for a commemorative plaque for the sinking of a Japanese submarine and information for a display by

the Northern Territory Library about the recovery of wartime Darwin Harbour shipwrecks. The Curator of Territory History was the historical expert for Wikiclub NT this year, creating and improving Wikipedia pages relating to Northern Territory history and assisting with the hosting of Wikiclub NT workshops in Alice Springs, Tennant Creek, and Katherine. Staff gave presentations at the Australian Maritime Museums Council workshop 'Submerged' in Hobart and at the Darwin 2016 History Colloquium.

Significant acquisitions for the Territory History Collection included personal items belonging to Alfred Searcy, NT Sub-Collector of Customs, and a NT Police marked revolver which has an extensive and colourful history of use in Territory law enforcement.

EARTH SCIENCES

The MAGNT Earth Sciences Collection aims to represent the Northern Territory's rocks, minerals, fossils, meteorites and tektites. A strength of the collection is the vertebrate fossils from the internationally significant Alcoota fossil beds; unique on the Australian continent in preserving a diverse fauna of reptiles, birds and mammals from the late Miocene Epoch (eight to six million years ago).

Research conducted this year in collaboration with Flinders University on Alcoota specimens, resulted in descriptions of the smaller, flying bird fossils and the description of a new dwarf species of emu. Fieldwork with Flinders University palaeontologists to Devonian freshwater fish sites in the Amadeus Basin, led to the discovery of a new species of lobe-finned fish that are close to the ancestry of land vertebrates.



▲ Foot bone of a new species of dwarf emu from Alcoota. The bone was found by volunteer Ian Archibald, and excavated by Curator of Territory History Jared Archibald during the 2016 Alcoota field season



◀ New crocodile species *Kalthifrons aurivellensis*, which lived about 4 million years ago in the Lake Eyre Basin, South Australia. Drawing by Adam Yates



▲ Richard Willan, Senior Curator of Molluscs during National Science Week 2016

Other work revised the biogeography and biochronology of the crocodylian genus *Baru*, with descriptions of new material from the Northern Territory's Pwerle Marnte Marnte site, and in collaboration with the South Australian Museum, a comprehensive analysis was undertaken of the evolutionary history of crocodylians.

Ongoing work to register specimens to the collection resulted in the description of a new genus and species of fossil duck, *Awengkere magnanatis*, from Alcoota and

also a new genus and species of crocodylian *Kalthifrons aurivellensis* from the Lake Eyre Basin of South Australia.

The Earth Sciences Collection was visited by several researchers from the Western Australian Museum and Murdoch University, who accessed the collection to support their research into the evolution and systematics of extinct marsupials of Australia, specifically kangaroos and marsupial 'lions'.

MOLLUSCS

The MAGNT Mollusc Collection is the world's most comprehensive assemblage of marine, land, and freshwater molluscs of tropical northern Australia. The majority of the collection is the result of field collecting with substantial holdings of shallow water tropical species from tropical northern Australia, the Indo-Pacific, and South East Asia.

Fieldwork and research was conducted this year into a range of subjects including the marine molluscs of Darwin Harbour,

the taxonomy, genetics, and phylogeny of nudibranch gastropods and bivalves, the ecology and biogeography of nudibranch gastropods, the nomenclature of molluscs, investigations into Australia's invasive and introduced molluscs, and the identification of molluscs from prehistoric sites. The Curator for Molluscs presented the results of research related to the phylogeny of the mussel genus *Xenostrobus* at the Unitas Malacologia Conference in Penang, Malaysia.

Collaborations were undertaken with colleagues in Australia and internationally to conduct research and to publish results, and ongoing assistance for the identification of marine pest species was provided to the Aquatic Biosecurity Unit of Northern Territory Fisheries, the Commonwealth Department of Agriculture and Water Resources, and the Aquatic Biosecurity Group of Western Australian Fisheries. Of particular interest was the identification of molluscs from wreckage of flight Air Malaysia MH 370, undertaken at the request of the Australian Civil Aviation Authority to identify possible locations of the crash site.

Existing relationships with community groups continued this year, including the provision of assistance for public activities hosted by the Northern Territory Field Naturalists' Club,

the Nightcliff Seabreeze Festival, Friends of Fogg Dam, and the Ludmilla and Casuarina Coastal Reserve Landcare Groups.

During the year, a total of 1186 specimen lots were registered into the collection, including two holotypes *Notovoluta kalotinae* and *Cassiss evdoxiae*. Significant additions to the collection were the Baggy pen shell, *Streptopinna saccata*, from the wreckage of flight MH 370, and the Asian Green Mussel, *Perna viridis* specimen from the Gulf of Carpentaria which had triggered a national marine pest emergency.

ANNELIDS

The MAGNT Annelid Collection is significant nationally and internationally in representing the highly diverse and ecologically important polychaete species of coastal northern Australia, deep water tropical coral reefs, mangrove habitats, and the Indo-Malay Archipelago. Other areas well represented in the collection include Papua New Guinea and the Arafura, Timor and Coral Seas.

A collaborative field trip was undertaken this year to Roebuck Bay, Broome, with Western Australia Parks and Wildlife, Indigenous rangers, and scientists from the Royal Netherlands Institute for Sea Research to survey benthic habitats in relation to wading bird ecology.

Fieldwork was also conducted in the Lautem District of Timor Leste in partnership with Conservation International, which provided the opportunity to participate in the annual Mecci seaworm festival. This fieldwork generated hundreds of new specimens from under collected regions and, together

▼ A new species of *Polyodontes* (Annelida: Polychaeta) - from deep sea sediments of the Oceanic Shoals Commonwealth Marine Reserve, northern Australia



with the continued processing of specimen backlogs, resulted in a growth of the collection by 5%. Other curatorial activities included the curation of Joseph Bonaparte Gulf/Oceanic Shoals polychaetes, including a reference collection of about 350 specimens and over 1,000 other specimen lots.

A new project was established with Western Australia Parks and Wildlife and the Research Institute for the Environment and Livelihoods at Charles Darwin University to investigate the effect on benthic fauna of river bank erosion in the Daly River. Existing collaborations continued with Museum Victoria and the Australian Museum on various taxonomic revisions and Geosciences Australia in relation to previous work on benthic surveys in the Joseph Bonaparte Gulf and Oceanic Shoals Commonwealth Marine Reserve.

The Curator of Annelids presented research results on the family Nereididae and branching syllid of Darwin Harbour at the 12th International Polychaete Conference in Wales and participated in a workshop in Belgium on AnnelidaBase, a new online initiative for databasing the World's polychaetes and related groups.



▲ A male Monsoon Fairywrasse, a new species described by MAGNT scientists as a result of collaboration with local industry in the marine aquarium trade

FISHES

The MAGNT Fish Collection is unrivalled in representing the species diversity of tropical northern Australia and the Northern Territory and ranks highly for representation of the broader Indo-Pacific region. The strength of the collection is representation of habitat types and families of Gobies, Rainbowfish, Wrasse, Threadfin Bream and Lizardfish.

Research this year focussed on the ongoing three-year project 'Taxonomic Revisions in Australian Rainbowfish', funded by an Australian Biological Resources Study National

Taxonomy Research Grant. Field work occurred on the Atherton Tablelands with collaborators from the University of Canberra and with Indigenous Ranger groups on sandstone escarpment habitats across the Top End.

Preparation of content continues for the 'Field Guide to Freshwater Fishes of the Kimberley', a seminal publication delivered in partnership with Charles Darwin University, University of Melbourne, Murdoch University, Museum Victoria, and the Western Australian Museum.



▲ Bradshaw Bush Blitz

MAGNT researchers participated in the Bush Blitz Species Discovery Program in the Bradshaw Military Field Training Area, Timber Creek. Particularly exciting was the discovery by MAGNT Curator of Fishes and a colleague from the Western Australian Museum of two new locations for the *Angalarri grunter*, doubling the known global distribution of this threatened species.

MAGNT received a grant from the federal Director of National Parks to undertake a new project 'Unravelling the taxonomy and identification of a problematic group of fishes across northern Australia (Gobiidae: Glossogobius)' in collaboration with Charles Darwin University, the South Australian Museum, and the Australian Museum.

Research published in 11 scientific journal papers discussed species rediscovery, captive breeding and reintroduction in threatened fishes, and the evolutionary position of the ancient bonytongues. Presentations were made at the annual conference of the Australian Society of Fish Biology in Hobart, at the Australian and New Guinea Fishes Association meeting in Melbourne, and at the International Conference on Biological Science, in Indonesia.

SUPPORT

MAGNT operates with the generous support of the Northern Territory Government, Department of Tourism and Culture for operational activities. In order to thrive, philanthropic, community and corporate support is essential. This support helps MAGNT to build its collection and increase opportunities for engaging with audiences.

The 2016 *Telstra National Aboriginal & Torres Strait Islander Art Awards* (NATSIAA) saw a special celebration of the 25 year partnership with principal sponsor Telstra. MAGNT acknowledges not only the financial but in-kind value brought to this significant partnership and the impact Telstra's support has on this important national event. *Telstra NATSIAA* is also supported by the Northern Territory Government and the Australia Council for the Arts, as part of its Visual Arts and Crafts Strategy.

On 30 June 2017 MAGNT held a significant fundraising dinner to celebrate a reinvigoration of the organisation. The evening warmed up with signature Green ant gin cocktails and music by Skinny Fish Sound System in the amphitheatre. Guests were then treated to an exclusive preview of the exhibition *Tjungunutja: from having come together* before moving into a display of works from the collection celebrating air, water and earth created specifically for the evening. A curated menu responding to the works on display was presented by celebrity guest chef Lynton Tapp, matched with wines from Hesketh Wines, and executed by Karen Sheldon Catering. A spine tingling soulful performance by

Darwin singer Caiti Baker wrapped up the Territory themed evening which was awash with good vibes. Over \$140,000 was raised from the evening to enable a number of projects across the areas of acquisitions, conservation and public programs. MAGNT is honoured to be supported by such a wonderful community of inspired and inspiring people.

MAGNT acknowledges the ongoing support of the MAGNT Ambassadors and MAGNT Foundation.

► (above) Marcus Schutenko, MAGNT Director

► (below, left to right) The Honorable Lauren Moss MLA Minister for Tourism and Culture, Ursula Raymond Ministerial Advisor

► (far right) *Fundraising dinner display* installation view





◀ (left to right) The Honorable John Hardy AO
Administrator of the Northern Territory, Mrs
Marie Hardy, John Stirk, MAGNT Board
member

▼ Fundraising Dinner display installation view





▲ MAGNT Visitor Engagement Officer
Arlya Tuckey

▶ (above) Singer Caiti Baker

▶ (below) Celebrity chef Lynton Tapp
and caterer Karen Sheldon

AMBASSADORS

Austin Asche AC QC &
Val Asche AM
Sarah Body
Michael Bridge
Robyn Cahill
Sue Carthew
Darlene Chin & Darryl Thomas
Meriel Corbett-Weir
Britta Decker
Bruce Fadelli AM
Charlie Falanga
Dominic Fracaro AO
Helen Garnett
Karen Green
Nick Hanigan & Janet Hanigan
Jacqueline Healy
Ian Kew
Simon Maddocks
Daryl Manzie
Colin McDonald QC
Allan Myers AC QC
Tom Pauling AO QC
Libby Prell
Neville Pantazis
Anne Phelan
Jeff Pinkerton OAM &
Marilyn Pinkerton
Michael Sitzler
Penni Tastula

MAGNT FOUNDATION

Helen Garnett (Chairperson)
Ken Suter (Treasurer)
Annie McCall
Mary O'Brien
Janie Mason
Amelia Vellar
Jo Vandermark
Cassandra Ellis

2016 / 2017 DONORS

INDIVIDUALS

Platinum

Allan Garraway

Gold

Richard England & Harriet England
Geoffrey Hassall OAM
Neil Lancelby & Denise Salvestro
Allan Myers AC QC & Maria Myers AC
Jeff Pinkerton OAM &
Marilyn Pinkerton
Alastair Shields & Sybille Brautigam
Michael Sitzler & Terri Layman

Silver

John Ayers & Jane Ayers
Kaylene Conrick & David Anderson
Rick Frolich & Jan Frolich
Frances Gerard
Wayne McGeoch & Vicki McGeoch
Antonio Randazzo &
Giovana Randazzo
Reg Richardson AM
John Stirk
Iain Summers & Helen Summers
Ervin Vidor
Don Whyte
Anonymous

Bronze

Sue Carthew
Marilyn Darling AC
D'Ian Davidson
Judy Dent
Scott Elliott
Gisselle Gallego
Nick Hanigan & Janet Hanigan
Jacqueline Healy
Paul Heron & Maureen Heron
Janet Holmes à Court
Hugh Johnson & Loren Kings Lynn
Elizabeth Laverty
Vicki Leigh Lettice

Samantha Lillie
Simon Maddocks & Vicky Maddocks
William McCubbery & Jane Renshaw
Agnes Michelet
Dieter Muller
Suzanne O’Connell
Neville Pantazis
Tom Pauling AO QC
Bruce Potgieter
Richard Ryan
Marcus Schutenko &
Andrea Schutenko
Carolyn Smith
Grant Smith
Lillian Smith
Joy Spark
Suzanne Spinner
Allison Stout
Rex Waddell
Jasmine Watterson
Janet Whiting
Mark Young
Anonymous
Anonymous
Anonymous
Anonymous

CORPORATE

Supporters

Concordia College
Aboriginal & Pacific Art
ReDot Fine Art Gallery

Partners

Northern Territory Government
Australia Council for the Arts

PROGRAM
PARTNERS

Telstra National Aboriginal &
Torres Strait Islander Art Awards

Northern Territory Government
Australia Council for the Arts
Telstra

Indigenous Repatriation
Program

Commonwealth Government,
Department of Communications
and the Arts

OTHER PROGRAMS

Australia Council for the Arts
Department of Veteran Affairs
National Parks
Department of Environment
Creative Partnerships Australia
Ian Potter Foundation
Gordon Darling Foundation
Thyne Reid Foundation
Karen Sheldon Catering
Agentur
Something Wild
ZipPrint
Hesketh Wines
The Trader Bar
Hanuman
Sarina Cowcher

OUR PEOPLE

OUR BOARD

MAGNT is governed by the Board of the Museum and Art Gallery of the Northern Territory, a statutory body established under the *Museum and Art Gallery of the Northern Territory Act 2014*.

