



Annual
Report
2020 / 2021

WAGNT

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Chair's Foreword

On behalf of the Board of the Museum and Art Gallery of the Northern Territory, I am pleased to present the Annual Report 2020-21. This is an opportunity to reflect on the past year, where COVID-19 upended the world over. MAGNT has shown tremendous resilience to the pandemic's impact, and continues its commitment to sharing Territory stories.

This financial year, MAGNT's work in Aboriginal culture, natural science, history and art was supported by a new Strategic Plan 2030. We engaged an independent contractor to consult with MAGNT staff, government, the cultural and scientific community and audiences. The Board were delighted to see staff enthusiastically participate in shaping this important document. This robust Strategic Plan outlines MAGNT's vision, values and focus areas to achieve organisational growth into the future.

MAGNT continued to work in collaboration with the Northern Territory Government to plan the delivery of the new State Square Art Gallery, with Ashford Group awarded the architectural contract in July

2020. This world-class facility is set for delivery in 2024-25, as part of the Northern Territory Government 10 Year Museums Master Plan. Towards the end of the 2020-2021 financial year, we were pleased to welcome a new arts curatorial team to MAGNT. The highly skilled curators are working to produce exquisite exhibitions for the new art gallery.

In June 2021, we held a gala fundraising event *Encounter: Deep Blue*, to raise funds to reinstate MAGNT's beloved Blue Whale, while formally celebrating the reopening of the Northern Territory Government funded Colin Jack-Hinton Maritime Gallery redevelopment. *Encounter: Deep Blue* was an opportunity to reconnect with the local community, ongoing donors and new

supporters, who generously donated to the cause. We are truly grateful for the community's support.

Donations, no matter how large or small are crucial for this not-for-profit organisation to collect, document, research and preserve for future generations. Each tax-deductible gift made to MAGNT goes towards research and curation for exhibitions and public programs. It was great to see an increase in philanthropic donations and funding in 2020-21 compared with the previous year. We are grateful to donors, including the *Supporters of Aboriginal Art* who help MAGNT to acquire outstanding works for the collection. This invaluable support enables MAGNT to connect locals and visitors with the richness of the collection.

Corporate support also helps MAGNT to continue our work in the community and beyond. This year, Telstra and MAGNT reached a 30 year partnership milestone. This is one of the longest arts partnerships in Australia.

In May, MAGNT was involved in two momentous repatriation events, as well as a significant return event held in central Australia on International Museums Day. Throughout the year, the Aboriginal Heritage team identified important material at the Museum of Central Australia and facilitated repatriation outcomes in consultation with senior Western Desert men.

To aid MAGNT's strategic objective to be a leader in supporting Aboriginal cultural

rights and agency, we have engaged Dr Lyndon Ormond-Parker and Dr Melissa Marshall to consult broadly and develop options for MAGNT to establish an Aboriginal advisory body.

As former Chief Minister of the Northern Territory and Minister for Arts and Culture, it is wonderful to nurture MAGNT's relationship with the Minister for Arts, Culture and Heritage, Hon. Chansey Paech. Thanks also goes to the Australia Council for the Arts and Arts NT for their support.

Despite COVID travel restrictions, I am grateful to the MAGNT Board who remained committed to steering this institution in a positive trajectory. The Board welcomed three new appointees this year,



Andrew Hopper, Barry Judd and Wendy Ludwig. I extend warm thanks to Director Marcus Schutenko, the Executive team and dedicated staff who, together, make MAGNT a dynamic and sustainable museum. We look forward to the future as we continue to deliver meaningful social impact in the community in the new financial year.

A handwritten signature in black ink that reads "Clare Martin". The signature is fluid and cursive, with the first name "Clare" being larger and more prominent than the last name "Martin".

The Hon. Clare Martin AO
Chair

Director's Foreword

During the year, MAGNT continued to engage and inspire visitors at our Alice Springs and Darwin venues, as well as online, as we met the challenges of ongoing COVID-19 disruptions.

Following a significant refresh of our science gallery *Transformations*, MAGNT started 2020-21 with the installation of a Larrakia seasonal calendar. This calendar includes the Larrakia names that highlights major faunal and floral activity relating to each season. My thanks to Larrakia Nation for their work in researching these names, and providing what we understand is the first use of Larrakia language at our principal facility. MAGNT will continue to support initiatives that incorporate the Larrakia language.

In spite of COVID-19 restrictions, MAGNT and Principal Partner Telstra honoured our commitment to celebrate the 2020 *Telstra National Aboriginal and Torres Strait Islander Art Awards* winners through the presentation of an all-new online Awards Ceremony. The 2020 *Telstra NATSIAA* also featured an

immersive Virtual Gallery connecting people from their living rooms to the stunning *Telstra NATSIAA* exhibition.

In September 2020, we were thrilled when the artist Ms N Yunupingu was able to visit us to experience her spectacular solo exhibition at MAGNT Darwin. *the moment eternal: Ms N Yunupingu* charted the evolution of Yunupingu's practice and challenged the conventions of Yolngu art making. A Virtual Gallery of this exhibition was launched in time for Ms N Yunupingu's visit and the physical exhibition drew to a close in October. The next major survey exhibition of a Territorian artist is scheduled to be held in our new art gallery in State Square.

In September we also launched our Worm Goby Citizen Science Project where we engaged anglers in species discovery, collections-based research and marine biology.

Worm gobies are poorly known and otherwise hard to collect.

In late 2020 MAGNT commenced a major Storage Needs Assessment. Our collection stores reached capacity almost 20 years ago, and since then MAGNT has developed numerous 'temporary' solutions. With the new art gallery requiring preparation space, and the roll out of the air conditioning project needing to temporarily displace collections, there is a pressing need to have a comprehensive plan in advance of a future new offsite collections store.

We welcomed the New Year with *Fresh: connecting new & old art*. This exhibition delved into the Collections' extensive breadth of works to highlight some of MAGNT's unique Aboriginal, Australian and Southeast Asian art treasures

acquired over the decades. The *Exit Art* student exhibition in partnership with the Department of Education opened in March 2021, with many of the artworks reflecting student experiences and emotions triggered by COVID-19.

In May 2021, *Container: the box that changed the world*, a touring exhibition presented by the Australian National Maritime Museum, docked in Darwin. In this free outdoor shipping container exhibition, you could 'step inside the box' to explore six colourful containers scattered around the Museum carpark. We sincerely thank both Sitzler and the Power and Water Corporation whose support enabled us to present this unique exhibition.

A new display, *The First Megafauna*, as well as a film made in collaboration with the community of Engawala, *Tim's Journey Back in Time*, were launched at Megafauna Central in June. At the other end of the Territory, MAGNT had a lead role in a Bush Blitz at Groote Eylandt. With many interstate museums unable to send their science staff owing to COVID-19 travel restrictions, MAGNT was able to send additional staff, who worked closely with Indigenous Rangers on this species discovery program.

June also saw us embark on an ambitious fundraising campaign, *Encounter: Deep Blue*, to reinstate our spectacular Blue Whale skeleton to the newly redeveloped Colin Jack-Hinton Maritime Gallery. The skeleton, which has not been on public display since 1999, is still affectionately remembered by the local community. It is a valuable scientific record of this enigmatic species in the Northern Territory and an awe-inspiring exhibit. I am delighted by the support of our generous and dedicated donors who joined us to experience an evening under the stars, and by 30 June raising more than \$149,000 to go towards the time-consuming reinstatement.

We are most grateful for the ongoing support of our donors and sponsors, both old and new. My sincere thanks extends to the Northern Territory Government and the Australia Council of the Arts for their support in helping us to share Territory stories for generations to come. Additionally, I'd like to thank the Bridging the Gap Foundation and the Northern Territory Government for their support in helping MAGNT secure new funding to engage two Indigenous School Based Trainees in early 2021. In February MAGNT secured funding to engage eight new staff to commence development of the exhibitions for the new art gallery in State Square.



Whilst we continue to feel the impacts of the COVID-19 pandemic, I thank the MAGNT staff for their continued commitment and passion to deliver exhibitions, research projects and collections care that enrich the experiences for visitors to all MAGNT venues.

Finally, I wish to thank the MAGNT Board for their support as we continue to deliver our strategic vision to connect people to the stories of the Northern Territory.

A handwritten signature in black ink, consisting of stylized initials and a long, sweeping underline.

Marcus Schutenko
Director

Snapshot

190,516 

Visitors to MAGNT venues

 **27.5m**

Audience reach (Approx.)



New Displays



Publications



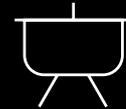
Acquisitions
(History and Culture)

247

Schools with

5,600

participants utilised
the learning program



205

Public programs
delivered to

2,276

participants



3,993

Natural science specimen
lots registered



Vision & Role

MAGNT Vision

We are the museum and gallery known for our collections and expertise in Aboriginal cultures, natural sciences, histories and arts across northern and central Australia and our neighbours to the north.

We connect people to the stories of the Northern Territory.

Our collection drives curiosity, exploration and partnerships. Our physical spaces are destinations loved by locals and a must-see for Territory visitors. Our digital connectivity expands the reach of our collection. Our guests tell their friends about their distinctive Territorian experience.

Values

We are **brave** and **passionate**. We acknowledge **Aboriginal agency** and embrace the uniqueness and **diversity** of the Northern Territory. We take risks and work with **integrity** to build momentum and be **sustainable**. We are driven to **connect** with each other, the public and our stakeholders.

Four focus areas

We will achieve our vision through dedication to four focus areas.

1. **Doors wide open** – We are throwing open our doors and inviting locals and visitors to explore the cultures, natural sciences, histories and arts of the Northern Territory like never before - transformational experiences in exceptional destinations.
2. **Collections for tomorrow** – We are focusing development of our collections on objects, materials, specimens and artworks that talk to the cultures, natural sciences, histories, and arts of the Territory.
3. **Aboriginal cultural rights and agency** – We are deepening relationships with Aboriginal peoples and acknowledging the importance of Aboriginal control.
4. **Commercial acumen** – We are strengthening our financial sustainability through commercial thinking and action, and growing a healthy organisational culture that underpins our aspirations for strategic growth.

History

The Museum and Art Gallery of the Northern Territory (MAGNT) was formed in 1965, with the introduction of a Bill into the Legislative Council of the Northern Territory. Dr Colin Jack-Hinton was appointed as the inaugural Director, taking up the position in 1970.

MAGNT established its first facility in the renovated Old Town Hall (originally known as the Palmerston Town Hall).

On Christmas Eve 1974, Cyclone Tracy hit Darwin, destroying the Old Town Hall and damaging much of MAGNT's Collection.

For the next few years both MAGNT's 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 consideration of a number of sites, approval was granted for the construction of a new purpose-built museum and art gallery at Bullocky Point, on the site of the old Vestey's Meatworks. It was opened on 10 September 1981.



View from inside the destroyed Palmerston Town Hall looking out toward the Commonwealth Bank building on the corner of Smith and Bennett Streets. The Town Hall was the first premises occupied by the MAGNT and was destroyed by Cyclone Tracy on Christmas Day 1974.

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

In 1997, MAGNT's statutory authority status was revoked. On 1 July 2014, MAGNT regained its statutory authority status and is managed by the Board of the Museum and Art Gallery of the Northern Territory.

Venues



MAGNT facade.

Museum and Art Gallery of the Northern Territory

Darwin

The Northern Territory Museum of Arts and Sciences was opened at Bullocky Point in September 1981 by the Governor General of Australia. The name of the organisation and principal facility has changed twice, first to Museums and Galleries of the Northern Territory, then to its current name, the Museum and Art Gallery of the Northern Territory (MAGNT).

The Museum is home to internationally renowned artistic, cultural and scientific collections, and research programs.

MAGNT currently consists of six permanent and two temporary exhibition spaces.

Each year, MAGNT presents a dynamic program of internally-developed exhibitions carefully curated from the collection and the best travelling exhibitions from around Australia. It is also the home of the annual *Telstra NATSIAA* - the most significant Indigenous art award of its kind in Australia.



Artist Impression.

State Square Art Gallery

Darwin

In 2018 the Northern Territory Government announced a \$50 million art gallery for Darwin's State Square, as part of the Darwin City Deal. A contract for the development of the art gallery's design was awarded in July 2020 to Ashford Architects, in partnership with Clare Design and Hully Liveris.

In February 2021 MAGNT received \$1.3 million to commence development of the opening and first two years of programming. The 50% architectural designs were submitted to the Development Consent Authority in June 2021.



Fannie Bay Gaol Infirmiry building.

Fannie Bay Gaol

Darwin

Opened in September 1883, Her Majesty's Gaol and Labour Prison was Darwin's only prison for almost 100 years. It closed in 1979, with prisoners being relocated to the new correctional facility constructed in Berrimah.

The buildings at Fannie Bay Gaol were constructed between 1883 and the early 1970s. Designed by architect JG Knight and constructed of local stone, Cell Blocks A and B, and the infirmiry were the first and most substantial buildings. Male and female prisoners were held in separate buildings from 1928. The female prison block included a small garden designed to keep

the prisoners busy. Watch towers, a section for Aboriginal prisoners, a kitchen mess building, a remand section and two medium security wings were added between the 1950s and 1970s.

The infirmiry building houses a gallows that was constructed in 1952 for the last two hangings that took place in the Northern Territory.

The structure of this historic gaol demonstrates the considerable adaptation of penal design to accommodate the extreme Northern Territory climatic conditions. The gaol precinct was heritage listed in February 1995.



Lyons Cottage interior.

Lyons Cottage

Darwin

Located in Darwin's central business district, Lyons Cottage was built in 1925 as accommodation for executives of the Eastern Extension Australasia and China Telegraph Company. This company operated and maintained the undersea cable laid from Java to Darwin and was more commonly known as the British Australia Telegraph Company and the cottage as BAT House.

Local stone was used to construct this unusual and unique domestic design reminiscent of English colonial models developed in India, Malaya and Singapore. Lyons Cottage was heritage listed in August 1993. The building is managed by the Museum and Art Gallery of the Northern Territory and is currently operated by Ironbark Aboriginal Corporation (trading as Aboriginal Bush Traders).



Defence of Darwin Experience facade.

Defence of Darwin Experience

Darwin

Opened in 2012 as part of the 70th anniversary commemorations of the bombing of Darwin, the Defence of Darwin Experience (DDE) tells the story of an extraordinary chapter in Australia's history, the bombing of Darwin by Japanese forces on the 19 February 1942. The space provides an opportunity for visitors to learn about the impact of World War 2 on Darwin and its inhabitants, both civilian and military.

It includes the immersive Bombing of Darwin Gallery, iconic objects, firsthand accounts and multimedia presentations. The Defence of Darwin Experience, located at East Point, is operated by the Royal Australian Artillery Association (NT) on behalf of MAGNT.



Natural history displays at the Museum of Central Australia.

Museum of Central Australia

**(incorporating the Strehlow
Research Centre)**

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, past and present that inhabit it.

MCA is also 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 Lutheran Pastor Carl Strehlow and his son, Professor TGH Strehlow, over two generations of anthropological research with the Aboriginal people of central Australia.



Fieldwork at Alcoota Scientific Reserve.

Alcoota Scientific Reserve

Central Australia

Located 190 kilometres north-east of Alice Springs, the Alcoota Scientific Reserve is a dense fossil site featuring one of the largest concentrations of terrestrial vertebrates from the late Miocene Epoch in Australia. The reserve preserves the abundant bones of 30 species of animal, including many megafauna that were living

in the heart of Australia about eight million years ago. The Alcoota Scientific Reserve has been part of an ongoing MAGNT research program since 1986. Over the years, thousands of specimens have been recovered, including almost every bone from the skeleton of the giant bird *Dromornis stirtoni*.



Megafauna Central facade.

Megafauna Central

Alice Springs

Megafauna Central presents the story of megafauna in central Australia through displays of the fascinating fossils found at the Alcoota Scientific Reserve. The Museum includes displays of fossil material, and life-size replicas of the giant flightless bird *Dromornis stirtoni*, and *Baru* the fresh water crocodile that inhabited central Australia eight million years ago. Interpretation is provided in both English and Arrernte languages. The facility also provides collection storage and research facilities for fossils found at the Alcoota Scientific Reserve.

Temporary Exhibitions

Smoking Pipes: a history in collecting

20 April 2019 – 11 October 2020 | Seaview Gallery

Exhibition developed by MAGNT

Showcasing a collection of pipes from the MAGNT Collection, this exhibition considered the history of cultural contact between Aboriginal people, Macassan traders and early British settlers through the stories behind these humble objects.



Smoking Pipes: a history in collecting installation view.

Turtle Territory

From 19 December 2020 | Seaview Gallery

Exhibition developed by MAGNT

MAGNT's Senior Curator of Molluscs, collaborated with Darwin-based wildlife photographer Etienne Littlefair to curate a number of remarkable larger than life images of freshwater turtles showcased in purpose built light boxes.



Turtle Territory installation view.





the moment eternal: Ms N Yunupingu

23 May - 25 October 2020 | Gallery 1

Exhibition developed by MAGNT

Yolŋu artist Ms N Yunupingu is widely regarded as one of today's most important and compelling Australian contemporary artists. Ms N Yunupingu was based in the remote community of Yirrkala in the Northern Territory, and her innovative practice gained international attention. Over the past decade she progressively challenged the conventions of Yolŋu art-making, and Indigenous art more broadly to produce evocative paintings, drawings, prints, sculptures and screen-based works. This retrospective exhibition included over 60 works

that chart the dramatic evolution of Ms N Yunupingu's practice, from personal history paintings and non-sacred figuration, to mayilimirw (meaningless) mark-making. The exhibition was the first major survey exhibition of an Aboriginal artist developed by MAGNT and included a major commission funded by the Australia Council for the Arts. Due to the impact of COVID-19 and border restrictions, MAGNT developed a virtual exhibition to ensure our interstate and international visitors could also experience the incredible achievements of Ms N Yunupingu.

the moment eternal: Ms N Yunupingu installation view.

We acknowledge the passing of our dear friend, Ms N Yunupingu in October 2021. Out of respect for her family and community we are not referring to her by her full name at this time.



2020 Telstra National Aboriginal and Torres Strait Islander Art Awards

8 August 2020 – 31 January 2021 | Gallery 4 and Ken Waters Gallery

Exhibition developed by MAGNT and supported by principal partner Telstra, the Australia Council for the Arts and Northern Territory Government through the Visual Arts and Crafts Strategy

An annual highlight on the national arts calendar, the exhibition showcases the contemporary and traditional artistic talent of Aboriginal and Torres Strait Islander artists from across Australia.

2020 will be remembered as the year that COVID-19 interrupted the normal proceedings and events that are delivered to mark the launch of the exhibition. In collaboration with principle partner Telstra, MAGNT adapted the exhibition and associated events to be delivered via online platforms that sat alongside the physical exhibition, resulting in the exhibition reaching our existing audiences while also attracting new audiences nationally and internationally.

