



TWAGNT

Annual
Report
2017 / 2018

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Chair's Foreword

Welcome to the Board of the Museum and Art Gallery of the Northern Territory's (MAGNT) Annual Report for 2017/18, being the fourth year operating as an independent statutory authority. The year was extremely busy and productive for the organisation as we continued to deliver outstanding exhibitions and programs, and undertook major developments of our facilities, existing and new.

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The Government, represented by the Minister for Tourism and Culture, The Hon Lauren Moss MLA, continues to support MAGNT, its Board's strategic direction and its ongoing operations and we thank them for that. While the Government advised that it would not proceed with a new museum at the old hospital site in Darwin, its commitment to the construction of a new art museum in the State Square precinct augurs well for MAGNT to showcase more of our beautiful collection in a central, easily accessible location.

The Government is also to be congratulated on its continued work to develop a National Aboriginal Art

Gallery in the heart of Alice Springs. The linking of major art museums in Darwin and Alice Springs through the Arts Trail will go a long way to ensuring the Northern Territory remains a vital part of Australia's arts ecology. When they are developed, these galleries will no doubt cement the Northern Territory's place as a mecca for visitors interested in the art of the world's oldest continuous culture.

I'm particularly delighted that the Government also announced funding to tour *Tjungunutja: from having come together* to Alice Springs off the back of its original and highly successful exhibition at Bullocky Point, and

funding to enhance Megafauna Central with an Augmented Reality project, both to be delivered in 2019.

The 2017/18 financial year marked the final year as Chairman for Allan Myers AC QC who stepped aside after six incredibly productive and prosperous years. This included MAGNT's last two years as part of the Department of Arts and Museums, and the first four years of MAGNT's reestablishment as a statutory authority. I pay special tribute to him and to his fellow foundation Board members Ian Kew and Professor Helen Garnett, whose terms also concluded on 30 June 2018. Michael Sitzler, our remaining foundation

Board member, also served the Board with distinction over the past four years and I thank him, Janet Chisholm, Allan Garraway and our new Board member in 2017/18 Trish Kavanagh for their commitment and service as Board members.

As the newly appointed Chair of MAGNT I am excited about our future. We continue to grow and prosper and enhance our reputation as the Northern Territory's premier cultural institution.

Financially we appreciated the ongoing support from the Northern Territory Government in particular, through the Department of Tourism



and Culture, as well as the Commonwealth Government, Australia Council for the Arts, Arts NT, Telstra, the Ian Potter Foundation and other institutions who partner with us. Generous contributions from many donors enabled us to acquire important new works and undertake projects and I express my sincere appreciation to those benefactors as well as to our many other supporters.

Finally I would also like to express thanks to the Director of MAGNT, Marcus Schutenko, and his team who work with unabated enthusiasm.

**The Hon Clare Martin
Chair**

Director's Foreword

The 2017/18 year was the Museum and Art Gallery of the Northern Territory's (MAGNT) busiest ever, bookended by two of MAGNT's most significant exhibition openings in many years, *Tjungunutja: from having come together*, on 01 July 2017, and *Unruly Days: Territory Life 1911–1921*, on 30 June 2018.

The year began spectacularly with the opening of *Tjungunutja: from having come together*, comprising 134 paintings, rare cultural artefacts and historical objects. The exhibition was curated by MAGNT's Curator of Aboriginal Art in conjunction with five senior Pintupi men, some of them the descendants of the Papunya artists who created these original works.

Tjungunutja and its outstanding accompanying publication deservedly collected a swag of awards starting with the NT's Chief Minister's Excellence in Partnering Award and culminating in three Museums and Galleries National Awards. This exhibition was many years in the making and I want to congratulate the many staff who worked so hard to make it a success.

August marked the opening of the 34th *Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA)*. The Awards are a celebration of the diverse practices of Aboriginal and Torres Strait Islander artists, unearthing new artistic developments and contemporary Indigenous art practices for new and emerging artists, whilst also including major works by some of Australia's most respected artists.

The Awards ceremony on opening night built on the 2016 reimaging of the Awards, bringing back Rhoda Roberts as Artistic Director, and showcasing Aboriginal dance and music on the MAGNT lawns in front of an enthusiastic audience of locals and visitors. We appreciate Telstra's long-standing support for these prestigious Awards.

A Frontier Journey: photographs by Otto Tschirn 1915–18 was the last exhibition programmed by MAGNT in the Flinders Gallery before it, along with the Link Gallery next door, was completely redeveloped. This exhibition was then further developed to become MAGNT's first completely bi-lingual exhibition, with English

sitting alongside Western Aranda language. It was then installed in the Museum of Central Australia, following a major refurbishment of that facility. A community day was held in May 2018 to celebrate the reopening.

At the same time the development of Megafauna Central in Todd Mall in Alice Springs was well under way. Funded by the Northern Territory Government, Megafauna Central tells the story of the incredible megafauna that populated Australia millions of years ago and provides the opportunity to display and store some of the unique collection of fossil bones from our site at Alcoota. Megafauna Central is scheduled to open in July 2018.

Back in Darwin, 2018 kicked off with a huge opening for *Franck Gohier: a thousand miles from everywhere*, at Bullocky Point. A major refurbishment of the Ken Waters Gallery over the Christmas period ensured that our Franck Gohier exhibition really shone.

We closed the year with MAGNT's first major history exhibition at Bullocky Point since 1996, *Unruly Days: Territory Life 1911–1921*. Funded by the Department of Veterans' Affairs, this exhibition opened with a community day that saw a range of vehicles and machines of the period on the MAGNT lawns.

As well as offering many public programs, curator talks and information sessions, I'm proud also that we continue to expand our role in reaching young new audiences through our education programs and hands-on discovery centre programs. Our curators and researchers continue their important work too – in the field, through publication and by making our collections openly available for visiting researchers, students and academics.

Finally I express my appreciation to the Board for their ongoing support and MAGNT's wonderful staff who in 2017/18 delivered a huge number of programs and projects on time and on budget.

Thank you all!

Marcus Schutenko
Director



Snapshot

317,116

Visitors to MAGNT venues



43

Publications



14

New exhibitions
and displays



+157%

Subscriptions to e-news



53

Acquisitions
(History and Culture)



774

Public programs
delivered to



19,598

attendees

5,539

Natural science specimen
lots collected



Vision & Role

Vision

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

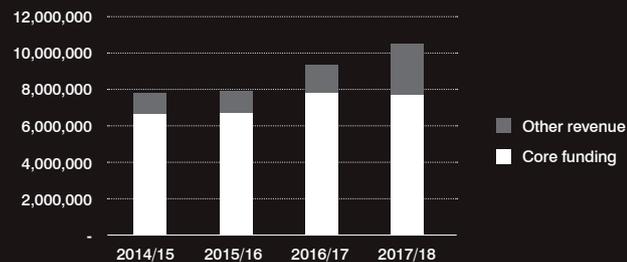
Role

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

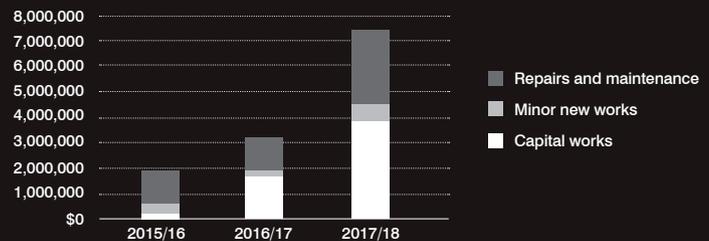
Our role is to:

- collect and preserve employing world best practice
- research and interpret with rigour and imagination
- facilitate scientific, artistic and cultural activity
- communicate the stories of who and where we are

Revenue



Infrastructure funding*



* 2014/15 figures not available. Figures provided by the Department of Tourism and Culture

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 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) in Darwin's CBD.

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, coming together for lunchtime lectures in the ruins of the Old Town Hall.

After much 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.



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

(left to right) MAGNT Board members Michael Sitzler and Allan Garraway; the Chief Minister's Chief of Staff, Alf Leonardi; Minister for Tourism and Culture, The Hon Lauren Moss; MAGNT's Senior Collection Manager, Natural Sciences, Gavin Dally; Chief Minister, The Hon Michael Gunner; and MAGNT's Director, Marcus Schutenko

Spaces



Museum and Art Gallery of the Northern Territory

Museum and Art Gallery of the Northern Territory (MAGNT)

Darwin

The Northern Territory Museum of Arts and Sciences was opened at Bullocky Point in September 1981 by the Governor General of Australia.

The museum is home to internationally renowned artistic, cultural and scientific collections and research programs. In 2006 the name of the organisation and principal facility was changed a second time to its current name, the Museum and Art Gallery of the Northern Territory (MAGNT).

MAGNT currently consists of seven long run and three temporary exhibition spaces. During 2017/18

a number of these spaces were significantly refreshed. An upgrade of the steel framework and windows in the Maritime Gallery, originally built in 1992 was also completed.

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 National Aboriginal and Torres Strait Islander Art Awards — the most significant celebration of its kind in Australia.



Lyons cottage interior

Lyons Cottage

Darwin

Located in Darwin's central business district, Lyons Cottage was built for the Eastern Extension Australasian and China Telegraph Company Ltd in 1925 as the residence for the company's engineer. Lyons Cottage was the first hammered stone building constructed in Darwin. Local stone was used to construct this unusual and unique domestic design reminiscent of English colonial models developed in India, Malaya and Singapore. In August 1993, Lyons Cottage was heritage listed. The building is managed by the Museum and Art Gallery of the Northern Territory, and is currently leased by Ironbark Aboriginal Corporation (trading as Aboriginal Bush Traders).

Fannie Bay Gaol

Darwin

Opened in September 1883, Fannie Bay Gaol was Darwin's main prison for almost 100 years until 1979, when prisoners were relocated to the correctional facility located in Berrimah. The structure of this historic gaol demonstrates the considerable adaptation of penal design to accommodate the extreme Northern Territory climatic conditions and resources. The buildings at Fannie Bay Gaol were constructed between 1883 and 1978, starting with the masonry cell block and infirmary, designed by architect JG Knight. The gaol houses a rare gallows mechanism modelled on the Newgate Gallows in England, constructed for the last two hangings in the Northern Territory, which took place in 1952. The gaol precinct was heritage listed in February 1995. In early 2018 extensive restoration works commenced on 16 of the 20 buildings on the Fannie Bay Gaol site. The \$1.09 million conservation project is part of the conservation program for Northern Territory Government-owned Heritage Assets, ensuring the preservation of this important historical facility for all Territorians and visitors.



Fannie Bay Gaol



Defence Darwin Experience interactive

Defence of Darwin Experience

Darwin

Operated by the Royal Australian Artillery Association (NT) on behalf of MAGNT, the Defence of Darwin Experience at East Point opened in February 2012 to commemorate the Bombing of Darwin in 1942. The interactive exhibition space provides an opportunity for visitors

to understand the impact of World War II on Darwin and its inhabitants, both civilian and military; and includes an immersive Bombing of Darwin Gallery, iconic objects, firsthand accounts and multimedia presentations.

Museum of Central Australia

Alice Springs

Telling the story of Central Australia's unique natural and geological history as well as the Strehlow story, the Museum of Central Australia (MCA) follows the evolution of the landscape and the fascinating creatures, past and present that inhabit it. During 2017/18, the upper gallery at the Museum of Central Australia, housing the Strehlow story, along with the foyer and gift shop, were significantly refurbished.

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

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Taxidermy display at the Museum of Central Australia



Megafauna Central in Todd Street Mall

Megafauna Central –

Under development as at 30 June 2018

Alice Springs

Megafauna Central in Todd Mall will be a new Museum facility that tells the Alcoota fossil research story. The display will include displays of fossil material; and life-size replicas of a giant flightless bird *Dromornis stirtoni*, and *Baru*, the fresh water crocodile which lived here in Central Australia eight million years ago. The facility also provides research facilities for fossils found at the Alcoota Scientific Reserve. Megafauna Central is due to be opened in July 2018.

Alcoota Scientific Reserve

Central Australia



An 8 million year old fossil bone at the moment of discovery, Alcoota Scientific Reserve

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 in 1986. Over the years, thousands of specimens have been yielded including almost every bone from the skeleton of the giant bird *Dromornis stirtoni*.

Temporary Exhibitions

Tjungunutja: from having come together

1 July 2017 - 18 February 2018 | Indigenous Art Gallery

Exhibition developed by MAGNT

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MAGNT holds the largest and most important collection of early Papunya paintings in the world. For the first time in over 40 years a large selection were showcased in the exhibition *Tjungunutja: from having come together*. Comprising paintings, rare cultural artefacts and historical ephemera, this startling exhibition offered unique insights into the genesis of the contemporary Aboriginal art movement that began in the Western Desert in 1971.

This ground breaking exhibition was curated by one of the founding artists of the Western Desert Art Movement, and one of the major contributing

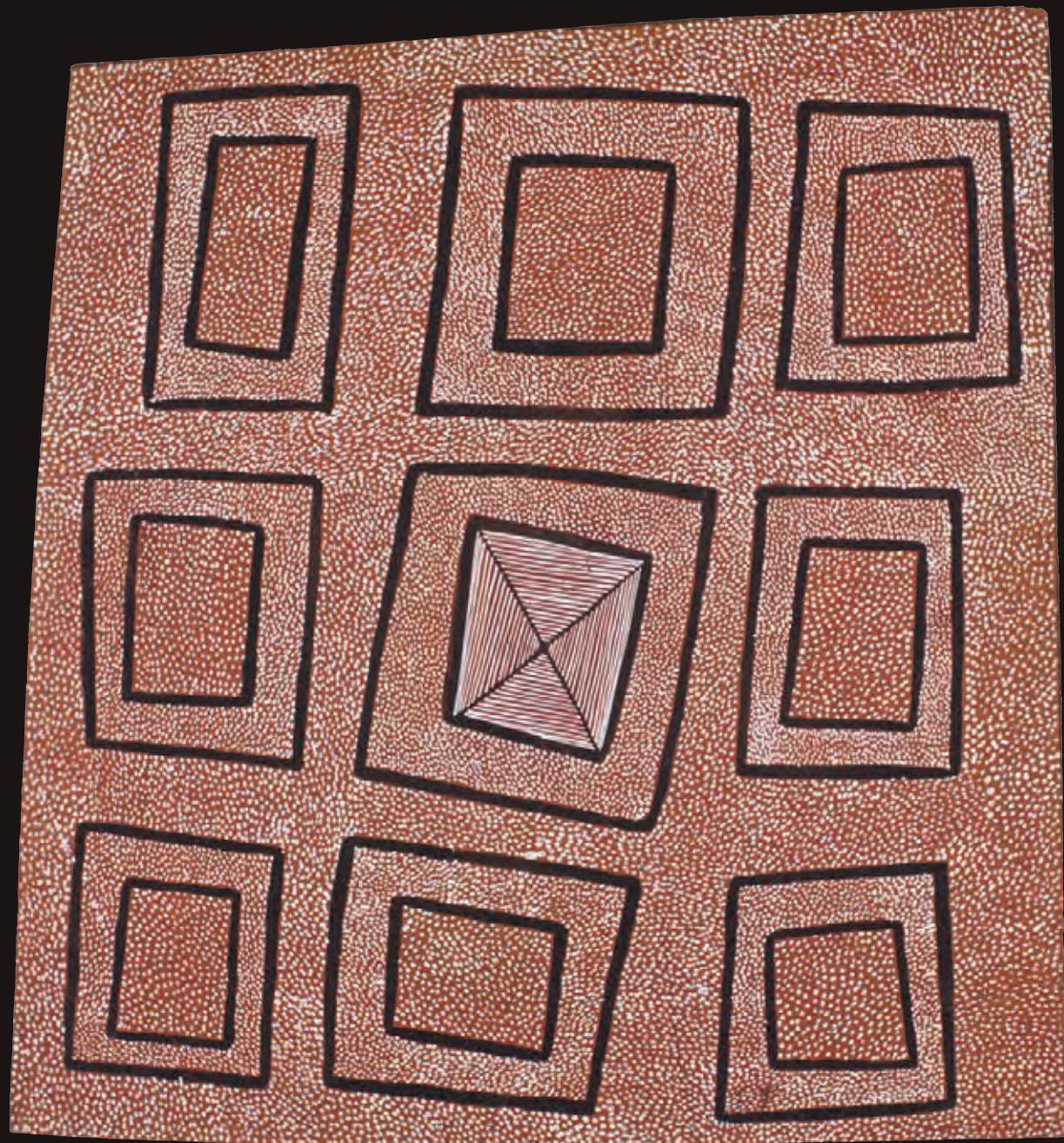
artists to this exhibition, Long Jack Phillipus Tjakamarra together with world-renowned Warlpiri artist Michael Nelson Tjakamarra AM, Pintupi artists Bobby West Tjupurrula and Joseph Jurrah Tjapaltjarri, Luritja elder Sid Anderson and Luke Scholes, Curator of Aboriginal Art, MAGNT.