The Board is responsible for the effective management of MAGNT and is directly accountable to the Northern Territory Government, through the Minister for Tourism and Culture. The Board consists of a Chairman and six to ten members appointed for a three-year term (maximum of two terms). As a statutory authority, the Board is responsible for the management, operation and development of MAGNT and the collection.

CHAIRMAN

Allan Myers AC QC is a senior barrister. He has served on the Board of MAGNT since 2012 and is currently Chairman of the National Gallery of Australia, Chancellor of the University of Melbourne, and a Governor of the Ian Potter Foundation.

Mr Myers was awarded a Centenary Medal in 2003 and in January 2016, was appointed Companion of the Order of Australia for eminent service to the community through philanthropic leadership in support of major visual arts, higher education, medical research and not-for-profit organisations, to the law, and to professional learning programs.

MEMBERS

Janet Chisholm has been a Northern Territory resident for over 30 years, and along with her husband, previously lived at Napperby Station, north west of Alice Springs. Mrs Chisholm is a director and owner of Centralian Pastoral Company, involved in horticulture at Ti Tree and co-director and owner of Hair Today, a hair and beauty salon in Alice Springs.

Mrs Chisholm has served as a board member of the Royal Flying Doctor Service (Central Operations) for over 20 years, was previously a Commissioner of Northern Territory Tourist Commission, a Board member of Tourism Central Australia and has sat on numerous Economic Development Committees.

Emeritus Professor Helen Garnett is Chair of the Museums and Art Galleries of the Northern Territory Foundation. A biological scientist who was the inaugural Vice Chancellor of Charles Darwin University from 2003 until 2008, she is now Emeritus Professor at both Charles Darwin University and the University of Wollongong.

Professor Garnett was awarded the Centenary Medal in 2003 and the Public Service Medal in 2004. She has contributed to community arts and cultural organisations over many years, being associated with the Wollongong Art Gallery while resident in that city and is a former Chair of the Darwin Symphony Orchestra. She has also held a wide range of directorships on government entities and ASX-listed companies.

She currently chairs Generator Property Management and is a director of Developing East Arnhem, Sugar Research Australia, Grains Research and Development Corporation, the National Centre for Vocational Education Research and The Crawford Fund. She is a Fellow of the Academy of Technological Sciences and Engineering and the Australian Institute of Company Directors.

Allan Garraway (from August 2016) is a Chartered Accountant, property owner and local businessman. He graduated with a commerce degree from Melbourne University, has been a Northern Territory resident for more than 40 years and been awarded a Companion of Charles Darwin University.

He has served as President of Property Council (NT Division), Chairman of the Charles Darwin University Foundation, Chairman of the Institute of Chartered Accountants NT Group, and is a long serving member of the Heritage Council of the Northern Territory.

Mr Garraway has diverse business and property experience ranging from produce and pearling to coastal land

and CBD property. His own interests, select clients, and organisations that he represents require him to be actively engaged with the Northern Territory Government over a broad range of issues and particularly the development and recognition of Darwin as 'The Capital City' of Northern Australia.

Ian Kew is the Chief Executive Officer for Airport Development Group Pty Ltd which has interests in Darwin International, Alice Springs and Tennant Creek airports. Mr Kew graduated with an economics degree from Monash University. He was with Exxon for two years and was then with Shell Australia for 20 years prior to joining Northern Territory Airports in 2001. At Shell Australia, Mr Kew worked in a variety of oil marketing, operations, change management, strategy and special project positions in Hobart, Sydney, Brisbane, Darwin and Melbourne. Mr Kew is Chair of the Darwin Festival and Chair of the Darwin Major Business Group. Previously, Mr Kew has been on the Board of the Automobile Association of the Northern Territory, Director of the Australian Airports Association, was Chair of the Darwin Symphony Orchestra and the Charles Darwin

University Foundation and a National Councillor for Creative Partnerships Australia. He is also a Fellow of the Australian Institute of Company Directors.

Libby (Elizabeth) Prell (to March 2017) is an AICD qualified business professional who has lived in Alice Springs for 36 years. Mrs Prell is the co-proprietor of NT Link, a transportable buildings business established 30 years ago, which employs 70+ people; and has operations in Darwin and Alice Springs. She has served on the Development Consent Authority, is a Life Member of Tourism Central Australia, and is current Chair of Olive Pink Botanic Gardens and Board member of St Philips College.

Michael Sitzler has had a career in the construction industry throughout the Northern Territory that spans over 40 years. He is Managing Director of the privately owned Central Australian construction company Sitzler Bros Pty Ltd and is also a working Director of Sitzler Pty Ltd which operates from its head office in Darwin. Mr Sitzler directs the leadership and management of all Sitzler entities business and construction activities.

John (Geoffrey) Stirk (to June 2017) is a practising lawyer in Alice Springs and has been a Northern Territory resident for 36 years. Mr Stirk served two terms as the President of the Northern Territory Law Society and was a member of the Law Council of Australia for four years. Mr Stirk recently retired from the Board of Riding for the Disabled Australia Ltd. after six years of service, the last three as Chairperson.

Peter Whitehead (to August 2016) is a research scientist. His contributions to conservation management have been recognised by appointments to the boards of Kakadu, Nitmiluk and Garig national parks, as Commissioner of the NT Parks and Wildlife Commission and through membership of the NT Heritage Advisory Council.

Attendance of each Board Member to Board and Committee meetings for the period July 2016 – June 2017

[illegible]

OUR STAFF

Directorate

Marcus Schutenko	Director
David Anderson	Assistant Director, Corporate Services
Louise Tegart	Assistant Director, Content & Innovation
Simone Crothers	Executive Assistant

Development

Jasmine Watterson	Development Manager
-------------------	---------------------

Corporate Services

Visva Hafeel (to June 2017)	Finance Manager
Nenita Adolfo	Cleaner
Christian Drilon	Cleaner
Dinorah Morahan	Facilities and Administration Support Officer
Gloria Nasir	Senior Cleaner
Marie Neenan	Finance Officer
Kelly Rau	Administration and HR Coordinator
Peter van Roden	Facilities Maintenance Officer

Collections Management

Poppy (Penelope) Searle	Registrar
Eliana Bernard (from April 2017)	Assistant Conservator
Merinda Campbell (from Jan 2017)	Digital Imaging Officer
Gavin Dally	Senior Collections Manager, Natural Sciences
Sue (Suzanne) Horner	Technical Officer, Natural Sciences
Samantha Lillie	Technical Officer, History and Culture
Rebecca Mirams	Technical Officer, History and Culture

Collections Management (continued)

Lisa Nolan	Conservator
Christine Tarbett-Buckley (to July 2016)	Head of Collections
Eloise Wigger (from Feb 2017)	Technical Officer, Natural Sciences
Rex Williams (to November 2016)	Technical Officer, Natural Sciences
Sandra Yee	Conservator

Curatorial

Dr Ilka Schacht (from May 2017)	Curatorial Manager
Jared Archibald	Curator of Territory History
Paul Clark	Senior Curator of Maritime Archaeology and History
Dr Wendy Garden	Curator of Australian Art
Dr Chris Glasby	Senior Curator of Annelids
Dr Michael Hammer	Curator of Fishes
Sabine Hoeng (to June 2017)	Curator of Rock Art
Laura Wiles (from April 2017)	Assistant Curator of Territory History
Dr Richard Willan	Senior Curator of Molluscs

Engagement

Rebecca Renshaw	Engagement Manager
Eloise Baldwin (from May 2017)	Visitor Engagement Officer
Michael Barritt (to Sept 2016)	Engagement Coordinator
Jane Burbidge	Customer Service Officer
Bob Edwards	Customer Service Officer
Tegan Jackson (from April 2017)	Visitor Engagement Officer
Victoria Kellie	Visitor Engagement Officer
Carolyn McLennan (from May 2017)	Visitor Engagement Officer
Aengus Munro (to July 2016)	Customer Service Officer
Elvira Pertudo	Customer Service Officer
Matthew van Roden (from Dec 2016)	Communications Coordinator
Arlya Tuckey (from April 2017)	Visitor Engagement Officer
Tamarel Wright	Visitor Engagement Officer

Exhibitions

Garrett Donnelly (to August 2016)	Acting Exhibitions Manager
Kate Fennell (from Nov 2016)	Designer
Carrie Mulford	Exhibitions Officer
Pep (Antony) Van Papenrecht	Display Technician
Wendy Wood	Exhibitions Coordinator

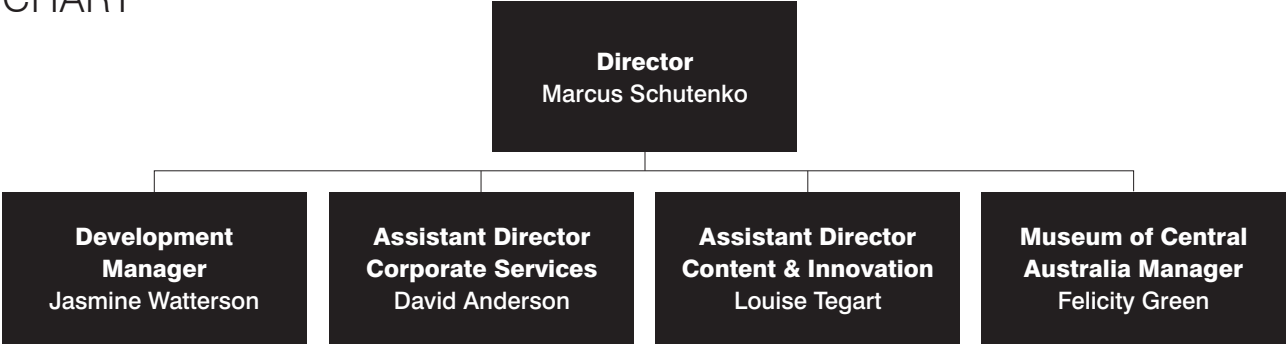
Museum of Central Australia

Felicity Green	Museum of Central Australia Manager
Shaun Angeles	Artwe-kenhe (Men's) Collection Researcher
Franca Barraclough (from Aug 2016)	Visitor Engagement Officer
Nicole Haverfield (from Aug 2016)	Visitor Engagement Officer
Veronica Judge (from Aug 2016)	Visitor Engagement Officer
Adam Macfie	Anthropologist
Luke Scholes	Curator of Aboriginal Art
Leslie Simpson (from Aug 2016)	Visitor Engagement Officer
Adam Yates	Senior Curator of Earth Sciences

Emeritus Curators & Research Associates

Dr Graham Brown	Research Associate
Dr AJ (Sandy) Bruce	Emeritus Curator of Marine Invertebrates
Dr Paul Horner	Emeritus Curator of Terrestrial Vertebrates
Dr Helen Larson	Emeritus Curator of Fishes
Dr Daena Murray	Emeritus Curator of Visual Art
Dr Barry Russell	Emeritus Curator of Fishes
Christine Tarbett-Buckley	Research Associate
Charlotte Watson	Research Associate
Dr Margie West	Emeritus Curator of Aboriginal Art and Material Culture