This was the first year of a three year contract with selection panel members Tina Baum, who is a Larrakia, Wardaman and Karajarri woman and is currently Acting Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia; and Glenn Iseger-Pilkington, a Yamatji, Nyoongar man and founder of Gee Consultancy. Together with Luke Scholes, MAGNT's Curator of Aboriginal Art and Material Culture, the panel selected 65 finalists from 238 submissions.

The judges for the 2020 exhibition were Darwin-based artist Karen Mills, a descendant of the Balangarra people in East Kimberley, Western Australia; Donna

Nadjamerrek of the Mok clan and chairperson of Injalak Arts; and Stephen Williamson, Curator at Araluen Arts Centre in Alice Springs. All were from the Northern Territory which was a necessity due to restrictions imposed on cross border travel during COVID-19.

The Awards are non-acquisitive and include a prize of \$50,000 for the Telstra Art Award and \$5,000 for each of the six other categories. Winners were announced via an online ceremony which went live on Friday, 7 August 2020.

(opposite) 2020 *Telstra NATSIAA* installation view
(Photo: Charlie Bliss Creative).

2020 Award Recipients

Telstra Art Award was awarded to **Ngarralja Tommy May** who resides in Fitzroy Crossing, Western Australia for his artwork *Wirrkanja*

Telstra Multimedia Award was awarded to **Siena Mayutu Wurmarri Stubbs** who resides in Yirrkala, Northern Territory for her artwork *Shinkansen*

Telstra General Painting Award was awarded to **Adrian Jangala Robertson** who resides in Alice Springs, Northern Territory for his artwork *Yalpirakinu*

Telstra Bark Painting Award was awarded to **Marrnyula Mununggurr** who resides in Yirrkala, Northern Territory for her artwork *Munguymirri*

Wandjuk Marika Three-dimensional Award (sponsored by Telstra) was awarded to **Jenna Lee** who resides in Brisbane, Queensland for her artwork *HIStory vessels*

Telstra Work on Paper Award was awarded to **Iluwanti Ken** who resides in Amata, South Australia for her artwork *Walawulu ngunytyju kukaku ananyi (Mother eagles going hunting)*

Telstra Emerging Artist Award was awarded to **Cecilia Umbagai** who resides in Derby, Western Australia for her artwork *Yoogu*



(above top) Ngarralja Tommy May, 2020 Telstra Art Award recipient. Courtesy of the artist and Mangkaja Arts (Photo: Damian Kelly).

(above) Judges: Karen Mills, Stephen Williamson and Donna Nadjamerrek.



2020 *Telstra NATSIAA* installation view (Photo: Charlie Bliss Creative).



Fresh: connecting new and old art installation view.

Fresh: connecting new and old art

23 January – 27 June 2021
Gallery 1

Exhibition developed by MAGNT

Fresh: connecting new and old art brought together new and historical acquisitions from MAGNT's Aboriginal, Australian and Southeast Asian art collections. Featuring both sculptural and two-dimensional works, the exhibition elicited dialogue between works, artists, cultures and worldviews, and the knowledge and perspectives expressed therein. Spotlighting themes including

internal and external landscapes, connections and differences, and the notion of place, the exhibition drew together the diverse, fascinating and sometimes incongruous threads that make up MAGNT's Art Collection and celebrates its continued development.

Exit Art: 2020 NT Year 12 student exhibition

12 March – 13 June 2021 | Gallery 4

Exhibition jointly presented by MAGNT in partnership with the Northern Territory Government's Department of Education

Exit Art is an annual exhibition that presents a selection of the very best works created by Northern Territory Year 12 students studying visual art and design. *Exit Art* showcased 50 artworks selected from 100 entries received from schools in Wadeye, Nhulunbuy, Darwin, Palmerston, Alice Springs and Yirrkala. The exhibition underscores the importance of visual arts education and showcases experimentation in all mediums. It highlights the arts educator's role to nurture budding Northern Territory artists to help shape their future. This year's *Exit Art* showcased a range of mediums from animation and sculpture, to painting and design. *Exit Art* provides a significant stepping stone for young emerging artists and designers. The exhibition provides a glimpse into the world from the students' perspectives offering insights into the concerns, influences and experiences that resonate with young Territorians today.



Exit Art installation view.



03.

Presented by
MUSEUM
AND ART
GALLERY
MICHENER
FOUNDATION

Developed in partnership with
MUSEUM OF
AUSTRALIAN NATURAL
HISTORY MUSEUM

Partnership with
Australian Government
Department of Education
and Skills
Australian Council
on Educational Research
Western Sydney
University

Sponsors
SITZLER
PowerWater

Support
Playground
Australia

Donations accepted by
[Logo]

Container: the box that changed the world

22 May – 29 August 2021

MAGNT hosted the exhibition developed by the Australian National Maritime Museum (ANMM).



(above and opposite) *Container: the box that changed the world* installation view.

A free outdoor exhibition comprising six 20-foot brightly coloured shipping containers that were installed in the MAGNT car park, visitors could step inside the containers and explore how the container revolutionised global sea transportation. The impact of containerisation on the world was explained and demonstrated through six themes: *Ship, Cargo, Port, Ocean, Build* and *Things* that covered the geographic, economic,

technical, environmental, social and cultural history.

The exhibition was supported by Sitzler, and Power and Water. The tour was supported by the Australian Government Department of Foreign Affairs and Trade, Australia Council for the Arts, Royal Wolf and Shipping Australia Limited.

Long Run Exhibitions



Ramp Gallery

A series of 12 cabinets showcasing different groups of Northern Territory fauna and minerals, the gallery culminates with our most popular resident Sweetheart, a male saltwater crocodile over five metres long.



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.



Transformations

This is the tale of ecological change, of seasons and cycles, and the recurring transformation of the environments in the Northern Territory over both short and longer time periods. Visitors learn what happens to wetlands in the wet and dry seasons and also what happened to the Australian continent as it dried out and megafauna went extinct. The recent inclusion of a Larrakia Seasonal Calendar helps put into context some of the specimens and stories told in the exhibition.



**Unruly Days:
Territory Life 1911 – 1921**
Flinders Gallery

Unruly Days: Territory Life 1911 – 1921 draws upon MAGNT's own Territory History Collection to chart the tumultuous times that marked the commencement of Commonwealth governance of the Northern Territory in the early years of the 20th century.



Defence of Darwin Experience

The Defence of Darwin Experience is an interactive exhibition that interprets the stories surrounding the bombing of Darwin by the Japanese on the 19 February 1942. The displays allow visitors to learn about the impact of World War 2 on Darwin's built environment and its inhabitants, both civilian and military. It includes an immersive light and sound show, objects and relics, personal accounts and multimedia presentations.

Colin Jack-Hinton Maritime Gallery

The redevelopment of the Colin Jack-Hinton Maritime Gallery was almost complete when COVID-19 led to state border closures in March 2020. One year later the last three sails were made and installed. The Gallery houses traditional boats and canoes from the Museum and Art Gallery of the Northern Territory's Historic Boat and Ethnographic Watercraft Collection. Encounter 23 traditional vessels originating from the shores of Indonesia, Malaysia, Vietnam, Papua New Guinea, Solomon Islands, Fiji, Cocos and Keeling Islands. Each boat imparts a fascinating seafaring story intertwined with human culture from the surrounding seas. The reinterpretation enables visitors to see the great diversity of form and function, from pearl luggers to outrigger canoes. Offering a rare vignette of how maritime technology has evolved, the Gallery also shows how history and legacy has been shaped among our neighboring Southeast Asian and Pacific nations.



(above and opposite) Colin Jack-Hinton Maritime Gallery installation view.





Megafauna Central

Megafauna Central presents the story of megafauna in central Australia through displays of the fascinating fossils found at the Alcoota Scientific Reserve.

The Alcoota Scientific Reserve is the only site in Australia with megafauna from the late Miocene epoch, approximately eight million years ago. The site is rich with a huge concentration of about 3000 individuals of different species of birds, mammals and reptiles; and includes the only specimens of the largest flightless bird that ever lived, a giant crocodile, and many large browsing marsupials. Many of

these fossils are featured alongside exquisite illustrations, life-size replicas of megafauna and Arrernte audio interpretations.

Enhancing the Megafauna story is a new display featuring fossils of the oldest Australian 'megafauna' from 450 million years ago. These fossils originated from central Australia when life was still almost entirely confined to the seas. On display are some of the very first animals to evolve to giant size, long before animals trod the land and eventually became the megafauna that is the focus of Megafauna Central.

Also new to Megafauna Central is an animated film produced in collaboration with the Engawala Women's Art Group and Batchelor Institute. *Tim's Journey Back in Time* is a story inspired by the Alcoota fossil dig site, only a few kilometres from the Engawala community, and is a delightfully fun journey illustrated through original artwork and narrated in Eastern Arrernte.



Natural History Gallery (Museum of Central Australia)

Museum of Central Australia,
lower gallery

Downstairs at the Museum of Central Australia, displays tell the story of the region's unique natural history, following the evolution of the landscape and the fascinating creatures that inhabited it.



A Frontier Journey: photographs by Otto Tschirn 1915 – 1918

Museum of Central Australia, upstairs gallery

The exhibition is a fascinating insight into the social world of the changing central Australian frontier during the early years of the 20th century. Otto Tschirn's captivating and skilfully composed images represent a comprehensive visual record of

everyday interactions between Aboriginal and non-Aboriginal people in central Australia 100 years ago. The exhibition features text and labels written in Western Arrernte language.

Visitor Experience

MAGNT encourages the development and engagement of audiences, and actively promotes public awareness of the exhibitions, research projects, and collections held at each site. MAGNT designs public programs and events that attract and enhance the engagement of audiences who enter our buildings and connect with MAGNT via online platforms.

The Visitor Experience team is dedicated to creating a sense of welcome and providing excellent customer service to visitors at MAGNT Darwin, Fannie Bay Gaol, the Museum of Central Australia and Megafauna Central. In 2020-21 this was achieved through the invigilation of exhibitions, and the implementation of COVID safety measures in compliance with Northern Territory Government requirements.

Visitation to MAGNT

Prior to the onset of the COVID-19 pandemic and the closure of international and interstate borders, MAGNT attracted 20% of visitors from international markets, 50% from interstate markets and 30% from within the Northern Territory.

The continuation of restrictions on inbound international and domestic

travel across 2020-21 saw visitors from the intra-territory market increase from 30% in 2019-20 to 48% in 2020-21, and a decrease in international visitors from 20% to 2% for the same period. Visitors from interstate remained consistent at 50% with many domestic tourists exploring the Northern Territory.

TOTAL VISITS TO:	2019-20	2020-21	Variance (2020-21 V 2019-20)
MAGNT Darwin	169,617	125,293	-26%
Museum of Central Australia	7,496	7,731	3%
Megafauna Central	17,204	12,208	-29%
Defence of Darwin Experience	36,773	33,720	-8%
Fannie Bay Gaol	8,171	3,958	-51%
Lyons Cottage	10,436	7,606	-27%
TOTAL VISITS TO MAGNT	249,697	190,516	-24%

The historic Fannie Bay Gaol and the Defence of Darwin Experience reopened to the public in July 2020, having closed on 24 March 2020 due to the COVID-19 pandemic. Fannie Bay Gaol reopened one day per week and the Defence of Darwin Experience was accessible daily under the 'Wet Season' opening hours of the adjacent Darwin Military Museum. Fannie Bay Gaol resumed

opening five days a week on 12 May 2021, to coincide with the start of 'The Dry' and the Northern Territory's peak tourism season. The reduction from five days to one for the period July 2020 – May 2021 was a contributing factor to the low visitor numbers.

Travel restrictions and lockdowns associated with COVID-19

continued to have a significant impact on group bookings and visitor numbers at each site.



MAGNT Darwin Visitor Experience Officers, Louise Bajars and Wendy Belohlawek.



A public tour of the Natural Sciences Wet Store.

Public Programs

MAGNT is committed to delivering a suite of public programs that provide meaningful ways for audiences to experience the Aboriginal Cultures, Natural Sciences, Histories and Arts collections held in Darwin and Alice Springs and explore the stories they tell about the Northern Territory.

Public programs are designed to engage new and existing audiences, entice lapsed audiences to reconnect and enrich the visitor experience.

In 2020-21, MAGNT collectively delivered 205 public programs to 2,276 participants including five industry and stakeholder engagement events and one

exhibition opening. Over the course of the year, 508 groups brought 9,573 people to participate in self-guided tours across the Darwin and Alice Springs sites. MAGNT delivered 68 free programs to a combined audience of 1,706, including 55 talks presented by MAGNT staff, industry experts and volunteers.

A total of 137 paid public programs with 570 participants were delivered across four sites during the year. Highlights included tours facilitated by MAGNT's Natural Sciences staff including 13 'Behind the Scenes' tours of MAGNT Darwin's Natural Science collection.

Programs in Alice Springs included a frog spotting field trip to Simpsons Gap in Tjoritja (West MacDonnell National Park).

Discovery Centres at Darwin and Alice Springs sites provide children and their families with unique learning and engagement opportunities that are aligned with MAGNT's permanent and temporary exhibitions. The activities that are delivered in the centres play an important role in encouraging curiosity and nurturing engagement with MAGNT, and museums and cultural institutions more broadly.



Children's activities at MAGNT's Discovery Centre.

MAGNT's Discovery Centres closed in March 2020 to ensure visitors and staff remained COVID-safe. Prior to the closures, the Discovery Centres offered free drop-in activities six days a week at Alice Springs sites and seven days a week at MAGNT Darwin. Capacity limitations and COVID-safety measures had a significant impact and the decision was made to keep the Discovery Centre in Alice Springs closed throughout 2020-21.

The Discovery Centre at MAGNT Darwin reopened in December 2020, offering children and their families the option of two 45-minute

sessions, Monday to Friday, excluding public holidays. The former drop-in activity transitioned into a structured activity, supervised by a Visitor Experience Officer to ensure capacity limits applied. A participation fee was introduced to offset costs associated with the provision of individual activity kits which included a MAGNT branded bag, activity book, and a box of mini colouring pencils. MAGNT Darwin hosted a total of 401 children and accompanying adults over 122 days from December to June.

Volunteers

MAGNT recognises the small group of highly skilled volunteers that contributed to the experience of our audiences and the management of our collections in Darwin and Alice Springs. In 2020-21 MAGNT's front-of-house volunteers welcomed visitors and assisted with the interpretation of exhibition content. Equally dedicated back-of-house volunteers contributed to the inventory of the Natural Science collection, utilised their expertise in the Peter Spillett Library and applied technical skills to the preparation of fossils and specimens for on-going study and future display.



Central Australia Manager, Joe de Beer; Curator of Earth Sciences, Dr Adam Yates and Technical Officer Earth Sciences, Dr Sam Arman with the Engawala Women's Artist Group at the launch of *Tim's Journey Back in Time* at Megafauna Central.

Learning Programs

MAGNT understands the importance of education in the development of young minds and the value of lifelong learning. Providing opportunities for critical thinking, creativity and curiosity are instrumental to the development of MAGNT learning programs. In 2020-21, our staff worked with teachers and educators from the Northern Territory to facilitate access to exhibitions that celebrate Aboriginal and Torres Strait Islander

cultures, showcase Natural Sciences and share Maritime and Northern Territory histories.

In 2020-21, a total of 247 education and youth groups visited the four sites, providing 5,600 students and educators (teachers, support staff and accompanying parents and/or carers) with opportunities to engage with MAGNT's permanent and temporary exhibitions.

Sites in Alice Springs hosted 8 school groups (210 students and 56 educators) at the Museum of Central Australia and 19 school groups (408 students and 99 educators) at Megafauna Central. MAGNT Darwin welcomed 218 school groups (3,963 students and 770 educators) while Fannie Bay Gaol welcomed 2 groups (80 students and 14 educators).



The annual *Exit Art* exhibition showcases and celebrates exceptional artworks created by Year 12 students who completed their Northern Territory Certificate of Education and Training. The *Exit Art: Study Day*, developed by MAGNT with support from the Northern Territory Government's Department of Education, is a dedicated learning program for students who have recently commenced undertaking the same course. MAGNT Darwin showcased the *Exit Art: 2020 NT*

Year 12 student exhibition in Term 1 and hosted two *Exit Art: Study Day* programs to support the learning and development of students enrolled in 2021. The Study Days were attended by 239 students and 21 educators representing 11 schools from across Darwin, Palmerston and Katherine.

The Study Day program included eight presentations by an art teacher from the Department of Education and a MAGNT staff member on the importance of folio development, and

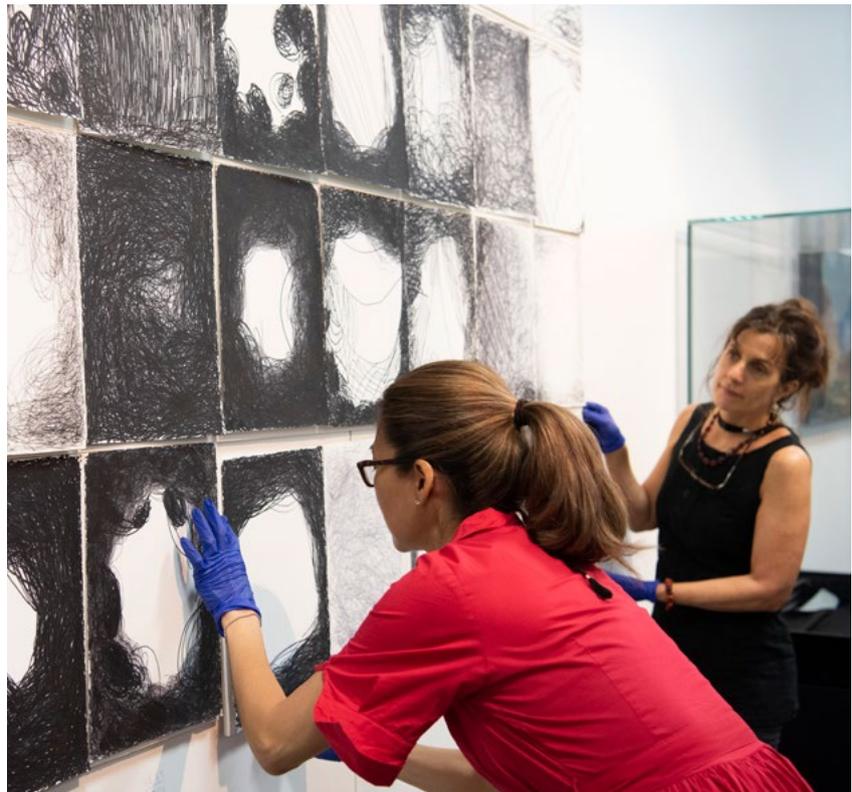
the role artist statements play in communicating the intention of the artist and the meaning of the work to audiences. In addition to viewing *Exit Art: 2020 NT Year 12 student exhibition*, students were encouraged to experience MAGNT Darwin's other exhibitions and engage with a curated selection of books from the Peter Spillett Library, chosen to support critical-thinking and an awareness of different mediums, aesthetics and contemporary art practices.

