



Annual  
Report  
2018 / 2019

# WAGNT

# Contents

**04**

Chair's Foreword

**06**

Director's Foreword

**08**

Snapshot

**09**

Vision & Role

**10**

History

**11**

Spaces

**16**

Temporary Exhibitions

**42**

Touring Exhibitions

**44**

Long Run Exhibitions

**49**

Visitor Experience

**54**

Collection

**62**

Regional Museum Support

**67**

Curatorial

**80**

Support

**84**

Our People

**97**

Financial Statements

**132**

Appendix 1 - Acquisitions

**136**

Appendix 2 - Publications

# Chair's Foreword

Welcome to the Board of the Museum and Art Gallery of the Northern Territory's (MAGNT) Annual Report for 2018/19. In my first year as Chair of the Board it has been my pleasure to witness a year of diverse exhibitions across all of our venues and we continued as always to conserve, curate and add to our collections and provide invaluable research opportunities.

The Northern Territory Government maintained its generous support by providing the majority of our operational funding in addition to funding the delivery of MAGNT's new permanent exhibition, Megafauna Central in Alice Springs. The Government also committed funding for operations and delivery of an augmented reality experience for visitors to this new venue in MAGNT's portfolio.

Minister for Tourism, Sport and Culture, The Hon Lauren Moss MLA, personally demonstrates her ongoing support for the cultural sector and MAGNT in particular; we thank her and the Government for their ongoing commitment.

MAGNT took a lead role in delivering the very successful 2019 Australian Museums and Galleries Association (AMaGA) National Conference in Alice Springs. I congratulate the Director of

MAGNT, Marcus Schutenko, for securing this conference for the Northern Territory, and all of MAGNT's dedicated staff who from all reports made it the best AMaGA conference to date.

The Government contributed generously to enable part of MAGNT's collection of early Western Desert art, which formed the basis of the stunning *Tjunguntja* exhibition, to tour to the Araluen Arts Centre in Alice Springs. It was wonderful to hear stories that the families of some of these early pioneering artists were able to see these extraordinary works for the first time and appreciate the incredible respect with which they are held.

The Government progresses its planning for a new art museum in the State Square precinct of Darwin and I am pleased MAGNT is involved in that process. The Darwin City Deal was signed in November

2018, with a \$50 million allocation to the Art Museum. Our unique collection of works continues to grow through acquisition and donation and deserves a new facility to be fully appreciated. I'm confident this new museum will become an iconic destination for locals, national and international visitors alike.

While we appreciate the support of the NT Government, the continued growth in financial support from other sources has significantly contributed to our acquisitions, exhibitions and events.

With assistance from the Commonwealth Government's Department of Communications and the Arts and a generous philanthropic donation, we were able to acquire 23 Jarinyanu David Downs works from the 1980s and 1990s, a superb addition to our already formidable collection.

The year was also notable for tax-deductible donations exceeding \$250,000, an amount that has grown from nothing in four short years. Such generosity from many individuals reflects a growing interest in MAGNT, the collection and valuable projects we are able to undertake, and I express my sincere appreciation to those benefactors as well as to our many other supporters.

We also appreciate the ongoing support from the Australia Council for the Arts, Arts NT, Telstra and other institutions whose partnerships also contribute significantly to helping us prosper. Thank you everyone.

The MAGNT Board underwent significant change during the year. Franchesca Cubillo, Dr Stephen Morton, James Paspaley and Philip Watkins joined me as new appointees and it's been a pleasure

to work with them as well as with ongoing members Michael Sitzler, Janet Chisholm, The Hon Dr Trish Kavanagh and Allan Garraway OAM.

The terms of Michael and Janet expired during the year. On behalf of the Board I wish to express my appreciation for their contributions, Michael as the last remaining foundation member and generous MAGNT benefactor, and Janet as a long-term Alice Springs resident and supporter of the arts in the Northern Territory. Thank you all for your commitment and hard work.

To support the Northern Territory Government's budget repair, MAGNT will be doing our bit to effect budget repair, absorbing an 8% funding cut for 2019/20, and an additional 3% in 2020/21. We face challenging times ahead in a difficult economic environment, but I have confidence



that MAGNT deserves to be well-funded and supported. Our reputation within the Northern Territory is secure and I also believe we are recognised now as one of Australia's preeminent cultural institutions.

I look forward to working with the Board, management and staff to continue MAGNT's growth and thank the Director, Marcus Schutenko, and his team who continue to deliver exceptional outcomes for our communities and visitors.

A handwritten signature in blue ink that reads "Clare Martin".

**The Hon. Clare Martin AO**  
Chair

# Director's Foreword

**The 2018/19 year marked five years of the Museum and Art Gallery of the Northern Territory's (MAGNT) operation as an independent statutory authority. Since this key milestone, MAGNT continues to prosper and deliver outstanding cultural experiences to our community and visitors year round at our seven sites in Darwin and Alice Springs.**

July 2018 marked the opening of a new addition to our venues, the spectacular Megafauna Central in Todd Street in Alice Springs. Megafauna Central reveals the mysteries of the evolution of Australia's unique megafauna that populated Australia eight million years ago. The venue provides the opportunity to display and store some of the unique collection of fossil bones from MAGNT's Alcoota Scientific Reserve, northeast of Alice Springs.

MAGNT's palaeontology and geology collections were placed in temporary storage inside the Araluen Arts Centre when we moved out of Alice Plaza (then Ford Plaza) in 1998. This new facility restores the Arts Centre to its intended purpose. MAGNT appreciates the funding from the Northern Territory Government, which made this project possible and adds another attraction to central Alice Springs.

In Darwin, the year's exhibition program kicked off with *Midawarr/ Harvest*. This was an ambitious and beautiful cross-cultural collaboration between renowned landscape artist John Wolseley and the great Yolŋu artist, Mulkun Wirrpanda. Showcased in the Indigenous Art Gallery, the exhibition featured a specially commissioned panoramic.

In August, we were delighted that Telstra again partnered with MAGNT to deliver the *Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)*.

The 35th *Telstra NATSIAA* attracted entries from every Australian state and territory with growing numbers reflecting emerging talent. Australia's most prestigious Indigenous art exhibition is a platform which provides opportunities for Aboriginal and Torres Strait Islander artists to contribute to Australia's political, social and cultural

dialogue. Telstra has supported *NATSIAA* for 28 consecutive years, an outstanding dedication to provide Australia's Indigenous artists a national stage for their work. MAGNT remains very appreciative of Telstra's enduring commitment. Our partnership continues to strengthen year on year.

The tropical lawns at MAGNT were the setting for the Awards presentation. A huge audience of locals and visitors had a great experience of music, song and dance, and an opportunity to hear directly from artists accepting their Awards and speaking to their work.

From December 2018, the Ken Waters Gallery housed *Spiders*, a unique opportunity to explore the world of spiders using fascinating exhibits, interactive displays and live specimens that inspired curiosity and wonder. Popular with children and families especially, *Spiders*

attracted over 19,000 paid visitors during its four and a half month stay. Our resident invertebrate zookeeper also entertained visitors with daily talks, sorting fact from myth on these amazing creatures. This was the largest exhibition dedicated to natural sciences staged in Darwin since we opened our science gallery, *Transformations*, in 2001.

MAGNT appreciated the co-operation of the Australian Museum and Questacon – The National Science and Technology Centre in bringing *Spiders* to Darwin.

We are proud to continue our support of *Ex/It Art*, the museum's annual exhibition that celebrates the talent and creativity of the Territory's next generation of visual artists. In partnership with the Department of Education, *Ex/It Art* provides an insight into the ideas, influences and experiences of our young people.

Our stellar year of exhibitions continued when *Between the Moon and the Stars* opened on 21 March 2019. This coincided with the March equinox and the 50-year anniversary of the first lunar landing by NASA's Apollo 11. Bringing together Aboriginal culture, natural science, history and art, *Between the Moon and the Stars* reveals the influence of the stars, the moon and its phases on human cultures and animal life. We were inspired at the opening

night event by guest speaker, astrophysicist Professor Lisa Harvey-Smith, Australia's first Women in STEM Ambassador.

Our final major exhibition for the year, *Yidaki*, opened in April. This immersive exhibition tells the story of the origins of yidaki (didjeridu) and illustrates the importance of the instrument in Aboriginal life and culture.

A highlight for the year was seeing the incredible focus on Indigenous Australians at the Australian Museums and Art Galleries (AMaGA) National Conference in Alice Springs in May, and the successful launch of the Indigenous Roadmap. As the Northern Territory's representative on the Indigenous Advisory Group delivering this Roadmap I am confident that MAGNT is well placed to apply the Roadmap and realise its benefits, for Aboriginal and non-Aboriginal people.

We closed out the year with *Momentum: recent acquisitions of Aboriginal art* and a boutique exhibition *Smoking Pipes: a history in collecting* in the Seaview Lounge, a collection of rarely seen smoking pipes acquired as part of the MAGNT collection over many years.

Our exhibitions were supported by regular talks and information sessions by MAGNT staff who continue to give generously of their time. Meanwhile our education



and public programs also offer hands on experiences for old and young alike that add to any visit.

Our collections are large and diverse covering Aboriginal cultures, natural science, history and art. Behind the scenes, all of our staff contribute to making MAGNT the Northern Territory's premier cultural institution. Whether it is research, curation, conservation, communication or administration I appreciate the dedication of staff who work tirelessly.

Finally, I express my appreciation for the ongoing support of the MAGNT Board throughout a busy and productive 2018-19.

A handwritten signature in blue ink, appearing to read 'M Schutenko', written over a thin horizontal line.

**Marcus Schutenko**  
Director

# Snapshot

**332,742**



Visitors to MAGNT venues

**14,472**



Visitors to the MAGNT Discovery Centre



**16**

New exhibitions and displays



**30**

Publications



**41,000**

Natural Sciences items moved to the new Megafauna Central facility



**75**

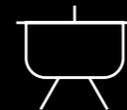
Acquisitions (History and Culture)

**176**

Schools with

**4,993**

participants utilised the learning program



**872**

Public programs delivered to

**19,601**

attendees



**3.5m**

captive audience and a advertising equivalent of

**\$1.7m**



**5,464**

Natural science specimen lots registered



# Vision & Role

## Vision

To be a world class museum connecting people and unique stories of the Northern Territory and our South East Asian neighbours.

## Role

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

# History

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

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

(above) The remains of the Old Town Hall museum after being destroyed by Cyclone Tracy

# Spaces



(above) MAGNT façade

## Museum and Art Gallery of the Northern Territory

Darwin

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

The 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 six long run and three temporary exhibition spaces.

Each year, MAGNT presents a dynamic program of internally-developed exhibitions carefully curated from the collection, and the best travelling exhibitions from around Australia. It is also the home of the annual *Telstra National Aboriginal and Torres Strait Islander Art Awards* - the most significant Indigenous celebration of its kind in Australia.



Mrs Dorothea Lyons at the front gate of Lyons Cottage in 1970. Courtesy of NT Library.

## 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 built of locally sourced stone and roofed with English cement shingles 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).



A new mesh section of fencing at Fannie Bay Gaol facilitates visitor interaction at the site – the refurbished site was opened by Chief Minister The Hon Michael Gunner following a conservation project in 2018.

## 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 early 1970's, starting with the masonry cellblock 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 2017/18, following the \$1.1 million of conservation work on the site, a 20 metre length of fence was replaced with mesh. This is expected to cool a section of the grounds by 2 degrees, as well as giving people a view into the gaol to enhance the visitor experience.



Defence of Darwin Experience provides the story of Darwin's role in World War II.

## 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 70th anniversary of 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.



Natural history of the region on display at the Museum of Central Australia.