ORGANISATIONAL
CHART



OUR PEOPLE A SNAPSHOT

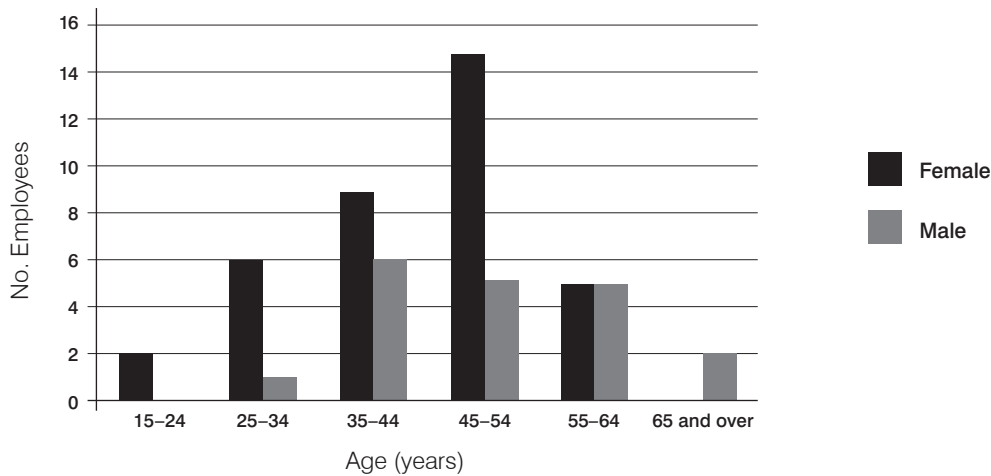
Employment type

	Staff	EFT		2014/15	2015/16	2016/17
Full Time	41	41	Staff employed by the Board of MAGNT	2	23	32
Part time	4	3.2				
Casual	11	3.9	Staff employed by the Northern Territory Government	36	27	24
Total Staff	56	48.1				

Employees by Salary

Salary range \$	Number of staff	Female	Male
0 – 59,999	26	20	6
60,000 – 79,999	8	6	2
80,000 – 99,999	8	7	1
100,000 – 119,999	11	3	8
120,000 +	3	1	2
Total staff	56	37	19

MAGNT Employees by age and gender



Staff undertook a range of training courses during 2016–2017 covering:

- Advanced Graduate Cert in Arts (Cultural Materials Conservation)
- Boxi Finance Training
- Cert IV Work Health & Safety
- Council of Australasian Museum Directors (CAMD) Executive Mentoring Program
- Diploma of HR Management
- FBT Not for Profit workshop
- Fire Warden Training
- First Aid Certificate (Senior and Remote)
- Graduate Certificate in Arts (Advanced) in Materials Conservation
- Emu Collection management database training
- Manage non-timber pest course
- NT Government records management system (TRIM)
- Pest Management Licence
- The Exhibitions Officer was awarded a Gordon Darling Foundation travel grant to investigate Aboriginal art fairs, events and exhibitions across Australia

WORK HEALTH SAFETY

MAGNT is committed to providing and maintaining safe and healthy workplaces. Activities undertaken to ensure compliance with the *Work Health and Safety (National Uniform Legislation) Act* and the *Workers Rehabilitation and Compensation Act* included:

- First Aid and Fire Warden training in Darwin and Alice Springs
- Statutory signage updated across all sites
- MAGNT participates and seeks guidance from the Department of Tourism and Culture WHS committee; and
- Participation in awareness information sessions, guidance and support for active engagement in hazard and incident reporting in both Darwin and Alice Springs to ensure a safer workplace.

Hazard and Incident Reporting

Incidents:

TYPE OF INCIDENT	2014/15	2015/16	2016/17
Hit By Object	2		
Hit Object	1		1
Body Stress			1
Mental Factors		2	
Slips, Trips And Falls		1	1
Vehicle Incidents & Other		3	3

Hazards: No hazards were reported

FINANCIAL STATEMENTS

GENERAL PURPOSE FINANCIAL STATEMENTS

Board of the Museum and Art Gallery of the Northern Territory
for the year ended 30 June 2017.

OVERVIEW

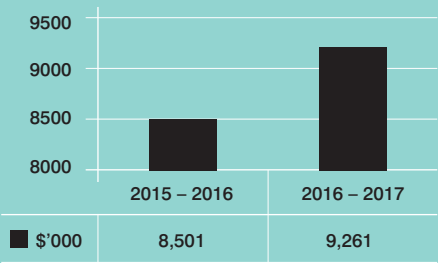
This section of the report provides an analysis of the financial outcome of the Board of the Museum and Art Gallery of the Northern Territory (MAGNT) for the year ended 30 June 2017.

Financial Performance

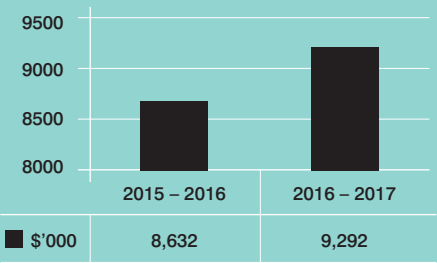
In 2016–17, MAGNT made a deficit of \$31K against a budgeted deficit of \$111K.

The operating result is shown graphically below.

Income



Expenses



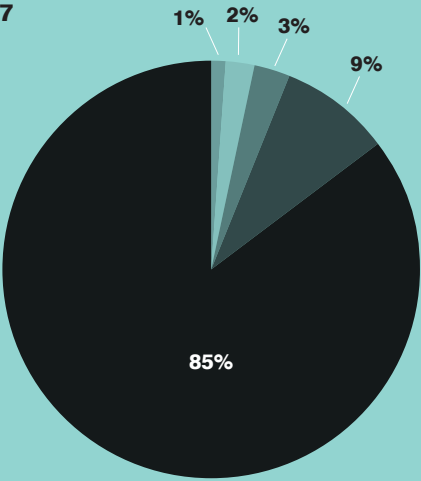
INCOME

MAGNT received income of \$9.26 million in 2016–17, a \$28,000 increase compared to budget.

MAGNT is funded predominantly through the Northern Territory Government's Department of Tourism and Culture. Grants from external funding bodies are the next highest income source including from the Commonwealth Government, philanthropic organisations, donors and sponsors. MAGNT also receives income from charges for goods and services supplied, rent and interest.

Sources of income 2016/17

- Grants Northern Territory Government
- Other grants and subsidies
- Sales of goods and services
- Rental Income
- Interest revenue



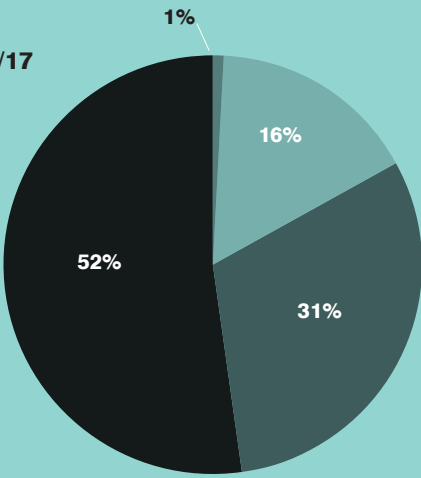
EXPENSES

MAGNT incurred \$9.29 million in expenses during 2016–17 in the delivery of its programs and services, a \$52,000 decrease compared to budget.

Payments to employees and purchase of goods and services account for 83% of MAGNT's outlays. Payments of grants and subsidies and property maintenance are the other major MAGNT expenses.

Expense categories 2016/17

- Employee expenses
- Purchase of goods and services
- Property management
- Depreciation and amortisation



BALANCE SHEET

The balance sheet provides a summary of MAGNT's balances at the end of the financial year for assets, liabilities and equity.

Assets

MAGNT's assets at 30 June 2017 totalled \$1.7 million.

The balance of assets consists of:

- cash balances of \$1.3 million, representing cash held in a financial institution and petty cash and floats;
- receivables of \$282,000 representing the amount that is owed to MAGNT for goods and services provided and delivered;
- prepaid expenses of \$31,000 representing expenses that have been paid before the goods or services were received or provided; and
- property, plant and equipment of \$109,000.

Liabilities

MAGNT's liabilities at 30 June 2017 totalled \$1.4 million

The balance of liabilities consists of:

- advances received of \$159,000 representing the amount owed to the NTG for accounts paid on MAGNT's behalf;
- payables of \$216,000 representing the amount owed to creditors for goods and services purchased and received;
- provisions for employee entitlements of \$453,000 such as recreation leave, leave loading and leave fares to reflect the cost in present day dollars of employee entitlements that are to be paid in the future; and
- other liability of \$589,000 representing unearned revenue.

Equity

Equity reflects MAGNT's net assets less liabilities. Equity as at June 2017 was \$316,000.

Statement of Changes in Equity

Capital relates to cash and assets that have been transferred directly to MAGNT.

There were no movements in capital in 2016–17 and the balance of capital at 30 June 2017 was \$289,000.

There was no reserve for 2016–17.

Accumulated funds move each year by the profit or loss of MAGNT. In 2016–17, accumulated funds have been reduced to \$27,000 as a result of the operating deficit of \$31,000.

Cash Flow Statement

The Cash Flow statement provides information on how cash was received and spent during the year.

MAGNT's cash balances were \$1.3 million at 30 June 2017.

The cash flows are summarised as follows:

2016/17	\$'000
Operating activities	
Opening Cash received	9,561
Less: Cash spent	-9,647
Net Decrease/Increase in Cash Held	-86
Investing activities	
	-29
Financing activities	
Advance repaid	-671
Cash at Beginning of financial year	2,097
Cash at End of Financial year	1,311

CERTIFICATION OF THE FINANCIAL STATEMENTS

We certify that the attached financial statements for the Board of the Museum and Art Gallery of the Northern Territory have been prepared from proper accounts and records in accordance with the prescribed format, the *Financial Management Act* and Treasurer’s Directions.

We further state that the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement, and notes to and forming part of the financial statements, presents fairly the financial performance and cash flows for the year ended 30 June 2017 and the financial position on that date.

At the time of signing, we are not aware of any circumstances that would render the particulars included in the financial statements misleading or inaccurate.

A handwritten signature in black ink, appearing to read 'Allan Myers', written over a horizontal line.

Allan Myers AC QC
CHAIRMAN

A handwritten signature in black ink, appearing to read 'Marcus Schutenko', written over a horizontal line.

Marcus Schutenko
DIRECTOR

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2017

	Note	2017 \$000	2016 \$000
INCOME			
Grants and subsidies revenue	4	8,701	7,945
Sales of goods and services		255	265
Rental income		216	189
Interest revenue		89	102
TOTAL INCOME		9,261	8,501
EXPENSES			
Employee expenses		4,861	4,024
Administrative expenses			
Purchases of goods and services	5	2,908	2,974
Property management		1,458	1,583
Depreciation and amortisation	8	65	26
Grants and subsidies expenses		-	25
TOTAL EXPENSES		9,292	8,632
NET SURPLUS/(DEFICIT)		(31)	(131)
OTHER COMPREHENSIVE INCOME		-	-
TOTAL OTHER COMPREHENSIVE INCOME		-	-
COMPREHENSIVE RESULT		(31)	(131)

The Comprehensive Operating Statement is to be read in conjunction with the notes to the financial statements.

BALANCE SHEET

As at 30 June 2017

	Note	2017 \$000	2016 \$000
ASSETS			
Current Assets			
Cash and deposits	6	1,311	2,097
Receivables	7	282	102
Prepayments		31	4
Total Current Assets		1,624	2,203
Non-Current Assets			
Property, plant and equipment	8	109	145
Total Non-Current Assets		109	145
TOTAL ASSETS		1,733	2,348
LIABILITIES			
Current Liabilities			
Advances received	9	159	830
Payables	10	216	366
Provisions	11	453	330
Other liabilities	12	589	340
Total Current Liabilities		1,417	1,866
Non-Current Liabilities			
Provisions	11	-	135
Total Non-Current Liabilities		-	135
TOTAL LIABILITIES		1,417	2,001
NET ASSETS		316	347
EQUITY			
Capital		289	289
Accumulated funds		27	58
TOTAL EQUITY		316	347

The Balance Sheet is to be read in conjunction with the notes to the financial statements.

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2017

	Equity at 1 July 2016 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2017 \$000
2016–17 Accumulated Funds	58	(31)	-	27
	58	(31)	-	27
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
	289	-	-	289
Total Equity at End of Financial Year	347	(31)	-	316

For the year ended 30 June 2016

	Equity at 1 July 2015 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2016 \$000
2015-16 Accumulated Funds	189	(131)	-	58
	189	(131)	-	58
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	195	-	95	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
	194	-	95	289
Total Equity at End of Financial Year	383	(31)	95	347

The Statement of Changes in Equity is to be read in conjunction with the notes to the financial statements.