Collection – History & Culture

The Museum and Art Gallery of the Northern Territory (MAGNT) are custodians of a significant cultural, history and arts collection acquired over more than 50 years. These collections are a valuable resource that informs the local, national and international community about the cultural distinctiveness of the Northern Territory and adjacent region.

The care of the collection is the responsibility of the multi-disciplinary Collection Management team. The team implement industry standard museum practices, including management of the storage and documentation of the collection, provision of conservation expertise, coordination of the collection development program, facilitation of access visits and public enquiries, and support of the exhibition program.

Conservator, Sandra Yee and contractor Erica Izett installing work for the 2020 *Telstra NATSIAA* exhibition: Ms M Wirrpanda, *Untitled 2021*. Courtesy of the Estate of Ms M Wirrpanda and Buku-Larrnggay Mulka Centre.



Collection Development

Collection growth is guided by MAGNT's Collection Development Policy. There were 25 new acquisitions to the History and Culture collection in 2020-21 which broadened and strengthened MAGNT's existing collection, as well as supported our capability to deliver major exhibitions and facilitate important research.

Acquisition highlights included a work by Ms Wirrpanda titled *Nāḍi ga Guṇḍirr (meat ants and termites)*, 2019 and *Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA)* overall winning work *Wirrkanja*, 2020 by Ngarralja Tommy May. The MAGNT *Supporters of Aboriginal Art* generously donated funds that saw the acquisition of two significant works including *Rough gapu*, 2020 by Nongirrnja Marawili and *Mittji*, 2020 by Wukun Wanambi.

Under the Australian Government's Cultural Gifts Program, a work by Caroline Rannersberger, *Leichhardt Port Essington Arrival*, 2007, was donated by Dr John Cook and Dr Nancy Lane. A collection of 30 works on paper by Douglas Green depicting Darwin during World War 2, 1942-1945, were donated by Charles Green; a collection of 45 pigment prints by Therese Ritchie were donated by Suzan Cox; and paintings by William Mackinnon



Assistant Conservator, Lauren Ravi, assessing objects during a stocktake of the Metal Store.

and Virginia Cuppaidge were both donated by the respective artists.

With the generous support of Telstra, 10 contemporary works were purchased from the 2020 *Telstra NATSIAA* including *Yalpirakinu* by Adrian Jangala Robertson, *Yoogu* by Cecilia Umbagai, *I am a Mermaid* by Djerrkju Yunupinju, *Billiamook as Icon* by Gary Lee, *HIStory vessels* by Jenna Lee; *Eum Norr (dying reef)* by Jimmy K Thaiday, *Kaltukatjara (Docke River)* by Lance James, *Miru munu taarka (spear thrower and bones)* by Mark Morris, *My stories from Ernabella Mission* by Nyurpaya Kaika Burton, and *Wirrkanja* by Ngarralja Tommy May.

Gifts to the Visual Art Collection included a print titled *Don't cough comrade* by Franck Gohier donated by Koulla Roussos. Purchases included two works by Neridah Stockley depicting sites in Hermannsburg, Northern Territory.

New acquisitions to the Territory History Collection included a large wall map of the Northern Territory showing all pastoral leases with annotations by Ion Idriess 1930s-1940s; a donation of 56 photographs taken around the Northern Territory by Konrad Winkler; and a donation of a Crown Finial.



Digital Imaging Officer, Mark Sherwood photographing a specimen from the Natural Sciences collection.

Collection Documentation

Digitisation was completed for 331 collection items and 81 non-collection items. In addition, five exhibitions were documented and 10 events photographed. A total of 406 images have been uploaded, with high-resolution images available as part of this project. A considerable amount of time was dedicated for the 2020 *Telstra NATSIAA* digitisation to an online exhibition. A total of 1,825 images were taken of *Telstra NATSIAA* artworks for the 3D photogrammetry used in the virtual gallery.

Information management to document the MAGNT Collection is an ongoing part of collection management activities. A total of 3,372 new records were created in the EMu collection management system for the History and Culture collections. This included 12 loan records, 62 object records, 2,496 location movements, 178 condition checks and 624 multi-media records.

Access Visits and Outreach

History and Culture Collection Management and Conservation staff facilitated access visits to the collections for 14 sessions including community groups, researchers, students and artists. The team conducted five training sessions and responded to 151 enquiries. COVID-19 restrictions impacted upon the ability to fully support requests for access visits in-person.

The MAGNT Conservation team provided valuable advice to the public when they presented *Tropical Tips: Caring for your artworks in the tropics* on how to care for your art and memorabilia at home, including factsheets on mould reduction and freezing insect infected items.

Collection Loans

The History and Culture Collections team raised 12 inward and outward loans for a total of 22 objects. This included outward loans of three works from the collection for the *Bitumen & Dirt - Wayne Eager: 30 years in the Territory* exhibition at Charles Darwin University Art Gallery; the loan of Richard Bell, *Scientia E Metaphysica (Bell's Theorem)*, 2003, for an exhibition at the Museum of Contemporary

Art titled *Richard Bell: You Can Go Now*; Nalda Searles, *Our Bleeding Heart*, 1996 was included in the *Finders Keepers* exhibition held at Mundaring Arts Centre; Jeffrey Smart, *View of Rome*, 1967 is on loan for the *Jeffrey Smart: A centenary* at the National Gallery of Australia; and Geoff la Gerche, 'A True Territorian': *Portrait of Grandma Lum Loy*, 1979 forms part of the Archie 100 touring exhibition by the Art Gallery of New South Wales.

In support of the exhibition program, the History and Culture Collections team undertook condition checking, deinstallation, packing of 60 loan items from 35 different lenders for *the moment eternal: Ms N Yunupingu* exhibition; and 84 artworks for an internal exhibition titled *Fresh: connecting New and Old Art*.



Erin Carew, Antony (Pep) Van Pepenrecht and Eliana Urrutia-Bernard preparing Geoff la Gerche, 'A True Territorian': *Portrait of Grandma Lum Loy*, 1979 for loan to the Art Gallery of New South Wales for the Archie 100 touring exhibition.



Swaging work being carried out on Mary Dhapalany, *Gunga batjbarra*, 2021. Courtesy of the Artist and Bula'bula Arts.

Conservation Program

MAGNT Conservation staff provide technical and specialist expertise and knowledge that supports the care and maintenance of the collection, and delivery of the exhibition program and loans. Conservation activities including condition reporting, treatments, display mounting services, and installation of fragile and complicated works and objects were performed for the delivery of *Telstra NATSIAA* and *Fresh* totalling 218 objects.

The Collections team continues to deliver environmental monitoring, housekeeping, pest management,

and remedial conservation, which includes object condition assessments and the treatment of objects. Environmental conditions within all the exhibition spaces and storage areas are monitored and evaluated to reduce the impact on fragile objects. Integrated Pest Management (IPM) includes pest trap changeover and inspections across nine collection stores and five gallery spaces at MAGNT Darwin. Condition checking of 178 objects was undertaken to ascertain condition status.

Collection Care Projects

Ongoing care of the highly significant Strehlow Collection consisting of ceremony, songs, film, site maps, and genealogies pertaining to central Australian Aboriginal people continued.

Storage of the Collection

MAGNT's collections are a valuable resource that includes items that are irreplaceable if lost or damaged. Collections are made increasingly difficult to access or move, placing undue risk on people who manage the collections and on the functional objectives of MAGNT in the delivery of its strategic outcomes. The collection storage facilities are at excess capacity at MAGNT Darwin which is compromising the development, management and preservation of collection items.

MAGNT strives for ongoing improvements to be made across collection storage areas and have therefore requested assessments to determine collections storage needs and make recommendations.

The Preservation Needs Assessment (June to September 2020) was completed to evaluate, review and document the physical condition of the collection housed in the Aboriginal Material Culture store. The report recommended collections care strategies to improve storage capacity and housing. A number of the recommendations in this report have already been actioned and continue to inform forward planning.



Textiles rolled and stored on a trolley for easy access.

A Storage Needs Assessment (the Assessment) project commenced in October 2020 to inform how MAGNT can improve storage housings for its existing collection, and accommodate collection growth into the future. It is considered integral to addressing the critical overcrowding, access, safety, storage and preservation issues of the History and Culture collections. The Assessment will include recommendations for development of a strategic collection management program for long-term storage solutions which may include the renovation of existing

site spaces and associated object relocation. It will also specifically advise on readiness for the Air Handling Unit project commencing in July 2021 and access to artworks for the new State Square Art Gallery opening in 2024-25. As part of this project, the Ken Waters Gallery has been converted into storage and a preparation space, and it is envisaged that Gallery 4 will also be closed for this purpose.

Collection – Natural Sciences

The Natural Sciences collections inform research into the biodiversity of NT fauna and support government decisions and policymaking concerning our natural resources. Curators, government, other researchers and students use the collections for investigations into taxonomy, climate change effects, biosecurity, human health and sustainable resource management. The Collections Management Natural Sciences team ensure the ongoing integrity and utility of the collections by undertaking a program of collection development, collections care and documentation, physical and digital access, loans and responding to information requests and enquiries. Support is also provided for MAGNT's exhibition, education and public engagement programs.

Collection Development

Collections Management Natural Sciences staff continued to work with Natural Sciences curators and external stakeholders to prepare, register and incorporate 3993 lots of specimens into the collections. The total number of registered lots is 275,232 of which 230,000 have data available online at the Atlas of Living Australia website (www.ala.org.au).

Year	No. of lots* registered	Total no. of specimen lots	% annual increase
2015-16	3570	250,318	1.45%
2016-17	3768	254,086	1.51%
2017-18	5539	259,625	2.18%
2018-19	5464	265,089	2.10%
2019-20	6150	271,239	2.32%
2020-21	3,993	275,232	1.47%

* a lot may contain one or more individual specimens

Significant additions to the collections included:

- 95 freshwater turtles (eight different species) collected by J. Legler and held at the University of Utah since the 1970's, were registered after being repatriated to Australian state museums. Specimens are from previously uncollected, very remote NT locations.
- 27 lots of fish were collected, identified, prepared and registered from Darwin Harbour to support collaborative research into sardines and herrings. These species underpin a small commercial pelagic fishery in the NT.
- 158 gifted NT shells from the Foa Shell Collection were registered into the Mollusc Collection.
- 162 soft corals, mostly collected in the 1980's, were identified, registered and are now visible to researchers online. MAGNT has one of the most comprehensive Indo-Pacific soft coral collections in the world.



Technical Officer Earth Sciences, Dr Sam Arman and Curator of Earth Sciences, Dr Adam Yates examining fossils from the Alcoota Scientific Reserve.

- 1,471 fossils previously collected from our Alcoota and Camfield fossil sites were identified, prepared and registered by Alice Springs staff. This has further reduced the registration backlog of fossil holdings.
- Numerous specimens collected from Groote Eylandt during the June 2021 Bush Blitz survey will be identified, prepared and registered over the coming months. MAGNT was the lead institution on this Australian Government funded collaborative survey with the Anindilyakwa Land Council, Anindilyakwa Land and Sea Rangers, BHP and Earthwatch Australia.

Collection Access and Outreach

Tours of the Natural Sciences collections were presented to 16 visitor groups, including Aboriginal Ranger groups, the Probus Club, Northern Territory Government agencies and the general public.

Twenty-nine other educational community activities were delivered to 319 participants. Natural Sciences collections staff responded to 54 public and 64 researcher enquiries, including 186 faunal identifications.

The Natural Sciences collections were visited by 33 external researchers from NT and interstate institutions or government departments to examine specimens.

In total, 5.6 million MAGNT faunal specimen records were downloaded from 11,532 downloads from the Atlas of Living Australia website to support biodiversity research, conservation management, environmental assessments and education activities.

Collection Loans

Twenty-one outgoing Natural Sciences loans (663 specimens) were provided to external researchers and four loans (198 specimens) were returned to other institutions.

Storage and Care of the Collection

Other collection care achievements included the installation of several new cabinets for Dry Corals Collection, rehousing the dry corals collection into archival boxes and the addition of evaporation control inserts in over 1,500 jars in the Wet Store facility.

Collections staff continued to provide support for the MAGNT air-conditioning replacement project.

(opposite) Senior Curator of Molluscs, Dr Richard Willan shows Research Assistant Natural Sciences, Olga Biriukova a highly colourful flatworm (probably a new species) just discovered on the limestone reef at South Point during the Bush Blitz to Groote Eylandt.



Regional Museum Support

MAGNT staff are active in the Northern Territory Branch of the Australian Museums and Galleries Association (AMaGA), the peak body for staff and volunteers working in museums across the Northern Territory. Five of the 10 people that constitute the AMaGA NT committee are MAGNT staff, including the Branch President until her departure from MAGNT in November 2020. MAGNT also has a representative on the taskforce that reviews and maintains the National Standards for Australian Museums and Galleries, a museum management resource that is widely used across the regional museums sector.

Over the past seven years, MAGNT have participated in Arnhem Northern and Kimberley Artists Aboriginal Corporation (ANKA) *Arts Worker Extension Program*. This year art workers from 10 different art centres and three ANKA staff attended a back of house tour, talks on preventive conservation and caring for artworks.



Suzanne Horner, Technical Officer Natural Sciences undertaking maintenance on the Battery Hill Mineral Museum exhibit that features minerals from the MAGNT Collection.

The ongoing relationship with Desert continues with hands-on conservation training provided to two arts workers. This training included preventive conservation, making boxes to house small spears, paintings conservation, low oxygen treatment of *Telstra NATSIAA* barks, condition reporting and making object supports. Arts workers also assisted during the install of *Telstra NATSIAA*.

Natural Sciences collections staff travelled to Tennant Creek to undertake maintenance on the Battery Hill Mineral Museum exhibit that features minerals from the MAGNT Collection.

Travel restrictions due to COVID-19 curtailed visits and outreach with regional museums, with some planned visits being cancelled or delayed.



Desart worker Elaine Sandy and Penny Watson Art Worker Program Educator at a conservation training session during the installation of the 2020 *Telstra NATSIAA* exhibition.

Curatorial

Aboriginal Heritage

Aboriginal Heritage at MAGNT encompasses all Indigenous Cultural Intellectual Property (ICIP) held in the MAGNT Collections. The Museum is home to some of the most significant collections of Aboriginal art and material culture in Australia, including the Strehlow Collection and the Chaloupka Rock Art Archive.

The Strehlow Collection contains 1,200 secret sacred objects and a vast archive of diaries, cultural maps, photographs, film, audio recordings and genealogies meticulously recorded during the period 1932-1976 by THG Strehlow and 40 senior Arrernte men. It has been in the care of the Northern Territory for 30 years and is in the process of being repatriated to the Traditional Owners of the material.

The Rock Art Archive contains records, images, maps, drawings and audio recordings for the 3,500 rock art sites recorded by Dr George Chaloupka. The rock art traditions, particularly those associated with Kakadu and Arnhem Land, were examined and recorded in detail

by Chaloupka and his Aboriginal associates over a period of three decades, and it remains the defining attribute behind the legacy and significance of the Chaloupka archive held at MAGNT today.

During the year, MAGNT's Aboriginal Heritage team carried out two significant repatriation projects. The first being consultations with Western Desert men to identify and potentially provenance material held in the stores at MAGNT, Darwin, and the repatriation of Yuendumu sacred material to the Warlpiri people. Due to COVID-19, a number of proposed repatriation projects and consultations had to be postponed or cancelled; therefore, consultations began later in the 2020-2021 financial year.

The Western Desert material consultations were held in Darwin in April 2021 with three senior law men. In consultation with the men, eight items were identified and provenanced, and will be returned to three separate communities. Another 34 items have been identified as belonging

to the Western Desert and will be transferred to the Strehlow Research Centre for further consultations with senior men from the Western Desert.

The Yuendumu repatriation consisting of 63 secret sacred items was successfully carried out on 14 May 2021. The event saw 40 local Yuendumu people attend, with the elders welcoming back the material. The feedback received at the event was positive and in keeping with the MAGNT's aim of acknowledging the past, and the importance of the return of Aboriginal material and the intergenerational transfer of knowledge that these repatriations assist with.

On 18 May, International Museums Day, Senior Arrernte lawmen welcomed the return of sacred items from the United Kingdom and the planned return of objects from the most significant collection of Australian Indigenous art and craft held in North America with a men only ceremony at the Museum of Central Australia. The material received from the Manchester Museum consists of 19 sacred



The Hon. Chansey Paech MLA, Minister for Arts, Culture and Heritage; MAGNT Director, Marcus Schutenko; Alice Springs Mayor, Damien Ryan; AIATSIS representatives; Strehlow Research Centre Board Chair, Michael Liddle; Senior Arrernte men and other guests at the return event held on the Museum of Central Australia lawns.

Arrernte objects gathered in the early 20th century by a number of collectors from the United Kingdom. The arrival of these items in Alice Springs follows a Memorandum of Understanding signed between the Museum and AIATSIS in 2019. AIATSIS has identified 299 overseas collecting institutions that may hold Aboriginal or Torres Strait Islander cultural heritage items, and has identified over 105,000 objects held overseas.

On 21 May there was another significant repatriation event at the Museum of Central Australia which saw the return of the FJ Gillen Photo Album from State Records of South Australia. The album forms part of the Francis James Gillen Collection, comprising 278 photographs of Aboriginal people and culture taken at the end of the 19th and beginning of the 20th century. Approximately half of the photographic prints are considered by the relevant Northern

Territory Aboriginal communities to be secret and sacred. Repatriating the Gillen Photographic Prints to the Museum of Central Australia makes them more accessible to the relevant Aboriginal people and ensures they will be held in a manner that is appropriate to the culture of those communities.

Art

MAGNT's Australian, Aboriginal and Southeast Asian Art and Material Culture Collections reflect the richness and diversity of art and cultural material from across our region. The ongoing development of these collections focus on acquiring quality pieces by leading artists and makers with an emphasis on those which relate to the people, history, land and culture of the region of northern Australia and Southeast Asia.



Jimmy K Thaiday, *Eum Norr (dying reef)*, 2020, stoneware with underglaze slip, and ghost net rope. Purchased 2020. Telstra Collection, MAGNT Collection.

Aboriginal Art and Material Culture

A primary strength of this collection is its representation of artwork from northern and central Australia, developed in large part through the generosity of donors.

In 2020-21 the MAGNT *Supporters of Aboriginal Art* donor circle continued to provide extraordinary support to the curator, collection and MAGNT. Funds generously provided by this group enabled the acquisition of works by two significant *Telstra NATSIAA* finalists, Nongirrrja Marawili's large bark painting *Rough gapu* 2020 which evokes a seascape in a state of dramatic turmoil, and Wukun Wanambi's extraordinary sculptural object *Mittji* 2020, a hollow log decorated with figurative fish designs.