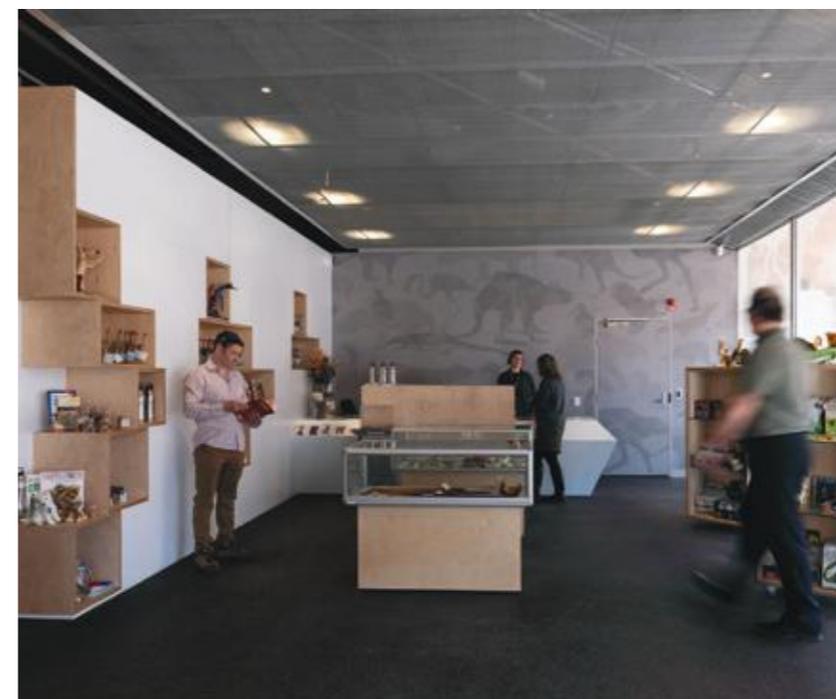
**Museum of Central Australia**  
(incorporating the Strehlow Research Centre)

Alice Springs

Telling the story of Central Australia's unique natural and geological history the Museum of Central Australia (MCA) follows the evolution of the landscape and the fascinating creatures, past and present that inhabit it.

MCA is 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.



Megafauna Central in Alice Springs showcases the unique megafauna that roamed Central Australia 8 million years ago.

**Megafauna Central**

Alice Springs

Megafauna Central in Todd Mall is MAGNT's newest venue that tells the Alcoota fossil research story. The Museum includes displays of fossil material, life-size replicas of a giant flightless bird *Dromornis stirtoni*, and *Baru*, the fresh water crocodile that inhabited Central Australia eight million years ago. Interpretation is provided in both English and Arrernte language. The facility also provides collection storage and research facilities for fossils found at the Alcoota Scientific Reserve. Megafauna Central opened on 5 July 2018.



A partly excavated tibiotarsus (drumstick) of the giant bird *Dromornis stirtoni* at Alcoota, Northern Territory.

**Alcoota Scientific Reserve**

Central Australia

Located 190 kilometres north-east of Alice Springs, the Alcoota Scientific Reserve is a dense fossil site featuring one of the largest concentrations of terrestrial vertebrates from the late Miocene Epoch in Australia. The reserve preserves the abundant bones of 30 species of animal, including many megafauna that were living in the heart of Australia about eight million years ago. The Alcoota Scientific Reserve has been part of an ongoing MAGNT research program since 1986. Over the years, thousands of specimens have been extracted, including almost every bone from the skeleton of the giant bird *Dromornis stirtoni*.

# Temporary Exhibitions

## Defying Empire: 3rd National Indigenous Art Triennial

24 March – 15 July 2018 | Indigenous Art Gallery | MAGNT Darwin

Touring exhibition from the National Gallery of Australia

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.



(below and opposite) *Defying Empire: 3rd National Indigenous Triennial* installation view





## Out of the Dark: from the MAGNT collection

2 June 2018 to 17 February 2019 | Gallery 4 | MAGNT Darwin

Exhibition developed by MAGNT

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*

# Feeling for Pattern: 50 Years of Tiwi Pottery

Opened 17 March 2018 | Seaview Gallery | MAGNT Darwin

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 Millingimbi, 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.

*(right) Feeling for Pattern: 50 Years of Tiwi Pottery installation view*



# Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley

4 August 2018 – 3 March 2019 | Gallery 1 | MAGNT Darwin

Touring exhibition developed and toured by the National Museum of Australia.

This exhibition represented the culmination of an extraordinary friendship between two of Australia's most distinguished senior artists: renowned landscape artist John Wolseley and Yolŋu artist, Mulkun Wirrpanda.

The exhibition featured 60 paintings and memorial poles showcasing intricately detailed Yolŋu plants displayed before a vast panoramic scroll of a floodplain. Together the works evoked a three-dimensional rendering of the bush in north-east Arnhem Land.

The exhibition was developed by the National Museum of Australia in partnership with Mulkun Wirrpanda and John Wolseley.



(above) Yolŋu elder Mulkun Wirrpanda and landscape painter John Wolseley.

(opposite) *Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley* installation view



# 35th Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)

11 August – 11 November 2018 | Gallery 5 | MAGNT Darwin

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

The 35th Telstra NATSIAA continues the successful relationship between Telstra and MAGNT to celebrate the outstanding artistic achievements of Aboriginal and Torres Strait Islander artists working around the country.

A total of 66 finalists were selected from over 300 entries by a selection panel consisting of Clothilde Bullen, Curator from the Museum of Contemporary Art; Hetti Perkins, Curator and Writer; and Luke Scholes, MAGNT Curator of Aboriginal Art and Material Culture.

The 2018 judges of the Awards were Kelly Gellatly, Director of the Ian Potter Museum of Art at the University of Melbourne; independent curator and art consultant, Glenn Iseger-Pilkington and Judith Inkamala, artist and senior member of the Hermannsburg Potters. They were charged with the difficult task of selecting the most outstanding works from a very competitive field.

The Awards are non-acquisitive and included 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 10 August 2018.



(above) 2018 35th Telstra NATSIAA Opening Night and Awards Ceremony

## 2018 Winners

**Telstra Art Award** was awarded to **Gunybi Ganambarr** from the remote community of Gan Gan in East Arnhem Land for *Buyku*.

**Telstra General Painting Award** was awarded to **Peter Mungkuri** from Indulkana in South Australia for *Ngura (Country)*.

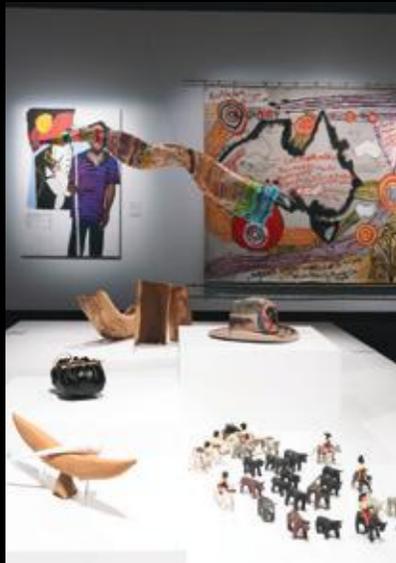
**Telstra Bark Painting Award** was awarded to **Napuwarri Marawili** from Yilpara, Northern Territory for *Baraltja Dugong Yathikpa*.

**Telstra Works on Paper Award** was awarded to **Kathy Inkamala** from Mparntwe (Alice Springs) for *Mount Gillen, Western MacDonnell Ranges*.

**Wandjuk Marika 3D Memorial Award** (sponsored by Telstra) was awarded to **Wukun Wanambi** from Yirrkala, Northern Territory for *Destiny*.

**Telstra Multimedia Award** was awarded to **Patrina Liyadurkitj Mununggurr** from Yirrkala, Northern Territory for *Dhunupa'kum nhuna wanda (Straightening your mind)*.

**Telstra Emerging Artist Award** was awarded to **Matthew Dhamuliya Gurruwiwi** from Warruwi, Northern Territory for *Banumbirr (Morning Star poles)*.



(top left) 35th Telstra NATSIAA installation

(top right) 35th Telstra NATSIAA Artist Talk

(left) 35th Telstra NATSIAA Multimedia Winner Patrina Mununggurr



(clockwise from top) Media interview 35th Telstra NATSIAA Art Award Winner Gynybi Ganambarr., 35th Telstra NATSIAA installation view, 35th Telstra NATSIAA installation view, 35th Telstra NATSIAA public programs



# Behind the Wire

August 2018 | Fannie Bay Gaol

Exhibition developed by the Department of the Attorney-General and Justice, Correctional Services in partnership with MAGNT

*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.



(above and opposite) *Behind the Wire* installation view



# Spiders

15 December 2018 – 28 April 2019 | Gallery 5 | MAGNT Darwin



(above) *Spiders* from the Australian Museum, on display at MAGNT installation view

(opposite) Visitors enjoying the *Spiders* Exhibition.

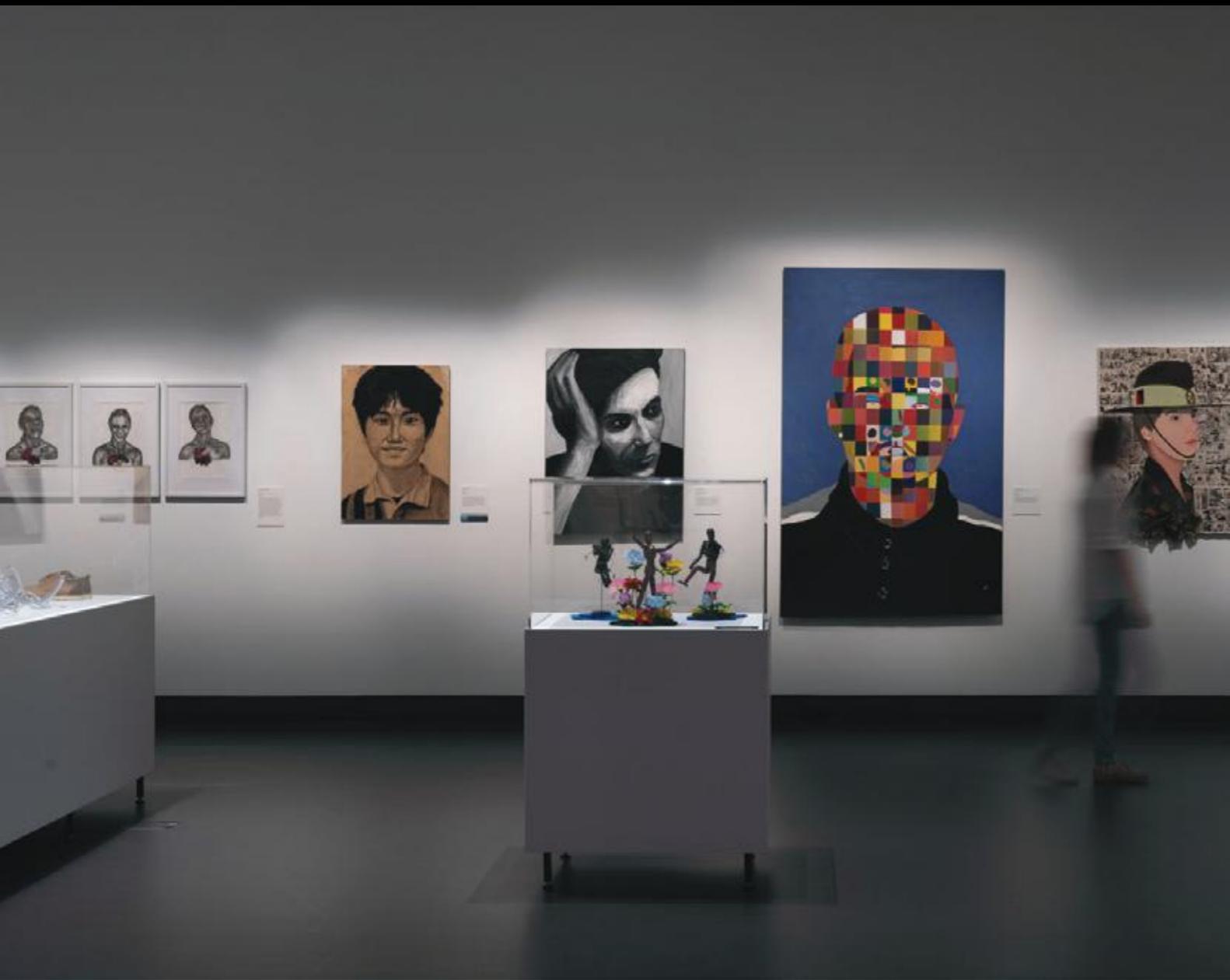
## Exhibition developed and toured by the Australian Museum & Questacon – The National Science & Technology Centre, Canberra

Spiders are found in nearly every habitat on Earth and Australia is home to over 200 different types. The Northern Territory has over 600 species including the Golden Orb Web Spider known for its enormous circular web.