Winning a number of awards including a Northern Territory Chief Minister's Award and three Museums & Galleries National Awards, this nationally significant exhibition set new precedents for curatorial practice and provided fresh perspectives into this extraordinary art movement.

Tjungunutja: from having come together
installation view

(opposite) Anatjari Tjakamarra, *Kuninka Tjukurrpa* 1972, synthetic polymer paint and natural pigments on board. Purchased 1980, MAGNT Collection. © estate of the artist licensed by Aboriginal Artists Agency Ltd courtesy Papunya Tula Artists Pty Ltd.







(left to right) Jeffrey Zimran Tjangala; MAGNT Curator of Aboriginal Art, Luke Scholes; John Kean; Matthew Pinta; Fred Myers; Bobby West Tjupurrula; and Mike Warangula Tjakamarra

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Minister for Tourism and Culture,
The Hon Lauren Moss and Museum of
Central Australia Manager, Felicity Green



(left to right) Charlotte Philipus Napurrula,
Marjorie Napaltjarri and Elizabeth Marks
Nakamarra



(left to right) Amos Aikman; MAGNT Exhibitions Officer, Carrie Mulford; Frances Grant



Assistant Conservator, Eliana Urrutia-Bernard,
and Gary Single

34th Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA)

12 August – 26 November 2017 | Ken Waters Gallery

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

Continuing the successful relationship between Telstra and MAGNT, the *34th Telstra National Aboriginal & Torres Strait Islander Art Awards* celebrated the outstanding artistic achievements of Aboriginal and Torres Strait Islander artists working around the country.

For 2017 two new categories were introduced to the Awards: the Telstra Multimedia Award encouraged multi-disciplinary artists to enter innovative and exciting works that used digital content; while the Telstra Emerging Artist Award (evolved from the Telstra Youth Award) offered an avenue for artists in the first five years of their practice to gain exposure on a national stage and launch their career. These two Awards brought a new generation of artists and enhanced the vibrancy and energy of the exhibition.

For the 2017 *Telstra NATSIAA*, 65 works were selected from over 300 entries by a selection panel consisting of: Museum of Contemporary Art curator, Clothilde Bullen; curator and writer Hetti Perkins, and MAGNT Curator of Aboriginal Art, Luke Scholes.

The 2017 judges of the Awards were curator Emily McDaniel; Director, Queensland Art Gallery & Gallery of Modern Art, Chris Saines; and artist Regina Wilson who had the difficult task of selecting the most outstanding works from such a competitive field.

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 categories. Winners were announced at a ceremony held on the MAGNT lawns on Friday 11 August 2017.

Anwar Young, Unrupa Rhonda Dick and Frank Young with their winning Telstra Art Award work *Kulata Tjuta – Wati kulunypa tjukurpa (Many spears – Young fella story)*



2017 Winners

The **Telstra Art Award** was awarded to **Anwar Young, Unrupa Rhonda Dick** and **Frank Young** for *Kulata Tjuta – Wati kulunypa tjukurpa (Many spears – Young fella story)*.

The **Telstra General Painting Award** was awarded to **Matjangka (Nyukana) Norris** for *Ngura Pilti*.

The **Telstra Bark Painting Award** was awarded to **Nyapanyapa Yunupinju** for *Lines*.

The **Telstra Works on Paper Award** was awarded to **Robert Fielding** for *Milkali Kutju – One blood*.

The **Wandjuk Marika 3D Memorial Award** (sponsored by Telstra) was awarded to **Shirley MacNamara** for *Nyurruga Muulawaddi*.

The **Telstra Multimedia Award** was not awarded.

The **Telstra Emerging Artist Award** was awarded to **Betty Muffler** for *Ngangkari Ngura (Healing country)*.



Artist Robert Fielding at the 2017 Telstra NATSIAA media preview



A dancer at the 2017 Telstra NATSIAA Awards Ceremony



2017 *Telstra NATSIAA Awards Ceremony*



Performers at 2017 *Telstra NATSIAA Awards Ceremony*



2017 *Telstra NATSIAA installation view*

Behind the Wire

9 – 26 August 2017 | Fannie Bay Gaol

Exhibition developed by Northern Territory Government's Department of the Attorney-General and Justice, Correctional services in partnership with MAGNT



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Behind the Wire is an annual exhibition of artworks by inmates from correctional facilities throughout the Northern Territory. Held at the Fannie Bay Gaol, the exhibition incorporates a broad range of practice including painting, sculpture and ceramics.

Photos courtesy of Northern Territory Government's Department of the Attorney-General and Justice, Correctional services





A Frontier Journey: photographs by Otto Tschirn 1915–18

9 September 2017 – 14 January 2018 | Flinders Gallery
from 26 May 2018 | Museum of Central Australia

Exhibition developed by MAGNT

During the years 1915 to 1918, Otto Tschirn captured daily life at the remote Lutheran mission station of Hermannsburg along the Finke River in Central Australia. Through the lens of his Kodak Brownie camera, he caught a rare glimpse of the social world where he lived, documenting the changing frontier during the early years of the 20th Century.

The exhibition features 54 photographs and labels, text written in English, and Western Aranda language translated by Rhonda Inkamala. It is another example of the significant partnerships MAGNT is forming with local Aboriginal communities.



A Frontier Journey: photographs by Otto Tschirn 1915–18 installation view



A Ticket to Paradise

16 September 2017 – 18
February 2018 | Gallery 4

Exhibition developed and
toured by the National
Archives of Australia



A Ticket to Paradise installation view

A Ticket to Paradise examined the rich diversity of Australian immigrants and the Government's ambitious plans after World War II to encourage mass migration. A National Archives of Australia touring exhibition, it aimed to show that the migrant experience is as diverse as the seven million people who have arrived here from more than 200 different countries.

Featuring archival film footage, audio recordings, and images of migrants taken between the 1940s and 1990s, the exhibition revealed the human aspect of migration together with the promotional campaigns that presented a utopian view of Australia as a sunny, welcoming land of opportunity.

The exhibition tour was supported by the Australian Government through the Department of Immigration and Border Protection.

Exhibition development was supported by the Department of Communications and the Arts through Visions of Australia and the National Collecting Institutions Touring and Outreach Program.

Franck Gohier: A Thousand Miles from Everywhere

3 February – 1 July 2018 | Ken Waters Gallery

Exhibition developed by MAGNT with guest curator Glenn Barkley

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Over a career spanning 30 years, Darwin based artist Franck Gohier has established a national reputation for his witty satirical commentary on Territory life and politics both local and federal. Working across mediums including printmaking, sculpture, painting and assemblage, Gohier's muse is the city of Darwin itself. Exploring its history through such significant events as the Bombing of Darwin during World War II and Cyclone Tracy, Gohier unites narrative with a Pop Art aesthetic to invite reflection on Darwin's remote location and the experiences this engenders.

This exhibition was the third in a series of solo exhibitions developed by MAGNT to celebrate the practice of active Northern Territory based artists.



Franck Gohier: a thousand miles from everywhere installation view

(opposite) Franck Gohier, *Feral* 1995, synthetic polymer paint on aluminium with bullet holes, collection of the artist





Opening of *Franck Gohier: a thousand miles from everywhere*



(left to right) Engagement Manager, Rebecca Renshaw; Assistant Director, Content and Innovation, Louise Tegart; Tim Ross; Curator of Australian Art, Dr. Wendy Garden; Kit Warhurst



Exhibition curator Glenn Barkley, and artist Franck Gohier



(left to right) Administrator of the Northern Territory, Her Honour the Honourable Vicki O'Halloran AM; MAGNT Board member Ian Kew; and MAGNT's Director, Marcus Schutenko

Sunk: the story of the Don Isidro

Opened 19 February 2018 | Defence of Darwin Experience

Exhibition developed by MAGNT

The ship *Don Isidro* (1939–1942), a WWII ‘blockade runner’, was sunk by Japanese aircraft off Bathurst Island while trying to get a cargo of food and munitions to General Douglas MacArthur’s men trapped by the advancing Japanese army on the island fortress of Corregidor, in Manila Bay, Philippines in 1942. The display included a porthole recovered from the wreck of the *Don Isidro* in the 1980s and four small silver bowls, tableware probably recovered from the wreck in the late 1940s.



Sunk: the story of Don Isidro installation view



Ex!t Art

2017 NT Year 12 student exhibition

3 March – 13 May 2018 | Gallery 4

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

Ex!t 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.

Featuring the work of 44 young artists from 13 schools across the Territory, this year's *Ex!t Art* provided a glimpse into the world from the students' perspective providing us with insights into the concerns, influences and experiences of young Territorians.

Now in its 23rd year, the exhibition presents an exciting range of work and provides a significant stepping stone for young emerging artists and designers.

Ex!t Art installation view

Feeling for Pattern: 50 Years of Tiwi Pottery

Opened 17 March 2018 | Seaview Gallery

Exhibition developed by MAGNT

To mark the 50 year anniversary of the establishment of a pottery studio at Bagot Reserve in Darwin, this exhibition brought together a range of ceramics by Tiwi potters from the MAGNT collection.

In 1969 six Aboriginal men from Milingimbi, Port Keats (Wadeye) and Bathurst Island began their traineeships at Bagot Pottery, a ceramic and clay processing unit founded by the Northern Territory Welfare Department and the Department of Industrial Arts at the University of New South Wales. Applying a feeling for pattern to their work, their ceramic pieces including vases, bowls and mugs soon gained the attention of collectors and major institutions around Australia.

The exhibition included some of the earliest examples to emerge from Bagot Pottery including wheel-thrown bowls alongside later sculptural works featuring slab-building techniques.



Cyril James Kerinauia and Sylvester Victor Robert Fernando, *Hunting Party* 1999, earthenware with polychrome underglazes. Purchased 1999, Shell Development Australia Aboriginal Art Acquisition Fund, MAGNT Collection

Defying Empire: 3rd National Indigenous Art Triennial

24 March – 15 July 2018 | Indigenous Art Gallery

Touring exhibition from the National Gallery of Australia



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Defying Empire: 3rd National Indigenous Art Triennial brought the works of 30 contemporary Aboriginal and Torres Strait Islander artists into the national spotlight.

This ground-breaking exhibition featuring artists working from around the country marked the ongoing resistance and resilience of Aboriginal and Torres Strait Islander people against colonisation; from first contact, to recognition through the 1967 Referendum and ongoing activism today.

Including painting on canvas and bark, prints, photography, weaving, sculpture, video, metalwork and glasswork, the artists considered issues of identity, racism, displacement, country, nuclear testing, sovereignty and the stolen generations within the overarching context of defiance.

National Gallery of Australia curator,
Tina Baum discussing *Defying Empire*

(opposite) Tony Albert, *The hand you're dealt*
2016, vintage Aboriginal playing cards.
Courtesy of the artist and Sullivan + Strumpf



1234

IJKL

QRS

35

MNOP

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Out of the Dark: from the MAGNT collection

2 June 2018 to 17 Feb 2019 | Gallery 4

Exhibition developed by MAGNT

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MAGNT is unique on mainland Australia because it is both a museum and art gallery and its collections encompass the visual arts, natural sciences, history and the cultural artefacts of Northern Australia, Central Australia and our near northern neighbours. *Out of the Dark* celebrated the diversity of MAGNT's collections by bringing together specimens, objects and artworks from across these collecting areas.

Dissolving the barriers between disciplines, the exhibition promoted a deeper and more integrated understanding of the tropical environs of Northern Australia, the desert landscapes of the Centre, and the historical, geographical, maritime and social relationships between Australia and its Southeast Asian neighbours.



Out of the Dark: from the MAGNT collection installation view

(opposite) Blackstone Tjanpi Desert Weavers, *Tjanpi Grass Toyota* 2005, mixed media.
Purchased 2005, Telstra Collection, MAGNT



Unruly Days: Territory Life 1911–1921

Opened 30 June 2018 | Flinders Gallery

Exhibition developed by MAGNT



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Following a major refurbishment of the Flinders Gallery and the Link Gallery, MAGNT's first major history exhibition in recent years, *Unruly Days: Territory Life 1911–1921*, opened to wide acclaim.

Drawing on MAGNT's own Territory History Collection and key loans from local collectors and interstate institutions, this major exhibition examines the impacts that the first decade of Commonwealth rule and World War I had on the residents of the Northern Territory, as well as living conditions, industries, and the mechanisation of transport and communications during this period.

This exhibition was made possible with support from the Commonwealth Government through the Department of Veterans' Affairs.

Unruly Days: Territory Life 1911–1921
installation view

(opposite) James Pinkerton Campbell,
Gilruth family 1912, Northern Territory
Library Collection





Restored by MAGNT to running condition from a wreck two decades ago, this 1918 AEC solid rubber tyre truck was displayed in the grounds for the opening of the *Unruly Days* history exhibition





(left – right) Minister for Tourism and Culture, The Hon Lauren Moss; MAGNT's Director, Marcus Schutenko; and Tom Pauling AO QC



Unruly Days: Territory Life 1911 – 1921 installation view



Curator of Territory History, Jared Archibald, and Assistant Curator of Territory History, Laura Wiles

Long Run Exhibitions

Ramp Gallery

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



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Transformations

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

Cyclone Tracy

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



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Maritime Gallery

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

Engagement



Visitor Engagement Services

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

invigilation, program bookings, events and program delivery, and site safety and security in public spaces.