Funds from Telstra, the principal partner of the *National Aboriginal and Torres Strait Islander Art Awards*, enabled the acquisition of 10 artworks from this year's finalists. This included numerous winning artworks: Ngarralja Tommy May's *Wirrkanja* 2020, a mesmerising work on painted tin (2020 Telstra Art Award); Jenna Lee's *HIStory vessels* 2020 (Wandjuk Marika Memorial 3D Art Award 2020,

supported by Telstra); Adrian Jangala Robertson's *Yalpirakinu* 2020 (Telstra General Painting Award 2020), and Cecilia Umbagai's *Yoogu* 2020 (Telstra NATSIAA Emerging Artist Award 2020).

Significant acquisitions to the Aboriginal Art Collection this year included the beautiful work *Njãdī ga Guṇḍirr (meat ants and termites)* 2019, by Ms M. Wirrpanda. This work is a wonderful example of Ms Wirrpanda's artistic practice in the last decade of her life, particularly her important explorations of the edible plants and animals of East Arnhem Land and the symbiotic relationships within local ecosystems.

The landmark survey exhibition, *the moment eternal: Ms N Yunupinju*, continued until October 2020. For over two decades Ms N Yunupinju (1945-2021) worked from the remote community of Yirrkala in East Arnhem Land, creating significant paintings, drawings, sculptures and screen-based works. Her practice challenged the conventions of Yolŋu art making and established her as an important Australian artist.

Australian Art

The Australian Art Collection encompasses paintings, sculpture, objects and works on paper by some of Australia's most significant artists, as well as many lesser known but highly talented practitioners.

MAGNT's collection of contemporary paintings of central Australia was enhanced by the acquisition of *Community 2010* by William McKinnon, *Desert Night 1972* by Virginia Cuppaidge and *Church 2020* and *Camp 2020* by Alice Springs based artist Neridah Stockley.

The donation of 30 paintings and drawings by artist Douglas Green enhance the Museum's holdings of works created in Darwin and northern Australia during 1942 and 1943. Douglas served in the army from 1941 to 1946 and was stationed in Darwin, Papua New Guinea, Indonesia and the Philippines. Predominately relating to Green's time in Darwin, these works add to our collection of artworks depicting the conditions of the soldiers, their environment and surrounding landscapes.

The acquisition of 53 photographs by gifted photographer Konrad Winkler provides important images of the Northern Territory's social



Neridah Stockley, *Camp*, 2020, oil paint on hardboard. Purchased 2021. MAGNT Collection.

history during the 1970s. This was a time of great political change under the Whitlam government, with bilingual education and the outstation/homelands movement beginning to emerge. Winkler spent several years travelling throughout the Territory photographing schools, local communities, life on cattle stations and anything of general interest, capturing small moments with his strong eye for composition, quirky attention to detail and a sense of our shared humanity.

MAGNT was fortunate to receive a donation of a pencil sketch by Ian Fairweather made during the artist's time in Darwin 1950-52. This donation is doubly significant as it was gifted by an artist who had met with and had lessons

from Fairweather when he was a child. This untitled work provides an important study aid to the Fairweather paintings held in the MAGNT Collection, in particular *Four Figures*, 1950.

The donation of 45 Therese Ritchie photographs under the Australian Government's Cultural Gifts Program included documentary photography, landscape photography, portraiture, collage and printmaking. Demonstrating Ritchie's virtuosity with the camera, these works ensure that the Museum now holds a comprehensive overview of one of Darwin's principal artists.

Exhibitions held during the year included *Fresh: connecting new and old art* which brought together works from across all the art and material culture collections. *Fresh* wove thematic connections between recent acquisitions and historical collection items, presenting diverse stories from across the vast geographic region that MAGNT represents.

History

The MAGNT history collections echo the rich diversity of experiences and livelihoods found across the Northern Territory and our northern neighbours. The Maritime Archaeology and History Collection includes a major assemblage of watercraft from across Southeast Asia, northern Australia and Oceania. These vessels combine to form one of the most significant collections in Australia. The Maritime History Collection also includes objects associated with diving, working at sea and federally protected underwater cultural heritage items.

The Territory History Collection reflects the distinctive cultural, social, economic and political way of life experienced in post-contact Northern Territory. It holds an eclectic mix of industrial technology, household wares, relics, ephemera and other objects associated with key Northern Territory events, people, properties and organisations.

Territory History

The Territory History Collection is rich and diverse, with MAGNT collaborating widely with a key range of stakeholders in order to build an appreciation and recognition of Territory History.

It was another busy year with 489 public/stakeholder enquiries, eight museum tours, four public talks and five school group tours. Media contributions included three television appearances, 13 radio interviews, including an hour long interview with the ABC's Richard Fidler, as well as one newspaper article and two online stories.

Public programs ranged from teaming up with local identity Jack Ellis to present an event for the NT Heritage Festival at Audit House entitled 'NT Boozy Tales', to presenting at the annual History Colloquium at the Northern Territory Library on '*From Teamsters to Trucks – Steam Traction Engines in the Northern Territory*'.

Key acquisitions for the year included the jackstaff crown finial from HMAS Arrow (the Royal Australian Navy patrol boat that was sunk during Cyclone Tracy with the loss of two lives), two sporterised military rifles owned and used by Bill Waudby on Central Mount Wedge Station in central Australia between



Crown finial from the jackstaff of HMAS Arrow. This patrol boat was sunk in Darwin Harbour during Cyclone Tracy with the loss of two crew members.

1948 and 1995; and a pastoral map of the Northern Territory used and annotated by well-known Australian author Ion Idriess when he was writing his popular books on Australian, and specifically Northern Territory, history and characters in the 1930s and 40s.

Internally a focus for the year was a systematic foundational audit and collection survey of both the Territory History and Maritime History Collections as part of the Museum's broader collection development survey. In addition, inspection and databasing was

undertaken on all of the objects in the Territory History and Maritime Collections that came under the jurisdiction of the federal *Underwater Cultural Heritage Act 2018*, with a copy provided to Heritage Branch.

The Territory History Curator is also part of a broader Museum team collaborating across a range of disciplinary areas including Natural Sciences and Maritime. Highlights throughout the year included road travel with the Curator of Fishes and a NT Fisheries team to Nhulunbuy and back visiting Ramingining, Maningrida, the Arnhemland Historical Society and Museum and various historic sites on the Gove Peninsula and at Maningrida; and attendance as part of a multidisciplinary field trip to Cobourg Peninsula with the Curator of Fishes to sample fish specimens from the sites where they were first collected by western scientists in the 1840s. As part of this latter expedition, the curator was able to visit Victoria settlement (1838-49), the Smith Point Beacon (1845) and other sites on Cobourg Peninsula such as Murganella. A portion of a 64 pounder RML (Rifled Muzzle Loading) cannon shell was identified and a paper written on it along with another (a seven pounder RML shell) found in Darwin Harbour.

The Curator was also a member of the MAGNT team that attended the

Groote Eylandt Bush Blitz. Whilst on the island the curator was able to visit Umbakumba (a community founded by Fred Gray in the 1930s – MAGNT holds his historic photographic collection incorporating over 2,500 images), the site of the Emerald River Mission, and overflow Port Langdon to inspect the remains of the Qantas (and later RAAF World War 2) flying boat base.

MAGNT was involved in a diverse range of external activities including installation of a small exhibition of historic objects and clothing at Government House for their

150th Anniversary Open Days in August 2020; and reinstallation of all the firearms and other loaned objects into both the Defence of Darwin Experience and the Darwin Military Museum following COVID-19 shutdowns.

A strong relationship has continued between the Territory History section and the History Faculty at MacKillop Catholic College at Palmerston. During the year the curator presented four specialised history workshops to history students ranging from Year 9 through to Year 12.



Smith Point Beacon on Cobourg Peninsula – first built by the Royal Marines in 1845 and restored by members of the Royal Australian Navy in 1978. It was the navigational aid used by ships entering Port Essington to visit Victoria Settlement.

Earth Sciences

The MAGNT Earth Sciences Collection aims to represent the Northern Territory's rocks, minerals, fossils, meteorites and tektites. A great strength of the collection are 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 (11 to 5 million years ago).

The main focus for Earth Sciences over this period was producing content for displays to enhance the visitor experience at Megafauna Central. This included a new case added to the Alcoota Gallery for display of a skull of *Pyramios alcootense*, and two new cases in the public programs room that feature ancient marine fossils from the Ordovician Period (approximately 460 million years old). The cases hold nine previously un-displayed objects from MAGNT's Collection (eight original fossils and one fossil replica) and five new artworks reconstructing the fossils as living creatures.

COVID-19 has dampened public programs but Earth Sciences, as the natural sciences focus at MAGNT Alice Springs, participated in Frog ID Week by running a public event on the evening of 6 November. The purpose of this trip was for

members of the public to record frog calls using the FrogID app as part of a large citizen science project being run by the Australian Museum. MAGNT staff, assisted by National Parks, took a group from the public for a walk up Simpsons Gap to record calls. Frog activity in the desert is strongly tied to rain and unfortunately there had been none recently to induce the frogs to call. Nonetheless several species of frog were observed and the public participants left happy and satisfied.

In terms of research, Dr. Adam Yates published two original research papers in collaboration with paleontologists from other institutions. The first of these describes a new species of large extinct crocodile from Queensland and the second looks at the significance of the skeletons of the Miocene marsupial 'lions' from Alcoota and Bullock Creek in the Northern Territory.

Molluscs

The Mollusc Collection is the most significant and comprehensive assemblage internationally of the molluscs (marine, land, freshwater) of tropical northern Australia. It aims to collect and hold a representative of all of the molluscs living in the Northern Territory (estimated to be 5,000 species). It presently contains

more than 63,000 specimen lots and consists of substantial holdings of shallow water species from northern Australia, the Indo-Pacific and Southeast Asia. Its greatest strength is the marine molluscs of Darwin Harbour, for which 4,376 specimen lots are held.

The most significant additions to the Mollusc Collection during 2020-21 were five holotypes (*Eurytrochus fragarioides*, *E. charopiformis*, *Laspiionchis boucheti*, *L. bourkei* and *Peronia willani*) and three paratypes (*Bothyiembryon cummingsi*, *B. nanambina* and *B. schneideri*).

MAGNT identified and registered 1,151 specimen lots of molluscs during the year and responded to 1,170 enquiries. Overall, 982 (83.9%) of these enquiries were from the public (many being citizen scientists) and 188 (16.1%) were from professional researchers.

Outreach activities were undertaken during *Science Week 2020* and the school holidays. A podcast on giant clams was made for MAGNT's series titled *The Collection*. Information on interesting marine animals and on the Groote Eylandt Bush Blitz was provided for several postings on MAGNT's social media sites.

During the 12 day Groote Eylandt Bush Blitz in June 2021, 10,000 specimens were collected, many being in the micromollusc category of

less than 5 mm maximum diameter. Molluscs featured prominently (both as actual specimens and as amazing images projected onto an enormous outdoor screen) at the community engagement event organised by Earthwatch at Umbakumba.

The Senior Curator of Molluscs published a personal record 12 research papers this year. Research was undertaken on the taxonomy of top snails (Trochidae) and oysters (Ostreidae), with the resulting publications including descriptions of new species from northern Australia. One of these new species, the Little Strawberry Top Snail (*Eurytrochus fragarioides*) that lives in Darwin Harbour, is remarkable for the rapid and irreversible change of shell colour that takes place from the living state to the post-mortem state on exposure to sunlight. A significant publication (jointly with citizen scientist Vince Kessner) summarised all the information on all freshwater molluscs of the Daly River catchment.

Identifications of molluscs were undertaken as part of the environmental impact survey in the Nhulunbuy region conducted by the Australian Institute of Marine Science (Darwin-based) and as part of the Aquatic Biodiversity Baseline Field Survey of Surface Waters in the Beetaloo Sub-basin, undertaken by the Institute for the Environment and Livelihoods, Charles Darwin University.

Assistance was provided to the Aquatic Biosecurity Unit of NT Fisheries for the identification of invasive marine species, and also for other agencies charged with national biosecurity including the Commonwealth Department of Agriculture and Water Resources, the Northern Australian Quarantine Strategy, Biosecurity Queensland, and the Western Australian Department of Primary Industries and Regional Development. As an invited specialist, the Senior Curator of Molluscs attended several teleconferences of the national Consultative Committee on Marine Pest Emergencies (CCIMPE).

One unusual request for an identification came from a commercial pearling company who had discovered several large marine snails (*Monoplex pilearis*) that were

eating the pearl oysters inside the companies' 'aquapurse' grow-out bags in the Beagle Gulf.

Collaborations were undertaken with colleagues in Australia and internationally to conduct research and to publish results. Collaborating institutions included the Australian Institute of Marine Science (Darwin-based group), Australian Museum, Western Australian Museum, Australian National University, University of Sydney, Griffith University, South Australian Research & Development Institute, New Zealand National Institute for Atmospheric and Water Research/ Taihoro Nukurangi, University of Otago/Te Whare Wānanga o Otāgo and University L'Aquila, Spain.



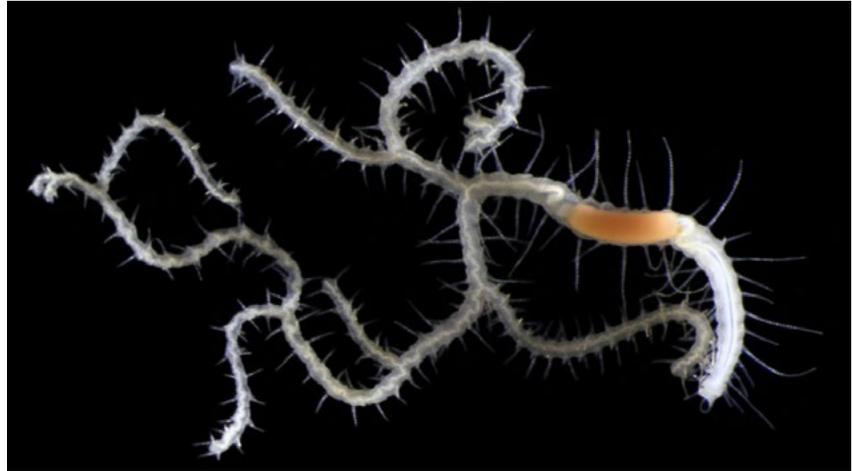
Willan's Mangrove Slug (*Peronia willani*) was one of several exciting molluscs discovered during the Bush Blitz on Groote Eylandt. This is the first record for this newly described species outside Darwin Harbour. The main image shows the whole animal and the inset shows detail of the 'accessory eyes' at the summits of the dorsal tubercles. The function of these 'accessory eyes' is unknown. (Photo: Adam Bourke)

Annelids

The Annelid Collection is significant nationally and internationally in representing species from coastal northern Australia, including tropical coral reefs and mangrove habitats, and offshore habitats in the Arafura, Timor and Coral Seas. Other areas well represented in the collection include Papua New Guinea and the Indo-Malay Archipelago. Annelid research at MAGNT is directed toward understanding the biodiversity of the highly diverse and ecologically important polychaetes of the tropical Indo-Pacific.

The Senior Curator of Annelids returned to MAGNT in October 2020, from a 1.5 year COVID-19 extended period of part-time work in Sydney. His main focus being to further the externally-funded Annikey project, whose deliverables have been extended to 30 June 2022.

In the last year, MAGNT described six new species of annelids in 10 collaborative publications in total. The most exciting news was the discovery and formal description of a second species of branching polychaete worm (genus *Ramisyllis*) from Sado Island, Sea of Japan. The species, *R. kingghidorahi*, was named after King Ghidorah, the three-headed and two-tailed monster enemy of Godzilla, characters created by Tomoyuki Tanaka based on Japanese mythology and folklore.



The Darwin Harbour branching annelid (*Ramisyllis multicaudata*) has a cousin: a new species, *Ramisyllis kingghidorahi*, described in 2021 from Japan.

The discovery of the 'sister species' of the Darwin Harbour branching worm, *R. multicaudata*, shows that the diversity of branched, sponge-dwelling syllids is likely to be far greater than we thought. MAGNT continues collaboration with Spanish colleagues on the biology of *Ramisyllis* and its host sponges.

Fieldwork conducted at Groote Eylandt as part of Bush Blitz 2021 species discovery efforts yielded 34 new records (mainly Annelida) for Groote Eylandt and several new species (to be confirmed). Two animal phyla - Platyhelminthes and Nemertea – were reported for the first time. The study yielded important vouchered specimens and tissue samples lodged at MAGNT, which will facilitate ongoing systematic studies.

The Senior Curator of Annelids' Indonesian student, Dr Joko Pamungkas (Indonesian Institute of Sciences and University of Auckland) successfully completed his PhD, while Mr Hadiyanto (Indonesian Institute of Sciences and University of Western Australia) is aiming for completion in 2022. Both research studies have enabled a better understanding of the diversity and distribution of polychaetes in the Indo-Australian region. Locally, the Senior Curator of Annelids is external supervisor for Ms Olga Biriukova in her part-time MSc (through Charles Darwin University) investigating the potential for the Darwin Harbour bloodworm, *Marphysa fauchaldi*, as a food source for the northern Australian prawn industry. Olga's research will help improve the

knowledge base on the aquaculture of annelid worms in Australia, which is lacking in comparison with Southeast Asia.

Curation activities, curtailed slightly due to the focus on the Annikey project, saw 394 specimens of Annelida registered during 2020-21, mostly representing recently identified material from past MAGNT surveys. An additional 824 specimens had their identifications updated.

During 2020-21 Charlotte Watson, Research Associate, Marine Invertebrates continued research into annelid polychaetes of the family Chrysopetalidae found on coral reefs of tropical Australia and from reefs world-wide. Charlotte also continued studies and descriptions of new chrysopetalid genera and species that dwell in the deep-sea. The first study deals with the morphology and molecular analysis of cryptic species groups, involving a major collaboration with a DNA lab at Scripps, University of California. The second study involves collaboration with annelid curators at the Australian Museum for a special publication of the morphology and molecular analysis of new species from the eastern Australian abyss. A major extensive review of the family Chrysopetalidae for a chapter in a book published by De Gruyter, Berlin has also been completed.

Annikey

The identification tool for Annelida families of the world and the Australian abyssal fauna named Annikey is a three-year project (2018-2021; extended to June 2022) in collaboration with MAGNT, the Australian Museum and Museum Victoria. Year three of the project saw MAGNT preparing and editing the 1,000s of images required to fully illustrate the 150 annelid families of the world. In addition, work continued on preparation of an online illustrated glossary of annelid technical terms, which will be available alongside the Key. The project aims to make accurate identification of Annelids as easy as possible, by having the keys, taxonomic descriptions and illustrations available online at the Australian Faunal Directory (AFD) and the Wikimedia Foundation sites. The Annikey project is supported by a grant from the Australian Biological Resources Study, Canberra.

Fishes

The MAGNT Fishes Collection is unrivalled in representing the biodiversity of tropical northern Australia and the surrounding region. The strength of the collection is representation of species in the varied habitats of the Northern Territory ranging from offshore tropical reefs through to remote sandstone escarpments. Specimens and tissues are widely utilised in fields including taxonomy, systematics, ecology, environmental change, conservation and fisheries management.