This intriguing exhibition brought together live spiders with 200 additional specimens to inspire curiosity and wonder about these amazing creatures. The exhibition included interactive displays and a Spiders AR app that created augmented reality experiences bringing to life six of Australia's most fascinating arachnids.

Ticketed exhibition supported by AANT.





## Ex!t Art

2019 NT Year 12 student exhibition  
2 February – 24 March 2019 | Gallery 4 | MAGNT Darwin

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 52 young artists from 15 schools across the Territory, this year's *Ex!t Art* provided a glimpse into the world from the students' perspective. It shared an insight into the concerns, influences and experiences of young Territorians.

Now in its 24th year, the exhibition presents an exciting range of work including paintings, works on paper, photographs, sculpture, video and installation and provides a significant stepping-stone for young emerging artists and designers.



(above) High school students at the *Ex!t Art* Opening

(opposite) *Ex!t Art* installation view

# Momentum: recent acquisitions of Aboriginal art

25 May – 30 June 2019 | Gallery 5 | MAGNT Darwin

Exhibition developed by MAGNT

This exhibition featured exciting recent acquisitions to MAGNT's collection of Aboriginal art.

The impressive display of paintings, sculpture, and items of material culture highlighted the generosity and vision of a number of passionate individuals and sponsors who acknowledge and value the power of Aboriginal art and its importance to our nation.

The exhibition expressed the important role that many generous individuals, foundations and businesses continue to play in the development of MAGNT's Aboriginal Art and Material Culture collection. *Momentum: recent acquisitions of Aboriginal art* also emphasises the important relationship MAGNT has built with Telstra over the past 28 years which assists MAGNT to purchase significant works from the annual *Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)*.



(above) *Momentum: recent acquisitions in Aboriginal art* installation view

(opposite) East Arnhem Land Bungul dancers performing at the Exhibition Opening





## Between the Moon and the Stars

Opened 21 March 2019 | Gallery 1 | MAGNT Darwin

Exhibition developed by MAGNT

Coinciding with the 50th anniversary of the Apollo 11 lunar landing, *Between the Moon and the Stars* is a unique initiative for MAGNT. It brings together key artworks, natural science specimens and historical artefacts from across the museum's diverse collections to reflect upon the significance of the Moon to life on Earth.

By combining the disciplines of art, science and history the exhibition provides a broad understanding of the facts and fictions that inform understanding of the celestial bodies in the evening sky.

The exhibition includes ancient Aboriginal astronomical knowledge, dreaming stories and the history of stargazing in Australia together with reflections upon the lunar landing and current aspirations to revisit the Moon.

Curated by MAGNT's Curator of Australian Art Dr Wendy Garden and Senior Curator Annelids Dr Chris Glasby, this cross-disciplinary exhibition included a number of important loans from private and public institutions including the Australian Museum, National Gallery of Australia, National Gallery of Victoria and the Museum of Contemporary Art.



(above) *Between the Moon and the Stars* visitors

(opposite) *Between the Moon and the Stars* installation view.  
Mark Virgil Puatjimi, *Tapara (Japarra)* 2001, hand built ceramic.  
Purchased 2001 - Shell Development Australia Aboriginal Art Acquisition Fund



(above and left) *Between the Moon and the Stars* Exhibition Opening Night

(opposite clockwise from top) *Between the Moon and the Stars* exhibition view, The Darwin Symphony Orchestra play at the *Between the Moon and the Stars* Opening Night, *Between the Moon and the Stars* (image of work by Curly Bardkadubbu, *Moon Spirit*, natural pigments on bark, purchased 1983, MAGNT Collection) Exhibition Opening Night



# Smoking Pipes: a history in collecting

Opened 20 April 2019 | Seaview Gallery | MAGNT Darwin

Exhibition developed by MAGNT

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



Smoking Pipes: a history in collecting installation view

# Sunk: the story of the Don Isidro

Defence of Darwin Experience | 19 February 2018 | MAGNT Darwin

Exhibition developed by MAGNT

The ship Don Isidro (1939–1942) sailed from Jakarta in 1942 heading east along the top of northern Australia, when it was spotted by a Japanese plane that was part of the strike force that attacked Darwin Harbour on 19 February 1942.

The WWII 'blockade runner' was sunk 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.

This display features a porthole recovered from the wreck of the Don Isidro in the 1980s and four small silver bowls believed to have been recovered from the wreck in the late 1940s.



(above) Sunk: the story of the Don Isidro installation view

# Touring Exhibitions

## Tjunguṅutja: from having come together

16 March – 2 June 2019 | Araluen Art Centre

Exhibition developed by MAGNT

***Tjunguṅutja: from having come together* featured MAGNT's important collection of early Papunya paintings.**

A selection of the boards was showcased for the first time in over 40 years at MAGNT in 2017 and the tour of this significant exhibition to the Araluen Art Centre in Alice Springs, brought the paintings back to the heartland where they were created. The tour, made possible through funding from the Northern Territory Government and philanthropic support from Michael Sitzler and Terri Layman, provided a rare opportunity for many descendants of the original artists to see these significant paintings.

The exhibition was curated by one of the founding artists of the Papunya Art Movement, 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 and Material Culture at MAGNT. Comprising paintings, rare cultural artefacts and historical ephemera, it offered unique insights

into the genesis of the contemporary Aboriginal art movement that began in the Western Desert in 1971.

In 2018, David Nixon's *Tjunguṅutja* film was the 2018 Museums Australasia Multimedia & Publication Design Awards (MAPDA) MULTIMEDIA level A recipient.



## Yidaki: Didjeridu and the Sound of Australia

13 April – 7 July 2019 | Gallery 4

Exhibition developed and toured by the South Australian Museum in collaboration with Djalu Gurruwiwi

**For the Yolŋu people of north-eastern Arnhem Land, the yidaki is the living breath of their cultural traditions.**

This exhibition provided a multi-sensory experience that told the story of the origins of this unique instrument and its importance to Yolŋu life and culture. Through innovative audio-visuals, senior Yolŋu authority Djalu Gurruwiwi guided the visitor through the exhibition explaining the power of the yidaki, its traditional meaning and cultural significance and providing insight into the specific cultural and musical origins of this renowned instrument.

A ticketed exhibition developed by the South Australian Museum in collaboration with Djalu Gurruwiwi and his family, Yidaki created an experiential journey immersing visitors in the sounds and history of this amazing instrument.



*Yidaki: Didjeridu and the Sound of Australia* installation view

(opposite) Punata Stockman, Bobby West Tjupurrula, Linda Anderson, Vivien Johnson and Desmond Phillipus at the opening of *Tjunguṅutja* at the Araluen Arts Centre, Alice Springs, 2019

# Long Run Exhibitions



## Defence of Darwin Experience

This 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. The Defence of Darwin includes an immersive Bombing of Darwin Gallery, iconic objects, firsthand accounts and multimedia presentations.



## Unruly Days: Territory Life 1911-1921

The Northern Territory has always been a difficult land to master. From its monsoonal Top End to its arid Centre, it promises bountiful resources, but almost every attempt by governments to exploit them has failed. *Unruly Days: Territory Life 1911-1921* explores life in the Territory in the first decade after the Commonwealth Government takeover. It showcases a wide range of objects, photographs, and stories, including a buffalo bell used to signal the end of the Great War.



## Transformations

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



## 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.



## 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.



## Dr Colin Jack-Hinton Maritime Gallery

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



Museum of Central Australia visitors

## Museum of Central Australia

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

The upstairs gallery displays *A frontier journey: photographs by Otto Tschirn 1915 – 1918* giving a remarkable insight into the social world of the changing Central Australian frontier during the early years of the 20th century. His captivating and skilfully composed images represent a comprehensive visual record of everyday interactions between Aboriginal and non-Aboriginal people in Central Australia 100 years ago.

*A frontier journey: photographs by Otto Tschirn 1915 – 1918* was first shown in Darwin in 2017 at the Museum and Art Gallery of the Northern Territory. The exhibition developed for the MCA in Alice Springs features text and labels written in Western Arrernte language.



MAGNT Director Marcus Schutenko, Chief Minister of the NT The Hon. Michael Gunner cutting the ribbon with school students

## Megafauna Central

**MAGNT's newest facility presents the exciting story of megafauna in Central Australia through displays of the fascinating fossils found at the Alcoota Scientific Reserve.**

The Alcoota Station is the only site in Australia with megafauna from the late Miocene epoch, approximately 8 million years ago. The site is rich with a huge concentration of about 3,000 individuals of different species of birds, mammals and reptiles. Megafauna Central presents the only specimens of the largest flightless bird that ever lived, a giant crocodile, and many large browsing marsupials. Many of these fossils are featured alongside exquisite illustrations, life-size replicas of megafauna and Arrernte audio interpretations.



Megafauna Central visitor

The Indigital Augmented Reality (AR) support app was launched in April, thanks to the support of the Northern Territory Government. Visitors can watch an extinct Baru croc sliding into the Todd River with this innovative app.



(clockwise from top) Megafauna Central Opening Day visitors, Megafauna Central Opening Day visitor, Senior Earth Sciences Curator Dr Adam Yates, Megafauna Central Opening Day visitors

# Visitor Experience

**The Visitor Experience branch promotes awareness and access to the collections, exhibitions, programs, and services both onsite and online. The team proudly provide a welcoming and positive experience for all visitors.**

The Visitor Experience branch is the first point of contact for audiences and in 2018/2019, continued to deliver positive customer service. The team is responsible for exhibition invigilation, site safety and security in the public spaces. In addition, the Visitor Experience branch also manages and develops learning, public programs and events in collaboration with other MAGNT

departments. The team has actively driven community engagement, attracting new audiences to all of MAGNT's venues throughout the year. MAGNT achieved the second highest ever visitation in 2018/19. This represents an increase of 4.5% from the previous year. MAGNT historically attracts 25% of visitors from the international market and 50% from the interstate market. Visitation across the Northern Territory increased in both the international (3.9%) and domestic (12.6%) markets in 2018/19, however visitors who travelled to Central Australia declined by 0.2%. MAGNT's newest venue, Megafauna Central in Alice Springs, opened its doors in July 2018 and attracted 32,692 visitors in its first year of operations.

The cruise sector continues to play an important part in the NT's tourism history 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. In total 5,398 visitors pre-booked cruise ship tours to MAGNT. Fannie Bay Gaol maintained wet season opening days (two days per week) through the dry season (formerly seven days per week). Fannie Bay Gaol also opened its doors for tour groups who pre-booked visits on days when this venue is closed to the public.

## Visitation to MAGNT

TOTAL VISITS TO:	2014-15	2015-16	2016-17	2017-18	2018-19
MAGNT Bullocky Point	195,952	222,973	247,554	241,588	231,936
Museum of Central Australia	13,180	12,293	13,471	13,392	13,658
Megafauna Central	NA	NA	NA	NA	32,692
Defence of Darwin Experience	64,698	65,970	61,546	53,737	46,944
Fannie Bay Gaol	16,697	12,895	13,449	9,463	7,512
<b>TOTAL VISITS TO MAGNT</b>	<b>290,527</b>	<b>314,131</b>	<b>336,020</b>	<b>318,180</b>	<b>332,742</b>



MAGNT Kids Club: *In the Shadow of Great Beasts* at Megafauna Central

## Public Programs

MAGNT's public programs proactively seek out opportunities to encourage new visitors as well as repeat visitation.

Collaboration with the curators, collections and exhibitions teams enhance access, encourage repeat visitation and enlivens the visitor experience. Through increased engagement and visitation, MAGNT is strengthening and sharing Northern Territory stories. MAGNT is committed to creating greater access

for our community to our museum and programs. All are welcome to participate in the free talks in the galleries hosted by volunteer guides, attend regular curator or artist talks about the exhibitions, and get involved in the inspiring Discovery Centre activities.

In 2018/2019, MAGNT delivered 872 public programs to 19,601 attendees. Throughout the year, 52 paid public programs brought 458 participants

into the museum; 592 groups made bookings for self-guided and guided tours, totalling 13,412 attendees (of these, MAGNT staff delivered 5 tours to 112 people); 244 talks were attended by 5,967 visitors and led by public program volunteer guides, MAGNT staff, artists and industry experts. During the *Spiders* exhibition the MAGNT Zookeeper, appointed especially for the duration of *Spiders*, delivered 112 talks to 2,610 visitors.