MAGNT achieved our second highest ever visitation in 2017/18. This represents a decline of 5.3% from the previous year. Visitation across the Northern Territory declined in both the international (7.4%) and domestic (11%) markets in 2017/18. MAGNT historically attracts 25% of our visitors from the international market and 50% from the interstate market.

The Museum of Central Australia was closed for renovations for seven weeks this year. The Defence of Darwin Experience faced its first full year of competition from the Bombing of Darwin Harbour Experience. Fannie Bay Gaol maintained wet season opening days (two days per week) through the dry season (formerly seven days per week), and was closed for various short periods while conservation works were undertaken.

With Darwin attracting increasing numbers of cruise ships, MAGNT Bullocky Point opened early for large cruise ships with early docking times throughout the wet season. On New Years Day MAGNT Bullocky Point opened for private tours booked by the cruise ship in harbour. In 2017/18 MAGNT introduced an enhanced welcome on arrival component at Bullocky Point for booked cruise ship tours. MAGNT also rostered increased staff throughout the galleries on large cruise ship days, to provide greater invigilation of the galleries, and improve the visitor experience.

Visitation to MAGNT

Total visits to:	2015/16	2016/17	2017/18
MAGNT Bullocky Point	222,973	247,554	241,588
Museum of Central Australia*	12,293	13,471	13,392
Defence of Darwin Experience	65,969	61,546	53,737
Fannie Bay Gaol	12,895	13,449	9,463
Total visits to MAGNT	314,131	336,020	318,180

*Visitation figures for the Museum of Central Australia were over reported in 2016/17. This error has been corrected in the 2017/18 visitation table.

(opposite) Visitor Engagement staff, Carmen Ansaldo and Tessa Duke



Activities in MAGNT's Discovery Centre

Public Programs

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

MAGNT, public programs offer an initial entry point to the museum, from which an ongoing relationship is established.

In 2017/18, MAGNT delivered 774 public programs to 19,598 attendees. This included 55 paid public programs, 557 group tours, and 116 gallery talks. Our special public program events, such as families visiting the Discovery Centre, brought a total of 10,969 people to Bullocky Point.

The Discovery Centre continues to grow as a fun, creative space for kids and families. Daily drop-in arts and crafts activities are offered, and the space allows MAGNT staff to deliver education and public programs for both formal and informal visits.

MAGNT's school holiday programs were successful as evidenced by regularly sold out programs, with many parents booking their children into multiple events. MAGNT's monthly Kids Club workshop has been equally successful and focuses on programs designed for primary school aged children that offer a range of unique art or science inspired programs.

Engaging public programming at MAGNT has resulted in quality delivery in the areas of kids and families as well as exhibition, art, history and natural science related programming. Public programs also focused on inviting artists in and around Darwin to deliver programs to MAGNT's audiences, which extended visitor experiences and professional development opportunities for participants of all ages.

Successful links were maintained with the Darwin Festival, Darwin Aboriginal Art Fair and the National Indigenous Music Awards. Through these relationships, workshops and programs for local, domestic and international audiences were developed and presented during the *34th Telstra National Aboriginal & Torres Strait Islander Art Awards*.

Education

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

In 2017/18, overall attendance increased across student education programs, which focused on school excursions and professional development for teachers and students. MAGNT Education developed tours, talks, art making workshops and natural science practicals that encouraged students to develop critical and creative thinking skills and to apply their ideas to art-making or natural science activities.

The Term 3 *Professional Development for Teachers* workshop was co-presented by Bruce Paton, Program Manager of Bush Blitz and TeachLive at Earthwatch Institute, and Dr Michael Hammer, Curator of Fishes at MAGNT. Bush Blitz results and field research techniques provided educators with an opportunity to learn about work processes, biodiversity and taxonomy activities and other educational tools and platforms for use in the classroom. Bush Blitz is Australia's largest nature discovery project, a partnership between the

Australian Government through Parks Australia and the Australian Biological Resources Study, BHP Billiton Sustainable Communities and Earthwatch Australia. MAGNT natural sciences staff have been actively involved in Bush Blitz since the 2012 expedition to Fish River Station.

The delivery of the *Professional Development for Students: Study Day* in Term 2, designed to complement *Exit Art: 2017 NT Year 12 student exhibition*, was supported by the Department of Education, Northern Territory Government.



Richard Willan, Senior Curator of Molluscs, with visitors in the Discovery Centre

The program encouraged students to engage with artworks in the exhibition *Franck Gohier: a thousand miles from everywhere*. Students were encouraged to do in-depth analysis of exhibition themes, grouping of artworks and artistic practice. Folio presentations facilitated by a representative of the NT Department of Education with *Exit Art* exhibiting artists provided students with an invaluable opportunity to hear firsthand how past students developed their final year works.

MAGNT education aims to become a highly valued resource from early learning through to tertiary students and teachers. In 2017/18, MAGNT conducted 45 facilitated tours and workshops or practicals, which were attended by 1,557 students and teachers. Overall, education programming engaged 262 school visits with 7,044 participants. Engagement and Curatorial staff worked with children and teachers to encourage a positive experience of art and museums and to become lifelong learners, visitors and supporters of the arts, natural sciences and history.



Activities in MAGNT's Discovery Centre

Marketing and Communications

Marketing and Communications aimed to:

- promote exhibitions, public and education programs, and MAGNT publications through innovative and targeted marketing campaigns
- strengthen brand recognition and awareness of MAGNT as a destination and its significance as a cultural institution by optimising marketing communications, maximising media exposure and reaching new audiences
- engage and grow audiences through improvements in digital communications for exhibition campaigns

Exhibition marketing campaigns were dominated by the four exhibitions: *Tjunguntja: from having come together*, *34th Telstra National Aboriginal & Torres Strait Islander Art Awards*, *A Frontier Journey: photographs by Otto Tshirn 1915-18*, and *Franck Gohier: a thousand miles from everywhere*. MAGNT's publicity campaigns built momentum and maximised editorial coverage through on-site signage, print, radio, digital and outdoor advertising, direct and electronic mail, social media, and cross-promotional activities with organisations that shared a similar target audience.

Media monitoring was used to ensure reporting was captured for media, including social media and blog activity. Digital and website development remained a major focus in 2017/18. MAGNT's in-house information architecture was used for a clean design aesthetic in conjunction with an easy-to-use content management system to maximise useability and reflect MAGNT branding.

Visitation to the website was 81,552 sessions (an increase of 5.1% from 2016/17), 59,651 users (an increase of 3.5%), and 288,980 page views (an increase of 33%). Email marketing was utilised as a direct communication tool for regular news updates, exhibition invitations and targeted mailings. Subscriptions to the MAGNT e-news grew by 1582, an increase of 157% from 2016/17. A total of 45,161 emails were sent, with an open rate well above industry average at 35% over the reporting period. Social media followers increased during 2017/18 helping MAGNT to further build its community and raise its profile.

Social media growth

- Facebook followers at 30 June – 4073 up 14%
- Instagram followers at 30 June – 4046 up 13%
- Twitter followers at 30 June – 173 up 47%

Volunteers

MAGNT Volunteers offered 450 hours of their time to support MAGNT's activities during 2017/18 and contributed to almost every area of operations, providing invaluable assistance with administration and projects. Front-of-house volunteers' delivery of exhibition tours, public talks and hands-on experiences, played an important role in engaging MAGNT's visitors.



Fritz Risler, MAGNT Volunteer, addressing kids in the Transformations Gallery

Collection

MAGNT is custodian to a diverse arts, cultural history and natural science collection. The collection is representative of the Northern Territory region and its residents.

Collection Development

Collection Management continued to work closely with MAGNT Natural Sciences curators and external stakeholders to prepare, register and incorporate 5,539 lots* of specimens into the collections. The total number of registered lots is 259,625 of which 230,000 have data available online at the Atlas of Living Australia website (www.ala.org.au).

In the History and Culture area, a total of 26 acquisition proposals were approved for inclusion of 53 individual items into the Collection. Acquisition highlights include the purchase of Nongirrnga Marawili

Gerrit Fokkema, *Peter and Patrick playing pool in Cooinda Hotel, NT*, c. 1983, silver gelatin photograph. Purchased 2017, MAGNT Collection. © Gerrit Fokkema



Baratjula, 2016, natural earth pigments on Stringybark, and a significant donation for the acquisition of the Album of Edward 'Ryko' Reichenbach, c. 1915-1917, silver gelatine photographic prints.

* a lot may contain one or more individual specimens

Collection Documentation

Funded by the Ian Potter Foundation the Digital Data Ready project is in its third year and continues to deliver significant digitisation outcomes with 2510 collection and 2244 non-collection items digitised, 11 exhibitions documented and 40 events photographed. Approximately 80% of the works on paper have been digitised with high-resolution images available as part of this project.

A special project was the *Baru* (megafauna crocodile) photogrammetry for Megafauna Central where over 2500 files were created for use by Gondwana Studios in the creation of a 3D print model.

A total of 1434 new records (42 loan records, 344 object records, 526 location movements, 359 condition

checks, 163 multi-media records) were created in EMu, the collection management system for the History and Culture collections. Almost 5700 images have been uploaded to the database.

Work continued on the assessment and preparation of specimens held in the large taxidermy freezer. 493 birds, 88 mammals and 21 reptiles were prepared as either skeletons or ethanol preserved for registration into the collections.

Collection Access and Outreach

Collection Management staff facilitated a range of collection access visits to the History and Culture collections for seven community groups, students and researchers. The Natural Sciences collections were visited by 32 external researchers to examine specimens.



Visitor Engagement Officer, Bijmoon Tamanna with a cleared and stained skeletal preparation of a lizard



Shield bugs (Pentatomidae) from the Entomology collection



Conservation presented five public talks, delivered nine workshops and responded to 44 enquiries from the public and researchers.

Natural Sciences staff responded to 779 public and professional enquiries, including 787 faunal identifications. Collections Management staff presented tours of the Natural Sciences collections to 28 visitor groups (totalling 223 participants). 52 other educational activities were also delivered to 862 participants.

In total, 168 million MAGNT faunal specimen records were downloaded from 52,000 visits to the Atlas of Living Australia website to support research, resource management, habitat or species conservation and education activities.

A presentation about the Ian Potter Foundation Digital Data Ready project was delivered at a GLAM Peak workshop in Alice Springs with 35 attendees from small to medium collecting organisations mostly from the Northern Territory, as well as representatives from the large institutions.

Staff members from Bula'bula Art Centre, Ramingining, in MAGNT's photographic studio



Eliana Urrutia-Bernard, Assistant Conservator undertaking conservation on meatsafe as part of *Unruly Days* exhibition

Collection Loans

The History and Culture collections raised 46 Inward/Outward loans consisting of 532 objects and 362 objects formed part of the Government Art Loan Program. Loans raised and managed to support an extensive exhibition program included the loan of 125 items for the *Franck Gohier* exhibition and 22 objects for *Unruly Days*.

41 outgoing Natural Sciences loans (822 specimens) were provided to external researchers and 16 loans (736 specimens) were returned to other institutions.

Conservation Program

The MAGNT conservation team provide specialist and technical expertise ensuring continued collections care of items exhibited, in storage and on loan. During the year, regular condition reporting, treatments and display mounting services were performed for the delivery of the *NATSIAA*, *Franck Gohier*, *Tjungunutja*, *Ex!t Art*, *Feeling for Pattern* and *Unruly Days* exhibitions.

Major conservation projects included work on MAGNT Collection conservation treatments with artist Asher Bilu and the painting *Graphite Light*, c.1970, synthetic polymer paint

and synthetic resins on hardboard. Conservation treatment and consultation with artist Heather Riley and *The Flag Raising*, 1985, oil on canvas for *Unruly Days*. Generous donors, Marilyn and Jeffrey Pinkerton OAM supported the much needed treatment of Charles Blackman's *Alice with rabbit and bird*, c.1956, oil on paper in collaboration with the National Gallery of Australia.

Storage of the Collection

The Collection Management team continued to implement improvements to collection storage across all areas. In preparation for the ongoing airconditioning upgrade project, 233 objects were relocated, sighted, condition checked and updated on EMu. 53 objects in the South East Asian store and Aboriginal store were rehoused and treated.

Ongoing consolidation and organisation of the Natural Sciences collections continues to provide improvements to collection storage and accessibility. Parts of the insect collection were reorganised to accommodate more specimens and the storage space for the wet preserved bird collection was expanded to house a significant increase in this material. The centipede and scorpion collections were also curated to reflect current taxonomy and reorganised to maximise their storage efficiency.

Regional Museum Support

Access visits to Collection

An access visit to the Milingimbi Educational and Cultural Association (MECA) collection over a two-day period offered a valuable opportunity for the Milingimbi Community to view and engage with their collections housed at MAGNT.

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Outreach

In 2015/16 MAGNT staff commenced advocating for Alice Springs to host the 2019 Museums Australia National Conference. By 2017/18 MAGNT staff comprised many of the Committee positions of Museums Australia (Northern Territory) branch, including the roles of President and Secretary. This year Museums Australia (Northern Territory) branch were announced as the 2019 hosts of the National Conference in Alice Springs. Felicity Green, MAGNT's Central Australia Manager, along with Dr Mark Crees, Director of the Araluen Cultural



Curatorial Manager, Dr. Ilka Schacht; Curator of Australian Art, Dr. Wendy Garden; Registrar, Poppy Searle; Exhibitions Officer, Carrie Mulford; Director, Marcus Schutenko; with Injalak Rangers

Precinct, have been named as Co-Chairs of the Conference Organising Committee. MAGNT staff are filling five of the ten positions on the Conference Organising Committee.

In September 2017, five MAGNT staff undertook a field trip to Injalak Arts Centre in West Arnhem Land. This trip helped build MAGNT's relationship

with the Injalak Arts Centre, and enhanced MAGNT's experience with remote arts centres and with rock art.

In November 2017, three staff members from Bula'bula Art Centre, Ramingining, attended a digitisation training session at MAGNT's photographic studio, obtaining an understanding of lighting techniques, use of reflectors, and camera

operation, while gaining an insight into the conservation aspect of collection digitisation.

The Conservation team delivered two community events at MAGNT Darwin – A presentation and show and tell titled ‘Preparing your artwork for the wet season’ a free event with 30 members from the local Darwin community interested in learning about how to care for their precious artworks and objects at home. Secondly, an archival box making workshop titled ‘How to care for Paper Based Objects’ a ticketed event with 20 participants from local Art Galleries and local community individuals.

In June 2018, MAGNT’s Digital Imaging Officer gave a presentation at a GLAM Peak workshop in Alice Springs, about the Ian Potter Foundation Digital Data Ready project and examples of digitisation techniques for the variety of collection items MAGNT hold. The workshop was attended by 35 representatives of small-to-medium museums, remote art centres, libraries and galleries.