CASH FLOW STATEMENT

For the year ended 30 June 2017

	Note	2017 \$000	2016 \$000
Cash Flows from Operating Activities			
Operating Receipts			
Grants and subsidies received		8,952	8,593
Receipts from sales of goods and services		520	575
Interest received		89	102
Total Operating Receipts		9,561	9,270
Operating Payments			
Payments to employees		(4,863)	(4,202)
Payments for goods and services		(4,784)	(4,707)
Grants and subsidies paid		-	(25)
Total Operating Payments		(9,647)	(8,934)
Net Cash From/(Used in) Operating Activities	13	(86)	336
Cash Flows From (Used In) Investing Activities			
Cash Payments for Investing Activities			
Purchases of Assets		(29)	-
Net Cash Flows from Investing Activities		(29)	
Financing Receipts			
Advances received/(repaid)		(671)	839
Total Financing Receipts		(671)	839
Financing Payments			
Equity withdrawals		-	-
Total Financing Payments		-	-
Net Cash From/(Used in) Financing Activities		(671)	839
Net increase/(decrease) in cash held		(786)	1,175
Cash at beginning of financial year		2,097	922
CASH AT END OF FINANCIAL YEAR	6	1,311	2,097

The Cash Flow Statement is to be read in conjunction with the notes to the financial statements.

INDEX OF NOTES TO THE FINANCIAL STATEMENTS

Note

1. Objectives and Funding
2. Statement of Significant Accounting Policies

INCOME

3. Comprehensive Operating Statement
4. Grants and Subsidies Revenue

EXPENSES

5. Purchase of Goods and Services

ASSETS

6. Cash and Deposits
7. Receivables
8. Property, Plant and Equipment

LIABILITIES

9. Advance Received
10. Payables
11. Provisions
12. Other Liabilities

OTHER DISCLOSURES

13. Notes to the Cash Flow Statement
14. Financial Instruments
15. Related Party Transactions
16. Commitments
17. Events Subsequent to Balance Date
18. Contingent Liabilities and Contingent Assets
19. Write Offs, Postponements, Waivers, Gifts and Ex Gratia Payments
20. Budgetary Information

1. OBJECTIVES AND FUNDING

The objectives of the Museum and Art Gallery of the Northern Territory (MAGNT) are to collect and preserve, research and interpret, facilitate scientific, artistic and cultural activity and communicate the stories of who and where we are.

Our vision is a world-class museum connecting peoples and stories of the Northern Territory.

MAGNT was established on 1 July 2014 and as a statutory authority under the *Museum and Art Gallery of the Northern Territory Act 2014*, the Board of MAGNT is responsible for the management, operation and development of MAGNT.

MAGNT is predominantly funded by and is dependent on the Northern Territory Government through the Department of Tourism and Culture. The financial statements encompass all funds through which the MAGNT controls resources to carry on its functions and deliver outputs.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

a) Statement of Compliance

The financial statements have been prepared in accordance with the requirements of the Financial Management Act and related Treasurer's Directions. The *Financial Management Act* requires MAGNT to prepare financial statements for the year ended 30 June 2017 based on the form determined by the Treasurer.

The financial statements of MAGNT include:

- 1) A Certification of the Financial Statements;
- 2) A Comprehensive Operating Statement;
- 3) A Balance Sheet;
- 4) A Statement of Changes in Equity;
- 5) A Cash Flow Statement; and
- 6) Applicable explanatory notes to the Financial Statements.

b) Basis of Accounting

The financial statements have been prepared using the accrual basis of accounting, which recognises the effect of financial transactions and events when they occur, rather than when cash is paid out or received.

Except where stated, the financial statements have also been prepared in accordance with the historical cost convention.

The form of MAGNT's financial statements is also consistent with the requirements of Australian Accounting Standards. The effects of all relevant new and revised Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are effective for the current annual reporting period have been evaluated.

The following new and revised accounting standards and interpretations were effective for the first time in 2016–17:

AASB 124 Related Party Disclosures

This standard applies to not-for-profit sector for the first time in 2016–17. The accounting standard requires disclosures about the remuneration of key management personnel, transactions with related parties, and relationships between parent and controlled entities. For any such transactions, disclosures will include the nature of the related party relationship, as well as information about those transactions' terms/conditions and amounts, any guarantees given/received, outstanding receivables/payables, commitments, and any receivables where collection has been assessed as being doubtful.

Several other amending standards and AASB interpretations have been issued that apply to the current reporting periods, but are considered to have no impact on public sector reporting.

At the date of authorisation of the financial statements, the following standards and interpretations were in issue but are not yet effective and are expected to have a potential impact on future reporting periods:

AASB 16 Leases

AASB 16 Leases is effective for annual reporting periods beginning on or after 1 January 2019 and will be reported in these financial statements for the first time in 2019–20. When the standard is effective it will supersede AASB 117 Leases and requires the majority of leases to be recognised on the balance sheet.

For lessees with operating leases, a right-of-use asset will now come onto the balance sheet together with a lease liability for all leases with a term of more than 12 months, unless the underlying assets are of low value. The Comprehensive Operating Statement will no longer report operating lease rental payments, instead a depreciation expense will be recognised relating to the right-to-use asset and interest expense relating to the lease liability.

While for lessors, the finance and operating lease distinction remains largely unchanged. For finance leases, the lessor recognises a receivable equal to the net investment in the lease. Lease receipts from operating leases are recognised as income either on a straight-line basis or another systematic basis where appropriate.

It is not expected that any material operating lease commitments will be required to be recognised in the balance sheet through a lease liability and corresponding right to use asset from 2019–20 in accordance with AASB 16 Leases. In the comprehensive income statement the operating lease expense will be replaced with a depreciation expense relating to the right to use asset and interest expense relating to the lease liability. These cannot be quantified at this time.

AASB 1058 Income for not-for-profit entities and AASB 15 Revenue from contracts with customers

AASB 1058 Income for Not-for-Profit Entities and AASB 15 Revenue with Contracts with Customers are effective for annual reporting periods beginning on or after 1 January 2019 and will be reported in these financial statements for the first time in 2019–20.

Under the new AASB 1058 Income for Not-for-Profit Entities, revenue from grants and donations will be recognised when any associated performance obligation to provide goods or services is satisfied, and not immediately upon receipt as currently occurs. Consequently, more liabilities will be recognised in the balance sheet after adoption of this standard.

AASB 1058 clarifies and simplifies income-recognition requirements that apply to not-for-profit entities in conjunction with AASB 15 Revenue from Contracts with Customers.

While the full impacts are yet to be determined, potential impacts identified include:

- Grants received to construct or acquire a non-financial asset will be recognised as a liability, and subsequently recognised as revenue as the performance obligations under the grant are satisfied.
- Grants with an enforceable agreement and sufficiently specific performance obligations will be recognised as revenue progressively as the associated performance obligations are satisfied.
- Grants that have an enforceable agreement but no specific performance obligations but have restrictions on the timing of expenditure will also continue to be recognised on receipt as time restriction on the use of funds is not sufficiently specific to create a performance obligation.
- Grants that are not enforceable and/or not sufficiently specific will not qualify for deferral, and will continue to be recognised as revenue as soon as they are controlled.

Several other amending standards and AASB interpretations have been issued that apply to future reporting periods, but are considered to have limited impact on future financial reporting.

c) Comparatives

Where necessary, comparative information for the 2015–16 financial year has been reclassified to provide consistency with current year disclosures.

d) Presentation and Rounding of Amounts

Amounts in the financial statements and notes to the financial statements are presented in Australian dollars and have been rounded to the nearest thousand dollars, with amounts of \$500 or less being rounded down to zero. Figures in the financial statements and notes may not equate due to rounding.

e) Changes in Accounting Policies

The accounting policies adopted in 2016–17 are consistent with the accounting policies in place in the previous year.

f) Accounting Judgments and Estimates

The preparation of the financial report requires the making of judgments and estimates that affect the recognised amounts of assets, liabilities, revenues and expenses and the disclosure of contingent liabilities. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis for making judgments about the carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Judgments and estimates that have significant effects on the financial statements are disclosed in the relevant notes to the financial statements.

g) Goods and Services Tax

Income, expenses and assets are recognised net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred on a purchase of goods and services is not recoverable from the Australian Tax Office (ATO). In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the Balance Sheet.

Cash flows are included in the Cash Flow Statement on a gross basis. The GST components of cash flows arising from investing and financing activities, which are recoverable from, or payable to, the ATO are classified as operating cash flows. Commitments and contingencies are disclosed net of the amount of GST recoverable or payable unless otherwise specified.

h) Contributions by and Distributions to Government

MAGNT may receive contributions from Government where the Government is acting as its owner. Conversely, MAGNT may make distributions to Government. In accordance with the Financial Management Act and Treasurer's Directions, certain types of contributions and distributions, including those relating to administrative restructures, have been designated as contributions by, and distributions to, Government. These designated contributions and distributions are treated by MAGNT as adjustments to equity.

The Statement of Changes in Equity provides additional information in relation to contributions by, and distributions to, Government.

3. COMPREHENSIVE OPERATING STATEMENT

Income

Income encompasses both revenue and gains.

Income is recognised at the fair value of the consideration received, exclusive of the amount of GST. Exchanges of goods or services of the same nature and value without any cash consideration being exchanged are not recognised as income.

Grants and Other Contributions

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when MAGNT obtains control over the assets comprising the contributions. Control is normally obtained upon receipt.

Contributions are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Sale of Goods

Revenue from the sale of goods is recognised (net of returns, discounts and allowances) when:

- a) the significant risks and rewards of ownership of the goods have transferred to the buyer;
- b) MAGNT retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;

- c) the amount of revenue can be reliably measured;
- d) it is probable that the economic benefits associated with the transaction will flow to MAGNT; and
- e) the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Rendering of Services

Revenue from rendering services is recognised by reference to the stage of completion of the contract. The revenue is recognised when:

- a) the amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- b) it is probable that the economic benefits associated with the transaction will flow to the entity.

4. GRANTS AND SUBSIDIES REVENUE

	2017 \$000	2016 \$000
Grants from Northern Territory Government	7,908	7,426
Commonwealth Government	230	137
Other agencies, philanthropic groups and sponsors	563	382
	8,701	7,945

5. PURCHASES OF GOODS AND SERVICES

The net surplus/(deficit) has been arrived at after charging the following significant expenses:

	2017 \$000	2016 \$000
Goods and services expenses:		
Agent service fee	627	560
Artwork and public programs	751	592
Client travel	12	72
Communication	69	67
Consultants fees	69	62
Consumables and general expenses	142	220
Freight	13	70
Information and technology expenses	311	262
IT hardware and software expenses	37	155
Marketing and promotion (1)	337	287
Motor vehicle expenses	69	83
Official duty fares	52	46
Office equipment expenses	70	68
Recruitment (2)	46	74
Advisory boards and committees	21	58

(1) Marketing and promotion

Includes advertising for marketing and promotion but excludes marketing and promotion consultants' expenses, which are incorporated in the consultants' category.

(2) Recruitment

Includes recruitment-related advertising costs.

6. CASH AND DEPOSITS

	2017 \$000	2016 \$000
Cash on hand	3	3
Cash at bank	1,308	2,094
	1,311	2,097

For the purposes of the Balance Sheet and the Cash Flow Statement, cash includes cash on hand, cash at bank and cash equivalents. Cash equivalents are highly liquid short-term investments that are readily convertible to cash.

7. RECEIVABLES

	2017 \$000	2016 \$000
Current		
Accounts receivable	116	16
	116	16
GST receivables	93	86
Other receivables	73	-
	166	86
Total Receivables	282	102

Receivables include accounts receivable and other receivables and are recognised at fair value less any allowance for impairment losses.

There is no allowance for impairment losses (2016: \$4,360) as none of the receivable are considered uncollectible and doubtful. Analyses of the age of the receivables that are past due as at the reporting date are disclosed in an aging schedule under credit risk in Note 14 Financial Instruments. Reconciliation of changes in the allowance accounts is also presented.

Accounts receivable are generally settled within 30 days and other receivables within 60 days.

Prepayments

Prepayments represent payments in advance of receipt of goods and services or that part of expenditure made in one accounting period covering a term extending beyond that period.

8. PROPERTY, PLANT AND EQUIPMENT

	2017 \$000	2016 \$000
Office Equipment		
At cost	730	701
Less: Accumulated depreciation	(627)	(580)
	103	121
Plant and Equipment		
At cost	13	13
Less: Accumulated depreciation	(13)	(1)
	-	12
Computer Hardware		
At cost	29	37
Less: Accumulated depreciation	(23)	(25)
	6	12
Transport Equipment		
At cost	20	20
Less: Accumulated depreciation	(20)	(20)
	-	-
Total Property, Plant and Equipment	109	145

Acquisitions

All items of property, plant and equipment with a cost, or other value, equal to or greater than \$10,000 are recognised in the year of acquisition and depreciated as outlined below. Items of property, plant and equipment below the \$10,000 threshold are expensed in the year of acquisition.