In 2018/2019 overall visitation to the MAGNT Discovery Centre increased significantly by 32% and attracted 14,427 kids and families to its daily drop in arts and crafts activities. The centre allows MAGNT staff to deliver learning and public programs for both formal and informal visits. A range of school, holiday learning and public programs were designed for primary school aged children that offered further opportunities for engaging with our collections and exhibitions.

MAGNT received National Science Week funding from the Department of Industry Innovation and Science for the commissioning of *Megafauna: In the Shadow of Great Beasts*, a shadow art and sound installation developed by Barking Spider Visual Theatre. Commissioned and presented by MAGNT, the program's content was based around Australia's megafauna animals and MAGNT's natural history collection. The program was presented first in Alice Springs (July 5–28) to open MAGNT's newest facility, Megafauna Central; then at MAGNT Darwin for National Science Week and Darwin Festival (August 17–18). The intention was to inspire and ignite curiosity, promote enquiry and imagination, provoke creative thinking, exploration and play. Shadow puppet workshops were co-delivered by Barking Spider Visual Theatre artists and MAGNT staff at both sites. Artists



Curator of Territory History Jared Archibald conducts a Fannie Bay Gaol tour

from Barking Spider Visual Theatre delivered professional development workshops for the MAGNT Visitor Experience team. *Megafauna: In the Shadow of Great Beasts* was free of charge to all visitors and extensively promoted by MAGNT, Barking Spider Visual Theatre, Darwin Festival and National Science Week. The events drew approximately 4,750 local and international visitors.

In 2018/2019, the MAGNT Theatrette public screenings program was attended by 378 visitors. Documentaries were chosen for their relevance and links to the exhibitions program and included the *Art + Soul: Series 2, Two Old*

*Artists Looking for Food - John Wolseley and Mulkun Wirrpanda and Westwind: Djalul's Legacy.*

MAGNT continues building on existing links with the Darwin Festival, Inspiring Australia, National Science Week, 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 *35th Telstra National Aboriginal and Torres Strait Islander Art Awards and National Science Week 2018.*



35th Telstra NATSIAA artist workshops

## Learning Programs

We continued to facilitate access to the Natural Sciences Collection and present exhibitions of Aboriginal art, contemporary art, and local history to Northern Territory students as well as students travelling from interstate and abroad. Learning skills of communication, creativity, curiosity, critical thinking, collaboration and cultural engagement are at the core of all our learning programs.

In 2018/2019, MAGNT became one of Children's University (CU) Charles Darwin *Public Learning Destinations*. CU Charles Darwin encourages children between the ages of 7 and 14 to become involved in exciting learning activities beyond the classroom. Participating children have a Passport to Learning in which hours of learning are recorded. Children who are part of CU Charles

Darwin will bring their passports to be stamped at the Visitor Experience desk each time they finish a validated learning activity.

In 2018/2019, MAGNT conducted 42 facilitated tours and workshops or practicals, which were attended by 1,408 students and teachers. Overall, learning programming engaged 249 school visits with 6,576 participants.

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

The annual *Ex!t Art* exhibition celebrates an exceptional selection of artwork created by Year 12 students completing their Northern Territory Certificate of Education and Training. The delivery of the *Ex!t Art: Study Day* in Term 2 was designed to complement *Ex!t Art: 2018 NT Year 12 student exhibition*. Supported by the Department of Education, Northern Territory Government, the program was attended by 181 students and 11 teachers from 8 Northern Territory schools. An education specialist from the Department of Education spoke about the academic expectations and marking of final works and folios. Dr Wendy Garden, MAGNT's Curator of Australian Art, looked at the formal qualities of artworks, aesthetics, cultural and social content and possible perceptions and meanings in contemporary art. During the study day, folio presentations of exhibiting artists was a highlight and gave students the opportunity to further develop their understanding of the requirements of their own folios and development of their final works.



MAGNT Volunteer Damian Stanioch assisting with artwork handling

## Volunteers

MAGNT's dedicated volunteers offered 270 hours of their time to support MAGNT's activities during 2018/2019 and continue to add tremendous value to our museum. Volunteers contributed to almost every area at MAGNT,

providing invaluable assistance with administration and projects. Our front of house volunteers enjoy engaging with our audiences in the delivery of exhibition tours, public talks and hands-on experiences.

# Collection

The Museum and Art Gallery of the Northern Territory (MAGNT) is custodian to vast and distinct cultural, natural science, history and art collections. The collections are representative of the Northern Territory and region and attracts a diverse audience.

## Collection Development

### Cultural, History and Art Collections

A total of 75 new acquisitions were approved for inclusion into the MAGNT Collection. Acquisition highlights include the purchase of a collection of 23 paintings by Jarinyanu David Downs. Under the Australian Government's Cultural Gifts Program, a work by Nongirrja Marawili titled *Lightning and the Rock* (2014) was donated by Wayne and Vicki McGeoch and a work by Charlie Tjaruru Tjungurrayi (*Untitled* c.1971-72) was donated by Ralph and Bozena Bertinetti. Nine contemporary works were acquired from the 35th *Telstra National Aboriginal and Torres Strait Islander Art Awards* including *Yumari* by Pepai Jangala Carroll; *Self Portrait at the British Museum* by Vincent Namatjira; *Nine Dances* by Barrmula Yunupingu; *Gorj Wapitja* by Baluka Maymuru; and *Dhunupa'kum nhuna wanda (Straightening your mind)* by Patrina Liyadurkitj Mununggurr.

Franck Gohier gifted 11 of his works to the MAGNT Visual Art Collection. Purchases for this collection included *Blood Moon. Mars Rising* (2018) by Stephen Gough and *East of Emily Creek with meteorite* (2009) by Greg Weight. The Dick Sonners Pearling collection was gifted by Elizabeth

Sonners and included pearling equipment, black and white silver bromide photographs c.1949 – 1964 and documents. The Blyth River Archaeology Collection collected by Betty Meehan in 1972 – 1974 was acquired.



Collections Management staff Paula Yves and Bijimoon Tamanna in the Green Room

### Natural Science Collections

Collections Management Natural Sciences continued to work closely with MAGNT's curators of natural sciences and external stakeholders to prepare, register and incorporate 5464 lots\* of specimens into the collections. The total number of registered lots is 265,089 of which 230,000 have data available online at the Atlas of Living Australia website ([www.ala.org.au](http://www.ala.org.au)).

Significant additions to the collections included geckoes and frogs collected by Australian National University researchers from remote parts of the Northern Territory and small mammals, lizards and frogs from the Tanami Gas Pipeline construction project.

Other major specimen preparation and registration efforts were for freshwater fishes from tropical Australia that support current MAGNT taxonomic research, and recently identified polychaetes from Darwin Harbour.



Ridge-tailed Monitors *Varanus acanthurus*

Year	No. of lots* registered	Total no. of specimen lots	Total no. of specimen lot % annual increases
2015/16	3570	250,318	1.45%
2016/17	3768	254,086	1.51%
2017/18	5539	259,625	2.18%
2018/19	5464	265,089	2.10%

\* a lot may contain one or more individual specimens

## Collection Documentation

The Digital Data Ready project funded by the Ian Potter Foundation concluded this year. The project focussed on MAGNT's Cultural, History and Art Collections and successfully delivered significant outcomes with 920 collection and 122 non-collection items digitised; 22 exhibitions documented and 24 events photographed. 5002 images have been uploaded to the NAS database with high-resolution images available as part of this project.

A total of 864 new records; 65 loan records; 527 object records; 2165 location movements; 663 condition checks; and 1605 multi-media records were created in the EMu collection management system for the History and Culture collections. New policies and procedure included:

- External Image Request - application to publish or reproduce images from the collection
- Image Service Fee Schedule
- Permission to Reproduce Image
- Job request and the incoming/outgoing loan forms.



Installation Contractor Gary Single in the *Between the Moon and the Stars* exhibition

For Natural Sciences, the Senior Collections Manager attended the annual Faunal Collections Informatics Group meeting in Adelaide. Representatives from all Australian museums, the CSIRO and

the Australian Government meet to discuss the technical aspects of sharing biological collections data and the development of new collections management technologies.

## Collection Access and Outreach

Tours of the Natural Sciences collections were presented to 33 visitor groups (totalling 122 participants). 54 other educational activities were also delivered to 634 participants. Natural Sciences staff (collections management and curators) responded to 770 public and professional enquiries, including 1380 faunal identifications.

The Natural Sciences collections were visited by 55 external researchers to examine specimens.

In total, 206 million MAGNT faunal specimen records were downloaded from 62,000 visits to the Atlas of Living Australia website to support research, resource management, habitat or species conservation and education activities.

Collections Management Natural Sciences staff assisted in the set up and take down of the *Spiders* exhibition and performed weekly animal care and display maintenance activities for the duration of the exhibition.

In History and Culture, Collection Management and Conservation staff facilitated access visits to the collections for 46 people including



Conservation Manager Sandra Yee conducting the Caring for Photographs workshop

community groups, researchers, students and artists. The Collections Branch presented three public talks, conducted 15 workshops/training sessions and responded to 45 enquiries from the public and researchers. Conservation public programs included staff talks and workshops on 'Preparing your artwork for the wet season'. On 28-29 May, MAGNT delivered a workshop focusing on how to prepare objects for photography and take high-resolution images. MAGNT held tutorials on digital imaging software programs and collections care delivered to staff and volunteers at Kakadu National Park.

A digitisation demonstration and hands-on training was given to art workers from Desert at MAGNT during the install of *Momentum*: recent acquisitions of Aboriginal art. The workshop on handling, storage and photography of artworks and objects focused on the preparation of objects for photography and to take high resolution images, with tutorials on digital imaging software programmes. A digitisation demonstration, workflow for digitising collections and practical digitisation experience was provided to participants. The workshop delivered a greater understanding of collections care, conservation treatments, and

safe storage, object handling and provided a practical conservation treatment demonstration and collection care guidelines.

Three art workers from for the Milingimbi community were provided the opportunity to engage with the Milingimbi Educational and Cultural Association (MECA) collections as part of the loan to the Charles Darwin University Gallery for the MECA collection exhibition.

A delegation of MAGNT employees - Marcus Schutenko (Director), Elaine Labuschagne (Registrar), Eliana Urrutia-Bernard (Assistant Conservation Conservator) and Brian Croll (Exhibition and Facilities Assistant) visited cultural organisations in Dili, Timor-Leste from 3- 5 June 2019. The delegation met with staff at CHEGA! Museum, Ministry Arts & Culture, Timor Aid, Australian Embassy, Xanana

Gusmao Reading Room and the Timorese Resistance Archive and Museum. The visit aimed to build important networks and provide an opportunity for staff to engage with like-minded organisations and share knowledge and experiences. This was a chance to view exhibition collections care practices.



Alice Springs science collections were relocated to the new Megafauna Central facility

## Collection Loans

In support of the exhibition program, the History and Culture Collections branch raised 65 inward and outward loans for a total of 252 objects. This included the loan of 38 items from 30 different lenders for the *Between the Moon and the Stars* exhibition, and 25 objects loaned as part of the Government Art Loan Program. Exhibitions object preparation, installation and de-installation totalled 836 objects. Outward loans included the loan of 63 objects from the MECA collection for the *Reinvigorating the MECA Collection* exhibition at Charles Darwin University Gallery and 91 objects for the *Tjunguntja: from having come together* exhibition held at Araluen Art Centre, Alice Springs.

This year, there were 36 outgoing Natural Sciences loans (1525 specimens) provided to external researchers and 10 loans (230 specimens) were returned to other institutions.



(above) Conservation Contractor Carolyn McLennan and art workers from Milingimbi treating artwork for *Reinvigorating the MECA Collection*



(right) Natural science specimens in ethanol filled jars, Wet Stores



## Conservation Program

MAGNT conservation staff provide technical and specialist expertise and knowledge that supports the care and maintenance of the collection and the delivery of the exhibition program and loans. Condition reporting, treatments and display mounting services were performed for the delivery of the *Telstra NATSIAA*, *Between the Moon and the Stars*, *Tjungunutja*, *Exit Art*, *Tiwi Ceramics*, *Smoking Pipes* and *Momentum: recent acquisitions of Aboriginal art* exhibitions totalling 589

objects. Major conservation projects included conservation treatments undertaken by David Stein & Co. on four newly acquired MAGNT Collection works by Jarinyanu David Downs; and the MAGNT Conservation team provided in-kind support by doing surface cleaning and preparing a condition report of the Robert Czako mural, 1958, in the St Mary's chapel, Alice Springs. It was placed on the Northern Territory heritage register (2009).