In 2017/18 MAGNT visited the Western Arrarntaka Yia Aboriginal Corporation to provide advice and support on the proposed Hermannsburg Cultural Centre. Advice and support was also provided to the Anindilyakwa



Injalak Arts Co-Manager Gabriel Maralnjurra with MAGNT Director, Marcus Schutenko at Injalak Arts

Land Council, Groote Eylandt, on Keeping Places, safekeeping objects and looking after fragile material. Assistance in the form of letters of support, visits and/or advice was provided to Mimi Arts and Crafts museum and collection in Katherine, Buku-Larrnggay Mulka Centre in Yirrkala and Mangkaja Arts Project collection, Fitzroy Crossing

MAGNT in 2017/18 participated in a review of the Australian framework for the valuation of public sector collections for disclosure in the annual financial statements of

museums and galleries across Australia. The purpose of the review was to provide a consistent national approach to the complex valuation of institutions’ collections to replace the various current methodologies adopted by individual museums and galleries.

MAGNT supports numerous staff sitting on the Boards and Committees of various cultural and scientific organisations across the Northern Territory and nationally.

Indigenous Repatriation Program

The MAGNT Indigenous Repatriation Program (IRP) actively negotiates the return of ancestral remains and secret sacred objects that are held by MAGNT, primarily from the Strehlow Collection. This year has been busy for the IRP with ongoing provenance research and community consultations.

In September, after a series of family consultations and several months of consolidative research, a week long field trip was undertaken to Eastern Arrernte country with a group of young and elderly men to enable intergenerational transmission of ancestral cultural knowledge, using a combination of living memory and Strehlow Research Centre (SRC) archival material. This will aid the repatriation of sacred site maps, photographs, genealogies, a ceremonial song recording, and a substantial collection of sacred artefacts acquired in the 1930s associated with this family.

A delegation of four senior Eastern, Western and Central Arrernte men travelled to the South Australian Museum in July to view their associated collections and to hold discussions around the potential return of specific objects relating to them. This type of collaborative work between museums is important for the development of relationships



Artwe-kenhe (Men's) Collection Researcher, Shaun Angeles and senior Western Arrernte man, Lofty Katakarinja viewing Arrernte objects at the National Museum of Finland

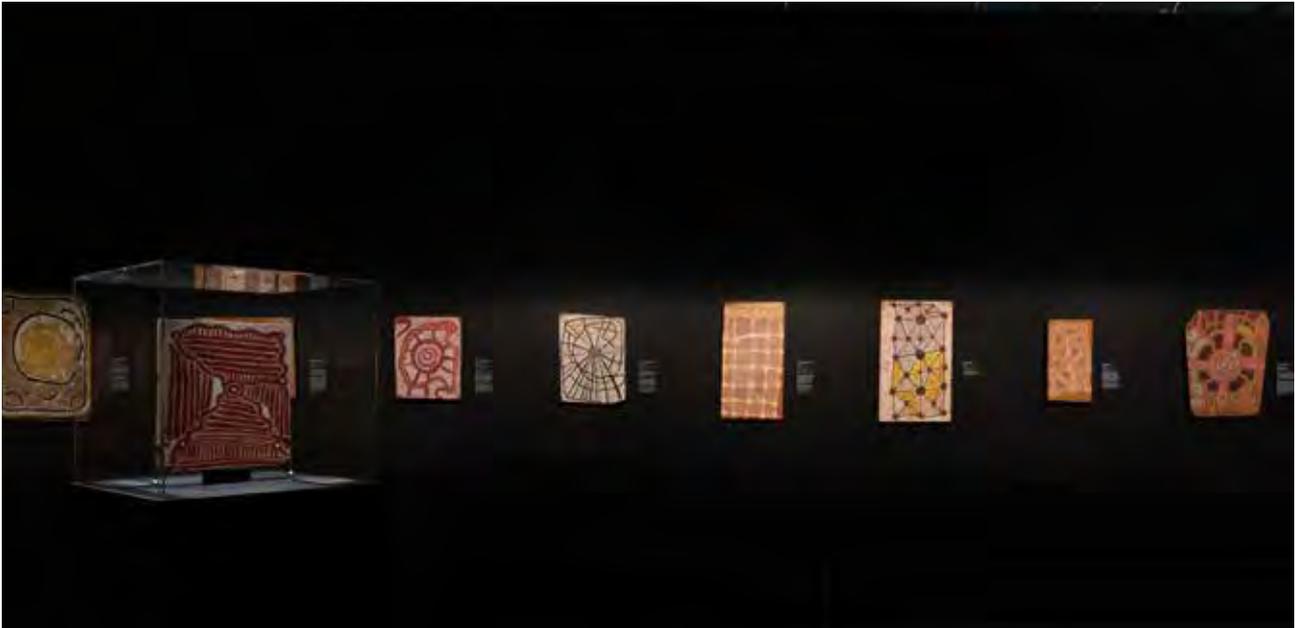
between institutions and the Aboriginal community as it provides custodians with an inside perspective on the work of museums in caring for Central Australian cultural heritage material.

In June a MAGNT staff member accompanied a senior Western Arrernte custodian to Helsinki, Finland, to view a collection of artefacts taken from the Ntaria (Hermannsburg) community over ninety years ago. Public talks on the importance of maintaining Arrernte culture were conducted at the National Museum of Finland, Helsinki, and the Helina Rautavaara Museum, Espoo.

During the year, the IRP has been very proactive in engaging with several senior cultural authorities who have significantly contributed to

provenance research of the Strehlow Collection, and MAGNT staff have hosted numerous Indigenous student visits to the SRC. These include Cultural Leadership Program students from the Institute of Aboriginal Development, Polly Farmer Program students from Muswellbrook High School (Newcastle), trainee rangers from the Central Land Council, students from Centralian Senior College and Yirara College, and non-Indigenous Cultural Exchange Program students from St. Kevin's College (Melbourne). MAGNT staff have given presentations to the Codes for Life Program (Desert Knowledge Australia), Digital Directions Symposium (National Film & Sound Archive), and Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) Annual Conference.

Curatorial



An installation photograph of the exhibition *Tjunggutja: from having come together*

Aboriginal Art

MAGNT's Aboriginal Art and Material Culture collection reflects the richness and diversity of Aboriginal cultures across Northern and Central Australia. It contains works that have an association with Aboriginal groups living across the Northern Territory, with focus on works from the Tiwi Islands, Arnhem Land, and the Western Desert regions.

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

Significant acquisitions to the Aboriginal Art collection this year include two early paintings by one of the progenitors of the Papunya Art

Movement, Kaapa Tjampitjinpa. These significant paintings and a small collection of artifacts were generously donated by Richard Fox through the Australian Government's Cultural Gifts Program. A rare painting by Nyunjarn Charlie Nyunjun (*Lirriwarti* 2002) was also donated through the Australian Governments Cultural Gifts Program by Geoffrey Hassall OAM.



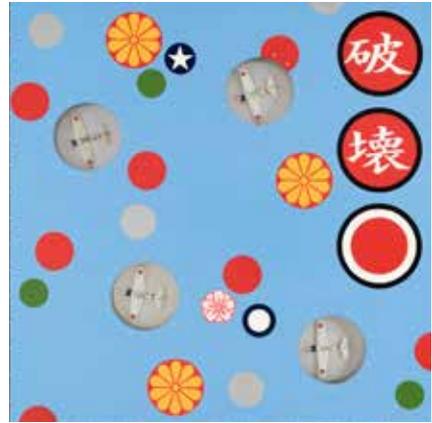
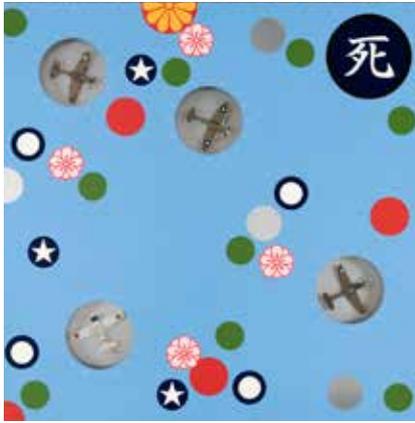
Nyapanyapa Yunupingu working in her studio at Yirrkala

We are grateful to Lori Sitzler and family for their donation that enabled the purchase of a large and important bark painting by Nongirnga Marawili (*Baratjula* 2016). A number of supporters also assisted in the purchase of a lorrkon (hollow log) by Joe Guymala (*Ngalyod dja Mayhmayh* (*Rainbow Serpent and Birds*) 2017).

Funds for the purchase of a multi-panelled painting by the Gija artist Goody Lilwayi Barrett were generously provided by Geoffrey Hassall OAM and Allan Myers AC QC. Artworks by Tiger Yaltangki (*Malpa Wiru* (*Good Friends*) 2017) and Peter Mungkuri *Malpa Wiru* (*Good Friends*) 2017 were purchased with the generous support of Telstra.



An installation photograph of the exhibition *Feeling for Pattern: 50 Years of Tiwi Pottery*



Australian Art

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

Acquisition highlights included a donation of eight works by Franck Gohier from his personal collection comprising painting, works on paper and sculpture by some of Australia's leading artists such as Peter Booth.

Other acquisition highlights included a photograph by Territory based artist Therese Ritchie made possible through a gift from the FAM Collective, and the purchase of a major work by Franck Gohier, *To fall the way that flowers do – to die an honourable death*, 2008. This large-scale triptych provides a poetic reflection on the bombing of Darwin in 1942 and the tragedy of war. It featured in the retrospective exhibition of Franck Gohier's work held at MAGNT in 2018 and is an important addition to the collection because it makes poignant commentary about a significant event in Darwin's history.

Franck Gohier, *To fall the way flowers do – to die an honourable death* 2008, synthetic polymer paint on pop-riveted aluminium, acrylic die-cast models. Acquired by public appeal, 2017, MAGNT Collection

Rock Art

The MAGNT Rock Art archive contains detailed documentation of around 3,500 rock art sites, and is the earliest and most comprehensive visual and documentary record of rock art in the Northern Territory. More than 40,000 original photographs, maps, audio recordings, drawings and notes

are contained within the archive featuring predominantly the Arnhem Land Plateau region. With many sites not visited since the original fieldwork (1972-1992), and the ongoing loss of knowledgeable senior traditional elders, the archive constitutes the only known record for thousands of heritage places, many of which are listed world heritage sites.

For both the custodians of these sites and those collaborating with them, the archive has important potential as a conservation tool for monitoring and managing the natural and human impacts on the rock art sites documented as well as their broader social and cultural context. It is an important resource for furthering understanding of the cultural



A Rock Art Gallery from the Wellington Range, Arnhem Plateau

significance of the sites, which can assist custodians in educating a new generation of custodians. The archive can also support investigations into questions of academic interest related, for example, to the chronology of the rock art and how ancient Arnhem Land peoples perceived and modified their landscapes.

MAGNT is conscious of the importance of this archive and has therefore commenced developing a strategy to determine the future role of this invaluable archive and how to make it accessible. The strategy will consult with key stakeholders to determine the best way forward.

History

The Territory History and Maritime History and Archaeology Collections comprises over 7000 objects that reflect the distinctive cultural, social, economic, and political way of life in post-contact Northern Territory. Throughout the year, staff conducted numerous public talks, museum tours, floor talks and responded to more than 300 requests for information on the history collections.

From October 2017 to 30 June 2018, the bulk of work carried out by the Territory History team was focussed on the research, design, production



Tom Pauling AO QC and Tessa Pauling

and installation of the first history exhibition opened in the MAGNT building for 22 years. This was *Unruly Days: Territory Life 1911–1921*.

On 19 February 2018, the Territory History team launched the revised, rebuilt and extended Defence of Darwin Experience app with funding from the Commonwealth Department of Veterans' Affairs. The number of military heritage sites featured rose from nine to sixteen, with their

localities ranging from Bathurst Island to Adelaide River. MAGNT continues to liaise with land owners in regards to placing signage at these historic locations.

With the generous support of The Copland Foundation, MAGNT was able to commission specialised and much needed conservation treatment of the *Terima Kasih*, a traditional Indonesian fishing boat, on display in the Dr Colin Jack-Hinton Maritime Gallery.

Significant acquisitions were made to the Territory History collection. In particular, a photograph album once owned by Edward 'Ryko' Reichenbach, and the only known glass lantern slide of a Ryko image, were purchased from different vendors during the year. Both are on display in the *Unruly Days* exhibition.

MAGNT also acquired four buffalo hunting carbines and rifles dating from the early twentieth century, and a ceremonial life buoy recovered from the wreck of HMAS Arrow which was sunk during Cyclone Tracy.

Earth Sciences



Iridescent goethite (Iron hydroxide) moulds of pyrite crystals in quartz. Aritunga goldfields, Northern Territory

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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 year was dominated by the preparation for opening of a new facility in the CBD of Alice Springs. This facility, Megafauna Central, presents an exciting new public exhibition of the story of Alcoota and its megafauna fossils along with a new purpose built, publicly viewable

fossil preparation laboratory. Back of house the new facility will include collections rooms, offices and work spaces for all earth science and Alice Springs natural science operations. The facility and exhibition went from their conceptual stages to full realisation over the course of this year, a monumental effort from every MAGNT participant.

The next phase, beginning in the new financial year will be to move the natural science collections from their previous location in the Araluen Art Centre, where they have been in temporary storage since 1998, to their new location in Megafauna Central.

As a result of the work surrounding Megafauna Central research projects needed to be put on hold. Nevertheless the year saw the publication of several research papers that had been 'in press' from the previous year. These include a new analysis of crocodylian relationships, published in the *Proceedings of the Royal Society*, and a review of the bird fossils from Alcoota, published in the conference proceedings for the *Proceedings of the 9th International Meeting of the Society of Avian Paleontology and Evolution*.

Molluscs

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

A total of 851 specimen lots were registered into the mollusc collection, including one holotype (*Amoria mihali*). Researchers from Museum Victoria, the Australian Museum, and the Queensland Museum visited MAGNT to study the collection.

Fieldwork and research was conducted into the marine molluscs of Darwin Harbour, the taxonomy, genetics, and phylogeny of

nudibranch gastropods, the nomenclature of molluscs, Australia's invasive and introduced molluscs, and the identification of molluscs from prehistoric sites.

Collaborations were undertaken with colleagues in Australia and internationally to conduct research and to publish results. Collaborating institutions included the Australian Museum, the Australian National



At 80 cm long, the Australian False Trumpet Snail is the world's largest living marine snail. The young of this species hatch directly from an enormous leathery egg case and have a completely differently shaped shell to the adult. The natural range of this marine snail encompasses coastal waters throughout the Northern Territory

University, the National Marine Science Centre at Southern Cross University, the University of Otago (New Zealand), the Osaka Museum of Natural History (Japan), and the Forensic Pathology Unit at Royal Darwin Hospital. Two significant books were published as a result of collaboration with the North Australian Indigenous Land and Sea Management Alliance Ltd and the Environment Centre NT. They are *Maypal. A Yolngu Bilingual Identification Guide to Shellfish of North East Arnhem Land* by Bentley James and *A Guide to the Wildlife and Protected Areas of the Top End* by Lindley McKay, respectively.