Subsequent Additional Costs

Costs incurred on property, plant and equipment subsequent to initial acquisition are capitalised when it is probable that future economic benefits in excess of the originally assessed performance of the asset will flow to MAGNT in future years. Where these costs represent separate components of a complex asset, they are accounted for as separate assets and are separately depreciated over their expected useful lives.

Impairment of Assets

An asset is said to be impaired when the asset's carrying amount exceeds its recoverable amount.

Non-current physical and intangible MAGNTy assets are assessed for indicators of impairment on an annual basis or whenever there is indication of impairment. If an indicator of impairment exists, MAGNT determines the asset's recoverable amount. The asset's recoverable amount is determined as the higher of the asset's depreciated replacement cost and fair value less costs to sell. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

Impairment losses are recognised in the Comprehensive Operating Statement. They are disclosed as an expense unless the asset is carried at a revalued amount. Where the asset is measured at a revalued amount, the impairment loss is offset against the asset revaluation surplus for that class of asset to the extent that an available balance exists in the asset revaluation surplus.

In certain situations, an impairment loss may subsequently be reversed. Where an impairment loss is subsequently reversed, the carrying amount of the asset is increased to the revised estimate of its recoverable amount. A reversal of an impairment loss is recognised in the Comprehensive Operating Statement as income, unless the asset is carried at a revalued amount, in which case the impairment reversal results in an increase in the asset revaluation surplus.

MAGNT property, plant and equipment assets were assessed for impairment as at 30 June 2017. No impairment adjustments were required as a result of this review.

Depreciation and Amortisation Expense

Items of property, plant and equipment, including buildings but excluding land, have limited useful lives and are depreciated or amortised using the straight-line method over their estimated useful lives.

Amortisation applies in relation to intangible non-current assets with limited useful lives and is calculated and accounted for in a similar manner to depreciation.

The estimated useful lives for each class of asset are in accordance with the Treasurer's Directions and are determined as follows:

Asset Category	2017	2016
Office Equipment	5 to 15 years	5 to 15 years
Computer Hardware	4 years	4 years
Transport Equipment	10 years	10 years
Plant and Equipment	100 years	100 years

Assets are depreciated or amortised from the date of acquisition or from the time an asset is completed and held ready for use.

8. PROPERTY, PLANT AND EQUIPMENT (continued)

2017 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2014–15 is set out below:

	Office Equipment \$000	Plant & Equipment \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2016	121	12	12	145
Additions/transfers	29	-	-	29
Disposals	-	-	-	-
Depreciation	(47)	(12)	(6)	(65)
Carrying Amount as at 30 June 2017	103	-	6	109

2016 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2015–16 is set out below:

	Office Equipment \$000	Plant & Equipment \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2015	46	12	18	76
Additions/transfers	95	-	-	95
Disposals	-	-	-	-
Depreciation	(20)	(12)	(6)	(26)
Carrying Amount as at 30 June 2016	121	12	12	45

9.ADVANCE RECEIVED

	2017 \$000	2016 \$000
Cash at bank	159	830
Total Other Liabilities	159	830

The above amount represents funds owed to Northern Territory Government – Shared Services for payroll, accounts payable and corporate cards at 30 June 2017.

10.PAYABLES

	2017 \$000	2016 \$000
Accounts payable	31	21
Accrued expenses	185	233
Other payables	-	112
Total Payables	216	366

Liabilities for accounts payable and other amounts payable are carried at cost, which is the fair value of the consideration to be paid in the future for goods and services received, whether or not billed to MAGNT. Accounts payable are normally settled within 30 days.

11. PROVISIONS

	2017 \$000	2016 \$000
Current		
Employee benefits		
Recreation leave	386	240
Leave loading	42	49
Other current provisions	25	41
Other provisions	453	330
Non-Current		
Employee benefits		
Recreation leave	-	135
	-	135
Total Provisions	453	465

MAGNT employed 56 employees as at 30 June 2017 and 50 employees as at 30 June 2016.

Other provisions include payroll tax, fringe benefit tax and employee superannuation contributions.

	2017 \$000	2016 \$000
Reconciliations of Provisions		
Balance as at 1 July	465	558
Transferred from other organisation	-	-
Additional provisions recognised	313	676
Reductions arising from payments	(325)	(769)
Balance as at 30 June	453	465

Employee Benefits

Provision is made for employee benefits accumulated as a result of employees rendering services up to the reporting date. These benefits include wages and salaries and recreation leave.

Liabilities arising in respect of wages and salaries, recreation leave and other employee benefit liabilities that fall due within twelve months of reporting date are classified as current liabilities and are measured at amounts expected to be paid.

No provision is made for sick leave, which is non-vesting, as the anticipated pattern of future sick leave to be taken is less than the entitlement accruing in each reporting period.

Employee benefit expenses are recognised on a net basis in respect of the following categories:

- wages and salaries, non-monetary benefits, recreation leave, sick leave and other leave entitlements; and
- other types of employee benefits.

As part of the financial management framework, the Central Holding Authority assumes the long service leave liabilities of Government agencies, as well as MAGNT. Only one Board employee has more than two years' service at balance date and accordingly no long service leave liability is recognised in these financial statements for either Government or Board employees.

12. OTHER LIABILITIES

	2017 \$000	2016 \$000
Current		
Other liabilities – unearned revenue	589	340
Total Other Liabilities	589	340

13. NOTES TO THE CASH FLOW STATEMENT

Reconciliation of Cash

The total of cash and deposits of MAGNT recorded in the Balance Sheet as at 30 June 2017 and 30 June 2016 are consistent with cash recorded in the Cash Flow Statement.

Reconciliation of Net Surplus/(Deficit) to Net Cash from Operating Activities

	2017	2016
	\$000	\$000
Net Surplus/(Deficit)	(31)	(131)
Non-cash items:		
Depreciation and amortisation	65	26
Changes in assets and liabilities:		
Decrease/(Increase) in receivables	(180)	124
Decrease/(Increase) in prepayments	(27)	134
Decrease/(Increase) in other current assets	-	-
(Decrease)/Increase in payables	(150)	70
(Decrease)/Increase in provision for employee benefits	4	(40)
(Decrease)/Increase in other provisions	(16)	(53)
(Decrease)/Increase in other liabilities	249	206
Net Cash From (Used In)Operating Activities	(86)	336

14. FINANCIAL INSTRUMENTS

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity.

MAGNT manages its assets and liabilities to ensure going concern of the entity by maintaining a balance between its assets and liabilities. The capital structure of MAGNT includes equity and net surpluses retained. In both financial years 2016 and 2017, MAGNT did not hold any loans or borrowings from third party institutions.

a) Categorisation of Financial Instruments

The financial instruments held by MAGNT include cash and bank deposits, trade receivables and receivable from other government entities, trade and other payables and financial leases. MAGNT has limited exposure to financial risk.

The carried forward amounts of MAGNT's financial assets and liabilities at the end of financial year are presented below:

	2017 \$000	2016 \$000
Financial Assets		
Cash and deposits	1,311	2,097
Loans and receivables	116	16
Financial Liabilities		
Advances received	159	830
Payables and other liabilities	805	706

b) Credit Risk

MAGNT has limited exposure to credit risk (risk of default). MAGNT has adopted a policy to deal with credit worthy entities and obtain collateral or other security when necessary as a means of mitigating the risk of financial loss from defaults.

The amounts recorded as financial assets in the financial statement are net of allowance for impairment losses and represent maximum exposure to credit risk with no consideration for any collateral or other security obtained.

14. FINANCIAL INSTRUMENTS (continued)

Receivables

MAGNT’s receivable balances are monitored regularly to minimise exposure to bad debts. A reconciliation of receivables and their aging analysis is presented below:

	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
Internal Receivables			
2016–17			
Not overdue	7	-	7
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	1	-	1
Total	8	-	8
2015-16			
Not overdue	3	-	3
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	1	-	1
Total	4	-	4
External Receivables			
2016–17			
Not overdue	78	-	78
Overdue for less than 30 days	83	-	83
Overdue for 30 to 60 days	20	-	20
Overdue for more than 60 days	-	-	-
Total	181	-	181

	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
External Receivables (continued)			
2015–16			
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	8	-	8
Overdue for more than 60 days	4	4	-
Total	12	4	8
Reconciliation of the Allowance for Impairment Losses 2015-16			
Opening		-	
Written off during the year		-	
Recovered during the year		-	
Increase/(decrease) in allowance recognised in profit or loss		4	
Total		4	

MAGNT's exposure to credit risk is minimal as most receivables relate to internal parties or are governed by contracts. Receivables are assessed and allowances are made for impairment where necessary.

c) Liquidity Risk

The Liquidity risk highlights the ability of MAGNT to meet its financial obligations as they fall due. MAGNT manages its cash flow effectively to ensure adequate funds are available to meet its contractual liabilities when they fall due.

Maturity analysis for financial assets and liabilities

Contractual maturity for the carried forward financial assets and liabilities of MAGNT are summarised below:

	Variable Interest Rate			Non-Interest Bearing	Total \$000	Weighted average effective interest rate %
	Less than a Year \$000	1 to 5 Years \$000	More than 5 Years \$000	Less than a year \$000		
2017						
Financial assets						
Cash and deposits	1,311	-	-	-	1,311	2.45%
Receivables	-	-	-	116	116	-
Total Financial Assets	1,311	-	-	116	1,427	-
Financial Liabilities						
Advances received	-	-	-	159	159	-
Payables	-	-	-	217	217	-
Other financial liabilities	-	-	-	589	589	-
Total Financial Liabilities	-	-	-	965	965	-
2016						
Assets						
Cash and deposits	2,097	-	-	-	2,097	2.45%
Receivables	-	-	-	16	16	-
Total Financial Assets	2,097	-	-	16	2,113	-
Liabilities						
Advances Received	-	-	-	830	830	-
Payables	-	-	-	366	366	-
Other financial liabilities	-	-	-	340	340	-
Total Financial Liabilities	-	-	-	1,536	1,536	-

The figures are based on undiscounted cash flows on the earliest period where they may fall due for payment or receipt of funds. MAGNT does not hold financial assets or financial liabilities at fixed interest rates.

d) Market Risk

Market risk describes the risk of exposure of MAGNT in terms of fluctuations in the rate of its financial instruments and the effect on the fair value of its future cash flows.

Market risk is derived after evaluating interest risk, currency risk and price sensitivity.

Market Sensitivity Analysis

Changes due to fluctuations in variable interest rates on 100 points scale is deemed appropriate (1 per cent) and will have the following effects on MAGNT's profit and loss and equity on the balance date.

Profit or Loss and Equity		
	100 basis points increase \$000	100 basis points decrease \$000
30 June 2017		
Financial assets – cash at bank	13	(13)
Net Sensitivity	13	(13)
30 June 2016		
Financial assets – cash at bank	21	(21)
Net Sensitivity	21	(21)

Interest Rate Risk

MAGNT does not have any interest bearing loans or borrowings, hence has limited risk in terms of interest rate fluctuations. However, the bank deposits held by MAGNT are subject to fluctuations in variable interest rates, the effect of which is disclosed in the table above and under liquidity risk.

Foreign Currency risk

MAGNT is not exposed to currency risk as it does not hold borrowings denominated in foreign currencies or transactional currency exposures arising from purchases in a foreign currency.

Price Risk

MAGNT is not exposed to price risk as it does not hold units in unit trusts

e) Net Fair Value of Financial Instruments

The value prescribed as carried forward in the financial statement, approximates the value of financial assets and financial liabilities held by MAGNT at the end of the financial year

15. RELATED PARTY TRANSACTIONS

i) Related Parties

The Museum and Art Gallery of the Northern Territory is a statutory authority established by the Northern Territory Government. Related parties of MAGNT include:

- key management personnel (KMP) because they have authority and responsibility for planning, directing and controlling the activities of MAGNT directly; and
- spouses, children and dependents who are close family members of KMP;
- all public sector entities that are controlled and consolidated into the whole of government financial statements; and
- any entities controlled or jointly controlled by KMPs or controlled or jointly controlled by their close family members.

ii) Key Management Personnel (KMP)

Key management personnel of MAGNT are those persons having authority and responsibility for planning, directing and controlling the activities of MAGNT. These include Board members, the Director and Assistant Directors.

iii) Remuneration of Key Management Personnel

The aggregate compensation of key management personnel of MAGNT is set out below:

	2016–17 \$000
Short-term benefits	472
Post-employment benefits – superannuation	43
Long-term benefits	-
Termination benefits	-
Total	515

iv) Related party transactions:

Transactions with Northern Territory Government controlled entities

MAGNT's primary ongoing source of funding is received as an allocation from the Department of Tourism and Culture.

The following table provides quantitative information about related party transactions entered into during the year with all other Northern Territory Government controlled entities.