(above) Display Technician Antony (Pep) Van Papenrecht installing *Between the Moon and the Stars* artwork



MAGNT Darwin Dry Stores

As part of the Megafauna Central development, all MAGNT Natural Sciences collections and associated cabinets and equipment were relocated from the rear of the Araluen Arts Centre to the new Todd Street facility in Alice Springs.

Over a six week period, Collections Management Natural Sciences staff from Darwin and Alice Springs staff moved over 20,000 fossils, 4500 skins and skeletons, 16,000 insects and 500 rock specimens into the new facility. The Bellman Hangar was also reorganised to create an efficient work and storage space. The project was completed ahead of schedule and under budget.

Stocktakes of 157 collection items were undertaken at the Central Australian Aviation Museum, Defence of Darwin Experience & Darwin Military Museum, Royal Flying Doctor Service (Alice Springs), Qantas Hanger and the Women's Museum of Australia (formerly known as The National Pioneer Women's Hall of Fame).

## Storage of the collection

In ensuring continued collections care for the History and Culture collection, 155 works were rehoused and ongoing improvements to collection storage areas were made. In preparation for the Air-conditioning Project, 109 objects were relocated, condition checked and updated on EMu.

The Collections Branch continues to deliver environmental monitoring, housekeeping and pest management, and remedial conservation, which includes object condition

assessments and the treatment for objects. Integrated Pest Management (IPM) annual pest trap changeover and inspections across nine areas at Bullocky Point stores. Ongoing monthly gallery maintenance cleaning of MAGNT venues. Environmental conditions within all the exhibition spaces and storage areas are monitored and evaluated to reduce the impact on fragile objects and environmental monitoring spectra is collected and processed.

# Regional Museum Support

## Visits

The Northern Territory hosted the Australian Museums and Galleries Association (AMaGA) National Conference in Alice Springs in May 2019. This is only the second time the conference has been held in the Northern Territory. MAGNT played a lead role in securing and delivering the Conference. MAGNT staff comprise approximately half of the branch members of AMaGA (NT), which hosted the conference, and the Conference Steering Committee, Program Committee and Social Committee. MAGNT's Central Australia Manager co-chaired the Steering Committee with the Senior Director of the Araluen Cultural Precinct. The Central Australian Manager also chaired the Program Committee. MAGNT staff were amongst the keynote speakers, Conference speakers, panellists and convenors. All 13 Alice Springs based staff were offered tickets to the conference, along with 16 Darwin-based staff who travelled to Alice Springs to attend and/or participate.



MAGNT provided sponsorship of the bursary program to ensure regional and remote museum professionals in the Northern Territory could attend, for which there were 16 recipients.

MAGNT received a philanthropic donation to support staff travel to remote communities. In September 2018 four staff travelled to Camfield

Station to support the excavation of Miocene period fossils, and to the arts centres in Kalkarindji and Lajamanu.



(above) Digital Imaging Officer Merinda Campbell travelled to Jabiru to run a Digitisation Program workshop

(opposite) L-R Curator of Fishes Dr Michael Hammer, Collection Technician Suzanne Horner, Curator of Territory History Jared Archibald, Senior Curator of Earth Sciences Dr Adam Yates, Project Coordinator Sam Arman

## Outreach

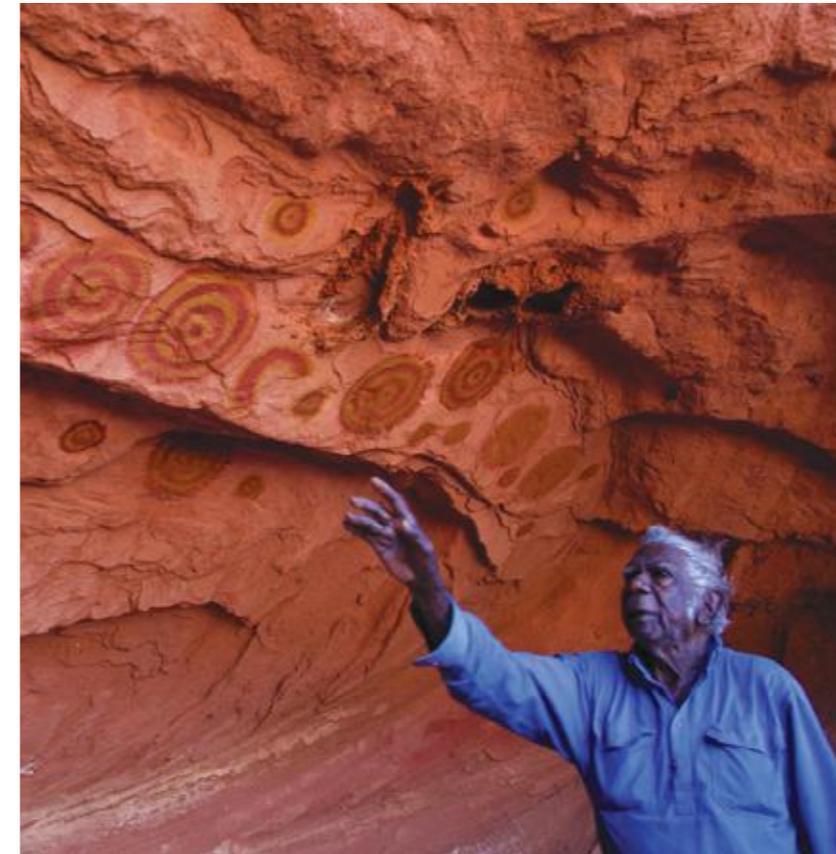
The Registrar and Conservator visited the Museum of Central Australia (MCA), which houses the Strehlow Research Collection (SRC) consisting of significant objects, manuscripts, films, photographs, sound recordings, genealogies, maps and correspondence. The purpose of the trip was to assess any collection management and conservation issues and make recommendations. They also visited collecting

organisations in Timor-Leste together with the Director and Exhibitions and Facility Assistant.

The Museum and Art Gallery of the Northern Territory have supported ANKA's *Arts Worker Extension Program* for over five years by providing back of house tours, talks on preventive conservation and the *Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)* exhibition process.



(clockwise from above) Technical Officer, History and Culture Rebecca Mirams visits Lajamanu Art Centre; Registrar Elaine Labuschagne and Exhibitions and Facilities Officer Brian Croll visit Timor-Leste; Senior Curator Earth Sciences Dr Adam Yates presents at the 2019 AMaGA Conference



(left) Alan Drover explaining the significance of rock art at Innange

## Indigenous Repatriation Program

It has been another busy year with repatriation work, which has seen major progress in terms of Indigenous engagement with the Strehlow Collections and advocacy on a national scale through various Indigenous Repatriation Program (IRP) activities.

With IRP funding the Artwe-kenhe (Men's) Collection Researcher was able to conduct a series of field trips with Aboriginal custodians of the Strehlow Collection to record numerous sacred sites by utilising a combination of the archive and living knowledge from important Arrernte elders.

The first project was based in the Central Arrernte estate of Irlpme, located a short distance to the north of Mparntwe (Alice Springs). Theodore Strehlow documented many sacred sites on Irlpme in 1958 with a group of ceremonial leaders including Johnny Bulabaka, Ekunjabarinja, Aranga and Iliakwata and recorded the men interacting with and maintaining these important areas according to cultural protocols embedded in Arrernte Law. This footage was crucial to custodians in relocating and relearning the correct ways of approaching and cleaning these significant sites. In total 11 sites were found which are believed to have been last visited and recorded in 1958 by Strehlow and his informants. This now means custodians have the ability and knowledge to continue maintaining and engaging with their country in a deep and meaningful way. Over the course of the year, four trips were conducted with 9 Aboriginal custodians.

The second project involved documenting sacred sites in Eastern Arrente country by travelling with and recording the knowledge of Alan Drover, a senior Eastern Arrente cultural authority. This week-long field trip practically followed the travels of Aboriginal men Sidi Ross, Whiplash Tjilpa, Ulambarinja, Njukunba, while accompanying Strehlow on fieldwork during the 1950's and 1960's. These important men were prolific contributors and co-creators of the Strehlow Collection and are men who Alan grew up with and learnt from. Alan represents a living connection to these men and therefore it was important to document his knowledge for future generations to access. In total approximately 30 significant sites for which the Strehlow Research Centre holds ceremonial footage and songs recordings were visited and documented.

In early 2019, MAGNT employed Winston Green to assist with an audit of all secret sacred material held in the institution. Winston is a Nganyatjarra man from the Tjukurla community and has completed undergraduate studies in Anthropology and Sociology at the University of Western Australia. In May, the Artwe-kenhe (Men's) Collection Researchers travelled to Darwin with senior Western Aranda man and Strehlow Research Centre Board Member, Lofty Katakarinja, to conduct an audit of MAGNT's secret sacred



Alan Drover at Therereta, East MacDonnell Ranges during the Indigenous Repatriation Program.

material. During this visit a number of storage issues were identified and these are now in the process of being rectified. The audit identified over 2,000 secret sacred objects originating from different parts of the Northern Territory in MAGNT's care. This data is currently being compiled by the Artwe-kenhe Collection Researchers and will be used by the IRP to implement strategies towards increased repatriation outcomes by identifying the exact scale and scope of secret sacred material within domestic museums.

In 2019, MAGNT also partnered with Desart Incorporated to form the *Desart and MAGNT Art Worker Program*. This partnership provided five Aboriginal art workers with the opportunity to contribute to the development of the 2019 *Telstra National Aboriginal and Torres Strait Islander Art Awards*. Through practical learning opportunities, workshops, site visits and on-the-job experience art workers were provided with a unique opportunity to build their careers within the arts.

# Curatorial

## 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.

In 2018, the MAGNT Supporters of Aboriginal Art Donor Circle was established. This valued group is made up of local and interstate donors who assist MAGNT with acquisitions and projects. Funds provided enabled MAGNT to acquire a large contemporary painting by Pepai Jangala Carroll (*Yumari* 2018) and one of the first works created by the Spinifex Artist, Mick Rictor (*Pila Nguru* 2018).

Significant acquisitions to the Aboriginal Art Collection this year include an early painting by one of the progenitors of the Papunya



Wawiriya Burton, *Ngayuku Mamaku Ngura - My Fathers Country* 2016, synthetic polymer paint on linen, 197.0 x 198.0 cm  
Purchased 2016, Telstra Collection, MAGNT

Art Movement, Charlie Tjaruru Tjungurrayi. Ralph and Barbara Bertinetti generously donated this significant work through the Australian Governments Cultural Gifts Program. This work exhibited in MAGNT's touring exhibition *Tjungurputja: from having come together* at the Araluen Arts Centre in Alice Springs.