Ongoing assistance was provided to the Aquatic Biosecurity Unit of Northern Territory Fisheries for the identification of marine pest species, and also for other agencies including the Commonwealth Department of Agriculture and Water Resources, and Biosecurity Queensland.

Relationships with community groups included the provision of assistance for educational activities organised by Charles Darwin University, George Brown Botanical Gardens, the Northern Territory Field Naturalists' Club, and the Nightcliff Seabreeze Festival. Assistance was provided to the Casuarina Coastal Reserve Landcare Group with cleaning up its areas after Cyclone Marcus.

MAGNT's Senior Curator of Molluscs was awarded Honorary Membership of the Malacological Society of Australasia in recognition of his outstanding services to the field of malacology in the Australasian region.

Annelids

The MAGNT 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.



A small section, including the head, of the branching tree worm, *Ramisyllis multicaudata*, removed from its sponge host

The focus of research and fieldwork this year was on the palolo worms and other polychaetes of Timor Leste, and the iconic branching tree worm, *Ramissyllis multicaudata* of Darwin Harbour. Fieldwork was conducted in the Lautem District of Timor Leste as part of the National Geographic Society sponsored project *Sex and violence in marine worms: Eunicid polychaetes (Annelida) in Timor Leste*. Research partners included Texas A&M University at Galveston, USA, Federal University of Rio de Janeiro, Brazil, Colegio de Mexico, Mexico, and Freund Factory, Cairns, Australia. Ongoing research on the biology and ethnobiology of the palolo worm and the associated festival (Meci) will lead to new information being published and never-before documented content for the forthcoming 2019 MAGNT exhibition, *Between the Moon and Stars*.

Collaborations were undertaken with colleagues in Australia and internationally. Colleagues from the University of Madrid visited during the year to continue further research on *Ramissyllis*, discovered and described in 2012 by MAGNT staff. This year it was selected as one of the top ten marine species of the decade 2007-2017 to celebrate a decade of the World Register of Marine Species. A new collaboration was established between MAGNT, Museum Victoria and the Australian Museum to update



The Daintree Rainbowfish *Cairnsichthys bitaeniatus*, a newly described rainbowfish from northern Australia and key output from a taxonomic grant in progress

the interactive keys to Annelid families, and deep-sea polychaete species. The three museums were successful in winning a \$270,000 Australian Biological Resources Study grant over three years providing MAGNT with a part-time Research Assistant beginning mid-2018.

This year's fieldwork, together with the processing of specimen backlogs from the Great Barrier Reef and Ningaloo Reef, resulted in almost 1400 specimen lots being registered and a growth in the Annelid collection of almost 5%, generating hundreds of new specimens from poorly collected regions.

Fishes

The MAGNT Fish collection is unrivalled nationally and internationally in representing the species diversity of tropical northern Australia and also ranks highly for the broader Indo-Pacific region. The strength of the collection is the degree to which it represents the broad habitat types and families of the Northern Territory, from tropical reef through to sandstone escarpments.

Research this year focussed on a three-year project 'Taxonomic Revisions in Australian Rainbowfish', funded by an Australian Biological Resources Study National Taxonomy Research Grant. Visits were made to



66 Male Sunset Fairy-wrasse *Cirrhilabrus greeni*, a new Northern Territory coral reef species described as a result of a collaboration with local industry, the marine aquarium trade

major Australian institutions to examine collection holdings as a broader reference for material collected across the NT in previous years of the project (e.g. Kakadu field work in conjunction with Aboriginal Rangers). The first of many new species of rainbowfish was described as a result, the Daintree Rainbowfish *Cairnsichthys bitaeniatus*.

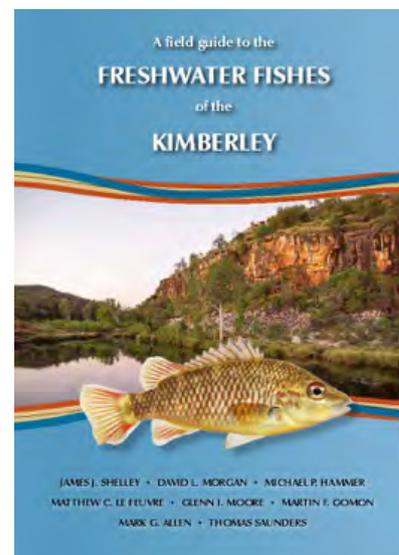
Field and lab activity was also undertaken against a second grant designed to improve fish identification tools for stakeholders working on the

ecology and management of northern Australian rivers including the Daly River. This was received from the federal Director of National Parks in collaboration with Charles Darwin University, the South Australian Museum, and the Australian Museum.

Work on registering specimens and reporting for the Bush Blitz at Bradshaw Military Field Training Area, Timber Creek was completed resulting in a series of technical reports, public distribution data fed to the Atlas of Living Australia and

a community summary document. In exciting news, a five year extension of the Bush Blitz program was announced by the Federal Government in partnership with industry, taking this important species discovery program through to 2023. Future surveys in the Top End are now in the planning stages.

This year also saw the completion of a Bush Blitz applied taxonomy grant designed to utilise and showcase taxonomic research and museum collections within a practical product for the wider community. The *Field Guide to Freshwater Fishes of the Kimberley* was launched in April 2018



The front cover of a newly published field guide produced by MAGNT and its partners

as a seminal publication to help build understanding and awareness of aquatic biodiversity. This full colour guide includes information on identification, ecology, conservation, language names and cultural value of the unique fish fauna occurring in rivers between and Fitzroy River in WA and the Victoria River in the NT. This was a big collaborative effort between MAGNT, Melbourne University, Murdoch University, Museums Victoria and the Western Australian Museum.

Other publications included nine scientific journal papers covering topics from systematics including description of the new Sunset Fairy-wrasse *Cirrhilabrus greeni*, fish disease, and genetic resources for better understanding clownfish. Presentations were made at the 10th Indo-Pacific Fish Conference in Tahiti, the annual conference of the Australian Society of Fish Biology in Albany and at the Australian and New Guinea Fishes Association convention in Sunshine Coast, as well as numerous public presentations and media appearances.

Frog ID

FrogID was officially launched in November 2017, and MAGNT partnered up with the project's developer the Australian Museum (AM) to promote and activate



Community evening event as part of FrogID public programs, spotting and recording frogs, and *inset* a native Giant Burrowing Frog that was found on the night (MAGNT)

the product in the Northern Territory. This is an app based citizen science program in partnership with IBM and Inspiring Australia.

Frogs are a sign of a healthy environment, but around Australia they are declining and many are endangered. The project to map and promote frogs has been a huge success in the Northern Territory and nationally. MAGNT ran some exciting public programs and community field events, bolstered by visits to Darwin from one of Australia's leading frog experts, Dr Jodi Rowley, AM Curator of Amphibian & Reptile Conservation Biology. There were over 2000 submissions from the Northern Territory with 32 frog species identified from the calls!

Mulga Snake Taxonomy

A taxonomic revision of the iconic and dangerously venomous Mulga Snake species complex in Australia is being undertaken by MAGNT.

This work was funded by an ABRS Tactical Taxonomy Grant to Jodi Rowley of the Australian Museum, with MAGNT also contributing funds to the project. Through this work, a new species of venomous snake from the Northern Territory will be described.

Support

MAGNT is grateful for the support it receives from its philanthropic and corporate partners, donors, supporters and friends. This support makes it possible for the Territory's premier cultural institution to demonstrate excellence across the arts, natural sciences, history and culture collections to local, interstate and international visitors.

MAGNT thanks the Northern Territory Government Department of Tourism and Culture for their ongoing support and generous funding provided for operational activities across its seven sites. Thanks also to the Australia Council for the Arts for their valued funding and advocacy as MAGNT continues to strengthen as an independent statutory authority.

MAGNT recognises the visionary grants and donations that helped deliver highly impactful projects throughout 2017/18 and contributed to the acquisition of significant artworks for the collection. This support enables MAGNT to tell

Territory stories, build our significant collections, engage wider audiences and make a difference through excellence in research.

Funding from The Copland Foundation enabled the treatment of *Terima Kasih* which stabilised deterioration and secured its longevity. *Terima Kasih* is a beautifully coloured, traditional Indonesian fishing boat, currently on display in the Dr Colin Jack-Hinton Maritime Gallery. It is the only known example of its type (*a perahu konting, or perahu mayang*) in a museum collection.

Future generations will be equally pleased with the conservation work that strengthened MAGNT's Charles Blackman work on paper, *Alice with rabbit and bird*. Thanks to donors Marilyn and Jeffrey Pinkerton OAM, expert paper conservators from the National Gallery of Australia treated the much-loved but very fragile piece enabling it to once again be displayable.

The 2017 *Telstra NATSIAA* was an exciting 34th year with two new categories introduced: The Telstra Multimedia Award and the Telstra Emerging Artist Award. Together, MAGNT and principal partner, Telstra grow these national Awards every year for the promotion of Indigenous art and culture; this shared goal is proudly achieved through one of the longest running cultural sector sponsorships in Australia. *Telstra NATSIAA* is also supported by the Australia Council for the Arts and the Northern Territory Government as part of the Visual Arts and Crafts Strategy.

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

Ambassadors

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

Libby Prell
Michael Sitzler
Penni Tastula

MAGNT Foundation

Cassandra Ellis (Chairperson)
Annie McCall (Deputy Chair)
Ken Suter (Public Officer)
Cassandra Deon-Wierda
Helen Garnett PSM FAICD FTSE
Mary O'Brien
Amelia Vellar

2017/2018 Donors

INDIVIDUALS

Gold

Allan Garraway
Allan Myers AC QC
Lori Sitzler and Family

Silver

Geoffrey Hassall OAM
Vicki-Leigh Lettice
Vicki and Wayne McGeoch
Tessa and Tom Pauling AO QC

Bronze

John and Jane Ayers
Peter Cooke
FAM Collective
Rick and Jan Frolich
Patricia Isaacs
Ian and Jill Kew
Janie Mason
John Phillips
Giorgio Pilla
Sally and Reg Richardson AM
Marcus and Andrea Schutenko

Supporter

Austin Asche AC QC and
Val Asche AM
Fiona Douglas
Jacqueline Healy
Liam Kruytbosch
Tianling Liu
Annie and Scott McCall
Dolla Merrillees
Jane Renshaw
Lady Southey AC

Corporate

Supporter

Darwin International Airport
Fannie Bay Investments

In-Kind

Central Australian Aboriginal
Music Association

Partners

Australia Council for the Arts
Northern Territory Government

Program Partners

National Aboriginal & Torres Strait
Islander Art Awards
Australia Council for the Arts through
the Visual Arts and Craft Strategy
Northern Territory Government
through the Visual Arts and Craft
Strategy
Telstra, Principal Partner
Indigenous Repatriation Program
Australian Government, Department
of Communications and the Arts
Centrecorp Foundation
Perera-Picco Fund

Other Programs

Australia Council for the Arts
Australian Government, Department
of Communications and the Arts,
National Cultural Heritage Account
Australian Government,
Department of Environment
Australian Government,
National Parks
Australian Government, Inspiring
Australia, National Science Week
Australian Government,
Department of Veterans' Affairs
Creative Partnerships Australia
Northern Territory Government,
Community Benefit Fund
Copland Foundation
Gordon Darling Foundation
Newman's Own Foundation Fund
Ian Potter Foundation



MAGNT Conservator, Sandra Yee and paper conservators from the National Gallery of Australia treating Charles Blackman's *Alice with rabbit and bird*, c.1956, oil on paper. Generous donors, Marilyn and Jeffrey Pinkerton OAM supported the much needed treatment of this work

Our People

Our Board

MAGNT is governed by the Board of the Museum and Art Gallery of the Northern Territory, an independent 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 Tourism 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 an independent statutory authority, the Board is responsible for the management, operation and development of MAGNT and the collection.

Board as at 30 June 2018:

Chairman

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

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

Members

Janet Chisholm has been a Northern Territory resident for over 30 years, and along with her husband, previously lived at Napperby Station, north west of Alice Springs. Mrs Chisholm is a director and owner of Centralian Pastoral Company, involved in horticulture at Ti Tree, and co-director and owner of Hair Today, a hair and beauty salon in Alice Springs. Mrs Chisholm has served as a board member of the Royal Flying Doctor Service (Central Operations) for over 20 years, was previously a Commissioner of Northern Territory Tourist Commission, a Board member of Tourism Central Australia and has sat on numerous economic development committees.

Emeritus Professor Helen

Garnett was Chair of the Museums and Art Galleries of the Northern Territory Foundation from 2008 till early 2018. A biological scientist who was the inaugural Vice Chancellor of Charles Darwin University from 2003 until 2008, she is now Emeritus Professor at both Charles Darwin University and the University of Wollongong.

Professor Garnett was awarded the Centenary Medal in 2003 and the Public Service Medal in 2004. She has contributed to community arts and cultural organisations over many years, being associated with the Wollongong Art Gallery while resident in that city, and is a former Chair of the Darwin Symphony Orchestra. She has also held a wide range of directorships on government entities and ASX-listed companies. She currently chairs Generator Property Management and is a director of Developing East Arnhem, Sugar Research Australia, Grains Research and Development Corporation, the National Centre for Vocational Education Research and The Crawford Fund. She is a Fellow of the Academy of Technological Sciences and Engineering and the Australian Institute of Company Directors.

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

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

Mr Garraway has diverse business and property experience ranging from produce and pearling to coastal land and CBD property. His own interests, select clients, and organisations that he represents require him to be actively engaged with the Northern Territory Government over a broad range of issues and particularly the development and recognition of Darwin as 'The Capital City' of Northern Australia.

The Hon Dr Tricia Kavanagh was the first law honours graduate of UTS 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 taken a doctorate in law, she was appointed as a Justice of the Industrial Court of NSW from 1998 to 2012. Dr Kavanagh 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. Dr Kavanagh 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 and Rio Olympics.

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

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

Michael Sitzler's career in the construction industry throughout the Northern Territory spans over 45 years. Michael is a working Director of Sitzler Pty Ltd, a construction, infrastructure and development business which has grown to undertake projects throughout the Northern Territory, South Australia and Western Australia. Mr Sitzler directs the leadership and management of all Sitzler entities business and

construction activities. He has extensive hands-on experience in land and property investment, building and civil engineering, construction management, project management and business development. He has managed the successful delivery of Sitzler's property development activities throughout the Northern Territory including residential subdivisions, commercial precincts, retail plazas, apartment buildings, industrial

support facilities and in 2017 completed the development of the striking landmark project the Alice Springs Supreme Court and Commercial Precinct. Michael also contributes to the community in various ways including, providing support and assistance to ensure public access to the skills, performances and exhibitions of the Darwin Symphony Orchestra, Araluen Arts Centre and MAGNT is maximised.