Related Party	Revenue from related parties	Payments to related parties	Amounts owed by related parties	Amounts owed to related parties
	Year \$000	Year \$000	Year \$000	Year \$000
All NTG Government departments	7,850	2,283	8	184

MAGNT's transactions with other government entities are not individually significant.

Other related party transactions are as follows:

There were no related party transactions between Key Management Personnel, their spouses, children and dependents who are close family members, and MAGNT during 2016–17.

16. COMMITMENTS

Operating Lease Commitments

MAGNT leases property under non-cancellable operating lease agreements expiring within two years. MAGNT renews lease contracts on expiry and the terms are renegotiated and evaluated against other quotations. Future lease commitments are not recognised as liabilities. A summary of MAGNT’s future operational lease commitments is presented below:

	2017 \$000	2016 \$000
Within one year	14	21
Later than one year and not later than five years	2	9
Later than five years	-	-
	16	30

17. EVENTS SUBSEQUENT TO BALANCE DATE

No significant events have arisen between the end of the financial year and the date of this financial report that require any adjustments to or disclosure in these financial statements.

18. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

MAGNT had no contingent liabilities or contingent assets as at 30 June 2017 or 30 June 2016.

19. WRITE OFFS, POSTPONEMENTS, WAIVERS, GIFTS AND EX GRATIA PAYMENTS

There were no write-offs, postponements, waivers, gifts or ex gratia payments during the year ended 30 June 2017 or 30 June 2016.

20. BUDGETARY INFORMATION

	2016–17 Actual	2016–17 Original Budget	Variance	Note
Comprehensive Operating Statement	\$000	\$000	\$000	
INCOME				
Grants and subsidies revenue	8,701	8,711	(10)	
Sales of goods and services	471	438	33	
Interest revenue	89	84	5	
TOTAL INCOME	9,261	9,233	28	
EXPENSES				
Employee expenses	4,861	4,873	12	
<i>Administrative expenses</i>				
Purchases of goods and services	4,366	4,471	105	
Depreciation and amortisation	65	-	(65)	1
TOTAL EXPENSES	9,292	9,344	52	
NET SURPLUS/(DEFICIT)	(31)	(111)	80	
OTHER COMPREHENSIVE INCOME	-	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	(31)	(111)	80	

Notes: The following note descriptions relate to significant variances compared to budget.

(1) Depreciation not budgeted.

	2016–17 Actual	2016–17 Original Budget	Variance	Note
Cash Flow Statement	\$000	\$000	\$000	
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received	8,952	8,711	241	
Receipts from sales of goods and services	520	438	82	1
Interest received	89	84	5	
Total operating receipts	9,561	9,233	328	
Operating payments				
Payments to employees	4,863	4,873	10	
Payments for goods and services	4,784	4,471	(313)	
Total operating payments	9,647	9,344	(303)	
Net cash from/(used in) operating activities	(86)	(111)	25	
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Assets	(29)	-	(29)	
Net Cash Flows from Investing Activities	(29)	-	(29)	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Advance received/(repaid)	(671)	(838)	167	2
Total financing receipts (payments)	(671)	(838)	167	
Net cash from/(used in) financing activities	(671)	(838)	167	
Cash at beginning of financial year	2,097	2,097	(163)	
Net increase/(decrease) in cash held	(786)	(949)	-	
CASH AT END OF FINANCIAL YEAR	1,311	1,148	(163)	

(1) Income from public exhibitions, donations and research projects greater than anticipated as additional grants were sourced for projects and donations for acquisitions were received.

(2) Advance repaid represents net payments made by MAGNT to the Northern Territory Government's Shared Services during 2016–17. MAGNT repaid the full amount of advance from the NTG at 30 June 2016 however \$159,000 is still outstanding at 30 June 2017.

Auditor's Declaration



Auditor-General

**Independent Auditor's Report
to the Minister for Tourism and Culture**

Board of the Museum and Art Gallery of the Northern Territory

Page 1 of 2

Opinion

I have audited the accompanying Financial Report of the Board of the Museum and Art Gallery of the Northern Territory.

The Financial Report comprises the statement of financial position as at 30 June 2017, the comprehensive operating statement, the statement of changes in equity and the cash flow statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification of the financial statements on behalf of the Board.

In my opinion, the accompanying Financial Report of the Board of the Museum and Art Gallery of the Northern Territory has been prepared in accordance with Australian Accounting Standards and the *Museum and Art Gallery of the Northern Territory Act 2014* giving a true and fair view of the financial position of the Board of the Museum and Art Gallery of the Northern Territory as at 30 June 2017, and of its financial performance and its cash flows for the year ended on that date.

Basis for Opinion

I conducted the audit in accordance with *Australian Auditing Standards*. My responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of my report.

I am independent of the Board of the Museum and Art Gallery of the Northern Territory in accordance with the ethical requirements of the *Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to the audit of the Financial Report in Australia. I have fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of the Board for the Financial Report

The Board of the Museum and Art Gallery of the Northern Territory is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as the Board determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing Board of the Museum and Art Gallery of the Northern Territory's financial reporting process.



Auditor-General

Page 2 of 2

Auditor's Responsibilities for the audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Board of the Museum and Art Gallery of the Northern Territory's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Board of the Museum and Art Gallery of the Northern Territory's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report however, future events or conditions may cause the Board of the Museum and Art Gallery of the Northern Territory to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Julie Crisp
Auditor-General for the Northern Territory
Darwin, Northern Territory

29 September 2017



Jeffrey Tjangala Zimran,
Tjunguntja cultural consultant

APPENDIX 1 – ACQUISITIONS

ABORIGINAL ART AND MATERIAL CULTURE

Alec Baker (Yankunytjatjara, Pitjantjatjara, born 1932 Saddle Well South Australia), *Ngura* (Country) 2016, Ink on paper, Purchased 2016, Telstra Collection, MAGNT

Wawiriya Burton (Pitjantjatjara, born 1925 Amata South Australia), *Ngayuku Mamaku Ngura – My father's Country* 2016, Synthetic polymer paint on linen, Purchased 2016, Telstra Collection, MAGNT

Judith Inkamala (Western Aranda, born 1947 Hermannsburg, Northern Territory), *On the way to Horseshoe Bend*, Terracotta with underglaze, Gift of Ruth Ellis, 2016

Rachael Mipantjiti Lionel (Pitjantjatjara, born 1976 Alice Springs Northern Territory), *Kapi Wangkanya* 2016, Synthetic polymer paint on linen, Purchased 2016, Telstra Collection, MAGNT

Glen Mackie (Kulkagul, born 1975 Yam Island Queensland), *Greedy Moka* 2016, Vinylcut relief print with watercolour, Purchased 2016, Telstra Collection, MAGNT

Baluka Maymuru (Yolngu Matha, born 1947 Yirrkala Northern Territory), *Shipwrecked soul* 2016, Natural pigments on wood, Purchased 2016, Telstra Collection, MAGNT

Ray Mudjandi (Western Aranda / Kunwinjku, born 2000 Northern Territory) *T-Buster* 2015, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017

Bininj Kinjkinj (Star man) 2015, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017

Medicine man 2016, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017

► **Baluka Maymuru**
Shipwrecked soul 2016,
natural pigments on wood,
MAGNT Collection



Bininj Djenj (Fish man) 2016, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017

Bininj Burarr (Lizard man) 2016, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017

Dragon fly man 2015, Natural ochres on bark, Donated by Outstation Gallery through the Australian Government's Cultural Gifts Program, 2017



▲ Robert Pau *Battle of Bikar* 2016, vinyl print on paper, purchased 2016, Telstra Collection, MAGNT © the artist

Robert Pau (Meriam Mir, born 1967 Cairns Queensland), *Battle of Bikar* 2016, Vinyl print on paper, Purchased 2016, Telstra Collection, MAGNT

Tutuma Tjapangati (born c 1909 Wirrilinya Western Australia, died 1987), *Untitled* 1971, Synthetic polymer paint on compressed fibre board, Purchased with the assistance of the Australian Government through the National Cultural Heritage Account, Geoffrey Hassall AM and Giorgio Pilla 2017

Carlene West, (Pitjantjatjara, born 1944 Tjitjiti Western Australia) *Tjitjiti* 2015, Synthetic polymer paint on linen, Acquired 2016 by public appeal individuals: John Ayers and Jane Ayers; Mr. D'lan Davidson; Richard

England and Harriet England; Rick Frolich and Jan Frolich; Gisselle Gallego; Geoffrey Hassall OAM; Janet Holmes à Court AC; Loren Kings Lynn and Hugh Johnson

Black Joe Wombiodimiri (1910–1973, Melville Island Northern Territory), *Pukumani spear* c. 1954, Natural pigments on wood, Gift of Milton Lamb and Mary Pryce, 2016

Anwar Young, Frank Young, Ray Ken, Mick Wikilyiri, Kaika Burton (Pitjantjatjara, Amata, South Australia), *Kulata Tjuta Warmala – Army of many spears* 2016, Wood, kangaroo sinew, Purchased 2016, Telstra Collection, MAGNT

SOUTHEAST ASIAN

Artist/Maker Unknown, *Woven basket from Loré*, Lautem District, Timor-Leste 2017, Gift of Dr Chris Glasby, 2017

Artist/Maker Unknown, *Cobek*, Stoneware, Gift of John McQueen, 2016

Artist/Maker Unknown, *Ulekan*, Stoneware, Gift of John McQueen, 2016

Artist/Maker Unknown, *Cobek*, Stoneware, Gift of John McQueen, 2016

Artist/Maker Unknown, *Ulekan*, Stoneware, Gift of John McQueen, 2016

Made Budhiana, Wayan Wirawan, Dewa Gede Ratayoga, Gede Gunada Eka Atmaja (Denpasar, Bali), *Contemplation humanity* 2012, Gift of the National Critical Care and Trauma Response Centre, 2016

TERRITORY HISTORY

Douglas Armstrong, *41 black and white photographs showing Cyclone Tracy aftermath* 1974–1975, Black and white photographic prints, Gift of Prof. Michael D Ryan, 2017

Colt's Patent Firearms Manufacturing Company, *Revolver owned by Alfred Searcy*, Metal, Gift of Mark and Emma Searcy, 2016



▲ Sturm, Ruger & Co Ruger security six revolver used by Northern Territory Policeman, MAGNT Collection

Maker Unknown, *Walking stick owned by Alfred Searcy,* Gift of Mark and Emma Searcy, 2016

Maker Unknown, *List of substances in walking stick owned by Alfred Searcy,* Ink on paper, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Chinese sword stick owned by Alfred Searcy,* Wood, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Hand carved sheath for Chinese sword stick owned by Alfred Searcy,* Wood, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Dagger owned by Alfred Searcy,* Wood and metal, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Sheath for dagger owned by Alfred Searcy,* Wood and ivory, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Kris owned by Alfred Searcy,* Metal and wood, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Sheath for kris owned by Alfred Searcy,* Wood, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Knife owned by Alfred Searcy,* Metal and ivory, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Sheath for knife owned by Alfred Searcy,* Leather and metal, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Holster for Colt revolver owned by Alfred Searcy,* Leather, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Holster belt for Colt revolver owned by Alfred Searcy,* Leather, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Felt shot pouch owned by Alfred Searcy,* Felt and metal, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Leather shot pouch owned by Alfred Searcy,* Leather and metal, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Powder measure owned by Alfred Searcy,* Wood and bronze, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Silver snake bite kit owned by Alfred Searcy,* Silver, Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Photo album owned by Alfred Searcy,* Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Photo album owned by Alfred Searcy,* Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Photo album owned by Alfred Searcy,* Gift of Mark and Emma Searcy, 2016

Maker Unknown, *Cat-o-nine-tails from Fannie Bay Gaol,* Wood and leather, Gift of Tom and Michelle Tamblyn, 2016

British Gospel Book Association, *Liverpool, Marked Testament (from Bible) from Fannie Bay Gaol c.1910–1942,* Gift of Tom and Michelle Tamblyn, 2016

Maker Unknown, *Photo album containing annotated photographs of Northern Territory scenes c.1950,* Black and white photographs, Gift of Vincenzo and Maria Panebianco, 2016

Maker Unknown, *Certificate of Merit presented to Postmaster-General's Department staff following Cyclone Tracy* 1976, Ink on paper, Gift of Vernon Crane, 2016

Maker Unknown, *Australia Post & Telecom Australia staff notice invitation to certificate presentation event* 1976, Ink on paper, Gift of Vernon Crane, 2016

Maker Unknown, *Bomb shrapnel from WWII Darwin* c. 1942, Metal, Gift of Cheryl Lambert, 2016

Neville King, *Collection of 59 slides of Cyclone Tracy aftermath* 1975, Gift of Neville King, 2017