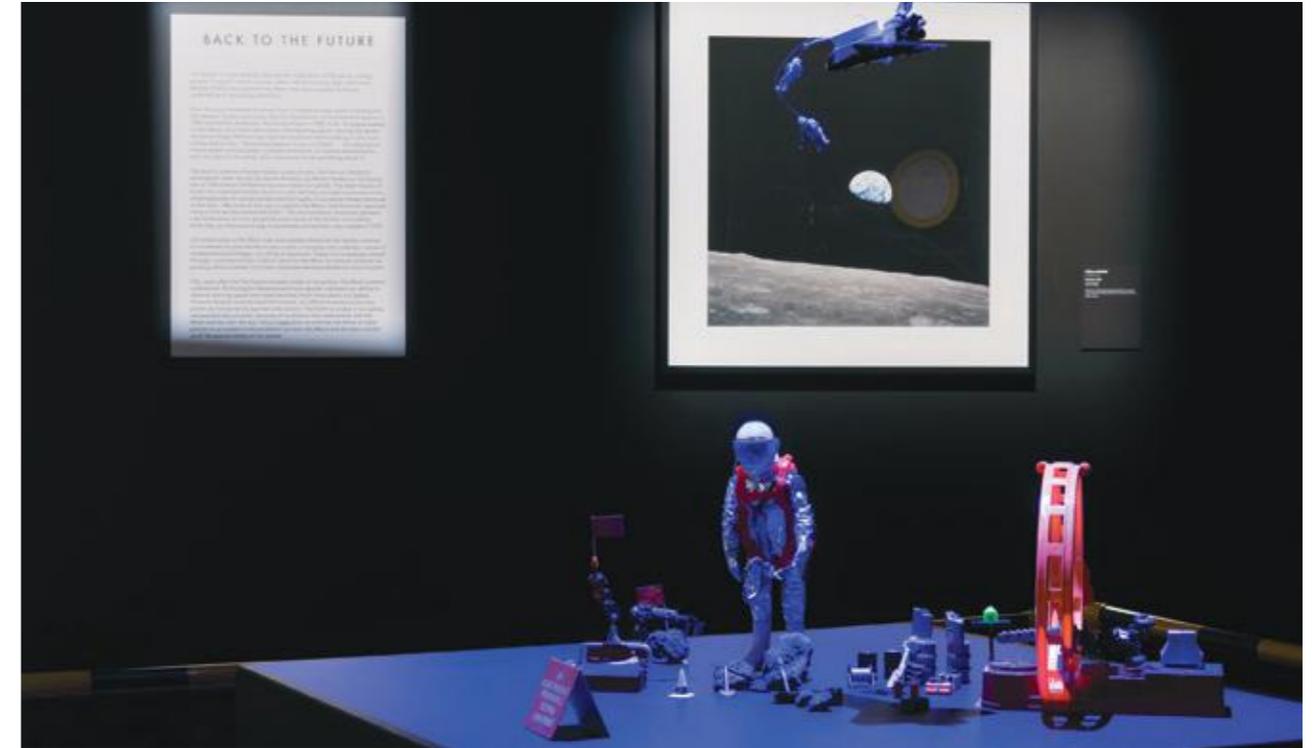
Vicki and Wayne McGeoch gifted a large and important bark painting by Nonggirrja Marawili (*Lightning and the Rock* 2014), through the Australian Governments Cultural Gifts Program.

An important acquisition of 23 paintings by the Walmajarri/Wangkajungka artist Jarinyanu David Downs was made with the generous assistance of the National Cultural Heritage Account and Geoffrey Hassall OAM.

The following works were purchased from the 35th Telstra National Aboriginal and Torres Strait Islander Art Awards with the generous support of Telstra: Baluka Maymuru (*Gorj Wapitja* 2018); B. Yunupinju (*Nine Dances* 2018); Kaye Brown (*Timrambu amintiya winga* 2018); Mervyn Street (*The station hat story* 2017); Ngarralja Tommy May (*Ya-martuwarra* 2018); Nyaparu (William) Gardiner (*Brother of mine* 2018); Patrina Liyadurkitj Mununggurr (*Dhunupa'kum nhuna wanda (Straightening your mind)* 2018) and Vincent Namatjira (*Self-portrait at the British Museum* 2018).



(above) Nyaparu (William) Gardiner, *Brother of mine*, 2018, synthetic polymer paint on linen, 91.0 x 61.0 cm, Purchased 2018. Telstra Collection, MAGNT



*Between the Moon and the Stars* installation  
Penny Byrne, *The Dark side of the Moon* 2018, mixed media

## 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 include a donation by local artist Franck Gohier of 11 pen and ink drawings of Kakadu flora and self-portraits executed during an artist camp he participated in at Kakadu National Park in 2017; a major sculpture, *Ghost net crocodile study* by Aly de Groot created as part of her postdoctoral studies at Charles Darwin University and the purchase of a major photograph by

award-winning photographer Greg Weight, *East of Emily Creek with meteorite*, 2009. Taken during a trip to Central Australia this work featured in the exhibition *Between the Moon and the Stars* held at MAGNT during 2019 and is an important addition to the Australian Art Collection for its evocative depiction of the vast night skies of the Northern Territory deserts.

## Rock Art

In late 2018 the MAGNT Board endorsed a plan to develop a strategy for the management of the Rock Art Archive into the future. The archive is largely based on the research material created by pioneering rock art specialist George Chaloupka from 1973 to 1996 while he was employed by MAGNT.

Rock art is one of the Northern Territory's most significant cultural heritage assets; the greatest concentration of these sites are found in the Arnhem Plateau region. The plateau and surrounding landscapes are on Aboriginal land and there are a number of dedicated Indigenous ranger groups which care for and manage the art sites as well as maintain the cultural values associated with their spiritual significance.

MAGNT supports the Aboriginal custodians living on country who physically manage and are spiritually connected to the rock art of the Northern Territory. It is they who have a particularly important connection to the material held at MAGNT and are best positioned to inform the future development of the Rock Art Archive with their understanding of the rock art locations. These sites are of cultural and spiritual significance in the contemporary cultural landscape.



Detail of simulated Rock Art Panel commissioned by MAGNT in 1988 and produced by Murrumurru, Dick Nguleingulei, on display at MAGNT

Our aspiration for the strategy is that it will provide a road map for reconnecting the Rock Art Archive with the Aboriginal custodians of these sites today to ensure that the resource is managed in a respectful and holistic manner. Many of the contemporary Aboriginal custodians of these important cultural sites are descendants of the original knowledge holders who worked with George Chaloupka, sometimes over several decades. MAGNT

acknowledges their legacy and is working with Aboriginal custodians to inform the development of appropriate cultural protocols for the various stakeholder groups wanting to access the archive for research purposes.

A dedicated Project Officer has been appointed to develop a Rock Art Strategy for MAGNT with support from MAGNT's Anthropologist. Stakeholder consultations commenced in May 2019.



*Unruly Days: Territory Life 1911-1921* installation view

## History

The Territory History, Maritime History and Archaeology Collections reflect the distinctive cultural, social, economic, and political way of life in post-contact Northern Territory.

During the year, the Curator of Territory History was highly engaged with conducting public talks and presentations. He responded to more than 400 requests for information on an extensive and eclectic range of subjects relating to the history collections.

Notable outcomes included a complete audit of the Historical Firearms Collection in conjunction with the Northern Territory Police. This resulted in the correction and updating of the police records pertaining to MAGNT firearms with this work being ongoing. A successful public open day was held at the Fannie Bay Gaol in September 2018 following the completion of extensive conservation works across the site. This included opening up a section of the front fence to allow public vision

within the walls, as well as catching cooling breezes in the afternoon.

In March 2019, the Curator of Territory History attended the 40th Annual Corowa Swim-In and Ex-Military Vehicle Gathering and presented about the new and improved Defence of Darwin Experience application. This is to add value to the Back to The Track 2020 event, which will see 140 WWII era military vehicles drive from Alice Springs to Darwin in August 2020.

During the year, the Senior Curator of Maritime Archaeology and History worked on developing a framework and concept plan for future reinterpretation of displays in the Colin Jack-Hinton Maritime Gallery. He attended the Australian Maritime Museums Council workshop on watercraft restoration and conservation at the Port of Echuca Discovery Centre and gave a presentation on the 'Conservation of *Terima Kasih* – a traditional Indonesian fishing boat'.

In June 2019, the Senior Curator of Maritime Archaeology and History attended and presented at the third International Conference on Southeast Asian Archaeology hosted by the Southeast Asian Regional Centre for Archaeology and Fine Arts in Bangkok, Thailand.

Significant resources were expended in assisting with the production of two important collaborative exhibits held offsite:

- *History of Trade – Northern Territory*: a large exhibit produced jointly with the Department of Trade, Business and Innovation to coincide with the Arafura Games held in May 2019.
- *Schultze & Hoare: the Collector and the Illustrator*: an exhibit produced as part of the sesquicentenary celebrations of the founding of Darwin in 1869. This exhibit was hosted by the Northern Territory Library in February 2019.

Noteworthy acquisitions made to the Territory History collection this year includes an extremely valuable

collection of pearl diving material once owned by Master Pearler, Richard (Dick) Sonners. The Sonners pearling collection contains diving equipment, licences to trade and fish, a set of scales for weighing pearls, a compass from the pearling lugger *Redbill*, binoculars and a photographic collection of over 200 images related to pearling in the Northern Territory and Papua New Guinea.

One of the highlights of the year was the history exhibition *Unruly Days: A Territory Life 1911-1921* jointly winning a 2019 MAGNA (Museums and Galleries National Awards) Award for Permanent Exhibition or Gallery Fit out Level 3: Project Budget \$150,000 - \$500,000.



*Unruly Days: Territory Life 1911-1921*  
installation view

## Earth Sciences

The MAGNT Earth Sciences collection aims to represent the Northern Territory's rocks, minerals, fossils, meteorites and tektites. A great strength of the collection are the vertebrate fossils from the internationally significant Alcoota Fossil Beds, unique on the Australian continent in preserving a diverse fauna of reptiles, birds and mammals from the late Miocene Epoch (11 to 5 million years ago).

July and August of 2018 were occupied with the move of the Earth Science collections and laboratories from the Araluen Art Centre to their new location in Megafauna Central. 76 cabinets of specimens were moved as well as shelving, tables and four cabinets of general equipment.

The Project Coordinator was in charge of the development of the Augmented Reality (AR) application to enhance the visitor experience at Megafauna Central and at selected sites around Alice Springs. The AR project was launched at the end of April.

Research and collections work resumed with a one week field trip to Bullock Creek, a rich Miocene fossil site on Camfield Station near Kalkarindji in the Territory's north-west. This trip was a funded project from the fundraising dinner held in



Paleontologists Sam Arman and Dr Adam Yates quarrying fossiliferous limestone at Bullock Creek, Northern Territory.

2017. This was the first time MAGNT had visited the site since 2002 with the only remaining staff member who had knowledge of the site. This knowledge was passed to the Senior Curator of Earth Sciences, the Project Coordinator and four other staff.

The Bullock Creek fossils are locked in solid limestone and have to be released by digesting the rock in acetic acid. As part of the project, Year 9 students from Centralian Middle School were invited to assist with the acid preparation of some of the blocks. Students involved in extracurricular science had four visits to Megafauna Central over the course of term 2 (April-May) in 2019 where groups of 2-3 students each worked

on a block of limestone and retrieved the fossils that were released.

The Project Coordinator led the volunteer program at the new Megafauna Central facility and through 2018-19 Megafauna had a group of five regular volunteers. Research is back on track after a year-long hiatus with the acceptance of a new paper which describes the Alcoota emu as a new species.

Another highlight of the year was Megafauna Central winning 2019 MAGNA (Museums and Galleries National Awards) Award in the Permanent Exhibition or Gallery Fit-out Level 4 Project budget more than \$500,000.



Senior Curator of Molluscs Dr Richard Willan examines a sample of freshwater mussels from the MAGNT collection. Photograph: Clive Hyde, Captovate.

## 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. A total of 1227 specimen lots were registered into the collection this year. Researchers from the NSW Office of Environment and Heritage and the Zoology Department, University of Queensland, visited MAGNT to study this collection.

Fieldwork and research was conducted into the marine molluscs of Darwin Harbour, the taxonomy and distribution of freshwater mussels, 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, Australian National University, University of Sydney, National Marine Science Centre at Southern Cross University, New Zealand National Institute for Atmospheric and Water Research, and University of Otago (New Zealand).

Outreach activities were undertaken during Science Week and the school holidays. 575 enquiries were answered, of which 70.6% were public enquiries and 29.6% were professional enquiries.

Molluscs were identified, reports were written and significant specimens databased and incorporated into the Mollusc collection from four environmental impact surveys: the 'StyBarrow' project at the site of the discontinued gas platform off Exmouth conducted on behalf of BHP; the 'Bathymetry, Sediment Typing and Benthic Infauna Assessment' project offshore from Gove Harbour conducted by the Australian Institute of Marine Science; the 'Mapping the Future' flora and fauna survey conducted at Wadeye by the Flora & Fauna Division, Northern Territory Department of Environment & Natural Resources; and the 'Intertidal Environmental Monitoring Program' at Ludmilla Bay conducted by

Conservation Volunteers Australia. The latter project investigated food sources for migratory wading birds in Darwin Harbour.

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, the Northern Australian Quarantine Strategy, Biosecurity Queensland, and the Western Australian Department of Primary Industries and Regional Development.

MAGNT hosted a work experience student in the Mollusc section from Mackillop Catholic College.