Attendance of each board member to board and committee meetings for the period July 2017 – June 2018

	Committee Meetings									
	Board Meetings		Audit, Risk And Compliance		Infrastructure Committee		Collections And Acquisitions		Fundraising	
	No. eligible to attend	No. attended	No. eligible to attend	No. attended	No. eligible to attend	No. attended	No. eligible to attend	No. attended	No. eligible to attend	No. attended
A Myers	5	5	5	2	3	2	4	3	4	2
J Chisholm	5	4	1	1	-	-	4	4	-	-
B Croft	2	0	-	-	-	-	1	0	-	-
H Garnett	5	3	1	-	3	3	3	0	4	3
A Garraway	5	5	5	5	-	-	3	3	-	-
T Kavanagh	5	5	1	1	2	2	3	2	-	-
I Kew	5	3	5	3	3	2	3	0	4	3
M Sitzler	5	4	2	2	3	3	3	2	4	4

Our Staff

Directorate

Marcus Schutenko

David Anderson

Louise Tegart (to May 2018)

Dr Regan Forrest (from Jun 2018)

Simone Crothers

Felicity Green

Jasmine Watterson (to Apr 2018)

Meredith Dellar (from Mar 2018)

Director

Assistant Director Corporate Services

Assistant Director Content & Innovation

Assistant Director Content & Innovation

Executive Officer

Museum of Central Australia Manager*

Development Manager

Development Manager

Corporate Services

Kelly Rau

Kylie Davis (from Nov 2017)

Marie Neenan

Dinorah Morahan (seconded from Sep 2017)

Tamarel Wright (from Sep 2017)

Peter Van Roden (to Mar 2018)

Gloria Nasir

Nenita Adolfo

Christian Drilon

HR Manager

Finance Manager

Finance Officer

Facilities & Administration Support Officer

Facilities Officer

Facilities Maintenance Officer

Senior Cleaner

Cleaner

Cleaner

Collections Management

Poppy Searle (to May 2018)

Samantha Lillie

Rebecca Mirams

Lisa Nolan

Sandra Yee

Eliana Urrutia-Bernard

Nadine Lee (from Jan - Jun 2018)

Merinda Campbell

Registrar

Technical Officer, Collections

Technical Officer, Collections

Conservator

Conservator

Assistant Conservator

Trainee Conservator

Digital Imaging Officer

Gavin Dally
Suzanne Horner
Eloise Wigger (to Mar 2018)
Samuel Arman (from Jan 2018)

Senior Collections Manager, Natural Sciences
Technical Officer, Natural Sciences
Technical Officer, Natural Sciences
Technical Officer, Earth Sciences *

Curatorial

Dr Ilka Schacht
Shaun Angeles
Jared Archibald
Laura Wiles
Paul Clark
Dr Wendy Garden (to Apr 2018)
Dr Chris Glasby
Dr Michael Hammer
Adam Macfie
Luke Scholes
Dr Richard Willan
Dr Adam Yates
Dane Trembath (from Apr 2018)

Curatorial Manager
Artwe-kenhe (Men's) Collection Researcher *
Curator of Territory History
Assistant Curator of Territory History
Senior Curator of Maritime Archaeology and History
Curator of Australian Art
Senior Curator of Annelids
Curator of Fishes
Anthropologist
Curator of Aboriginal Art *
Senior Curator of Molluscs
Curator of Earth Sciences *
Project Officer

Engagement

Rebecca Renshaw (to Jun 2018)
Josef (Joe) de Beer (from Jun 2018)
Tessa Duke (from May 2018)
Jane Burbidge
Bob Edwards (to Feb 2018)
Elvira Pertudo
Josef (Joe) de Beer (to Jun 2018)
Carmen Ansaldo (from Jun 2018)
Crystal Thomas (from Jun 2018)

Engagement Manager
Acting Engagement Manager
Acting Communications Officer
Customer Service Officer
Customer Service Officer
Customer Service Officer
Visitor Engagement Supervisor
Senior Visitor Engagement Officer
Senior Visitor Engagement Officer

Carolyn McLennan
Peter Luby (from Dec 2017)
Sarsha Sherriff (from Dec 2017)
Crystal Thomas (from Jan – Jun 2018)
Eric Austin (from Jan 2018)
Carmen Ansaldo (from Apr – Jun 2018)
Erin Carew (from May 2018)
Paige Richter (from May 2018)
Bijmoon Tamanna (from May 2018)
Tamarel Wright (to Sep 2017)
Tessa Duke (from Jan – May 2018)
Nicole Haverfield (from Jan 2018)
Franca Barraclough
Nicole Haverfield (to Jan 2018)
Veronica Judge
Leslie Simpson
Ursula Boyd (from Jun 2018)
Samantha Denton (from Jun 2018)
Glen Nelson (from Jun 2018)
Kasia Tons (from Jun 2018)
Genevieve Walshe (from Jun 2018)

Visitor Engagement Officer
Engagement Officer *
Visitor Engagement Officer *

Exhibitions

Dr Wendy Garden (from Apr 2018)
Wendy Wood
Carrie Mulford
Kate Fennell
Antony (Pep) Van Papenrecht
Brian Croll (from May 2018)

Acting Exhibitions Manager
Exhibitions Coordinator
Exhibitions Officer
Designer
Display Technician
Facilities & Exhibitions Assistant

Emeritus Curators & Research Associates

Dr AJ (Sandy) Bruce

Dr Paul Horner

Dr Helen Larson

Dr Daena Murray

Dr Barry Russell

Dr Margie West

Dr Graham Brown

Christine Tarbett-Buckley

Charlotte Watson

Emeritus Curator of Marine Invertebrates

Emeritus Curator of Terrestrial Animals

Emeritus Curator of Fishes

Emeritus Curator of Visual Art

Emeritus Curator of Fishes

Emeritus Curator of Aboriginal Art and Material Culture

Research Associate

Research Associate

Research Associate

* Based at Alice Springs

Organisational Chart



Our People a Snapshot

Employment type

	2016/17		2017/18	
	Staff	FTE	Staff	FTE
Full Time	41	41	42	42
Part time	4	3.2	3	2.2
Casual	11	3.9	18	6.4
Total Staff	56	48.1	63	50.6

2016/17 2017/18

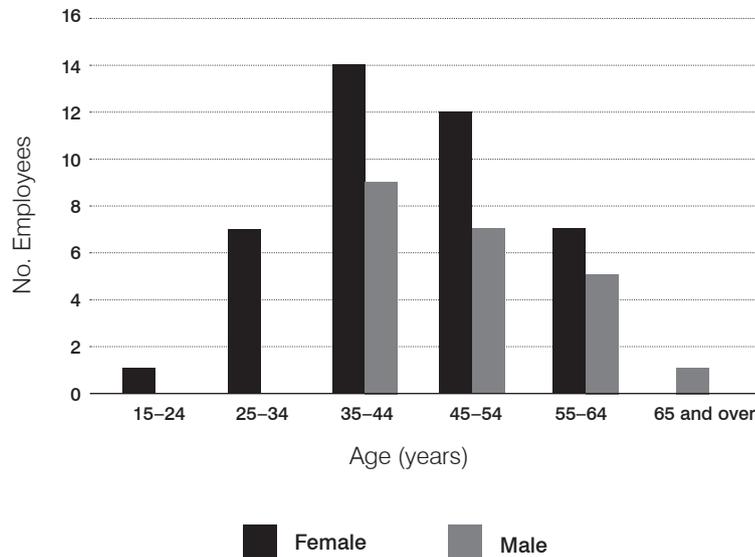
Staff employed by the Board of MAGNT	32	43
Staff employed by the Northern Territory Government	24	20

78

Employees by Salary

Salary range \$	Number of staff	2016/17		2017/18		
		Female	Male	Number of staff	Female	Male
0 – 59,999	26	20	6	6	5	1
60,000 – 79,999	8	6	2	32	23	9
80,000 – 99,999	8	7	1	7	6	1
100,000 – 119,999	11	3	8	15	6	9
120,000 +	3	1	2	3	1	2
Total staff	56	37	19	63	41	22

MAGNT Employees by age and gender



Staff undertook a range of training courses during 2017-2018 covering:

- Advanced Graduate Certificate in Arts (Cultural Materials Conservation)
- Australian Institute for the Conservation of Cultural Material Symposium
- Boxi Finance Training
- Certificate IV Work Health & Safety
- Diploma of HR Management
- Fire Warden Training
- First Aid Certificate (Senior and Remote)
- Government Accounting System (GAS)
- K-Emu collection management database training
- Korn Ferry Executive Coaching
- Museums Galleries Australia Conference
- NT Government records management system (TRM)
- Pest Management Licence
- Taxation Services Forum
- CAMD Women in Leadership

Work Health Safety

MAGNT is committed to providing and maintaining 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. WHS incorporated in staff induction process.
- Staff member completed Certificate IV in Work, Health and Safety
- WHS responsibilities have been incorporated into the annual Business Plan and employee performance plans
- Managers undertook Risk Management awareness



MAGNT Monsoon Garden cleanup following Cyclone Marcus, March 2018

Hazard and Incident Reporting

Incidents:

TYPE OF INCIDENT	2014/15	2015/16	2016/17	2017/18
Hit By Object	2			
Hit Object	1		1	
Body Stress			1	
Mental Factors		2		
Slips, Trips And Falls		1	1	1
Vehicle Incidents & Other		3	3	1

Hazards: No hazards were reported

Financial Statements

General Purpose Financial Statements

Board of the Museum and Art Gallery of the Northern Territory
for the year ended 30 June 2018.

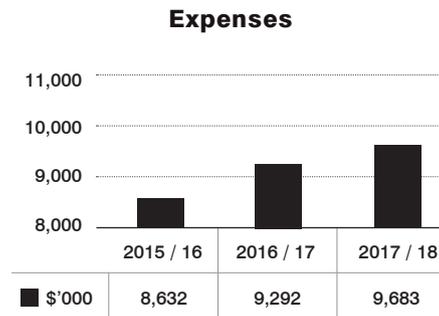
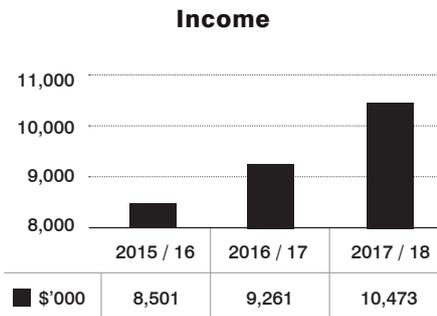
Overview

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 2018.

Financial Performance

In 2017/18, MAGNT reported a surplus of \$790K against a budget surplus of \$19K.

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

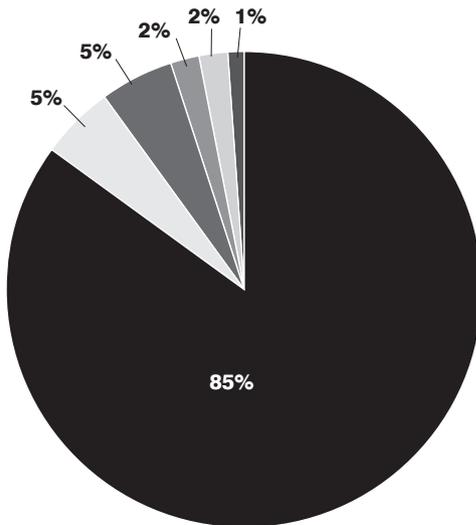


Income

MAGNT received income of \$10.47 million in 2017/18, a \$752,000 increase compared to budget.

MAGNT is funded predominately through the Northern Territory's Department of Tourism and Culture. Grants from the Commonwealth Government are the next highest funding source. 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 2017/18



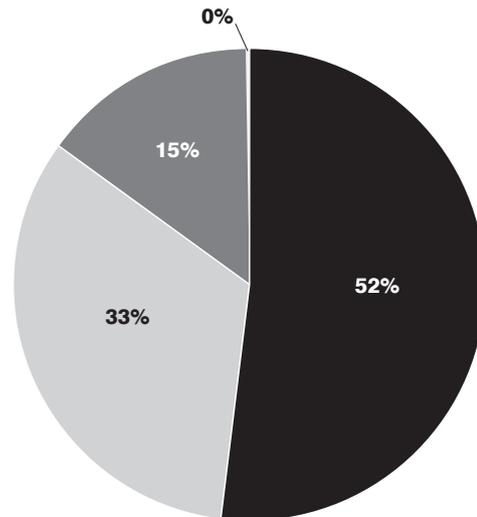
- Grants Northern Territory Government
- Commonwealth Government
- Other agencies, philanthropic groups and donors
- Sales of goods and services
- Rental Income
- Interest revenue

Expenses

MAGNT incurred \$9.68 million in expenses during 2017/18 in the delivery of its programs and services, a \$19,000 decrease compared to budget.

Payments to employees and purchase of goods and services account for 85 percent of MAGNT's outlays. Payments of grants and subsidies and property maintenance are the other major MAGNT expenses.

Expense categories 2017/18



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

Balance Sheet

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

Assets

MAGNT's assets at 30 June 2018 totalled \$2.6 million.

The balance of assets consists of:

- cash balances of \$2.4 million, representing cash held in a financial institution and petty cash and floats;
- receivables of \$93,000 representing the amount that is owed to MAGNT for goods and services provided and delivered;
- prepaid expenses of \$9,000 representing expenses that have been paid before the goods or services were received or provided; and
- property, plant and equipment of \$123,000.

Liabilities

MAGNT's liabilities at 30 June 2018 totalled \$1.5 million

The balance of liabilities consists of:

- advances received of \$22,000 representing the amount owed to the NTG for accounts payable paid on MAGNT's behalf;
- payables of \$642,000 representing the amount owed to creditors for goods and services purchased and received; and
- provisions for employee entitlements of \$387,000 such as recreation leave, leave loading and leave fares to reflect the cost in present day dollars of employee entitlements that are to be paid in the future; and
- other liability of \$485,000 representing unearned revenue.

Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at June 2018 was \$1.1 million.

Statement of Changes in Equity

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

There was a transfer of a gifted asset at written down value during the year and the balance of capital at 30 June 2018 was \$241,000. There are no reserves at that date.

Accumulated funds move each year by the profit or loss of MAGNT. In 2017/18, accumulated funds have been increased to \$817,000 as a result of the operating surplus of \$790,000.

Cash Flow Statement

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

MAGNT's cash balances were \$2.4 million at 30 June 2018.

The cash flows are summarised as follows:

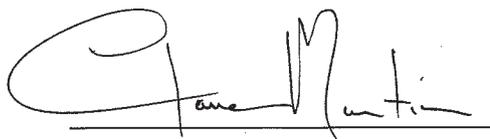
2017/18	\$'000
Operating activities	
Cash received	10,977
Cash spent	9,689
Net Increase (decrease) in cash held	1,288
Investing activities	
	(92)
Financing activities	
Advance repaid	(138)
Cash at Beginning of financial year	1,311
Cash at End of Financial year	2,369

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* and directions from the Treasurer.

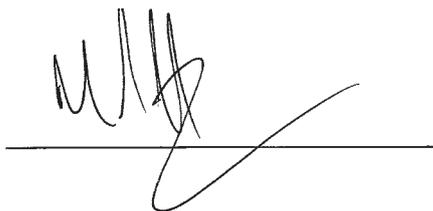
We further state that the information set out in the Comprehensive Operating Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement, and notes to and forming part of the financial statements, presents fairly the financial performance and cash flows for the year ended 30 June 2018 and the financial position on that date.