Sherrin, *Sherrin Match AFL Northern Territory football – City of Darwin Bombing of Darwin 75th Anniversary* (yellow) 2017, Leather, Gift of City of Darwin, 2017

Sherrin, *Sherrin Match AFL Northern Territory football – City of Darwin Bombing of Darwin 75th Anniversary* (red) 2017, Leather, Gift of City of Darwin, 2017

Australian Dept. of Social Security, *Registration card issued to Cyclone Tracy evacuee Keith D. Edwards* 31/12/1974, Ink on paper, Gift of Keith Edwards, 2017

Sturm, Ruger & Co, *Ruger Security Six Revolver used by NT Policeman*, metal, Purchased 2017, MAGNT Collection

VISUAL ARTS

Charles Blackman (born 1928, Sydney New South Wales), *Sketch of Judy* 2009, Ink on paper, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Judy Cassab (1920–2015 born Vienna Austria),

Anthill 2006, Oil on board, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Spirit of Ormiston Gorge 1992, Oil on board, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Rock appearance 2007, Oil on board, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Blue figure Kakadu 1991, Oil on canvas, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Circumvision Rainbow Valley 1997, Gouache on paper, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Self portrait Late 1960s, Oil on board, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

John Firth-Smith 1994, Oil on canvas, Donated by Peter Kampfner through the Australian Government's Cultural Gifts Program, 2017

Max Dupain (born Australia 1911–1992),

The Gorge c.1940, Silver gelatin print, Purchased 2017

Alice Springs '42 1942, Silver gelatin print, Purchased 2017

Franck Gohier (born 1968, France), *Talking board* 2015, Plywood, Gift of Franck Gohier, 2017

Roach 2015, Screenprint, Gift of Franck Gohier, 2017

The Great Pineapple Wars 2015, Screenprint, Gift of Franck Gohier, 2017

Hell 2015, Screenprint, Gift of Franck Gohier, 2017

May Day – Darwin 1914 2015, Screenprint, Gift of Franck Gohier, 2017

No fun 2015, Screenprint, Gift of Franck Gohier, 2017

Wolf! Wolf! 2016, Screenprint, Gift of Franck Gohier, 2017

Comrade Popov 2016, Screenprint, Gift of Franck Gohier, 2017

Emergency 2016, Screenprint, Gift of Franck Gohier, 2017

Exterminate 2016, Screenprint, Gift of Franck Gohier, 2017

Fear Art 2016, Screenprint, Gift of Franck Gohier, 2017

White Christmas 2016, Screenprint, Gift of Franck Gohier, 2017

Beatles visit Darwin 2016, Screenprint, Gift of Franck Gohier, 2017

Strawberry 1989, Screenprint,
Gift of Franck Gohier, 2017

4 1/2 Star Bastard 2005, Woodblock
print, Gift of Franck Gohier, 2017

Mango Madness 2016, Screenprint,
Gift of Franck Gohier, 2017

Forever Fireworks 2016, Screenprint,
Gift of Franck Gohier, 2017

Love and Hate 2000, Linoprint,
Gift of Franck Gohier, 2017

Steve Gough (born 1956, England),
Bush Zero, Darwin River 2016, Oil on
board, Purchased 2016, MAGNT
Acquisition Fund

Adam Hill (Dhungatti, born 1970
Australia) and **Adam Geczy** (born
1969 Australia):

Trophy room 2015, Synthetic rope,
Donated by Adam Geczy and
Adam Hill through the Australian
Government's Cultural Gifts Program,
2017

Dead white males 2015, Digital
media, Donated by Adam Geczy
and Adam Hill through the Australian
Government's Cultural Gifts Program,
2017

Chips Mackinolty (born 1954,
Morwell Victoria),

IV Joe Hockey 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

V Clive Palmer 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

VI Gina Rinehart 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

VII Julie Bishop 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

VIII Christopher Pyne 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

IX Paul Kelly 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

XI Chips Mackinolty 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

Therese Ritchie (born 1961
Newcastle New South Wales),

I Adam Giles 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

II Andrew Bolt 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

III Cate Blanchett 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

X John Howard 2014, Inkjet print on
paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017



▲ **Ray Mudjandi Bininj Kinjkinj (Star man)**
2015, Natural ochre on bark, Donated by
Outstation Gallery through the Australian
Government's Cultural Gifts Program, 2017
© the artist

XII Tony Abbott 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

XIII George Pell 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

XIV Therese Ritchie 2014, Inkjet print
on paper, Donated by Suzan Cox
through the Australian Government's
Cultural Gift Program, 2017

Showground 2016, Inkjet print
on paper, Purchased 2017

*We do not have the right to know
everything* 2003, Inkjet print on paper,
Purchased 2017.

We wish to make you happy 2003,
Inkjet print on paper, Purchased 2017

APPENDIX 2 – PUBLICATIONS

Archibald, J, 2017, 'Australian built machine gun carriers' - Command-Reconnaissance: *Journal of the Military Jeep Club of Queensland Inc.*, Jan 2017, pp. 11–12

Archibald, J, 2017, 'Another Revolver of interest from the MAGNT Collection: Galand Model 1868 Civilian Pattern Revolver' – *The Territory Arms Collector: Journal of the Arms Collectors' Association of the NT*, Mar 2017, pp. 12–13

Archibald, J, 2016, 'Inaugural AusArmourfest 2016' – *Command-Reconnaissance: Journal of the Military Jeep Club of Queensland Inc.*, Nov 2016, pp. 4–5

Archibald, J, 2016, 'Alfred Searcy's sidearm' – *The Territory Arms Collector: Journal of the Arms Collectors' Association of the NT*, Dec 2016, pp. 1–5

Clark, P, 2017, 'Galeazzi Diving Bell to go on display', *The Australian Association for Maritime History (AAHM) Newsletter*, February, Issue 143, p. 9.

Clark, P, 2017, 'A Short History of Don Isidro A United States Army

Transport (USAT) WWII Blockade-Runner'. The Great Circle, Journal of the Australian Association for Maritime History, Vol. 39, No.1, pp. 1–28.

Clark, P, 2017, 'Ninga – Traditional Tasmanian Aboriginal vessel', *The Australian Association for Maritime History (AAHM) Newsletter*, June, Issue 144, p. 5.

Clark, P, 2016, 'Sanyo Maru (1935–1937)', *The Australian Association for Maritime History (AAHM) Newsletter*, December, Issue 142, p. 8.

Garden, W, 'Angela Cavalieri – Narrative tones', *Art Monthly*, Issue 292, September 2016, pp. 30–33.

Bonyadi-Naeini, A, Rastegar-Pouyani, N, Rastegar-Pouyani, E, Glasby, C J and Rahimian, H, 2017, 'Nereididae (Annelida: Phyllodocida) of the Persian Gulf and Gulf of Oman, including description of two new species and 11 new records', *Zootaxa* 4244, pp. 91–117.

Bonyadi-Naeini, A, Rastegar-Pouyani, N, Rastegar-Pouyani, E, Glasby, C J and Rahimian, H, 2017, in press, 'Intertidal polychaetes

from Abu Musa Island, Persian Gulf, with a new species from the *Perinereis cultrifera* species complex (Annelida: Nereididae)', *Journal of the Marine Biological Association of the United Kingdom*.

Rogers D C, Ah Yong, S T, Boyko, C B, D'Udekum d'Acoz, C, Glasby, C J, et al. 2017, 'Images are not and should not ever be type specimens: a rebuttal to Garraffoni & Frietas', *Zootaxa* 4269, pp. 455–459.

Schroeder, P C, Aguado, M T, Malpartida, A and Glasby, C J, 2017, 'New observations on reproduction in the branching polychaetes *Ramisyllis multicaudata* and *Syllis ramosa* (Annelida: Syllidae: Syllinae)', *Journal of the Marine Biological Association of the United Kingdom*, 97, pp. 1167–1175.

Glasby, C J and Al Hakim, I, 2017, in press, 'History of collection and discovery of polychaetes (Annelida), including a bibliography, from the Indo-Malay Philippine Archipelago and surrounding seas', *Raffles Bulletin of Zoology*.

Hammer M and Golding L, 2017, 'Summary of 2016 freshwater fish field scientific research in the Katherine region, Northern Territory'. *Report to Kakadu National Park, Northern Land Council and Parks and Wildlife Commission NT*, Museum & Art Gallery of the Northern Territory, Darwin. p. 14.

Egan J P, Chew U-S, Kuo C-H, Villarroel-Diaz V, Hundt P J, Iwinski N H, Hammer M P, and Simons A M, 2017, 'Diets and trophic guilds of fishes from shallow marine and estuarine habitats in western Taiwan', *Journal of Fish Biology*, Volume 91, Issue 1, pp. 331–345

Pusey B J, Burrows, DW, Kennard MK, Perna C N, Unmack P J, Allsop Q and Hammer M P, 2017, 'Freshwater fishes of northern Australia', *Zootaxa* 4253, pp. 1–104.

Page J T, Sternberg D, Adams M, Balcombe S R, Cook B D, Hammer M P, Hughes J M, Woods R L and Unmack P J, 2017, 'Accurate systematic frameworks are vital to advance ecological and evolutionary studies; with an example from Australian freshwater fishes (Hypseleotris)', *Marine and Freshwater Research* 68, pp. 1199–1207.

Unmack P J, Sandoval-Castillo J, Hammer M P, Adams M, Raadik T A and Beheregaray L B, 2017, 'Genome-wide SNPs resolve a key conflict between sequence and allozyme data to confirm another

threatened candidate species of river blackfishes (Teleostei: Percichthyidae: *Gadopsis*)', *Molecular Phylogenetics and Evolution* 109, pp. 415–420.

Gan H M, Takahashi H, Hammer M P, Tan M H, Lee Y P, Voss J M and Austin C M, 2017, 'Mitochondrial genomes and phylogenetic relationships of *Lates japonicus*, *Lates niloticus*, and *Psammoperca waigiensis* (Perciformes: Latidae)', *Mitochondrial DNA Part B* 2, pp. 73–75.

Lean J, Hammer M P, Unmack P J, Adams M and Beheregaray L B, 2016, 'Landscape genetics informs mesohabitat preference and conservation priorities for a surrogate indicator species in a highly fragmented river system', *Heredity*, 2016, pp. 1–11.

Brauer C J, Hammer M P and Beheregaray L B, 2016, 'Riverscape genomics of a threatened fish across a hydroclimatically heterogeneous river basin', *Molecular Ecology* 25, pp. 5093–5113.

Allen G R and Hammer M P, 2016, '*Cirrhilabrus hygroxerus*, a new species of fairy wrasse (Pisces: Labridae) from the Timor Sea, northern Australia', *Journal of the Ocean Science Foundation* 22, pp. 41–52.

Attard C R, Brauer C J, Van Zoelen J D, Sasaki M, Hammer M P, Morrison L, Harris JO, Möller L M and Beheregaray L B, 2016,

'Multi-generational evaluation of genetic diversity and parentage in captive southern pygmy perch (*Nannoperca australis*)', *Conservation Genetics* 17, pp. 1469–1473.

Morgan D L, Beatty S J, Close P G, Allen M G, Unmack P J, Hammer M P and Adams M, 2016, 'Resolving the taxonomy, range and ecology of biogeographically isolated and critically endangered populations of an Australian freshwater galaxiid, *Galaxias truttaceus*', *Pacific Conservation Biology*, 22(4), pp. 350–359.

Cole T L, Hammer M P, Unmack P J, Teske P R, Brauer C J, Adams M and Beheregaray, L B, 2016, 'Range-wide fragmentation in a threatened fish associated with post-European settlement modification in the Murray–Darling Basin, Australia', *Conservation Genetics* 17, pp. 1377–1391.

Unmack P J, Martin K C, Hammer M P, Ebner B, Moy K and Brown C, 2016, 'Malanda Gold: the tale of a unique rainbowfish from the Atherton Tablelands, now on the verge of extinction', *Fishes of Sahul* 30, pp. 1039–1054.

Beheregaray L, Attard C, Brauer C and Hammer M P, 2016, 'Innovations in Conservation: How genetics can help save freshwater fishes', *Wildlife Australia*, 53 (3), pp. 34–37.

Museum and Art Gallery of the Northern Territory, 2016, *Telstra*

National Aboriginal & Torres Strait Islander Art Award 33: 6 August–30 October 2016, Darwin.

Scholes, L (Ed.), 2017, *Tjunguntja: from having come together*, Museum and Art Gallery of the Northern Territory, Darwin.

Willan, R C, 2016, 'Chapter 8: Nearshore, in: DeGood, M. (Ed.) *The Fragile Edge; understanding the life of the Tweed Coast*. The Fragile Edge Publishers, Bogangar, New South Wales, 470 pp.

Nimbs, M J, Willan, R C, and Smith, S D A, 2017, 'Is Port Stephens, eastern Australia, a global hotspot for biodiversity of Aplysiidae (*Gastropoda: Heterobranchia*)?', *Molluscan Research* 37(1), pp. 45–65.