A major study came to a conclusion this year, resulting in the description of seven species new to science! Snubnose Gobies (genus *Pseudogobius*) are small fishes that are an important part of biodiversity and foodwebs of estuaries in northern Australia and more widely across the Indo-West Pacific region. They tend to live in shallow tidal water amongst mangroves, mud or rocks. MAGNT's Curator of Fishes and Emeritus Curator, Dr Helen Larson joined forces to undertake field, genetic and taxonomic research to revise in a major way what is known about the group. By examining hundreds of jars of gobies from museums across the world, the team concluded that there are 15 valid species, with five of the seven new species occurring in northern Australia. A second major

study, in collaboration with Charles Darwin University and the Australian Museum, provided field and taxonomic keys to help distinguish a group of similar looking Tank Gobies (genus *Glossogobius*) which have long confused researchers. There remains a lot to be discovered in the world of gobies.

Growth in the Fishes Collection continued through processing and registration of samples from varied sources. An ongoing partnership with NT Fisheries to identify fishery observer samples from the Timor Sea contributed voucher and tissue samples from more weird and wonderful fishes, and involved a processing workshop with the MAGNT Natural Sciences team and an expert from CSIRO Hobart. Several new records for the Northern Territory were documented along with valuable reference material from rarely seen species. Other important partnerships included the Marine Aquarium Trade and our Citizen Science project with recreational anglers.

Fishes maintained a strong media presence this year, with a wide variety of stories delivered on radio, digital and social media on topics ranging from devilrays to glassfishes, with a lot of media attention around our Worm Goby Citizen Science Project. MAGNT continues to actively engage with recreational anglers regarding these unusual worm gobies (Gobiidae: Amblyopinae) found in



Five new species of Snubnose Gobies (genus *Pseudogobius*) from northern Australia that were described this year as a result of a long-term mangrove biodiversity project by Drs Michael Hammer and Helen Larson.

local muddy estuarine areas. This requires a long-term communication strategy due to the rarity of the fish, being typically a once in a lifetime encounter for anglers. This year saw the launch of a new video and podcast at an industry night, and a media campaign pinnacled by a great segment on the famous local ABC Radio show 'Tales from the Tinny'. The project is generously funded by donor Janie Mason AM.

Some exciting field trips were undertaken including to Nhulunbuy in July, in collaboration with NT Fisheries staff and Aboriginal Land and Sea Rangers, to deliver pest fish identification workshops and training on Country. A follow up trip

was undertaken in November to the same area as part of a Marine Science Camp through Learning on Country. A combined science and history expedition was made to Garig Gunak Barlu National Park, Cobourr Peninsula in September, in order to revisit the Victoria Settlement region. The fish targets included recollecting specimens at King River, the type locality of several species including mogurnda (Northern Purple-spotted Gudgeon, *Mogurnda mogurnda*). This will help to reference broader projects across Australia and New Guinea to help solve species complexes (multiple species currently considered under a single name).



Roth's Tree Frog (*Litoria rothii*) from Darwin, This was the most recorded frog during FrogID week, November 2020.

Frog ID

FrogID continues as one of Australia's top citizen science projects. Over 280,000 calls have been submitted contributing to significant learning by scientists and the public on where frogs are living. The project is an innovative and interactive national citizen science project led by the Australian Museum and promoted

in partnership with MAGNT across the Northern Territory. The app allows users to record frog calls and then have an expert identification provided. This innovative app is a win-win for raising awareness in the public and supporting research into frog conservation. During FrogID Week in November a public program was held involving a frog spotting night in Simpsons Gap central

Australia looking and listening for frogs. FrogID Week was also a focus for communications to promote the project in remote parts of the Northern Territory and encourage frog protection in local backyards. The top three frogs recorded during the event were: Roth's Tree Frog (*Litoria rothii*), Red Tree Frog (*Litoria rubella*) and Marbled Frog (*Limnodynastes convexiusculus*).

Bush Blitz June 2021 (Curatorial/Natural Science project)

Bush Blitz is a national species discovery program, run through Parks Australia within the Australian Government. The basic concept is to bring together a range of scientists to a high priority location to undertake a collecting blitz to better understand the local animals and plants, and in the process discover species new to science. There is also a strong educational and engagement component to the program. Support continues after the field work for specimen curation and follow-up taxonomic research and reporting aimed at better informing local managers and communities. MAGNT is an active partner in the Bush Blitz program, acting as the host faunal institute for five previous surveys in the Northern Territory since 2012 (Fish River Station, Wongalara Sanctuary, Henbury Station, Judbarra-Gregory National Park and Bradshaw Field Training Area).

Groote Eylandt terrestrial, estuarine and near shore marine habitats were identified as a priority target for a species-discovery survey, and this Indigenous Protected Area was selected as a Bush Blitz survey site planned for 2020, but postponed for

a year due to COVID-19. The survey was successfully completed during 14-25 June 2021 in partnership with Bush Blitz, the Anindilyakwa Land Council, the Anindilyakwa Land and Sea Rangers, the NT Herbarium and the Australian Museum.

MAGNT participants included Dr Richard Willan (molluscs), Dr Chris Glasby (annelids), Jared Archibald (dragonflies, damselflies and butterflies), Olga Biriukova (annelids and fishes) and Dr Michael Hammer (fishes – virtually), with a welcome guest appearance by MAGNT Director Marcus Schutenko. A wide diversity of animals were recorded in some spectacular locations, with material now being registered into the MAGNT Collection and reports being developed. The survey was also a TeachLive event where teachers were involved directly in the survey and taught back remotely to the class room, with a community day also a highlight.



Participants in the 2021 Groote Eylandt Bush Blitz including Traditional Owners, Anindilyakwa Land and Sea Rangers, Bush Blitz staff, teachers and scientists from MAGNT, NT Herbarium, Australian Museum and CSIRO (Photo: Daniel Keynes, Anindilyakwa Land and Sea Rangers).

Support

MAGNT's work is not possible without our generous supporters. Our partners, both public and private, including government, corporate and philanthropic supporters, ensure MAGNT maintains its position as a leader in innovative research and world-class exhibitions across Aboriginal culture, natural science, history and art.

Thanks to the help of our supporters, MAGNT maintains and builds its world-class collection and continues to share important Territory stories with global audiences. MAGNT has always championed the Territory voice, through our exhibitions, research and collections, we connect our stories with tourists and locals. We are determined to empower our broader community to share and learn, and with the COVID-19 pandemic this interdependence has never been more essential and apparent.

In a disruptive year, MAGNT's long term partnership with Telstra strengthened with the online delivery of the *Telstra NATSIAA Awards Ceremony* for the first time in the Awards' history. Our enduring partnership was able to navigate uncertain times, to collaborate and deliver a successful virtual and physical exhibition. Our thanks to Telstra for their continued support as Official Technology Partner and



Dr John Cook and Dr Nancy Lane with Caroline Rannersberger, *Leichhardt Port Essington Arrival*, 2007. Donated through the Australian Government's Cultural Gift Program.



Wendy Pech, Chair MAGNT Foundation presents MAGNT Director Marcus Schutenko with a donation toward preservation and installation of our Blue Whale skeleton.

Principal Partner of NATSIAA. We also acknowledge support from Spaces Interactive who worked to develop a dynamic virtual exhibition which opened the *Telstra NATSIAA*'s to an even broader audience, giving the winning artists and finalists the acknowledgement they deserve. Finally, our warmest appreciation to the Northern Territory Government and Australia Council of the Arts for supporting MAGNT to deliver programs to our community through the Visual Arts and Crafts Strategy.

Our Supporters of Aboriginal Art donor circle have had a transformative effect on MAGNT and the Aboriginal Art Collection. Our valued donors have contributed to the realisation of new acquisitions, research and inspiring public outcomes. Due to travel restrictions with COVID-19, there were limited events held in person with only a small cohort able to travel for an exclusive preview of 2020 *Telstra NATSIAA*. We thank our donors for their flexibility, generosity and ongoing support. This year, the circle donated funds saw the successful acquisition of *Rough gapu* 2020 by Nonjirrnja Marawili.

Sincere thanks to Bernice Martin and her daughter Clare Martin AO for supporting the commission of a Naku (stringybark canoe) from Bula'bula arts in Ramingining for

display in the Colin Jack-Hinton Maritime Gallery. It is an important storytelling tool to provide a cultural insight into life in Ramingining where canoes, such as this, are used in the wet season, when the waterways and swamplands are flooded to hunt for magpie geese, other waterbirds and their eggs.

MAGNT presented the Australian National Maritime Museum's touring exhibition, *Container* which was displayed in the carpark at Bullocky Point. *Container* demonstrated how society has used the humble shipping container as the solution to a variety of problems. Special thanks to our project partners, Sitzler who provided in-kind support through donating their time and a 6-tonne crane to assist in the exhibition installation and de-installation. Also to Power and Water Corporation who provided a local input with a small interpretation that spoke about the repurposing of a shipping container at Borroloola in the Northern Territory to treat water.

In 2017, funding from The Copland Foundation enabled the treatment to stabilise deterioration of *Terima Kasih*, a beautifully coloured, traditional Indonesian fishing boat, currently on display in the Colin Jack-Hinton Maritime Gallery. This year, The Copland Foundation provided further support to conserve

and display the sails unfurled of the *Terima Kasih* and the *Hati Marege*. Thank you to The Copland Foundation for their ongoing support of MAGNT that ensures an authentic presentation of these important vessels for our visitors.

With support from The Department of Infrastructure, Transport, Regional Development and Communications (DITRDC), MAGNT's Aboriginal Heritage team continued to work towards the repatriation of secret sacred materials within the MAGNT Collection. Whilst many activities were disrupted by COVID-19, the team worked in consultation with senior Elders and communities towards coordinating the repatriation of approximately 250 objects to at least five communities across the Northern Territory. MAGNT continues to work closely with DITRDC and senior Elders to establish a plan to return these items to their rightful owners in a culturally sensitive manner, as well as in accordance with museum best practice.

Donors

Sincere thanks to the MAGNT Foundation, Northern Territory Government, Australian Government, partner institutions, media outlets, and the community for their unwavering support.

Gold

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Janie Mason AM**

Silver

John and Jane Ayers*

Frances Gerard AM

Phillip Grice**

Michael Sitzler and Terri Layman*

Greg Smith**

James Paspaley**

Jeff Pinkerton OAM and Marilyn Pinkerton**

Bronze

Emma Archer**

Joanna Sivyler and John Barclay**

Candy Bennett*

Ross Bonthorne*

Sibylle Brautigam and Alastair Shields**

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Table 19**

Paul and Thelma Taliangis*

Tracey Whiting*

Colin and Andrea Wicking**

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* MAGNT's Supporters of Aboriginal Art donor circle

** Supporters of MAGNT's Blue Whale Appeal

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Visual Arts and Crafts Strategy



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Encounter: Deep Blue

In June, MAGNT hosted a fundraising dinner with the aim to raise enough funds for the preservation and reinstatement of our Blue Whale Skeleton. Pre-dinner cocktails were enjoyed before moving through to the recently refurbished Colin Jack-Hinton Maritime Gallery. Our thanks to The Hon Michael Gunner MLA, Chief Minister of the Northern Territory, for officially re-opening the Maritime Gallery. We were thrilled to be able to host our supporters in a celebration of MAGNT, especially as many events around the country were cancelled due to the COVID-19 pandemic.

The fundraising dinner was a great success with over 200 attendees and more than \$149,000 raised for the restoration of our Blue Whale. Warmest thanks to our supporters, suppliers and the wider MAGNT team for making the night a wonderful celebration!



The Hon. Tom Pauling AO QC, Tessa Pauling, Marilyn Pinkerton and Jeffrey Pinkerton OAM.



MAGNT Board member The Hon. Dr Tricia Kavanagh; Director, Marcus Schutenko; The Hon. Michael Gunner MLA, Chief Minister of the Northern Territory; MAGNT Board Chair, The Hon. Clare Martin AO; Board members, James Paspaley and Dr Stephen Morton.



Our People



MAGNT Alice Springs staff with Director, Marcus Schutenko. (left to right) Raj Maharjan, Silva Landers, Betty Sweetlove, Joe de Beer, Marcus Schutenko, Dr Sam Arman and Dr Adam Yates.

Our Board

MAGNT is governed by the Board of the Museum and Art Gallery of the Northern Territory, a statutory authority 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 Arts and Culture. The Board consists of a Chair and six to ten members appointed for terms of up to three years (maximum of two terms). As a statutory authority, the Board is responsible for the management, operation and development of MAGNT and the collection.

Board as at 30 June 2021:

Chair

The Hon Clare Martin AO was the first Labor Chief Minister of the Northern Territory and the first female Chief Minister.

Clare led the Labor Party to victory in the Northern Territory in 2001 and then a second time in 2005. Clare was Chief Minister for more than six years, from 2001–07 and during that time held a number of ministerial portfolios, including Treasury, Major Projects, Tourism, Police, Arts and Indigenous Policy. Clare was the member for Fannie Bay in the Northern Territory Parliament from 1995 to 2008.

Before politics, Clare spent almost two decades as an ABC journalist and broadcaster, working in radio and TV in Sydney, Canberra and Darwin.

Following politics, Clare was the Chief Executive of the Australian Council of Social Service, and then a Professorial Fellow at Charles Darwin University, where she co-authored a book about Territory politics called *Speak for yourself*.

Clare is currently the Co-Chair of Team Territory; Chair of the Darwin Entertainment Centre; and Deputy Chair of NT Cricket.

Members

Francesca Cubillo is a Larrakia, Bardi, Wardaman and Yanuwa woman from the Northern Territory. She was Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia (2009–20) where she was responsible for the establishment and on-going management of 11 permanently-dedicated Indigenous Australian art galleries, the largest display of Aboriginal and Torres Strait Islander art in the world and established, developed and delivered the national/internationally recognised Wesfarmers Indigenous Art Leadership/Fellowship Program (2009-20).

In 2006, she undertook a Churchill Fellowship to investigate international responses to the repatriation of ancestral remains of Indigenous nations worldwide. She holds a Bachelor of Arts in Aboriginal Affairs, Honours in Anthropology from the University of Adelaide and is a PhD Candidate at the Australian National University.

Francesca was Senior Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of Northern Territory, was the Artistic Director at Tandanya, National Aboriginal Cultural Institute, and was the Manager Repatriation Unit and the Head of the Aboriginal and Torres Strait Islander Program and Senior Curator at the National Museum

of Australia. Francesca was the inaugural Curator of Aboriginal Anthropology at the South Australian Museum, where she assisted in the redevelopment of the Australian Aboriginal Cultures Gallery.

Francesca has been the Inaugural Chair of the Darwin Aboriginal Art Fair Foundation since 2012, overseeing its phenomenal growth in both scale and reputation.

Allan Garraway 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 45 years and been awarded a Companion of Charles Darwin University.

He has served as President of Property Council of Australia (NT Division), Chairman of the Charles Darwin University Foundation, Chairman of the Institute of Chartered Accountants NT Group, and was 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.

Andrew Hopper is Deputy Chief Executive Officer for Tourism NT, within the Department of Industry, Tourism and Trade.

Andrew has extensive experience in leading the planning and delivery of major national and international projects and events. Most recently he led tourism planning, stakeholder engagement, strategic governance and operational excellence to drive visitation results across a complex region.

Andrew's demonstrated experience in the private sector includes sporting, entertainment and corporate organisations, working across all levels of the business whilst managing teams of various sizes. He has successfully delivered projects in Japan, Qatar, Brazil, United Kingdom, New Zealand and Hong Kong. His effective knowledge of Northern Territory tourism and business environments, coupled with strong leadership qualities, has garnered respect from both public and private sectors.

Andrew's qualifications include completion of a MBA at Macquarie Graduate School of Management and he is a graduate of the AICD Company Director's course.

Barry Judd commenced in the position of Professor and Director of Indigenous Studies at the University of Melbourne in February 2020. Prior to this, Barry was based at Charles Darwin University in Alice Springs.

Barry is committed to the research of issues that impact Aboriginal peoples who live in the arid inland. Barry acted as Pro Vice-Chancellor Indigenous Leadership for CDU from June to December 2018. Barry has worked in Higher Education since 1989. He commenced employment at The University of Melbourne as an Aboriginal cadet as a member of administrative staff in January 1990.

Barry Judd is a descendent of the Pitjantjatjara people of north-west South Australia, British immigrants, and Afghan cameleers. He is a leading Australian scholar on the subject of Aboriginal participation in Australian sports. Barry's main research interest is in issues about identity – what kind of Australian identities have been formed out of the colonial contact between Aboriginal and non-Aboriginal peoples in Australia. His research focuses on Aboriginal people in sport as a way of engaging the broader population in difficult questions around the place of indigenous people in Australian society.

Barry was a foundation Chief Investigator and member of the National Indigenous Research and

Knowledges Network (NIRAKN), the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), and the Native American and Indigenous Studies Association (NAISA). He is a foundation co-Editor of *ab-Original* published by Penn State Press and formerly an Honorary Fellow of the University of Western Australia.

He is interested in the social impact of Australian Football on Indigenous Australia; explorations of Australian identity and the process of cultural interchange between Indigenous and non-Indigenous peoples; constructions of Australian citizenship and Australian nationalism; Aboriginal affairs policy and administration.

Barry is a well-published author in the areas of sports history and the field of Australian Indigenous Studies and has held several research grants funded by the Australian Research Council.

The Hon Dr Tricia Kavanagh was the first law honours graduate of University of Technology Sydney Law School and practised as a Barrister from 1981–1998 in all the superior courts in the common law jurisdictions with a speciality in employment law.

In 1998 having undertaken a doctorate in law, she was appointed as a Justice of the Industrial Court of NSW from 1998 to 2012. Tricia presided at first instance and on

appeal on all industrial matters, awards and disputes holding statutory power to both arbitrate and conciliate/mediate. She was the presiding Member of the New South Wales Medical Tribunal and the New South Wales Racing Tribunal. Tricia has served as an Arbitrator on the Court of Arbitration for Sport since its foundation in 1993. She was the Australian nominee on the Court for the Sydney, Rio and Tokyo Olympics.

Tricia has been a foundation Trustee of the Powerhouse Museum (Museum of Applied Arts and Sciences) and foundation Director of the Australian National Maritime Museum. She has served on a number of legal and community committees and been advisor to State and Federal government on children's legislation. Tricia was a member of the Children's Commission (Interim) 1973–1975.

Dr Steve Morton is an Honorary Professorial Fellow with Charles Darwin University. He studied ecology at the Universities of Melbourne, California, and Sydney, and joined CSIRO in Alice Springs to work in the desert environment that has long been his focus.

From 2000 - 2011 he helped lead CSIRO as Chief of Division and Executive Team member. In 2011 he returned to Alice Springs, from where he serves on committees around Australia relating to environmental science. His book about the ecology

of the Australian deserts will appear in 2022.

Dr Wendy Ludwig is a Darwin born and raised Kungarakan and Gurindji woman who has considerable executive leadership experience in the tertiary education, training and employment sectors as a lecturer, administrator and manager across a broad range of agencies over the past 40 years.