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

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

The Honourable Clare Martin
CHAIRMAN

8 November 2018

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

Marcus Schutenko
DIRECTOR

8 November 2018

Comprehensive Operating Statement

For the year ended 30 June 2018

	Note	2018 \$000	2017 \$000
INCOME			
Grants and subsidies revenue	4	9,932	8,701
Sales of goods and services		255	255
Rental income		151	216
Interest revenue		135	89
TOTAL INCOME		10,473	9,261
EXPENSES			
Employee expenses		5,062	4,861
Administrative expenses			
Purchases of goods and services	5	3,202	2,908
Property management		1,389	1,458
Depreciation and amortisation	8	30	65
TOTAL EXPENSES		9,683	9,292
NET SURPLUS/(DEFICIT)		790	(31)
OTHER COMPREHENSIVE INCOME			
TOTAL OTHER COMPREHENSIVE INCOME		-	-
COMPREHENSIVE RESULT		790	(31)

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

Balance Sheet

As at 30 June 2018

	Note	2018 \$000	2017 \$000
ASSETS			
Current Assets			
Cash and deposits	6	2,369	1,311
Receivables	7	93	282
Prepayments		9	31
Total Current Assets		2,471	1,624
Non-Current Assets			
Property, plant and equipment	8	32	109
Heritage and cultural assets	8	91	-
Total Non-Current Assets		123	109
TOTAL ASSETS		2,594	1,733
LIABILITIES			
Current Liabilities			
Advances received	9	22	159
Payables	10	642	216
Provisions	11	387	453
Other liabilities	12	485	589
Total Current Liabilities		1,536	1,417
Non-Current Liabilities			
Provisions	11	-	-
Total Non-Current Liabilities		-	-
TOTAL LIABILITIES		1,536	1,417
NET ASSETS		1,058	316
EQUITY			
Capital		241	289
Accumulated funds		817	27
TOTAL EQUITY		1,058	316

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 2018

	Equity at 1 July 2017 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2018 \$000
2017–18 Accumulated Funds	27	790	-	817
	27	790	-	817
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
Transfers out	-	-	(48)	(48)
	289	-	(48)	241
Total Equity at End of Financial Year	316	790	(48)	1,058

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For the year ended 30 June 2017

	Equity at 1 July 2016 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2017 \$000
2015-16 Accumulated Funds	58	(31)	-	27
	58	(31)	-	27
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
	289	-	-	289
Total Equity at End of Financial Year	347	(31)	-	316

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 2018

	Note	2018 \$000	2017 \$000
Cash Flows from Operating Activities			
Operating Receipts			
Grants and subsidies received		9,932	8,952
Receipts from sales of goods and services		910	520
Interest received		135	89
Total Operating Receipts		10,977	9,561
Operating Payments			
Payments to employees		(5,103)	(4,863)
Payments for goods and services		(4,586)	(4,784)
Total Operating Payments		(9,689)	(9,647)
Net Cash From (Used in) Operating Activities	13	1,288	(86)
Cash Flows From Used In Investing Activities			
Cash Payments			
Purchases of Assets		(92)	(29)
Net Cash Flows from Investing Activities		(92)	(29)
Financing Payments			
Advances repaid		(138)	(671)
Total Financing Payments		(138)	(671)
Net Cash Used In Financing Activities		(138)	(671)
Net increase (decrease) in cash held		1,058	(786)
Cash at beginning of financial year		1,311	2,097
CASH AT END OF FINANCIAL YEAR	6	2,369	1,311

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

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1. Objectives and Funding

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

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

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

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

2. Statement of Significant Accounting Policies

a) Statement of Compliance

The financial statements have been prepared in accordance with the requirements of the *Museum and Art Gallery of the Northern Territory Act* 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.

The following new and revised accounting standards and interpretations were effective for the first time in 2017-18:

AASB 2016-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107

This standard applies to the not-for-profit sector for the first time in 2017-18. The accounting amendment AASB 2016-2 requires the disclosure of information that enable users of financial statements to evaluate changes in liabilities arising from financing activities.

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

Standards and Interpretations issued but not yet effective

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

AASB 16 Leases

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

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

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

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

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

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

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

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

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

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

AASB 1059 Service Concession Arrangements: Grantors

AASB 1059 Service Concession Arrangements: Grantors is effective for annual reporting periods beginning on or after 1 January 2019 and will be reported in these financial statements for the first time in 2019-20.

AASB 1059 addresses the accounting for arrangements that involve an operator providing public services related to a service concession asset on behalf of a public sector grantor for a specified period of time and managing at least some of those services.

Where a transaction meets the definition of a service concession arrangement, a service concession asset and liability will be recognised on the balance sheet and valued in accordance with the new standard.

The Territory's public-private partnership arrangements are currently under review to determine the applicability of AASB 1059 and the full impact of the new standard.

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

c) Reporting entity

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

d) Comparatives

Where necessary, comparative information for the 2016-17 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

The accounting policies adopted in 2017-18 are consistent with the accounting policies in place in the previous year.

g) Accounting Judgments and Estimates

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

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

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

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.

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

	2018	2017
	\$000	\$000
Grants from Northern Territory Government	8,911	7,908
Commonwealth Government	474	230
Other agencies, philanthropic groups and sponsors	547	563
	9,932	8,701

All grants and subsidies are current.

5. Purchases of Goods and Services

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

	2018	2017
	\$000	\$000
Goods and services expenses:		
Agent service fee	398	627
Artwork and public programs	688	751
Client travel	4	12
Communication	78	69
Consultants fees	28	69
Consumables and general expenses	216	142
Freight	22	13
Information and technology expenses	309	311
IT hardware and software expenses	25	37
Marketing and promotion (1)	613	337
Motor vehicle expenses	80	69
Official duty fares	112	52
Office equipment expenses	88	70
Recruitment	38	46
Advisory boards and committees	50	21

(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

	2018	2017
	\$000	\$000
Cash on hand	3	3
Cash at bank	1,066	1,308
Short-term deposits	1,300	-
	2,369	1,311

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

	2018	2017
	\$000	\$000
Current		
Accounts receivable	5	116
	5	116
GST receivables	87	93
Other receivables	1	73
	88	166
Total Receivables	93	282

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 14 Financial Instruments. Reconciliation of changes in the allowance accounts is also presented.

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

Prepayments

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

8. Property, Plant and Equipment

	2018 \$000	2017 \$000
Office Equipment		
At cost	496	730
Less: Accumulated depreciation	(464)	(627)
	32	103
Plant and Equipment		
At cost	92	-
Less: Accumulated depreciation	(1)	-
	91	-
Computer Hardware		
At cost	29	29
Less: Accumulated depreciation	(29)	(23)
	-	6
Total Property, Plant and Equipment	123	109

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 2018. 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	2018	2017
Office Equipment	5 to 15 years	5 to 15 years
Computer Hardware	4 years	4 years
Transport Equipment	10 years	10 years
Plant and Equipment	100 years	100 years

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

8. Property, Plant and Equipment (continued)

2018 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2017-18 is set out below:

	Office Equipment \$000	Heritage & Cultural Assets \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2017	103	-	6	109
Additions (transfers)	(48)	92	-	44
Disposals	-	-	-	-
Depreciation	(23)	(1)	(6)	(30)
Carrying Amount as at 30 June 2018	32	91	-	123

2017 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2016-17 is set out below:

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

9. Advance Received

	2018	2017
	\$000	\$000
Advance received	22	159
Total Advance Received	22	159

The above amount represents funds owed to Northern Territory Government - Shared Services for accounts payable at 30 June 2018.

10. Payables

	2018	2017
	\$000	\$000
Accounts payable	105	31
Accrued expenses	481	185
Other payables	56	-
Total Payables	642	216

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

	2018	2017
	\$000	\$000
Current		
Employee benefits		
Recreation leave	328	386
Leave loading	37	42
Other current provisions		
Other provisions	22	25
Total Provisions	387	453

MAGNT employed 56 employees as at 30 June 2018, and 56 employees as at 30 June 2017.

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

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	2018	2017
	\$000	\$000
Reconciliations of Provisions		
Balance as at 1 July	453	465
Transferred from other organisation	-	-
Additional provisions recognised	151	313
Reductions arising from payments	(217)	(325)
Balance as at 30 June	387	453

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. Eleven Board employees have more than two years' service (but less than four 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

	2018	2017
	\$000	\$000
Current		
Other liabilities – unearned revenue	485	589
Total Other Liabilities	485	589

13. 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 2018 and 30 June 2017 are consistent with cash recorded in the Cash Flow Statement.

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

	2018 \$000	2017 \$000
Net Surplus/(Deficit)	790	(31)
Non-cash items:		
Depreciation and amortisation	30	65
Changes in assets and liabilities:		
Decrease/(Increase) in receivables	189	(180)
Decrease/(Increase) in prepayments	22	(27)
Decrease/(Increase) in other current assets	-	-
(Decrease)/Increase in payables	426	(150)
(Decrease)/Increase in provision for employee benefits	(66)	4
(Decrease)/Increase in other provisions	-	(16)
(Decrease)/Increase in other liabilities	(103)	249
Net Cash From (Used In) Operating Activities	1,288	(86)

b) Reconciliation of liabilities arising from financing activities

2017-18 Cash Flows

	1 July \$000	Loans and advances \$000	Total cash flows \$000	30 June \$000
Other	(159)	138	138	(22)
Total	(159)	138	138	(22)

The above amount represents the movement in the liability to the Northern Territory Government for accounts paid on MAGNT's behalf during 2017-2018, and the balance due at 30 June 2018.

14. Financial Instruments

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

MAGNT manages its assets and liabilities to ensure going concern of the entity by maintaining a balance between its assets and liabilities. The capital structure of MAGNT includes equity and net surpluses retained. In both financial years 2017 and 2018, 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:

	2018 \$000	2017 \$000
Financial Assets		
Cash and deposits	2,369	1,311
Loans and receivables	5	116
Financial Liabilities		
Advances received	22	159
Payables and other liabilities	1,127	805

b) Credit Risk

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

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

14. Financial Instruments (continued)

Receivables

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

Internal Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2017-18			
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-
2016-17			
Not overdue	7	-	7
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	1	-	1
Total	8	-	8

External Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2017-18			
Not overdue	4	-	4
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	1	-	1
Overdue for more than 60 days	-	-	-
Total	5	-	5
2016-17			
Not overdue	78	-	78
Overdue for less than 30 days	83	-	83
Overdue for 30 to 60 days	20	-	20
Overdue for more than 60 days	-	-	-
Total	181	-	181

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

c) Liquidity Risk

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

Maturity analysis for financial assets and liabilities

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

	Variable Interest Rate			Non-Interest Bearing	Total \$000	Weighted average effective interest rate %
	Less than a Year \$000	1 to 5 Years \$000	More than 5 Years \$000	Less than a year \$000		
2018						
Financial assets						
Cash and deposits	2,369	-	-	-	2,369	1.97%
Receivables	-	-	-	5	5	-
Total Financial Assets	2,369	-	-	5	2,374	-
Financial Liabilities						
Advances received	-	-	-	22	22	-
Payables	-	-	-	642	642	-
Other financial liabilities	-	-	-	485	485	-
Total Financial Liabilities	-	-	-	1,149	1,149	-
2017						
Assets						
Cash and deposits	1,311	-	-	-	1,311	2.45%
Receivables	-	-	-	116	116	-
Total Financial Assets	1,311	-	-	116	1,427	-
Liabilities						
Advances Received	-	-	-	159	159	-
Payables	-	-	-	217	217	-
Other financial liabilities	-	-	-	589	589	-
Total Financial Liabilities	-	-	-	965	965	-

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

d) Market Risk

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

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

Market Sensitivity Analysis

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

	Profit or Loss and Equity	
	100 basis points increase	100 basis points decrease
	\$000	\$000
30 June 2018		
Financial assets – cash at bank	24	(24)
Net Sensitivity	24	(24)
30 June 2017		
Financial assets – cash at bank	13	(13)
Net Sensitivity	13	(13)

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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.

15. Related Party Transactions

i) Related Parties

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

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

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ii) Key Management Personnel (KMP)

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

iii) Remuneration of Key Management Personnel

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

	2017-18
	\$000
Short-term benefits	490
Post-employment benefits – superannuation	44
Long-term benefits	-
Termination benefits	-
Total	534

iv) Related party transactions:

Transactions with Northern Territory Government controlled entities

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

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

Related Party	Revenue from related parties	Payments to related parties	Amounts owed by related parties	Amounts owed to related parties
	Year \$000	Year \$000	Year \$000	Year \$000
<i>All NTG Government departments</i>	8,975	2,039	-	46

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 2017-18.

16. Commitments

Operating Lease Commitments

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

	2018	2017
	\$000	\$000
Within one year	6	14
Later than one year and not later than five years	24	2
Later than five years	-	-
	30	16

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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 2018 or 30 June 2017.

19. Write Offs, Postponements, Waivers, Gifts and Ex Gratia Payments

There were no write-offs, postponements, waivers, gifts or ex gratia payments during the year ended 30 June 2018 or 30 June 2017.

20. Budgetary Information

	2017-18 Actual	2017-18 Original Budget	Variance	Note
Comprehensive Operating Statement	\$000	\$000	\$000	
INCOME				
Grants and subsidies revenue	9,932	9,270	662	1
Sales of goods and services	406	347	59	
Interest revenue	135	104	31	
TOTAL INCOME	10,473	9,721	752	
EXPENSES				
Employee expenses	5,062	5,227	165	
<i>Administrative expenses</i>				
Purchases of goods and services	4,591	4,432	(159)	
Depreciation and amortisation	30	43	13	
TOTAL EXPENSES	9,683	9,702	19	
NET SURPLUS/(DEFICIT)	790	19	771	
OTHER COMPREHENSIVE INCOME	-	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	790	19	771	

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

(1) \$898,000 received from the Department of Tourism and Culture for the first year of the Megafauna Central facility against a 2017/18 budget of \$455,000, and an extra \$300,000 for an augmented reality project at Megafauna Central (\$743,000), offset by other minor reductions.

20. Budgetary Information (continued)

	2017-18 Actual	2017-18 Original Budget	Variance	Note
Cash Flow Statement	\$000	\$000	\$000	
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received	9,932	9,270	662	
Receipts from sales of goods and services	910	347	563	1
Interest received	135	104	31	2
Total operating receipts	10,977	9,721	1,256	
Operating payments				
Payments to employees	5,103	5,227	124	
Payments for goods and services	4,586	4,432	(154)	
Total operating payments	9,689	9,659	(30)	
Net cash from/(used in) operating activities	1,288	62	1,226	
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Assets	(92)	-	(92)	3
Net Cash Flows from Investing Activities	(92)	-	(92)	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Advance received/(repaid)	(138)	-	(138)	4
Total financing receipts (payments)	(138)	-	(138)	
Net cash from/(used in) financing activities	(138)	-	(138)	
Cash at beginning of financial year	1,058	62	996	
Net increase/(decrease) in cash held	1,311	1,332	(21)	
CASH AT END OF FINANCIAL YEAR	2,369	1,394	975	

- (1) \$898,000 received from the Department of Tourism and Culture for the first year of the Megafauna Central facility against a 2017/18 budget of \$455,000, and an extra \$300,000 for an augmented reality project at Megafauna Central.
- (2) Income from public exhibitions, donations and research projects greater than anticipated as additional grants were sourced for projects and donations for acquisitions were received. Actual cash includes GST receipts and movements between receivables and unearned revenue.
- (3) Capital expenditure at Megafauna Central not budgeted.
- (4) Advance repaid represents net payments made by MAGNT to the Northern Territory Government's Shared Services during 2017-18. MAGNT repaid the full amount of advance from the NTG at 30 June 2017 however \$22,000 is still outstanding at 30 June 2018.