Larkin, M, Smith, S D A, Willan, R C and Davis, T R, 2017, 'Diel and seasonal variation in heterobranch sea slug assemblages within an embayment in temperate eastern Australia', *Marine Biodiversity*, Published online: DOI 10.1007/s12526-017-0700-9.

Marshall, B A, Beu, A G, Ponder, W F, Spencer, H G, Walton, K and Willan, R C, 2017, 'Case 3706 – *Trochus (Osilinus ?) capillaceus* Philippi, 1849 (currently *Cantharidus capillaceus*; Mollusca, Gastropoda, Trochoidea): proposed conservation of the specific name', *Bulletin of Zoological Nomenclature* 74, pp.8–13.

Dias, P D, Fotedar, S, Munoz, J, Hewitt, M J, Lukehurst, S, Hourston, M, Wellington, C, Duggan, R, Bridgwood, S, Masam, M, Aitken, V, de Lestang, P, McKirdy, S, Willan, R C, Kirkendale, L, Gianetta, J, Corsini-Foka, M, Pothoven, S, Gower, F, Viard, F, Buchsbaum, C, Scarcella, G, Strafella, P, Bishop, M J, Sullivan, T, Buttino, I, Madduppa, H, Huhn, M, Zabin, C J, Bacela-Spychalsks, K, Wojcik-Fudalewska, D, Markert, A, Maximov, A, Kautsky, L, Jaspers, C, Kotta, J, Pärnoja, M, Robledo, D, Tsiamis, K, Küpper, F C, Žuljević, A, McDonald, J I and Snow, M, 2017, 'Establishment of a taxonomic and molecular reference collection to support the identification of species regulated by the Western Australian Prevention List for Introduced Marine Species', *Management of Biological Invasions* 8(4), pp. 215–225.

Brockwell, S, O'Connor, S, Litser, M and Willan, R C, 2016 'New insights into Holocene economies and environments of Central East Timor: Analysis of the molluscan assemblage at the rockshelter site of Hatu Sour', *Northern Territory Naturalist* (2016) 27, pp. 2–12.

Bourke, A J, Walker, C and Willan, R C, 2016, 'First record of two mangrove leaf slugs, *Elysia leucolegnote* and *E. bangtawaensis* (Sacoglossa: Plakobranchidae), in mangrove forests in the Northern

Territory', *Northern Territory Naturalist* (2016) 27, pp. 97–101.

Yates, A M and Pledge, N S P, 2016, 'A Pliocene mekosuchine (Eusuchia: Crocodylia) from the Lake Eyre Basin of South Australia', *Journal of Vertebrate Paleontology*, Volume 37, Issue 1 (DOI: 10.1080/02724634.2017.1244540).

Stein, M D, Yates, A M, Hand, S J and Archer, M, 2017, 'Variation in the pelvic and pectoral girdles of Australian Oligo–Miocene mekosuchine crocodiles with implications for locomotion and habitus', *PeerJ*: e3501 <https://doi.org/10.7717/peerj.3501>

Yates, A M, 2017, 'The biochronology and palaeobiogeography of *Baru* (Crocodylia: Mekosuchinae) based on new specimens from the Northern Territory and Queensland, Australia', *PeerJ*: e3458 <https://doi.org/10.7717/peerj.3458>

Worthy, T H and Yates, A M, in press, 'A review of the smaller birds from the late Miocene Alcoota local faunas of Australia with a description of a new anatid species', *Revista del Museo Argentino de Ciencias Naturales*.

MAGNT EMERITUS CURATORS AND RESEARCH ASSOCIATES

Reiter, N, Vlcek, K, O'Brien, N, Gibson, M, Pitts, D, **Brown, G R**, **Bower, C C** and **Phillips, R D** 2017, 'Pollinator rarity limits reintroduction sites in an endangered sexually deceptive orchid (*Caladenia hastata*): implications for plants with specialized pollination systems', *Botanical Journal of the Linnean Society*, 184, pp.122–136.

Larson, H K and **Pezold, F P**, 2016, 'The correct name for *Oxyurichthys longicauda* Steindachner and a few other errors', *Zootaxa*, 4066: 171–172.

Larson, H K, **Jaafar, Z** and **Lim, K P** 2016, 'An updated checklist of gobioid fishes of Singapore' *The Raffles Bulletin of Zoology*, Supplement, 34, pp. 744–757.

Keith, P, **Lord, C** and **Larson, H K**, 2017, 'Review of Schismatogobius (Teleostei: Gobiidae) from Papua New Guinea to Samoa, with description of seven new species', *Cybium*, 41(1), pp. 45–66.

Larson, H K, **Hadiaty, R K**, **Darhuiddin, H**, **Busson, F**, **Sauri, S**, **Keith, P** and **Hubert N**, 201, 'A new species of the gobiid fish genus *Pseudogobiopsis* (Teleostei, Gobiidae, Gobionellinae) from Indonesia', *Raffles Bulletin of Zoology*, 65, pp. 175–180.

Steinke, D, deWaard, J, Gomon, M, Johnson, J, **Larson, H K**, Lucanus, O, Moore, G, Reader, S and Ward, R, 2017, 'DNA barcoding the fishes of Lizard Island (Great Barrier Reef)', *Biodiversity Data Journal* 5, e12409.

Pippard, H, **Ralph G**, **Harvey, M**, **Carpenter, K**, **Buchanan, J**, **Fancourt, M**, **Greenfield, D**, **Harwell, H**, **Larson, H K**, **Lawrence, A**, **Linardich, C**, **Matsuura, K**, **Motomura, H**, **Munroe, T**, **Myers, R**, **Pollock, C**, **Russell, B**, **Smith-Vaniz, W**, **Vié, J-C**, **Thaman, R R**, **Williams J**, and **Williams I**, 2017, *The conservation status of marine biodiversity in the Pacific Islands of Oceania*. International Union for Conservation of Nature and Natural Resources (IUCN) Oceania Regional Office, Suva, Fiji, pp. 1–59.

Larson, H K, 2017, 'Challenges and the future in oxudercine research: an Australian perspective' In: Murdy, E.O. and Jaafar, Z. (eds) *Fishes out of Water: Biology and Ecology of Mudskippers*, Boca Raton, Taylor and Francis.

Comeros-Raynal, M T, **Polidoro, B A**, **Broatch, J**, **Mann, B Q**, **Gorman, C**, **Buxton, C D**, **Goodpaster, A M**, **Iwatsuki, Y**, **MacDonald, T C**, **Pollard, D**, **Russell, B C** and **Carpenter, K E**, 2016, 'Key predictors of extinction risk in sea breams and porgies (Family: Sparidae)', *Biological Conservation* 202, pp. 88–98.

Russell, B C, 2016, *2016 Survey of coral reef fishes of the Myeik Archipelago, Myanmar*, Report No. 38 of the Tanintharyi Conservation Programme, a joint initiative of Fauna and Flora International (FFI) and the Myanmar Forest and Fisheries Departments, FFI, Yangon.

Pippard, H, **Ralph, G**, **Harvey, M**, **Carpenter, K**, **Buchanan, J**, **Fancourt, M**, **Greenfield, D**, **Harwell, H**, **Larson, H P**, **Lawrence, A**, **Linardich, C**, **Matsuura, K**, **Motomura, H**, **Munroe, T**, **Myers, R**, **Pollock, C**, **Russell, B C**, **Smith-Vaniz, W**, **Vié, J-C**, **Thaman, R R**, **Williams, J**, and **Williams, I**, 2017, *The conservation status of marine biodiversity in the Pacific Islands of Oceania*, IUCN Oceania Regional Office, Suva, Fiji.

Russell, B C, 2017, 'Family Synodontidae', in Motomura, H, Alama, U B, Muto, N, Babaran, R P, and Ishikawa, S (eds), *Commercial and bycatch market fishes of Panay Island, Republic of the Philippines*. The Kagoshima University Museum, Kagoshima, University of the Philippines Visayas, Iloilo, and Research Institute for Humanity and Nature, Kyoto, pp. 48–51.

Russell, B C and **Ho, H-C**, 2017, 'A new species of *Nemipterus* (Nemipteridae) and first record of *N. nematophorus* from Taiwan', *Zootaxa* 4231 (2), pp. 281–288.

Polidoro, B A, Ralph, G M , Strongin, K, Harvey, M, Carpenter, K E, Arnold, R, Buchanan, J R, Camara, K M A, Collette, B B, Comeros-Raynal, M T, De Bruyne, G, Gon, O, Harold, A S, Harwell, H, Hulley, P A, Iwamoto, T, Knudsen, S W, Lewembe, J de D, Linardich, C, Lindeman, K C, Monteiro, V, Munroe, T, Nunoo, F KE, Pollock, C M, Poss, S, **Russell, B C**, Sayer, C, Sidibe, A, Smith-Vaniz, W, Stump, E, Sylla, M, De Moraes, L T, Vié, J-C and Williams, A, 2017, 'The status of marine biodiversity in the Eastern Central Atlantic (West and Central Africa)', *Aquatic Conservation Marine and Freshwater Ecosystems*, 00, pp.1–14.

Hung, K-W, **Russell, B C** and Chen, W J, 2017, 'Molecular systematics of threadfin breams and relatives (Teleostei, Nemipteridae)', *Zoologica Scripta*, <https://doi.org/10.1111/zsc.12237>

Linardich, C, Ralph, G, Carpenter, K, Cox, N, Robertson, D R, Harwell, H, Acero, A, Anderson, P W, Barthelat, F, Bouchereau, J-L, Brown, J J, Buchanan, J, Buddo, D, Collette, B, Comeros-Raynal, M, Craig, M, Curtis, M, Defex, T, Dooley, J, Driggers III, W, Elfes, Livsey, C, Fraser, T, Gilmore Jr., R, Grijalba Bendeck, L, Hines, A, Kishore, R, Lindeman, K, Maréchal, J-P, McEachran, J, McManus, R, Moore, J, Munroe, T, Oxenford, H, Pezold, F, Pina Amargós, F, Polanco

Fernandez, A, Polidoro, B, Pollock, C, Robins, R, **Russell, B C**, Sayer, C, Singh-Renton, S, Smith-Vaniz, W, Tornabene, L, Van Tassell, J, Vié, J-C, and Williams, J T, 2017, 'The Conservation Status of Marine Bony Shorefishes of the Greater Caribbean', IUCN, viii, Gland, Switzerland.

Fernandes, P G, Ralph, G M, Nieto, A, Criado, M G, Vasilakopoulos, P, Maravelias, C D, Cook, R M, Pollom, R A, Kovačić, M, Pollard, D, Farrell, E D, Florin, A-B, Polidoro, B A, Lawson, J M, Lorange, P, Uiblein, F, Craig, N, Allen, D J, Fowler, S L, Walls, R H L, Comeros-Raynal, M T, Harvey, M S, Dureuil, M, Biscoito, M, Pollock, C, McCully Phillips, S R, Ellis, J R, Papaconstantinou, C, Soldo, A, Keskin, Ç, Steen, Knudsen, W, Gil de Sola, L, Serena, F, Collette, B B, Nedreaas, K, Stump, E, **Russell, B C**, Garcia, S, Afonso, P, Jung, A B J, Alvarez, H, Delgado, J, Dulvy N K, and Carpenter, K E, 2017, 'Coherent assessments of Europe's marine fishes show regional divergence and megafauna loss', *Nature Ecology and Evolution* 1, 0170, DOI: 10.1038/s41559-017-0170.

Watson, C, Carvajal, I, Sergeeva, N, Pleijel, F, Rouse, G, 2016, 'Free-living calamyzin chrysopetalids (Annelida) from methane seeps, anoxic basins, and whale falls', *Zoological Journal of the Linnean Society London*, 177, pp. 700–719.



Museum and Art Gallery of the Northern Territory

19 Conacher Street, The Gardens

Darwin NT 0820

www.magnt.net.au

Design: Maria Mosquera design + illustration

Printer: Page 38

Paper: 115gsm Sovereign offset Cover: 300gsm Sovereign Silk

Print run: 200

ISBN: 978-0-6480667-4-3

© Museum and Art Gallery of the Northern Territory 2017

Cover image: Museum wallpaper.



A catalogue record for this
book is available from the
National Library of Australia

**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >

[illegible]

**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >

**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >

**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >

[illegible][illegible]

**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >



**MUSEUM
AND ART
GALLERY**

NORTHERN
TERRITORY

19 Conacher Street
The Gardens, Darwin NT 0820
GPO Box 4646, Darwin NT 0801
e. info@magnt.net.au
t. +61 8 8999 8264
www.magnt.net.au

**MUSEUMS AND
ART GALLERIES
OF THE
NORTHERN**

ISBN 978-0-6480667-4-3

9 780648 066743 >