Wendy has had a long career of involvement on community committees and boards of management. Dr Ludwig's previous roles include Deputy CEO - Vocational Education and Training at Batchelor Institute; Director of Operations in the Office of the Pro-Vice Chancellor Indigenous Leadership at Charles Darwin University (CDU); Acting Pro-Vice Chancellor at CDU from August 2016-July 2017; Head of Faculty - Faculty for Aboriginal and Torres Strait Islander Studies - Tropical North Queensland Institute of TAFE; and many years of teaching in the Adult Education and Training sector.

Dr Ludwig's extensive governance experience includes: Current member of the Kungarakan Cultural and Education Association; Darwin Entertainment Centre Board of Directors since 2016; Board Director Literacy for Life Foundation since 2018; Foundation Board member and Deputy Chairperson of the Centre of

Contemporary Arts (COCA) Cairns between 2003 – 2006 and Board of the Museum and Art Gallery of the Northern Territory (MAGNT) which she joined in May 2021.

Wendy completed Diplomas of Community Work and Welfare Work at Darwin Community College in 1979 and gained a Bachelor of Arts (Anthropology and Australian History) from the Darwin Institute of Technology (now known as CDU) in 1988. She completed a Masters of Education (Aboriginal Studies) from the University of New England (Armidale, New South Wales) in 1995.

In 2017 Wendy was awarded an Honorary Doctorate by WINU (World Indigenous Nations University - Canada) in recognition of her contributions to Indigenous education and training.

Wendy has a strong commitment to training, education and employment and has been an active and strong advocate for the Creative Arts industry and various community organisations in the Northern Territory, Queensland and nationally.

She continues to participate on local, regional and national Indigenous advisory and management boards that are committed to the strengthening, revitalisation and growth of social, economic, political, and cultural well-being of communities and regions.

James Paspaley is the CEO and an Executive Director of the Paspaley Group of Companies. Grandson of founder Nicholas Paspaley Snr MBE, and eldest son of Executive Chairman Nick Paspaley AC, James grew up in the family business.

James graduated from Sydney University with a Bachelor of Economics. In 2006, James became a Director of the Paspaley parent company and took on responsibility for all businesses with the exception of pearl production. In 2009, James stepped into the CEO's role for the group.

Today the Paspaley Group of Companies remains a family owned and operated business and includes pearl production and wholesale, aviation, diversified property holdings and development, jewellery retail, agribusiness, viticulture and marine engineering.

In 2012 James was appointed as Honorary General-Consul of Japan in Darwin. In 2013, James was appointed as an Ambassador to the Northern Territory Business Events Ambassador Program and in 2015 was appointed as a Director of the Northern Territory Infrastructure Development Fund (NTIDF).

Philip Watkins was born and raised in Alice Springs, Northern Territory, and is part of large extended Arrernte and Larrakia families.

In August 2011, Philip was appointed the Chief Executive Officer of Desart. Prior to his appointment at Desart, Philip was employed as the Artistic and Cultural Director of the National Aboriginal Cultural Institute – Tandanya (2006-2011).

Philip is currently a Board Member of the Museum and Art Gallery of the Northern Territory (MAGNT) and the Darwin Aboriginal Art Fair Foundation; and is a member of the Ministerial Creative Industries Advisory Council (NT).

Meeting Attendances

Attendance of each board member to board and committee meetings for the period July 2020 - June 2021

	Board meetings		Committee Meetings		Audit, Risk and Compliance		Collections and Acquisitions	
	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended
C Martin	5	5	5	5	3	3		
F Cubillo	5	5	-	-	3	2		
A Garraway	5	5	5	5	-	-		
A Hopper	1	1	-	-	-	-		
B Judd	1	0	-	-	-	-		
T Kavanagh	5	5	-	-	3	2		
W Ludwig	1	1	-	-	-	-		
S Morton	5	5	-	-	3	3		
J Paspaley	5	3	5	4	-	-		
P Watkins	5	5	-	-	-	-		

OUR STAFF

Directorate

Marcus Schutenko

Director

Gregory Arnott

Assistant Director, Corporate Services

Dr Regan Forrest (to Jun 2021)

Assistant Director, Content & Innovation

Simone Crothers

Executive Officer

Josef (Joe) de Beer

Central Australia Manager*

Corporate Services

Caroline Malesys

Accountant

Marie Neenan (to Oct 2020)

Finance Officer

Marie Neenan (from Oct 2020)

Finance & Facilities Officer

Kelly Rau

Human Resources Manager

Kim Hoyle

Administration Officer

Dinorah Morahan

Facilities & Operational Services Officer

Brian Croll (to Aug 2020)

Facilities & Administration Support Officer

Glen Nelson (to Oct 2020)

Administration Officer*

Charlotte Cooper-Dixon (from Nov 2020 to Feb 2021)

Administration Officer*

Rajendra Maharjan (from Feb 2021)

Administration Officer*

Gloria Nasir

Senior Cleaner

Nenita Adolfo

Cleaner

Christian Drilon

Cleaner

Maria Godinho (from Oct 2020 to Apr 2021)

Cleaner

Collections Management

Elaine Labuschagne

Aine Buckley

Gavin Dally

Dr Samuel Arman

Suzanne Horner

Olga Biriukova

Samantha Lillie (to Mar 2021)

Lisa Nolan

Sandra Yee

Eliana Urrutia-Bernard (to May 2021)

Lauren Ravi (from Jun 2021)

Merinda Campbell (to Aug 2020)

Mark Sherwood (from Feb 2021)

Registrar

Assistant Registrar

Senior Collections Manager, Natural Sciences

Technical Officer, Earth Sciences*

Technical Officer, Natural Sciences

Research Assistant, Natural Sciences

Technical Officer, History & Culture

Conservator

Conservator

Assistant Conservator

Assistant Conservator

Digital Imaging Officer

Digital Imaging Officer

Curatorial

Malene Bjornskov (from Sep 2020 to Apr 2021)

Malene Bjornskov (to Sep 2020)

Bryony Nainby (from May 2021)

Jared Archibald

Rebekah Raymond (from May 2021)

Luke Scholes (to Jan 2021)

Clare Armitage (to Apr 2021)

Paul Clark (to Oct 2020)

Dr Chris Glasby

Dr Michael Hammer

Dr Richard Willan

Dr Adam Yates

Head of Curatorial (History & Culture)

Acting Curatorial Manager

Senior Curator of Art

Curator of Territory History

Curator of Aboriginal Art & Material Culture

Curator of Aboriginal Art & Material Culture*

Assistant Curator of Art

Senior Curator of Maritime History

Senior Curator of Annelids

Curator of Fishes

Senior Curator of Molluscs

Senior Curator of Earth Sciences*

Nicholas Volpe (to Jan 2021)
Chan Zhang (to Jan 2021)
Franca Barraclough
Sue Barrett (from Nov 2020 to May 2021)
Samantha Denton
Alice Goddard (from Feb 2021)
Veronica Judge (to Oct 2020)
Jennifer Kreuzer
Silva Landers (from Dec 2020)
Robina Pye (to Apr 2021)
Lauren Ravi (to Jan 2021)
Leslie Simpson (to Jan 2021)
Bethan Sweetlove (from Feb 2021)
Nikola Van de Wetering (from Oct 2020 to Jun 2021)
Allen Calma (from Apr 2021)

Corey Pollock (from Apr 2021 to May 2021)

Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer*
Indigenous School-Based Trainee
(Bridging the Gap Foundation Program)
Indigenous School-Based Trainee
(Bridging the Gap Foundation Program)

Exhibitions

Dr Wendy Garden (to Nov 2020)
Wendy Wood (from May 2021)
Wendy Wood (from Nov 2020 to May 2021)
Wendy Wood (to Nov 2020)
Fiona Bennie
Antony (Pep) Van Papenrecht

Exhibitions Manager/Curator of Australian Art
Exhibitions Manager
Acting Exhibitions Manager
Exhibitions Coordinator
Exhibitions Officer
Display Technician

* Based in Alice Springs

Emeritus Curators & Research Associates

Dr AJ (Sandy) Bruce

Dr Paul Horner

Dr Helen Larson

Dr Daena Murray

Dr Barry Russell

Dr Margie West

Christopher Austin

Dr Graham Brown

Joel Liddle

Christine Tarbett-Buckley

Charlotte Watson

Emeritus Curator of Marine Invertebrates

Emeritus Curator of Terrestrial Vertebrates

Emeritus Curator of Fishes

Emeritus Curator of Visual Art

Emeritus Curator of Fishes

Emeritus Curator of Indigenous Art & Material Culture

Research Associate

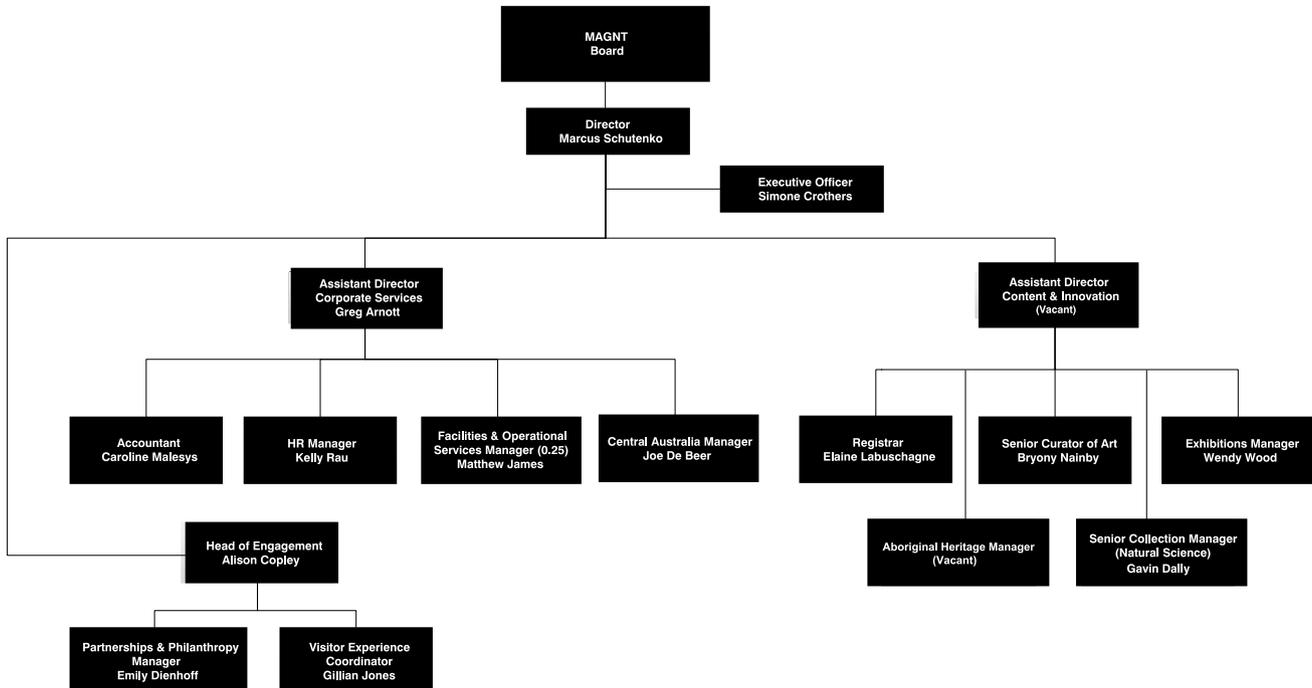
Research Associate

Research Associate

Research Associate

Research Associate

Management Team



Our People at a Snapshot

Employment Type

	2019-20		2020-21*			2019-20	2020-21
	Staff	FTE	Staff	FTE			
Full Time	44	44	35	35	Staff employed by the Board of MAGNT	46	44
Part time	5	3.7	6	4.3	Staff employed by the Northern Territory Government	19	15
Casual	16	4.8	18	6.3			
Total Staff	65	52.5	59	45.6			

* MAGNT had 11 vacant positions on 30 June 2021.

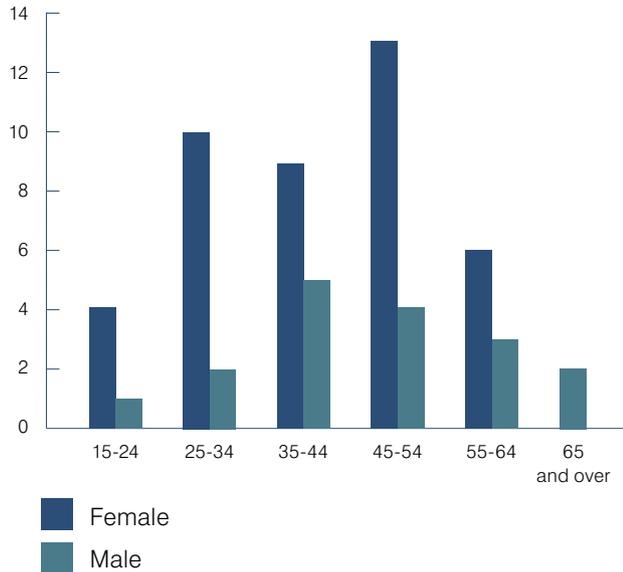
Employees by Salary

Salary range	Number of staff	FTE	Female	Male
\$0 - \$59,999	5	4.4	2	3
\$60,000 - \$79,000	26	13.8	23	3
\$80,000 - 99,000	11	10.8	8	3
\$100,000 - \$119,000	11	11	8	3
\$120,000+	6	5.6	1	5
Total staff	59	45.6	42	17

Having exhausted all avenues to address the 2019 cut of 11% to MAGNT's core funding, including reduced operating hours and reduced exhibitions program, the Board determined to reduce the size of MAGNT's workforce in 2020-21. In July 2020 a two month consultation period with staff commenced, with the outcome being four staff requesting a voluntary redundancy, a fifth position being abolished, and two staff requesting to go part time. The loss of staff had

a significantly negative impact on morale. Then in late 2020 MAGNT secured funding for two Indigenous School-Based Trainees, and in February 2021 MAGNT secured funding for eight new positions to commence development of the exhibition program for the new art gallery in State Square. By financial year's end six of these 10 positions had commenced, with many staff commenting on the positive morale at MAGNT.

MAGNT Employees by age and gender



Age as at 30/06/2021

Staff undertook a range of training courses during 2020-2021 covering:

- Disability Confident Managers
- Practical Public Policy Design
- Leadership for New Managers
- Leadership Essentials
- Emerging Leaders
- Master of Cultural Materials Conservation
- CPA Australia
- Innovative Thinking and Strategic Alignment
- Emotional Intelligence
- Our Knowledge, Our Way in Caring for Country Guidelines
- Indigenous Cultural and Intellectual Property Principles
- Graduate Diploma, Applied Corporate Governance and Risk Management
- Adobe Premier Pro Essentials
- Adobe After Effects Essentials
- Les Walking Colour Reproduction
- Les Walking Artwork Photography
- Paper and Photographic Conservation
- Chemical Management
- Working Safely at Heights
- WHS for Managers
- WHS Duty of Care for Managers & Supervisors
- WHS Duty of Care for Workers
- Certificate IV in WHS
- Risk Assessment Management
- Health and Safety Committee
- Hazard Identification and Risk Control
- Slips, Trips & Falls
- Provide First Aid with CPR Refresher
- Provide First Aid in Remote Situations
- Mental Health First Aid
- Navigating a New Normal (WHS issues during COVID-19)

Work Health and Safety

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

- WHS Committee held quarterly meetings
- COVID-19 Taskforce meetings held fortnightly reducing to meeting when necessary due to easing of restrictions. The taskforce met daily via tele-conference during the one week snap lockdown which commenced on 27 June 2021.

Hazard and Incident Reporting

A rise in the number of hazards this year is due to raising awareness with staff to report hazards.

Incident / Hazards breakdown:

- 14 staff incidents
- 12 visitor incidents
- 21 hazards

TYPE OF INCIDENT	2016-17	2017-18	2018-19	2019-20	2020-21
Hit by object			2	0	4
Hit object	1		1	0	0
Body stress, strains	1		2	4	9
Slips, Trips and Falls	1	1	3	4	1
Vehicle Incidents & Other		1	1	9	12
Hazards			4	16	21
Totals	3	2	13	33	47

Environmental footprint

As an institution, MAGNT prides itself on its environmental initiatives such as the installation of solar-powered water heaters and lighting sensors in work spaces. MAGNT has established a Green Team to plan ways to further reduce the organisations environmental footprint using practical green initiatives. The support for this team and uptake by all staff has been remarkable.

MAGNT's 'green initiative' started indoors by separating recyclable materials (such as paper, cardboard, plastic bottles, aluminium cans, batteries, food scraps) from non-recyclable wastes. The achievements during 2020-21 were considerable:

- Placing separate bins for plastic and aluminium waste just outside the main building;
- Recycling 1,100 litres of paper and cardboard every fortnight;
- Recycling 1,220 cans and bottles;
- Recycling 10 kilograms of batteries
- Donating six large boxes of items from first-aid kits that had passed their expiry date to a local animal shelter.

The 'green initiative' then expanded into MAGNT's outdoor precinct. On 7 March (World Environment Day), MAGNT staff and volunteer family members picked up an astonishing 40 kg of discarded rubbish around the precinct. Items collected included plastic chairs, many small single-use packages, shoes and thongs, large plastic containers, cans, construction materials, clothes, and numerous coffee cups and take-away food containers.

The Green Team's most visible achievement has been the conversion of the bare slope in front of the Wet Collection Store into a well-vegetated seasonal garden space.

With voluntary assistance from staff from the George Brown Darwin Botanic Gardens, this space was mulched and planted with 30 locally-occurring native trees, shrubs and grasses. These plants correspond with those presented in MAGNT's seasonal graphic in the *Transformations Gallery* (which is based on the Larrakia seasonal calendar and contains the Gulumoerrgin words for the seven seasons). This garden presents a linkage between MAGNT's indoor and outdoor spaces and, as such, it presents great opportunities for the future.

Two morning teas have been held during the year with the proceeds going towards greening activities; and during Planet Awareness Week (28 September to 2 October), a series of activities that benefitted the environment were undertaken on each day including riding or car-pooling to work, a day of no wrapped food and a plant-swap day.



The 'crew' who removed rubbish from MAGNT's precinct on World Environment Day.



Ngarralja Tommy May, *Wirrkanja*, 2020, synthetic polymer paint and enamel on tin. Purchased 2020. Telstra Collection, MAGNT Collection.

Financial Statements

General Purpose Financial Statements

Board of the Museum and Art Gallery of the Northern Territory for the year ended 30 June 2021.

Overview

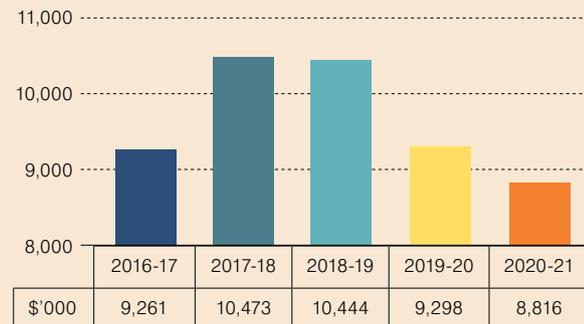
This section of the report provides an analysis of the financial outcome of the Board of the Museum and Art Gallery of the Northern Territory (MAGNT) for the year ended 30 June 2021.