Auditor's Declaration



Auditor-General

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

Board of the Museum and Art Gallery of the Northern Territory

Page 1 of 2

Opinion

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

The Financial Report comprises the balance sheet as at 30 June 2018, 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 2018, and of its financial performance and its cash flows for the year ended on that date.

Basis for Opinion

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

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

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

Responsibilities of the Board for the Financial Report

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

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

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



Auditor-General

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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 the Board of the Museum and Art Gallery of the Northern Territory's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Board of the Museum and Art Gallery of the Northern Territory's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report however, future events or conditions may cause the Board of the Museum and Art Gallery of the Northern Territory to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

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

9 November 2018

Appendix 1 – Acquisitions

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Aboriginal Art and Material Culture

Goody Lilwayi Barrett (Gija, born Lissadell Station, East Kimberley, Western Australia, c. 1928–2010) *Lirnkirrel* 2005, Natural pigments on linen, Purchased with funds donated by Allan Myers AC QC and Geoffrey Hassall OAM, 2018. MAGNT Collection

Joe Guymala (Kunwinkju, born 1969 Manmoyi Northern Territory) *Ngalyod dja Mayhmayh* (Rainbow Serpent and Birds) 2017, Natural earth pigments on wood, Purchased with funds donated by Geoffrey Hassall OAM, John & Jane Ayers, Rick & Jan Frolich, 2017. MAGNT Collection

Nongirrnga Marawili (Yolngu Matha, born 1938 Northern Territory) *Baratjula* 2017, Natural earth pigments on Stringybark, Purchased with funds donated by Lori Sitzler & family, 2017. MAGNT Collection

Nongirrnga Marawili, *Baratjula* 2017, Natural earth pigments on stringybark. Purchased with funds donated by Lori Sitzler & family, 2017. MAGNT Collection

Peter Mungkuri (Yankunytjatjara, born 1946 Fregon Creek South Australia) *Ngayuku Ngura* (My Country) 2017, Ink on paper, Purchased 2017, Telstra Collection, MAGNT

Nyunjarn Charlie Nyunjun (Manyjilyjarra, born Mulu jila Western Australia, c. 1920–2009) *Lirriwarti* 2002, Synthetic polymer paint on canvas, Donated by Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Kaapa Tjampitjinpa (Anmatyerre-Arrernte, born Yaltjijira Northern Territory, c. 1925 - 1989) *Kanala* (Big meeting) 1972, Synthetic polymer paint on composition board, Donated through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Lightning Dreaming 1972, Synthetic polymer paint on composition board, Donated through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Tiger Yaltangki (Yankunytjatjara, born 1973 Indulkana South Australia) *Malpa Wiru* (Good Friends) 2017, Synthetic polymer paint on linen, Purchased 2017. Telstra Collection, MAGNT

Nyapanyapa Yunupingu (Yolngu Matha, born c. 1945 Biranybirany, Northern Territory) *Lines* 2017, Natural earth pigments on Stringybark, Acquired by public appeal, 2017. MAGNT Collection. Individual donors: Wayne & Vicki McGeoch, Geoffrey Hassall OAM, Francis Gerard, Peter & Agnes Cooke, Giorgio Pilla.

Artist/maker Unknown Shield, c. 1972-1973, Wood, Donated through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Artist/maker Unknown Spear, c. 1972-1973, Wood and sinew, Donated through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Artist/maker Unknown Spear thrower, c. 1972-1973, Wood, sinew, Spinifex resin and quartz, Donated through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Southeast Asian

Villagers and basket weavers of Loré (Lautem District, Timor-Leste)

Woven herringbone-pattern basket associated with Meci Festival 2018, Plant leaf and plant fibre, Gift of Dr Christopher Glasby 2018. MAGNT Collection

Woven herringbone-pattern basket associated with Meci Festival 2018, Plant leaf and plant fibre, Gift of Dr Christopher Glasby 2018. MAGNT Collection

Traditional dip-net associated with Meci Festival 2018, Fishing-net and wood, Gift of Dr Christopher Glasby 2018. MAGNT Collection

Traditional dip-net associated with Meci Festival 2018, Synthetic cloth and wood, Gift of Dr Christopher Glasby 2018. MAGNT Collection

Traditional dip-net associated with Meci Festival 2018, Fishing-net and wood, Gift of Dr Christopher Glasby 2018. MAGNT Collection

Territory History

North Australian Meat Company

Cooked Compressed Corned Beef tin label 1917-1920, Print on paper, Acquired 2017. MAGNT Collection

Cooked Compressed Corned Beef tin label 1917-1920, Print on paper, Acquired 2017. MAGNT Collection

Mrs Alice Wilde Brindley - W.H.

Bossons Pty Ltd *Aboriginal wall plaque* c. 1955, Slipcast ceramic, Gift of Gael Newton, 2017. MAGNT Collection

Edward Reichenbach (born Wimmera, Victoria, 1892 - 1968)

Glass lantern slide 'Darwin Housemaids returning home from work N.T.' c. 1914-1917, Glass lantern slide, Purchased 2017. MAGNT Collection

Album of Edward 'Ryko' Reichenbach photographic prints c. 1915-1917, Silver gelatin photographs, Purchased with funds donated by Allan Myers AC QC & Maria Myers AC, Neil Lancelby & Denise Salvestro and Sue Carthew, 2017. MAGNT Collection



Nyapanyapa Yunupingu, *Lines* 2017, Natural earth pigments on Stringybark, Acquired by public appeal, 2017. MAGNT Collection. Individual donors: Wayne & Vicki McGeoch, Geoffrey Hassall OAM, Francis Gerard, Peter & Agnes Cooke, Giorgio Pilla

Birmingham Small Arms

Company *Martini Henry Cavalry Carbine*, ex NSW Police, used for buffalo shooting in the Top End 1878-1889, Metal and wood, Gift of Terry Dowling, 2017. MAGNT Collection

London Small Arms Co. *Martini Henry Mk III Rifle*, ex NSW Naval Brigade, used for buffalo shooting in the Top End 1883, Metal and wood, Gift of Terry Dowling, 2017. MAGNT Collection

Winchester Repeating Arms Co.

Winchester 1892 Carbine with saddle ring, used for buffalo shooting in the Top End 1910, Metal and wood, Gift of Terry Dowling, 2017. MAGNT Collection

Winchester 1892 Sporting Rifle, used for buffalo shooting in the Top End 1910–1925, Metal and wood, Gift of Terry Dowling, 2017. MAGNT Collection

Max Dupain OBE (born New South Wales, 1911–1992) *Ore conveyor on Gove peninsula, NT* c. 1977, Silver gelatin photograph, Purchased 2017. MAGNT Collection

Peter Solness (born 1958, New South Wales) *Tour bus with Olgas in background* 1986, Silver gelatin photograph, Purchased 2017. MAGNT Collection

Gerrit Fokkema (born 1954 Port Moresby, Papua New Guinea) *Cooinda Hotel... Peter and Patrick Playing Pool* 1983, Silver gelatin photograph, Purchased 2017. MAGNT Collection

Jeff Carter (born Melbourne, Victoria, 1928–2010) *Greenhide* 1962, Silver gelatin photograph, Purchased 2017. MAGNT Collection

Maker Unknown *HMAS Arrow ceremonial life buoy* c. 1970, Plastic and hemp, Donated by Captain Robert G. Dagworthy AM RAN Rtd 2018. MAGNT Collection

Visual Arts

Peter Booth (born 1940 Sheffield, Yorkshire, England) *Dream* 1978, Pastel on paper, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Elaine Campaner (born 1969 Sydney, New South Wales) *Car park at the rock* 2005, Colour photograph, Gift of Gael Newton, 2017. MAGNT Collection

Aly de Groot (born 1976 Western Australia)

Jelly fish specimens 2010, Fishing line, glass, metal and water, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Jelly fish specimens 2010, Fishing line, glass, metal and water, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Jelly fish specimens 2010, Fishing line, glass, metal and water, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Jelly fish specimens 2010, Fishing line, glass, metal and water, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

James Dodd (born 1977 South Australia) *Vandalism study #1* 2008, Synthetic polymer paint on board, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Franck Gohier (born 1968 France) *To fall, the way the flowers do – to die an honourable death* 2008, Synthetic polymer and mixed media, Acquired by public appeal, 2017. MAGNT Collection

Self-portrait as buffalo hunter 2017, Pen and ink on Cotton Rag paper, Purchased with funds donated by Marcus and Andrea Schutenko, 2017. MAGNT Collection

Environmental defenders 2016, Screenprint and woodtype, Gift of Franck Gohier, 2017. MAGNT Collection

Environmental defenders 2017, Screenprint and woodtype, Gift of Franck Gohier, 2017. MAGNT Collection

Pri-nt @ CDU printmakers perspective 2016, Screenprint and woodtype, Gift of Franck Gohier, 2017. MAGNT Collection

Red Hand Volume: 2015 another book fair 2015 Screenprint, Gift of Franck Gohier, 2017. MAGNT Collection

NT Truth 2015, Woodtype and letterpress, Gift of Franck Gohier, 2017. MAGNT Collection

Franck Gohier: a thousand miles from everywhere 2017, Screenprint, Gift of Franck Gohier, 2017. MAGNT Collection

Douglas Holleley (born 1949 Sydney, Australia) *Aboriginal rock carvings at Ewaninga* 1979 1979, Polaroid photographs, Gift of Gael Newton, 2017. MAGNT Collection

Colin Holt (born 1959 Swan Hill, Victoria) *Untitled* 2003, Synthetic polymer paint on board, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Matt Huttleston (born 1967 United Kingdom) *On such dreams are Empires built* 2007, Synthetic polymer paint on canvas, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Glenn Morgan (born 1955 Warrnambool, Victoria) *Australian hospitality* 2013, Wood, tin, wire, enamel and paint, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Tobias Richardson (born 1968 Sydney New South Wales) *Mosquito Bore windows painting, Waite River, Utopia* 1998, Synthetic polymer paint on Phenol formaldehyde, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Therese Ritchie (born 1961 Newcastle, New South Wales) *Andrew E* 2016, Digital print, Purchased with funds donated by The FAM Collective, 2018. MAGNT Collection

Regan Tamanui (born 1972 Hamilton, New Zealand) *Aussie lifestyles #9* 2005, Synthetic polymer paint on board, Donated by Franck Gohier through the Australian Government's Cultural Gifts Program, 2018. MAGNT Collection

Appendix 2 – Publications

Allen G R and **Hammer M P**, 2017, *Cirrhitlabrus greeni*, a new species of wrasse (Pisces: Labridae) from the Timor Sea, northern Australia. *Journal of the Ocean Science Foundation* 29: 55–65.

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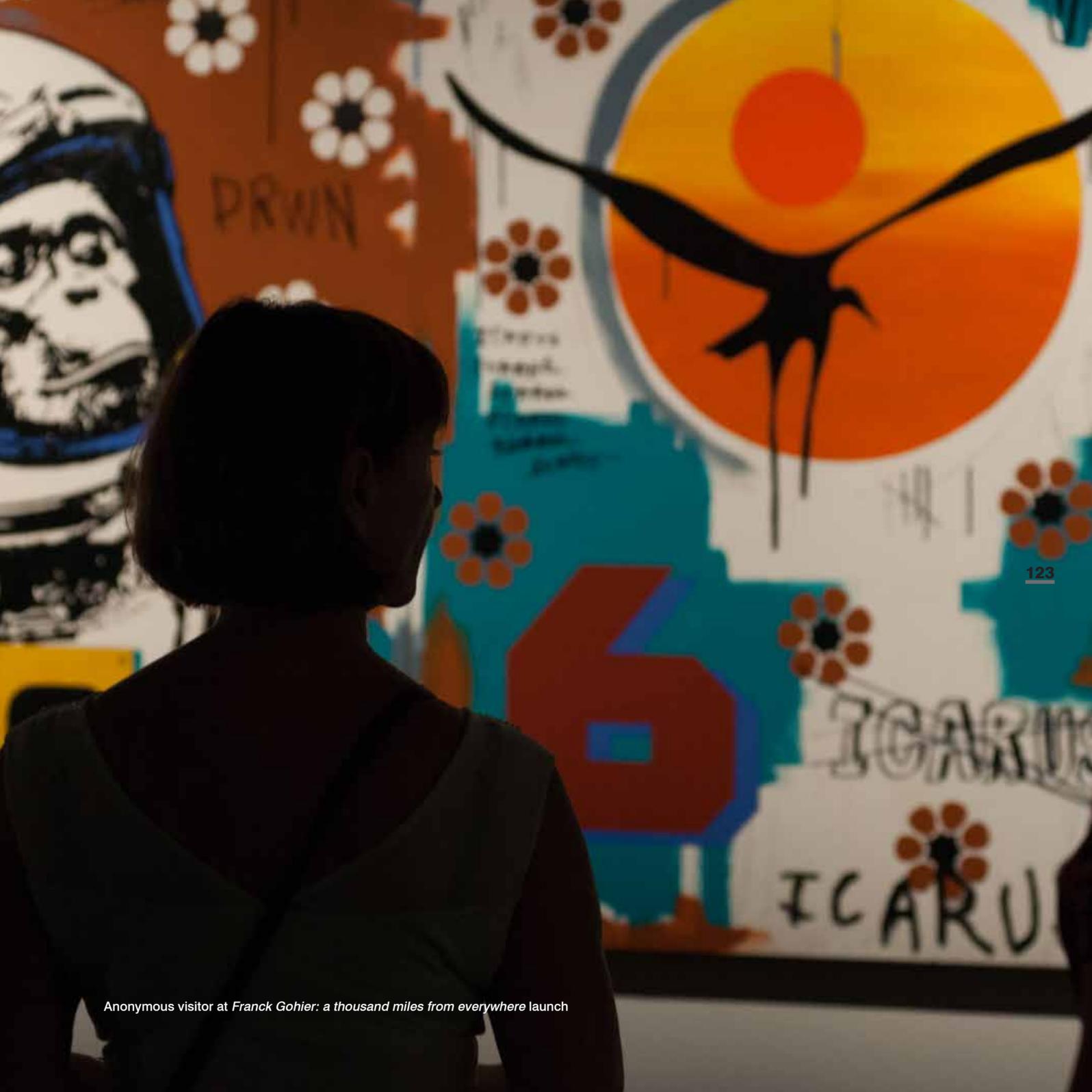
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Anonymous visitor at Franck Gohier: a thousand miles from everywhere launch



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