The Senior Curator delivered the opening address at the *Requiem for a Landscape* art exhibition at the new exhibition space at Harbour View Plaza.

Assistance with educational activities was undertaken with Charles Darwin University, the George Brown Botanical Gardens and the Northern Territory Field Naturalists' Club.

## Annelids

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

Curatorial activities this year were dominated by research and writing for the first multidisciplinary MAGNT Exhibition, *Between the Moon and the Stars*, and by the externally-funded Annikey project.

Other curatorial activities included preparation of articles for public dissemination of knowledge on annelid worms through conferences and journals, a media interview on moon-mediated annelid spawning and associated festivities in Timor-Leste (ABC Radio Darwin, March 2019) and improvement of the MAGNT Annelid collection through continued identification. Although no major fieldwork was undertaken in 2018/2019, processing of specimen backlogs including the 2018 Timor-Leste fieldwork, resulted in 492



*Palola viridis* sea-worms from Meci, Timor Leste are featured in the *Between the Moon and the Stars* exhibition

specimen lots being registered and a growth in the Annelid collection of 2%, including valuable new specimens from poorly collected regions.

Research Associate Charlotte Watson made significant contributions by completing a chapter on the family Chrysopetalidae for Zoology, and in collaboration with Greg Rouse, geneticist, and Ekin Tilic, histologist, at the Scripps Oceanographic Institution, San Diego, continued research and sorting out Indo-Pacific species complexes within the

(opposite) Photographic records of Siamese Fighter Fish from the Adelaide River floodplain as the first major pest species established in the Northern Territory. Aquarium Photo: Nathan Litjens. Field images Dr Michael Hammer, MAGNT

(right) The worm goby from Shady Camp that 'broke the internet' – part of a citizen science project at MAGNT. Photo: Renea King

family Chrysopetalidae. The Annelid collections at MAGNT, especially from coral reefs of northern Western Australia, Northern Territory and northern Queensland have proven invaluable for the morphological work of describing new taxa (genera and species).

Charlotte Watson was also involved in collaboration with the Australian Museum identifying deep-sea hesionids and chrysopetalids as part of a first publication of an annotated checklist of the annelid fauna from eastern Australia's lower bathyal and abyssal environments.



## Fishes

The MAGNT Fishes collection is unrivalled in representing the biodiversity of tropical northern Australia and its near neighbours. The strength of the collection is its representation of species in the varied habitats of the Northern Territory ranging from offshore tropical reefs through to remote sandstone escarpments. Specimens and tissues

are widely utilised in fields including taxonomy, systematics, ecology, environmental change, conservation and fisheries management.

The latest big discovery in fishes at MAGNT is one of the smallest species to be recorded in Top End waters. A new species, smaller than

2.5 cm, was found to inhabit sand areas near coral reefs of the Northern Territory and Western Australia. The fish was named Larson's Tiny Sandgoby (*Grallenia larsonae*) in honour of Emeritus Curator of Fishes Dr Helen Larson for her extensive contribution to goby taxonomy and systematics, and who collected and carefully preserved most of the

type specimens during a MAGNT survey to Cobourg Peninsula in the early 1980s (now Garig Gunak Barlu National Park).

Other collections-based 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. Final visits were made to major Australian institutions to examine material towards description of new species in northern Australia and New Guinea. Taxonomic revisions were undertaken on Dwarf Rainbowfish and Exquisite Rainbowfish, with results to be published in the future.

In February ABC News Darwin broke a story of a “freaky fish” caught at Shady Camp on the Mary River east of Darwin, which was identified by the Curator of Fishes as a Worm Goby. The article went on to have 10,000+ direct shares across various sites and platforms globally, with the catchy animal ‘hook’ drawing parallels to the creature in the 1979 Ridley Scott classic *Alien*. At the heart of the article was MAGNT expertise and details of our Worm Goby Citizen Science Project with details of how to contribute. The ongoing promotion of this project helped to raise a dozen new reports of these rarely-seen animals.

The work of MAGNT in the citizen science space, including the Worm Goby, Rainbowfish taxonomy and Bush Blitz projects, was highlighted at the Territory Natural Resource Management Conference in Darwin in November and at the Australian Museums and Galleries Association National Conference (AMaGA) in May.

From a fieldwork point of view this year was one of consolidation, with no major expeditions undertaken. Collection development was a focus, with the preparation and registration of previously collected specimens



and tissues. The results of recent efforts to document the first serious pest fish introduction to the Top End, an aquarium fish the Siamese fighting fish (*Betta splendens*), was published as a collaborative paper with NT Fisheries and the Parks and Wildlife Commission NT in the journal *Biological Invasions*. This paper included a large review of all fish introductions in the Northern Territory, drawing heavily on MAGNT collection records and specimens.

(above) Emeritus Curator of Fishes Dr Helen Larson at her home office, June 2019 (photo: Jeff Larson), and inset Larson's Tiny Goby *Grallenia larsonae* named in her honour. Photo: Gerry Allen

(inset) *Grallenia larsonae*, a new species of sandgoby (Pisces: Gobiidae) from northern Australia



The threatened Howard Springs Toadlet (*Uperoleia daviesae*), plus other rarely heard little-known frog species were recorded in the NT as part of the FrogID citizen science project. Photo: Dane Trembath.

## Frog ID

FrogID continues to go from strength to strength. This innovative and interactive national citizen science project is led by the Australian Museum and promoted in partnership with MAGNT across the Northern Territory. The application allows users to record frogs and then receive an expert identification. This has the dual purpose of raising awareness to the public and assisting research into frog conservation. So far almost 10,000 frog records from 34 species have been made by citizen scientists in the NT. This equates to a remarkable 10% of national calls.

The first scientific paper has been published from the project as data comes in to help better map and document different species. The top NT frog recorded was Roth's Tree Frog (*Litoria rothii*), followed by the ever popular Green Tree Frog (*Litoria caerulea*), and important recordings were made of the NT's only threatened frog species, the Howard Springs Toadlet (*Uperoleia daviesae*). Other rarely heard and poorly-understood frog species, especially in the more arid areas was also recorded.

## Annikey

The identification tool for marine Annelida families and the Australian abyssal fauna project named Annikey is a three-year project in collaboration between MAGNT, the Australian Museum and Museum Victoria. Annikey was made possible with a grant from the Australian Biological Resources Study, Canberra. The Project commenced in September 2018 with the part-time employment of a Technical Officer. The project aims to make accurate identification of marine annelids as easy as possible. It will develop a new identification tool that will enable interactive identification of all families of marine Annelida using the open source software; make available taxonomic descriptions and illustrations for browsing and searching on the Australian Faunal Directory (AFD) and other websites; provide a taxonomic overview and links to the best available keys, revisions or online sources for further identification; and enable interactive identification of the Australian abyssal fauna (occurring at depths of 2000 metres or more).

# Support

**MAGNT is generously supported with funds from the Northern Territory Government, Department of Tourism, Sport and Culture for operational activities.**

It is thanks to invaluable philanthropic, community and corporate supporters that MAGNT is able to deliver a changing and dynamic program of exhibitions and continue its groundbreaking science research projects. This support is also essential to helping MAGNT to build its collection, its ongoing maintenance as well as increasing opportunities for public access.

Once again, MAGNT collaborated with Principal Partner, Telstra to deliver the *35th Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)*. As one of Australia's longest arts partnerships, MAGNT acknowledges both the financial and in-kind value Telstra provides to this important national event. *Telstra NATSIAA* is also

supported by the Northern Territory Government and the Australia Council for the Arts as part of the Visual Arts and Crafts Strategy.

Our thanks and recognition for the grants awarded that are making MAGNT's nationally significant research projects and collection acquisitions possible. These grants give our curators the vital financial security needed to continue breaking new ground and sharing Territory stories locally and beyond.

This year saw the completion of a multi-year project generously funded by the Ian Potter Foundation. The outcomes of this funding have positively impacted MAGNT's operations empowering a sustainable model of collection digitisation. Immediate outcomes include a dedicated digitalisation studio with corresponding work processes and up-skilling of employees as well as knowledge sharing amongst local industry peers.

Sincere thanks to our donors whose ongoing support is highly valued across MAGNT. Our donors enable work to be achieved that would otherwise be out of reach due to limited financial resources. To name a few of this year's achievements: donations from MAGNT donors contributed to the realisation of fossil excavation in Darwin and Alice Springs, touring of the *Tjungurutja* exhibition, and new collection acquisitions including the *MAGNT Supporters of Aboriginal Art* donor circle purchase of *Yumari* by Pepai Carrol.

MAGNT acknowledges the ongoing support the MAGNT Foundation.



(clockwise from top) MAGNT Director Marcus Schutenko, Minister for Tourism Sport and Culture The Hon Lauren Moss and Telstra CEO Andrew Penn commemorate the signing of another three year *Telstra NATSIAA* partnership; MAGNT Development & Communications Manager Meredith Dellar and Mantra Hotels Business Development Manager Jenna-belle Hall mark the signing of the Official Accommodation partnership between MAGNT and Mantra Hotels; MAGNT donors Michael Sitzler and Terri Layman.



# Donors

## Platinum

Geoffrey Hassall OAM

## Gold

Allan Garraway  
 The Hon Clare Martin AO  
 Marcus Schutenko /  
 Andrea Schutenko  
 Michael Sitzler / Terri Layman

## Silver

John Ayers / Jane Ayers  
 Richard England / Harriett England  
 The Hon Dr Tricia Kavanagh  
 Janie Mason AM  
 Tessa Pauling / Tom Pauling AO QC  
 Jeffrey Pinkerton OAM /  
 Marilyn Pinkerton

## Bronze

Ross Bonthorne  
 Anita Castan  
 Dr Regan Forrest  
 Jacqueline Healy  
 Louise Maple-Brown / Simon Niblock  
 Alice Richardson /  
 Edward Richardson  
 Elizabeth Kingdon / Michael Rowe  
 Neil Lanceley / Denise Salvestro  
 Chris Van Aanholt / Biddy Van Aanholt



Chamber of Commerce Business at Sunset event in *Transformations* gallery

## Supporter

Jenny Armour  
 Nola Bailey  
 Fiona Douglas  
 Alison Duncan  
 Steven King  
 Emma Noonan  
 Richard Ryan

## Trusts and Foundations

Ian Potter Foundation  
 MAGNT Foundation  
 Newman's Own Foundation  
 Perera-Picco Fund

## MAGNT Foundation

Cassandra Ellis (Chairperson) until  
 21 Sep 2018, retired 7 Feb 2019  
 Cassandra Deon-Wierda  
 (Interim Chairperson) from 21  
 Sep 18, retired 7 Feb 2019  
 Wendy Pech (Chairperson)  
 commenced 7 Feb 2019  
 Annie McCall (Secretary)  
 Mary O'Brien  
 Michael Rees commenced  
 22 Nov 2018  
 Amelia Vellar  
 Ken Suter (Public Officer)

## Government Partners



## Official Technology Partner



## Official Accommodation Partner



## Project Partners



Australian Government  
 Department of Communications and the Arts  
 Department of the Environment and Energy  
 Parks Australia  
 Visual Arts and Crafts Strategy



# Our People

## Our Board

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

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

Board as at 30 June 2018:

## Chair

**The Hon Clare Martin AO** (from September 2018, Chairperson November 2018) was the first Labor Chief Minister of the Northern Territory and its first female Chief Minister.

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

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

Following politics, Clare was the Chief Executive of the Australian Council of Social Service, and then a

Professorial Fellow at Charles Darwin University, where she co-authored a book about Territory politics called *Speak for yourself*.

Clare is currently the Chair of Territory Natural Resource Management, Chair of the Defence Reserves Support Council Northern Territory/Kimberley; Vice Chair of Northern Territory Cricket and a Director of Brown's Mart Arts.

## Members

**Franchesca Cubillo** (from September 2018). Franchesca is a Larrakia, Bardi, Wardaman and Yanuwa woman from the Northern Territory. She was Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia (2009–18) where she was responsible for the development and management of 11 permanently-dedicated Indigenous Australian art galleries, the largest display of Aboriginal and Torres Strait Islander art in the world.

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

Franchesca was Senior Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of Northern Territory, held positions at Tandanya, National Aboriginal Cultural Institute, and was the Manager Repatriation Unit at the National Museum of Australia. Franchesca was the inaugural Curator of Aboriginal Anthropology at the South Australia Museum, where she assisted in the redevelopment of the Australian Aboriginal Cultures Gallery.