Financial Performance

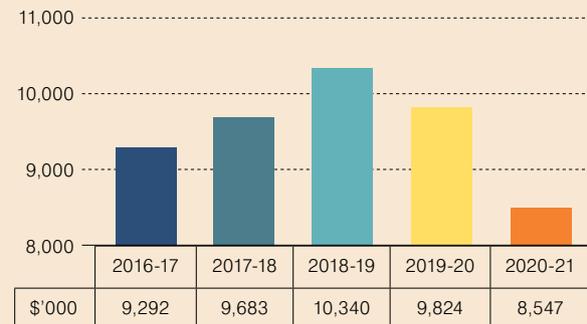
In 2020-21, MAGNT reported a surplus of \$299K against a budget deficit of \$707K.

Operating income and expenditure over the past four years is shown graphically below.

Income



Expenses



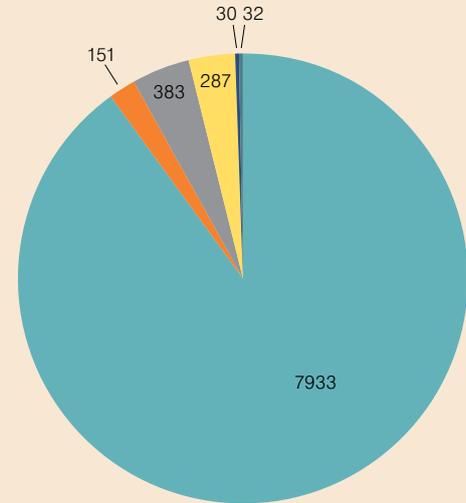
Income

MAGNT received income of \$8.816 million in 2020-21, a \$159,000 decrease compared to budget.

MAGNT is funded predominately through the Northern Territory Government. Grants from the Commonwealth Government are the next highest funding source and MAGNT also receives income from other institutions and agencies, philanthropic organisations, donors and sponsors, as well as from charges for goods and services supplied, rent and interest.

Sources of Income 2020-21

- Grants Northern Territory Government
- Commonwealth Government
- Other agencies, philanthropic groups and donors
- Sales of goods and services
- Rental Income
- Interest revenue



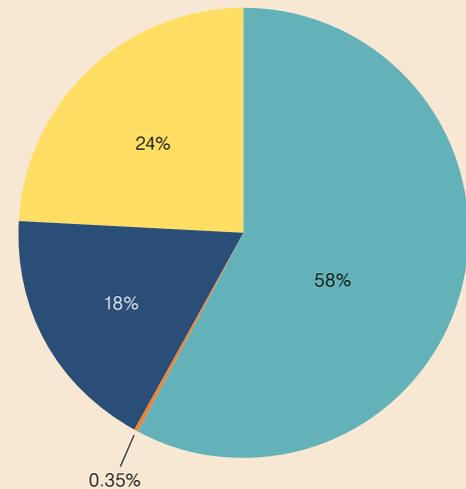
Expenses

MAGNT incurred \$8.547 million in expenses during 2020-21 in the delivery of its programs and services, a \$1.14 million decrease compared to budget.

Payments to employees and purchase of goods and services account for 58% of MAGNT's outlays. Payments of grants and subsidies and property maintenance are the other major MAGNT expenses.

Expense categories 2020-21

- Employee expenses
- Purchases 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 2021 totaled \$3.158 million.

The balance of assets consists of:

- cash balances of \$2.86 million, representing cash held in a financial institution, and petty cash and floats;
- receivables of \$57,000 representing the amount that is owed to MAGNT for goods and services provided and delivered;
- property, plant and equipment of \$153,000.

Liabilities

MAGNT's liabilities at 30 June 2021 totaled \$2.22 million

The balance of liabilities consists of:

- payables of \$387,000 representing the amount owed to creditors for goods and services purchased and received;
- provisions for employee entitlements of \$452,000 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 provisions for voluntary redundancies,
- other liability of \$1.385 million representing unearned revenue.

Equity

Equity reflects MAGNT's net assets less liabilities.

Equity as at June 2021 was \$935,000.

Statement of Changes in Equity

Capital relates to cash and assets that have been transferred directly to MAGNT. The balance of capital at 30 June 2021 was \$241,000, with a reserve of \$30,000.

Accumulated funds move each year by the profit or loss of MAGNT. In 2020-21, accumulated funds have been increased to \$664,000 as a result of the operating surplus of \$269,000.

Cash Flow Statement

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

MAGNT's cash balances were \$2.86 million at 30 June 2021.

The cash flows are summarised as follows:

2020-21	\$'000
Operating activities	
Cash received	9,780
Cash spent	9,232
Net Increase (decrease) in cash held	<u>548</u>
Investing activities	
Cash Payments for Investing Activities	<u>17</u>
Financing activities	
Advance received	<u>95</u>
Cash at beginning of financial year	<u>2,426</u>
Cash at end of financial year	<u>2,863</u>

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 based on proper accounts and records in accordance with the prescribed format, the *Museum and Art Gallery of the Northern Territory Act 2014* and directions from the Treasurer.

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 2021 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.



The Honourable Clare Martin
CHAIR

September 2021



Marcus Schutenko
DIRECTOR

September 2021

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2021

	Note	2021 \$000	2020 \$000
INCOME			
Grants and subsidies revenue	4	8,467	8,653
Sales of goods and services		287	425
Rental income		30	158
Interest revenue		32	62
TOTAL INCOME		8,816	9,298
EXPENSES			
Employee expenses		4,968	6,079
Administrative expenses			
Purchase of goods and services	5	2,037	2,178
Property management		1,512	1,544
Depreciation and amortisation	8	30	23
TOTAL EXPENSES		8,547	9,824
NET SURPLUS/(DEFICIT)		269	(526)
OTHER COMPREHENSIVE INCOME			
		30	-
TOTAL OTHER COMPREHENSIVE INCOME		30	-
COMPREHENSIVE RESULT		299	(526)

The comprehensive operating statement is to be read in conjunction with the notes to the financial statements.

BALANCE SHEET

As at 30 June 2021

	Note	2021 \$000	2020 \$000
ASSETS			
Current Assets			
Cash and deposits	6	2,863	2,426
Receivables	7	57	89
Prepayments	7	85	-
Total Current Assets		3,005	2,515
Non-Current Assets			
Property, plant and equipment	8	73	63
Heritage and cultural assets	8	80	73
Total Non-Current Assets		153	136
TOTAL ASSETS		3,158	2,651
LIABILITIES			
Current Liabilities			
Advance received	9	-	95
Payables	10	386	296
Provisions	11	452	903
Other liabilities	12	1,385	721
Total Current Liabilities		2,223	2,015
TOTAL LIABILITIES		2,223	2,015
NET ASSETS		935	636
EQUITY			
Capital		241	241
Reserves		30	-
Accumulated funds		664	395
TOTAL EQUITY		935	636

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 2021	Note	Equity at 1 July 2020 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2021 \$000
2020-21 Accumulated Funds		395	269	-	664
		395	269	-	664
Reserves	13		30		30
Capital – Transactions with Owners					
Equity injections					
Equity transfers in		291	-	-	291
Other equity injections		596	-	-	596
Equity withdrawals					
Capital withdrawal		(598)	-	-	(598)
Transfers out		(48)	-	-	(48)
		241	-	-	241
Total Equity at End of Financial Year		636	299	-	935

For the year ended 30 June 2020		Equity at 1 July 2019 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2020 \$000
2019-20 Accumulated Funds		921	(526)	-	395
		921	(526)	-	395
Capital – Transactions with Owners					
Equity injections					
Equity transfers in		291	-	-	291
Other equity injections		596	-	-	596
Equity withdrawals					
Capital withdrawal		(598)	-	-	(598)
Transfers out		(48)	-	-	(48)
		241	-	-	241
Total Equity at End of Financial Year		1,162	(526)	-	636

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 2021

	Note	2021 \$000	2020 \$000
Cash Flows from Operating Activities			
Grants and subsidies received		8,468	9,153
Receipts from sales of goods and services		1,281	895
Interest received		32	62
Total Operating Receipts		9,781	10,110
Operating Payments			
Payments to employees		(5,009)	(5,942)
Payments for goods and services		(4,223)	(3,708)
Total Operating Payments		(9,232)	(9,650)
Net Cash From (Used In) Operating Activities	14	549	460
Cash Flows Used In Investing Activities			
Cash Payments			
Purchases of assets		(17)	-
Net Cash Flows Used In Investing Activities		(17)	-
Cash Flows Used In Financing Activities			
Financing Payments			
Advances received (repaid)		(95)	(6)
Net Cash From (Used In) Financing Activities		(95)	(6)
Net increase (decrease) in cash held		437	454
Cash at beginning of financial year		2,426	1,972
CASH AT END OF FINANCIAL YEAR	6	2,863	2,426

The cash flow statement is to be read in conjunction with the notes to the financial statements.

INDEX OF NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2021

Note

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2. Statement of Significant Accounting Policies

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3. Comprehensive Operating Statement
4. Grants and Subsidies Revenue

EXPENSES

5. Purchases of Goods and Services

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

LIABILITIES

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

EQUITY

13. Reserves

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14. Notes to the Cash Flow Statement
15. Financial Instruments
16. Related Party Transactions
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.

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 was predominantly funded by and is dependent on the Northern Territory Government through the former Department of Tourism, Sport and Culture and now by the Department of Territory Families, Housing and Communities. 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 *Museum and Art Gallery of the Northern Territory Act 2014* and directions from 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.

Standards and interpretations issued but not yet effective

No Australian accounting standards have been early adopted for 2020-21.

Several 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

c) Reporting entity

MAGNT is a statutory authority established under the *Museum and Art Gallery of the Northern Territory Act 2014*. Its principal place of business is at 19 Conacher Street, Darwin.

d) Comparative

Where necessary, comparative information for the 2019-20 financial year has been reclassified to provide consistency with current year disclosures.

e) 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.

f) Changes in Accounting Policies

There have been no changes to accounting policies adopted in 2020-21 as a result of management decisions.

g) Accounting Judgments and Estimates

The preparation of the financial report requires the making of judgements 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.

h) 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.

i) 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 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.

j) Impact of COVID-19

The Territory Government modified its debt recovery process and postponed the payment date for a number of regulatory fees and charges to ease financial hardship faced by individuals and businesses as a result of COVID-19.

Although MAGNT was not entitled to the job keeper scheme payments in relation to casual employees, it was decided to maintain the services of all casual employees by the creation of additional duties, for example back of house activities. MAGNT also decided not to pursue the café and shop rental income in arrears which amounted to \$48,000. A significant amount of health and safety expenditure, in the vicinity of \$12,000, was also required.

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

	2021 \$000	2020 \$000
INCOME		
Grants from Northern Territory Government	7,933	7,885
Commonwealth Government	151	342
Other agencies, philanthropic groups and sponsors	383	426
	8,467	8,653

5. PURCHASES OF GOODS AND SERVICES

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

	2021	2020
	\$000	\$000
Goods and services expenses :		
Agent service fee	296	326
Artwork and public programs	401	490
Communication	66	57
Consultants fees	150	98
Consumables and general expenses	116	117
Freight	66	73
Information and technology expenses	340	354
Insurance Premiums	19	14
Marketing and promotion ⁽¹⁾	116	127
Motor vehicle expenses	62	71
Official duty fares	56	76
Office equipment expenses	61	33
Training and studies expenses	34	15
Others	254	327
Total	2,037	2,178

⁽¹⁾Marketing and promotion

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

6. CASH AND DEPOSITS

	2021	2020
	\$000	\$000
Cash on hand	1	1
Cash at bank	1,962	2,425
Short-term deposits	900	-
	2,863	2,426

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

	2021	2020
	\$000	\$000
Current		
Accounts receivable	22	53
	22	53
GST receivables	35	36
Other receivables	-	-
	85	-
Prepayments	120	36
Total Receivables	142	89

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 as none of the receivables 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 15 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.

8. PROPERTY, PLANT AND EQUIPMENT

	2021 \$000	2020 \$000
Plant and Office Equipment		
At cost	479	449
Less: Accumulated depreciation	(406)	(386)
	73	63
Heritage and Cultural assets		
At cost	109	92
Less: Accumulated depreciation	(29)	(19)
	80	73
Computer Hardware		
At cost	29	29
Less: Accumulated depreciation	(29)	(29)
	-	-
Total Property, Plant and Equipment	153	136

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 MAGNT 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 2021. 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	2021	2020
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	10 years	10 years

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

2021 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2019-20 is set out below:

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2020	63	73	-	136
Additions / (Transfers)	30	17	-	47
Disposals	-	-	-	-
Depreciation	(20)	(10)	-	(30)
Carrying Amount as at 30 June 2021	73	80		153

2020 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2018-19 is set out below:

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2019	77	82	-	159
Additions / (Transfers)	-	-	-	-
Disposals	-	-	-	-
Depreciation	(14)	(9)	-	(23)
Carrying Amount as at 30 June 2020	63	73	-	136

9. ADVANCE RECEIVED

	2021 \$000	2020 \$000
Advance received	-	95
Total Advance Received	-	95

The above amount represents funds owed to Northern Territory Government - Shared Services for accounts payable at 30 June 2021.

10. PAYABLES

	2021 \$000	2020 \$000	2021 \$000	2020 \$000
Accounts payable	31	31		
Accrued expenses	298	203		
Other payables	57	62		
Total Payables	386	296		

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

	2021 \$000	2020 \$000
Current		
<i>Employee benefits</i>		
Recreation leave	377	460
Leave loading	15	18
<i>Other current provisions</i>		
Other provisions	60	425
Total Payables	452	903

MAGNT employed 62 employees as at 30 June 2021 and 66 employees as at 30 June 2020.

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

Reconciliations of Provisions

Balance as at 1 July	903	400
Additional provisions recognised	228	436
Additional provisions (Voluntary redundancy)	-	402
Reductions arising from payments	(679)	(335)
Balance as at 30 June	452	903

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. Six Board employees have more than 6 years' service (but less than seven years) 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

	2021 \$000	2020 \$000
Current		
Unearned revenue	1,385	721
Total Other Liabilities	1,385	721

13. RESERVES

Asset revaluation surplus

(a) Nature and purpose of the asset revaluation surplus

The asset revaluation surplus includes the net revaluation increments and decrements arising from the revaluation of non-current assets.

(b) Movements in the asset revaluation surplus

	Plant and office equipment		Total	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
Balance as at 1 July	63	77	63	77
Transfers to accumulated funds	30	-	30	-
Balance as at 30 June	93	77	93	77

14. NOTES TO THE CASH FLOW STATEMENT

a) Reconciliation of Cash

The total of cash and deposits of MAGNT recorded in the Balance Sheet as at 30 June 2021 and 30 June 2020 are consistent with cash recorded in the Cash Flow Statement.

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

	2021 \$000	2020 \$000
Net Surplus/(Deficit)	269	(526)
<i>Non-cash items:</i>		
Depreciation and amortisation	30	23
<i>Changes in assets and liabilities:</i>		
Decrease/(increase) in receivables	32	199
Decrease/(Increase) in prepayments	(85)	13
(Decrease)/Increase in payables	90	(86)
(Decrease)/Increase in provision for employee benefits	(451)	503
(Decrease)/Increase in other liabilities	664	334
Net Cash From (Used In) Operating Activities	549	460

b) Reconciliation of liabilities arising from Financing Activities

	2020-21 Cash Flows			30 June \$000
	1 July \$000	Loans and advances \$000	Total cash flows \$000	
Other	95	(95)	(95)	-
Total	95	(95)	(95)	-

The above amount represents the movement in the liability to the Northern Territory Government for accounts paid on MAGNT's behalf during 2020-21, and the balance due as at 30 June 2021.

15. 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 2020 and 2021, 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 disclosed in the table below:

	2021	2020
	\$000	\$000
Financial Assets		
Cash and deposits	2,863	2,426
Loans and receivables	22	53
Total	2,885	2,479
Financial Liabilities		
Advances received	-	95
Payables and other liabilities	1,771	1,017
Total Payables	1,771	1,112

(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.

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:

Internal Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2020-21	-	-	-
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-
2019-20	-	-	-
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-
	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
External Receivables			
2020-21			
Not overdue	21	-	21
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	1	-	1
Overdue for more than 60 days	-	-	-
Total	22	-	22
2019-20			
Not overdue	1	-	1
Overdue for less than 30 days	2	-	2
Overdue for 30 to 60 days	14	-	14
Overdue for more than 60 days	36	-	36
Total	53	-	53

MAGNT's exposure to credit risk is minimal as most receivables 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		
2021						
Financial assets						
Cash and deposits	2,863	-	-	-	2,863	0.12
Receivables	-	-	-	22	22	-
Total Financial Assets	2,863	-	-	22	2,885	0.12
Financial liabilities						
Advances received	-	-	-	-	-	-
Payables	-	-	-	386	386	-
Other financial liabilities	-	-	-	1,385	1,385	-
Total Financial Liabilities	-	-	-	1,771	1,771	-
2020						
Financial assets						
Cash and deposits	2,426	-	-	-	2,426	0.44
Receivables	-	-	-	53	53	-
Total Financial Assets	2,426	-	-	53	2,479	0.44
Financial Liabilities						
Advances received	-	-	-	95	95	-
Payables	-	-	-	296	296	-
Other financial liabilities	-	-	-	721	721	-
Total Financial Liabilities	-	-	-	1,112	1,112	-

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%) 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 2021		
Financial assets - cash at bank	28.6	(28.6)
Net Sensitivity	28.6	(28.6)
30 June 2020		
Financial assets - cash at bank	24.5	(24.5)
Net Sensitivity	24.5	(24.5)

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 has limited exposure to currency risk as it does not hold borrowings denominated in foreign currencies but has minor transactional currency exposures arising from occasional low value 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.

16. 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; and
- 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.

The following table provides quantitative information about donations made by KMP to MAGNT.

These donations were all settled in cash:

	2021 \$000	2020 \$000
Type of KMP		
Board members	28	2
Directorate	1	2
Total	29	4

iii) Remuneration of Key Management Personnel

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

	2020-21 \$000
Short-term benefits	539
Post-employment benefits – superannuation	51
Long-term benefits	-
Termination benefits	-
Total	590

iv) Related party transactions:

Transactions with Northern Territory Government controlled entities

MAGNT's primary ongoing source of funding is received from the former Department of Tourism, Sport and Culture, and now by the Department of Territory Families, Housing and Communities.

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

	Revenue from related parties Year \$000	Payments to related parties Year \$000	Amounts owed by related parties Year \$000	Amounts owed to related parties Year \$000
All NTG Government departments	7,903	1,911	-	73

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 2020-21.

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 2021 or 30 June 2020.

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

There was a waiver of rental fees of the café, and the museum shop for a total of \$47,760 as a COVID 19 consequence, and an ex-gratia payment of \$5,000. No write-offs, postponements, gifts payments during the years ended 30 June 2021.

20. BUDGETARY INFORMATION

	2020-21 Actual \$000	2020-21 Original Budget \$000	Variance \$000	Note
Comprehensive Operating Statement				
INCOME				
Grants and subsidies revenue	8,467	8,556	(89)	
Sales of goods and services	317	349	(32)	
Interest revenue	32	70	(38)	
TOTAL INCOME	8,816	8,975	(159)	
EXPENSES				
Employee expenses	4,968	5,811	(843)	(2)
Administrative expenses	-	-	-	
Purchases of goods and services	3,549	3,847	(298)	
Depreciation and amortisation	30	24	6	
TOTAL EXPENSES	8,547	9,682	(1,135)	
NET SURPLUS/(DEFICIT)	269	(707)	974	
OTHER COMPREHENSIVE INCOME	30	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	30	-	30	
COMPREHENSIVE RESULT	299	(707)	1,006	

20. BUDGETARY INFORMATION (CONTINUED)

	2020-21 Actual ^(a) \$000	2020-21 Original Budget ^(b) \$000	Variance ^(c) \$000	Note ^(d)
Balance Sheet				
ASSETS				
Current assets				
Cash and deposits	2,863	2,426	437	(6)
Receivables	57	90	(33)	
Prepayments	85	-	85	(7)
Total current assets	3,005	2,516	489	
Non-current assets				
Property, plant and equipment	73	113	(40)	(8)
Heritage and cultural assets	80	-	80	(8)
Total non-current assets	153	113	40	
TOTAL ASSETS	3,158	2,629	529	
LIABILITIES				
Current liabilities				
Deposit held	-	95	(95)	(9)
Payables	387	297	90	
Provisions	452	903	(451)	(11)
Other liabilities	1,385	721	664	(12)
Total current liabilities	2,224	2,016	208	
TOTAL LIABILITIES	2,224	2,016	208	
NET ASSETS	935	613	322	
EQUITY				
Capital	241	241	-	
Reserves	30	-	30	
Accumulated funds	664	372	292	
TOTAL EQUITY	935	613	322	

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

(6) \$161,000 recognised this year from the grant for the development of State Square Art Gallery content and other smaller funds received.

(7) Prepayments of \$85,000 relates to payments made for an exhibition opening ceremony which did not occur until after year end.

(8) Addition of a canoe for \$17,000 and the accumulated depreciation in the non current asset; the budget did not differentiate the different non-current assets, so an overall difference of \$40,000.

(9) Advance received in 2019-20, which was repaid during 2020-21. It relates to EFT payments as at 30 June 2020 but not reimbursed by MAGNT until after 30 June 2020. There were none as at 30 June 2021.

(11) Provisions declined by \$451,000, most of which was the redundancy provision of \$402,000, which is no longer required.

(12) Unearned revenue increased by \$664,000 to \$1.385 million. The largest component of the unearned revenue is \$1.139 million for the State Square Art Gallery Content Development Project which is only partially complete at balance date. The total grant received was \$1.3 million.

20. BUDGETARY INFORMATION (CONTINUED)

Cash Flow Statement	2020-21 Actual \$000	2020-21 Original Budget \$000	Variance \$000	Note
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received	8,468	8,556	(88)	
Receipts from sales of goods and services	1,281	349	932	(1)
Interest received	32	70	(38)	
Total Operating Receipts	9,781	8,975	806	
Operating payments				
Payments to employees	(5,009)	(5,811)	802	(2)
Payments for goods and services	(4,223)	(3,847)	(376)	
Total operating payments	(9,232)	(9,658)	426	
Net cash from/(used in) operating activities	549	(683)	1,232	
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Assets	(17)	-	(17)	
Net Cash Flows from Investing Activities	(17)	-	(17)	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Advance received/(repaid)	(95)	-	(95)	(3)
Total financing receipts (payments)	(95)	-	(95)	
Net cash from/(used in) financing activities	(95)	-	(95)	
Net increase/(decrease) in cash held	437	(683)	1,120	
Cash at beginning of financial year	2,426	2,426	-	
CASH AT END OF FINANCIAL YEAR	2,863	1,743	(1,120)	
Non Cash	-	(24)	24	

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

(1) \$1,139,000 received in advance for the development of State Square Art Gallery content and other smaller funds received for project not finalised therefore carried forward

(2) The variance for the payments to employees is due to a shorter period of the change management plan and further staff movements

(3) Advance repaid represents net payments made by MAGNT to the Northern Territory Government's Shared Services during 2020-21.



Auditor-General
Independent Auditor's Report
to the Minister for Arts, Culture and Heritage
Board of the Museum and Art Gallery of the Northern Territory
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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 balance sheet as at 30 June 2021, 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 2021, 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 (including Independence Standards)* (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 the ability of the Board of the Museum and Art Gallery of the Northern Territory 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 the 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 the financial reporting process of the Board of the Museum and Art Gallery of the Northern Territory.



Auditor-General

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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 internal control within the Board of the Museum and Art Gallery of the Northern Territory.
- 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 ability of the Board of the Museum and Art Gallery of the Northern Territory 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.

A handwritten signature in black ink, appearing to read 'Julie Crisp'.

Julie Crisp

Auditor-General for the Northern Territory
Darwin, Northern Territory

1 October 2021



Ms Wirrpanda, *Njāi ga Guḍdirr* (meat ants and termites), 2019, earth pigments on bark. Purchased 2021. MAGNT Collection.

Appendix 1 - Acquisitions



Adrian Jangala Robertson, *Yalpirakinu*, 2020, acrylic paint on canvas. Purchased 2020. Telstra Collection, MAGNT Collection.

ABORIGINAL ART AND MATERIAL CULTURE

Adrian Jangala Robertson

(Warlpiri, born 1962, Papunya, Northern Territory) *Yalpirakinu*, 2020, acrylic paint on canvas. Purchased 2020. Telstra Collection, MAGNT Collection.

Cecilia Umbagai (Worrorra, born 1997, Derby, Western Australia) *Yoogu*, 2020, earth pigments on Stringybark. Purchased 2020. Telstra Collection, MAGNT Collection.

Djerrkḡu Yunupiḡu (Yolḡu Matha, born 1945, Inglis Island, Northern Territory) *I am a Mermaid*, 2020, earth pigments and recycled print toner on Stringybark. Purchased 2020. Telstra Collection, MAGNT Collection.

Gary Lee (Larrakia, born 1952, Darwin, Northern Territory) *Billiamook as Icon*, 2020, pen, pencil and pastel on paper. Purchased 2020. Telstra Collection, MAGNT Collection.

Jenna Lee (Larrakia, Wardaman and Karajarri, born 1992, Canberra, Australian Capital Territory) *HIStory*

vessels, 2020, pages and cover board of the Ladybird History Book 'The Adventures of Captain Cook', linen book binding thread, glue. Purchased 2020. Telstra Collection, MAGNT Collection.

Jimmy K Thaiday (Erub Mer, Torres Strait Creole, born 1987, Cairns, Queensland) *Eum Norr (dying reef)*, 2020, stoneware with underglaze slip, and ghost net rope. Purchased 2020. Telstra Collection, MAGNT Collection.

Lance James (Pitjantjatjara, born 1965, Docker River, Northern Territory) *Kaltukatjara (Docker River)*, 2020, acrylic paint on canvas. Purchased 2020. Telstra Collection, MAGNT Collection.

Mark Morris (Pitjantjatjara/Yankunytjatjara, born 1975, Ernabella, South Australia) *Miru munu taarka (spear thrower and bones)*, 2020, wood, spinifex resin, ceramic and kangaroo sinew. Purchased 2020. Telstra Collection, MAGNT Collection.

Ms Wirrpanda (Dhugḡi-Djapu, Dhalmamirr, born 1942, Dhuruputjpi,

Eastern Arnhem Land, Northern Territory) *Nḡḡi ga Guḡdirr (meat ants and termites)*, 2019, earth pigments on bark. Purchased 2021. MAGNT Collection.

Nongirḡa Marawili (Madarrpa, born c.1938, Darrpirra, Northern Territory) *Rough gapu*, 2020, earth pigments and PVA fixative on Stringybark. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2020. MAGNT Collection.

Nyurpaya Kaika Burton (Pitjantjatjara, born 1949, Ernabella, South Australia) *My stories from Ernabella Mission*, 2020, digital print on Belgian linen with ink. Purchased 2020. Telstra Collection, MAGNT Collection.

Ngarralja Tommy May (Wangkajunga, Walmajarri, born c. 1935, Yarrnkurnja, Great Sandy Desert, Western Australia) *Wirrkanja*, 2020, synthetic polymer paint and enamel on tin. Purchased 2020. Telstra Collection, MAGNT Collection.

Wukun Wanambi (Marrakulu, Dhurili, born 1962, Gurka'wuy, Northern Territory) *Mittji*, 2020, earth pigments and PVA fixative on Stringybark. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2020. MAGNT Collection.

VISUAL ARTS

Caroline Rannersberger (born 1961, Adelaide, South Australia), *Leichhardt Port Essington Arrival*, 2007. Donated through the Australian Government's Cultural Gift Program by Dr John Cook and Dr Nancy Lane, 2019.

Franck Gohier (born 1968, Brittany, France) *Don't Cough Comrade*, 2020, screen print on acid free 300gsm ivory board, eg. 33/99. Gift of Koulla Roussos, 2020. MAGNT Collection.

Therese Ritchie (born 1961, Newcastle, New South Wales) Collection of 45 pigment prints by Therese Ritchie, 1982-2019, pigment prints. Donated through the Australian Government's Cultural Gifts Program by Suzan Cox, 2020. MAGNT Collection.

Neridah Stockley (born 1973, Dubbo, New South Wales) *Camp*, 2020, oil paint on hardboard. Purchased 2021. MAGNT Collection.

Neridah Stockley (born 1973, Dubbo, New South Wales) *Church*,

2020, oil paint on hardboard. Purchased 2021. MAGNT Collection.

Virginia Cuppaidge (born 1943, Brisbane, Queensland) *Desert Night*, 1972, synthetic polymer paint on canvas. Donated through the Australian Government's Cultural Gifts Program by Virginia Cuppaidge, 2021. MAGNT Collection.

William Mackinnon (born 1978, Melbourne, Victoria) *Community*, 2010, synthetic polymer paint and enamel on linen. Donated through the Australian Government's Cultural Gifts Program by William Mackinnon, 2021. MAGNT Collection.

TERRITORY HISTORY

Douglas Green (born 1921, Ballarat, Victoria) Collection of 30 works on paper depicting Darwin during World War 2, 1942-1945, watercolours, pencil sketches and ink drawings. Donated through the Australian Government's Cultural Gifts Program by Charles Green, 2020. MAGNT Collection.

Konrad Winkler (born 1948, Angaston, South Australia) *Collection of 56 photographs taken during employment with the Northern Territory Department of Education* 1974-1977, gelatin silver photographs and digital prints. Gift of Konrad Winkler, 2020 / Purchased 2021. MAGNT Collection.

Unknown manufacturer, annotated by Ion Idriess (born 1889, Waverley, New South Wales, died 1979, Mona Vale, New South Wales) *A large wall map of the Northern Territory showing all pastoral leases*, c. 1930s-1940s, printed map with annotations. Purchased 2021. MAGNT Collection.

Small Arms Factory, Lithgow (established 1912, Lithgow, New South Wales) *Pair of firearms used by Bill Waudby on Central Mount Wedge Station, central Australia between 1948-1995*, c. 1940s, steel with wood and brass fittings. Purchased 2021. MAGNT Collection.

Walkers Limited (established 1867, Maryborough, Queensland) *Crown Finial from Jackstaff of HMAS Arrow*, c. 1967-1968, cast aluminium coated with red, cream and gold paint; four brass mounting screws. Gift of Barry Clements, 2021. MAGNT Collection.



Jenna Lee, *HiStory vessels* (detail), 2020, pages and cover board of the Ladybird History Book 'The Adventures of Captain Cook', linen book binding thread, glue. Purchased 2020. Telstra Collection, MAGNT Collection.

Appendix 2 - Publications

Archibald J. Rifled Muzzle

Loading Cannon Ammunition in the Northern Territory, *Journal of the Arms Collectors' Association of the Northern Territory*, Darwin. March 2021, pp. 1-6.

Aguado MT, Ponz-Segrelles

G, **Glasby CJ** et al. (2021)

Ramisyllis kingghidorahi n. sp., a new branching annelid from Japan described by an integrative approach combining molecules, morphology, ecology and phylogeny. *Organisms Diversity & Evolution*, in press.

Gunton LM, Kupriyanova EK,

Alvestad T, Avery L, Blake JA,

Biriukova O, Böggemann M,

Borisova P, Budaeva N, Burghardt

I, Capa M, Georgieva MN, Glasby

CJ, Hsueh PW, Hutchings P, Jimi N,

Kongsrud JA, Langeneck J, Meißner

K, Murray A, Nikolic M, Paxton H,

Ramos D, Schulze A, Sobczyk R,

Watson C., Wiklund H, Wilson

RS, Zhadan A, Zhang J. (2021)

Annelids of the eastern Australian abyss collected by the 2017 RV 'Investigator' voyage. *Zookeys* 1021, 1-198.

Ponz-Segrelles, G, **Glasby CJ**,

Helm, C, Beckers, P, Hammel, JU,

Ribeiro, RP, Aguado, MT (2021)

Integrative anatomical study of the branched annelid *Ramisyllis multicaudata* (Annelida, Syllidae). *Journal of Morphology* 282: 900-916.

Hadiyanto H, Hovey RK, **Glasby**

CJ, Prince J (2021) Marine ecoregions and subcoregions within Indo-West Australian waters: a statistical approach based on species distributions. *Journal of Biogeography* 48(9) 2246-2257.

Glasby CJ, Erséus C, Martin P

(2021) Annelids in Extreme Aquatic Environments: Diversity, Adaptations and Evolution. *Diversity* 13(2) 98.

Pamungkas J, **Glasby CJ**,

Costello MF (2021) Biogeography of polychaete worms (Annelida) of the world. *Marine Ecology Progress Series* 657: 147-159.

Hutchings P, Lavesque N, Priscilla

L, Daffe G, Malathi E, **Glasby CJ**

(2020) A new species of *Marphysa* (Annelida: Eunicida: Eunicidae) from India, with notes on previously described or reported species from the region. *Zootaxa* 4852(3): 285-308.

Davenport JS, **Glasby CJ**, Karlen

DJ (2020) Redescription of *Neanthes micromma* Harper, 1979 (Annelida: Nereididae) based on types and additional material from Tampa Bay, Florida, USA, with a discussion of ontogenetic morphological variation. *Zoosymposia* 19: 135-150.

Núñez J, **Glasby CJ**, Naranjo M

(2020) Groundwater annelids from Gran Canaria and Fuerteventura

(Canary Islands), with the description of two new species of Namanereis (Namanereidinae, Nereididae, Polychaeta). *Subterranean Biology* 36: 35–49.

Ribeiro RP, Barbosa A da C, Freitas R, Zanol J, **Glasby CJ**, Ruta C (2020) Pilargidae (Annelida: Phyllococida) from coastal and deep waters of the Southwestern Atlantic, with descriptions of two new species. *Zootaxa* 4878(1): 56–76.

Beheregaray LB, Attard CRM, Brauer CJ, Whiterod N, Wedderburn S, **Hammer M** (2021) Conservation breeding and reintroduction of pygmy perches in the lower Murray-Darling Basin, Australia: two similar species, two contrasting outcomes. Pgs 26-31 in Global conservation translocation perspectives: 2021. Case studies from around the globe (Ed. PS Soorae). Gland, Switzerland: IUCN SSC Conservation Translocation Specialist Group, Environment Agency - Abu Dhabi and Calgary Zoo, Canada.

Ebner BC, Millington M, Holmes BJ, Wilson D, Sydes T, Bickel T O, Power T, **Hammer MP**, Lach L, Schaffer J, Lymbery A and Morgan DL (2020) Scoping the biosecurity risks and appropriate management relating to the freshwater ornamental aquarium trade across northern Australia. Centre for Tropical Water and Aquatic Ecosystem Research

(TropWATER) Publication 20/17, James Cook University, Cairns. p. 97.

Hammer MP, Adams M, Unmack PJ, Hassell KL, Bertozzi T (2021) Surprising *Pseudogobius*: molecular systematics of benthic gobies reveals new insights into estuarine biodiversity (Teleostei: Gobiiformes). *Molecular Phylogenetics and Evolution* 160 e107140.

Hammer MP, Taillebois L, King AJ, Crook DA, Wedd D, Adams M, Unmack P J, Hoese DF, Bertozzi T (2021) Unravelling the taxonomy and identification of a problematic group of benthic fishes from tropical rivers (Gobiidae: *Glossogobius*). *Journal of Fish Biology* 99(1): 87–100.

Hammer MP, Allen GR, Kadarusman (2020) *Melanotaenia sahalensis*. The IUCN Red List of Threatened Species 2020: e.T163435979A163435986. <http://dx.doi.org/10.2305/IUCN.UK.2020-3.RLTS.T163435979A163435986.en> (one of 34 assessments as part of a review of New Guinea freshwater fishes).

Hoese DF & **Hammer MP** (2021) A review of the *Glossogobius giurus* complex in Australia, with wider discussion on nomenclature and possible synonymies. *Zootaxa* 24974: 079–115.

Hunnam K, Carlos I, **Hammer MP**, Lopes JDR, Mills J, Stacey N (2021) Untangling tales of tropical sardines: local knowledge from fisheries in Timor-Leste. *Frontiers in Marine Science, section Marine Fisheries, Aquaculture and Living Resources* 8: e673173.

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Moy KG, **Hammer MP**, Martin KC, Ebner BC, Brown C, Unmack PJ (2021) Conservation introductions of the Malanda Rainbowfish in the Wet Tropics Bioregion, Australia. Pgs 21–25 in Global conservation translocation perspectives: 2021. Case studies from around the globe (Ed. PS Soorae). Gland, Switzerland: IUCN SSC Conservation Translocation Specialist Group, Environment Agency - Abu Dhabi and Calgary Zoo, Canada.

Thiele S, Adams M, **Hammer MP**, Wedderburn S, Whiterod N, Unmack PJ, Sasaki M, Beheregaray LB (2020) Range-wide population genetics study informs on conservation translocations and reintroductions for the endangered Murray hardyhead (*Craterocephalus fluviatilis*). *Aquatic Conservation:*

Marine and Freshwater Systems 30: 1959–1974.

Whiterod NS, **Hammer MP**, Barnes TC, Tucker M, Adams M, Raadik TA (2020) Clear as mud: the ecology and conservation of a secretive wetland fish (*Neochanna cleaveri*: Galaxiidae) in a heavily altered landscape. *Wetlands Ecology and Management* 28: 779–795.

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Hull (detail) of Indonesian perahu konteng, *Terima Kasih*.



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