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

**Allan Garraway** transferred to the Northern Territory as a partner of a national firm of chartered accountants. In 1980 he established, and was Managing Partner of the chartered accounting firm of Garraways, which merged with KPMG in 2000.

He chose not to join the merged firm but to practice in his own right giving specialist advice, often of a forensic nature, and to attend to his commercial and community interests. He has extensive professional practice experience and considerable 'hands on' management/commercial experience as a consequence of his own business interests.

His interests, organisations that he represents, and select clients require him to be actively engaged with the Northern Territory Government over a broad range of issues.

**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 undertaken a doctorate in law, she was appointed as a Justice of the Industrial Court of NSW from 1998 to 2012. Tricia presided at first instance and on appeal on all industrial matters, awards and disputes holding statutory power to both arbitrate and conciliate/mediate. She was the presiding Member of the New South Wales Medical Tribunal and the New South Wales Racing Tribunal. Tricia has served as an Arbitrator on the Court of Arbitration for Sport since its foundation in 1993. She was the Australian nominee on the Court for the Sydney and Rio Olympics.

Tricia has been a foundation Trustee of the Powerhouse Museum (Museum of Applied Arts and Sciences) and foundation Director of the Australian National Maritime Museum and 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.

**Dr Steve Morton** (from November 2018). Dr Morton is an Honorary Professorial Fellow with Charles Darwin University. He studied at the Universities of Melbourne, California, and Sydney. He joined CSIRO in Alice Springs to work in the desert environment that has long been his focus.

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

**James Paspaley** (from September 2018). James is the CEO and an Executive Director of the Paspaley Group of Companies. Grandson of founder Nicholas Paspaley Snr MBE, and eldest son of Executive Chairman Nick Paspaley AC, James grew up in the family business.

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

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

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

**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.

Michael 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 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.

**Philip Watkins** is part of large extended Arrernte and Larrakia families and has been the Chief Executive Officer of Desart since 2011.

Philip has worked at the Central Australian Aboriginal Media Association and within the visual arts industry with print artists in Melbourne whilst also studying Social Science at Monash University. Returning to Alice

Springs, he worked with the Central Land Council in numerous roles over ten years. In 2006 he returned to his artistic roots when appointed Artistic and Cultural Director at Tandanya National Aboriginal Cultural Institute in Adelaide.

Philip is currently a Board Member on the Indigenous Art Code. He has completed a Graduate Certificate in Indigenous Arts Management from Victoria College of the Arts – University of Melbourne, the

Governor's Leadership Program at Leaders Institute in South Australia and the Australia Council's Emerging Leaders Development Program.

Philip continues to thrive in his role at Desart, working closely with the Board as well as Aboriginal Art Centre member organisations to deliver a strong annual program that both enhances and supports their business performance and cultural and artistic aspirations.

#### Attendance of each board member to board and committee meetings for the period July 2018 – June 2019

	Board meetings		Committee Meetings			
	Number eligible to attend	Number attended	Audit, Risk and Compliance		Collections and Acquisitions	
	Number eligible to attend	Number attended	Number eligible to attend	Number attended	Number eligible to attend	Number attended
<b>C Martin</b>	5	4	2	2	-	-
<b>J Chisholm</b>	4	3	-	-	2	2
<b>F Cubillo</b>	5	3	-	-	2	2
<b>A Garraway</b>	5	5	2	2	-	-
<b>T Kavanagh</b>	5	4	-	-	2	2
<b>S Morton</b>	3	3	-	-	2	2
<b>J Paspaley</b>	5	4	2	2	-	-
<b>M Sitzler</b>	5	5	-	-	-	-
<b>P Watkins</b>	5	4	-	-	-	-

## OUR STAFF

### Directorate

Marcus Schutenko	Director
David Anderson (to Jun 2019)	Assistant Director, Corporate Services
Dr Regan Forrest	Assistant Director, Content & Innovation
Simone Crothers	Executive Officer
Felicity Green	Central Australia Manager*
Dr Samuel Arman (from Sept 2018)	Project Coordinator, Megafauna Augmented Reality*

### Corporate Services

Kylie Davis (to Jan 2019)	Finance Manager
Caroline Malesys (from Mar 2019)	Accountant
Dinorah Morahan	Facilities & Administration Support Officer
Tamarel Wright (to Nov 2018)	Facilities Officer
Marie Neenan	Finance Officer
Kelly Rau	HR Manager
Gloria Nasir	Senior Cleaner
Nenita Adolfo	Cleaner
Christian Drilon	Cleaner

### Collections Management

Elaine Labuschagne (from Jul 2018)	Registrar
Gavin Dally	Senior Collections Manager, Natural Sciences

Suzanne Horner	Technical Officer, Natural Sciences
Olga Biriukova (from Sept 2018)	Technical Officer, Natural Sciences
Samantha Lillie	Technical Officer, History & Culture
Rebecca Mirams	Technical Officer, History & Culture
Bijmoon Tamanna (from Feb 2019)	Assistant Technical Officer, History & Culture
Lisa Nolan	Conservator
Sandra Yee	Conservator
Eliana Bernard	Assistant Conservator
Merinda Campbell	Digital Imaging Officer
Dr Adam Yates	Senior Curator of Earth Sciences *
Dr Samuel Arman (to Sept 2018)	Technical Officer, Earth Sciences *

### Curatorial

Dr Ilka Schacht (to Jul 2018)	Head of Curatorial
Malene Bjornskov (from Aug 2018)	Acting Head of Curatorial
Jared Archibald	Curator of Territory History
Laura Wiles (to Jul 2018)	Assistant Curator of Territory History
Clare Armitage (from Jun 2019)	Assistant Curator of Art
Paul Clark	Senior Curator of Maritime Archaeology and History
Dr Chris Glasby	Senior Curator of Annelids
Dr Michael Hammer	Curator of Fishes
Dr Richard Willan	Senior Curator of Molluscs

Adam Macfie	Anthropologist
Dane Trembath (to Dec 2018)	Project Officer
Delphine Dupont-Morris (from Apr 2019)	Project Officer Rock Art
Shaun Angeles	Artwe-kenhe (Men's) Collection Researcher*
Winston Green (Apr to June 2019)	Artwe-kenhe (Men's) Collection Research Assistant*
Luke Scholes	Curator of Aboriginal Art and Material Culture*

### Development & Communications

Meredith Dellar	Development & Communications Manager
Rebecca Campart (from Feb 2019)	Communications Coordinator
Georgia Beach (from Jan 2019)	Development Officer

### Engagement

Josef (Joe) de Beer (to Jan 2019)	Acting Engagement Manager
Josef (Joe) de Beer (from Jan 2019)	Visitor Experience Coordinator
Tamarel Wright (from Nov 2018)	Visitor Experience Supervisor
Tessa Duke (to Dec 2018)	Acting Communications Officer
Nicole Haverfield	Engagement Officer *
Jane Burbidge (to Feb 2019)	Customer Service Officer
Elvira Pertudo (to Jan 2019)	Customer Service Officer
Caitlin Henderson (from Dec 2018)	Invertebrate Zookeeper
Carmen Ansaldo (to Mar 2019)	Senior Visitor Experience Officer
Crystal Thomas	Senior Visitor Experience Officer
Carolyn McLennan (to Sept 2018)	Visitor Experience Officer

Peter Luby (to Apr 2019)	Visitor Experience Officer
Sarsha Sherriff	Visitor Experience Officer
Bijmoon Tamanna (to Feb 2019)	Visitor Experience Officer
Eric Austin	Visitor Experience Officer
Erin Carew	Visitor Experience Officer
Paige Richter (to Jul 2018)	Visitor Experience Officer
Louise Bajars (from Jul 2018)	Visitor Experience Officer
Norman Keegal (from Nov 2018)	Visitor Experience Officer
Nicholas Volpe (from Dec 2018)	Visitor Experience Officer
Miriam Ellen-Barwell (from Mar 2019)	Visitor Experience Officer
Chan Zhang (from Jun 2019)	Visitor Experience Officer
Eve Pawlik (from Jun 2019)	Visitor Experience Officer
Joel Sheppard-Greenoff (from Jun 2019)	Visitor Experience Officer
Madelyn Deigan (from Jun 2019)	Visitor Experience Officer
Wendy Belohlawek (from Jun 2019)	Visitor Experience Officer
Leslie Simpson	Visitor Experience Officer *
Franca Barraclough	Visitor Experience Officer *
Veronica Judge	Visitor Experience Officer *
Genevieve Walshe	Visitor Experience Officer *
Glen Nelson	Visitor Experience Officer *
Kasia Tons	Visitor Experience Officer *
Samantha Denton	Visitor Experience Officer *
Ursula Boyd (to Jan 2019)	Visitor Experience Officer *
Caitlin Henderson (from Dec 2018)	Visitor Experience Officer

### Exhibitions

Dr Wendy Garden	Exhibitions Manager/Curator of Australian Art
Carrie Mulford (to Nov 2018)	Exhibitions Officer
Fiona Bennie (from Jan 2019)	Exhibitions Officer
Wendy Wood	Exhibitions Coordinator
Kate Fennell	Designer
Antony (Pep) Van Papenrecht	Display Technician
Brian Croll	Facilities & Exhibitions Assistant

### Emeritus Curators & Research Associates

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

\*Alice Springs based staff

### Organisational Chart



### Our People a Snapshot

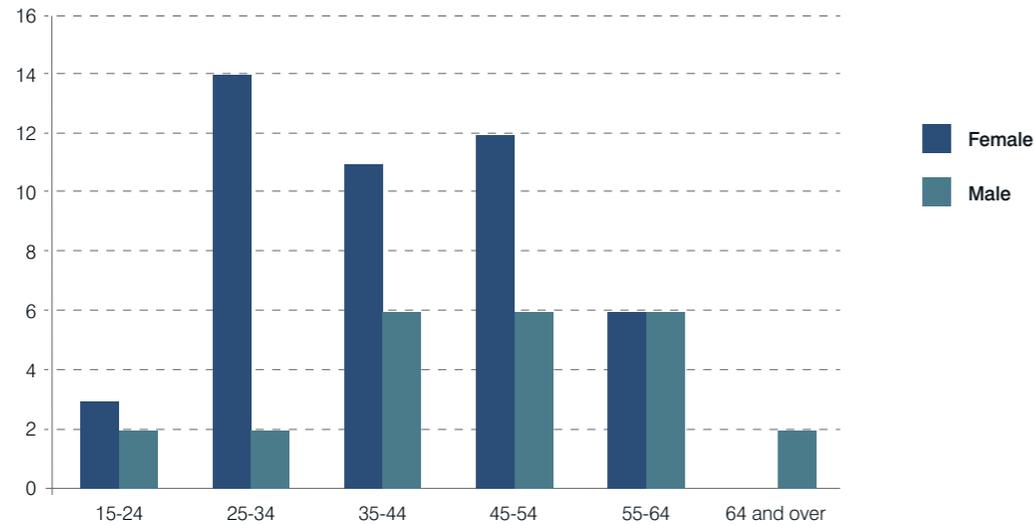
#### Employment type

	2017/18		2018/19			2017/18	2018/19
	Staff	FTE	Staff	FTE			
Full Time	42	42	45	45	Staff employed by the Board of MAGNT	43	51
Part time	3	2.2	4	2.5	Staff employed by the Northern Territory Government	20	19
Casual	18	6.4	21	6.8			
<b>Total Staff</b>	<b>63</b>	<b>50.6</b>	<b>70</b>	<b>54.3</b>			

### Employees by Salary

Salary range	2017/18			2018/19			
	Number of staff	Female	Male	Number of staff	FTE	Female	Male
\$0 - \$59,999	6	5	1	3	3	2	1
\$60,000 - \$79,000	32	23	9	35	20.3	25	10
\$80,000 - \$99,000	7	6	1	13	13	11	2
\$100,000 - \$119,000	15	6	9	16	15	7	9
\$120,000 +	3	1	2	3	3	1	2
<b>Total staff</b>	<b>63</b>	<b>41</b>	<b>22</b>	<b>70</b>	<b>54.3</b>	<b>46</b>	<b>24</b>

### MAGNT Employees by age and gender



### Staff undertook a range of training courses during 2018/2019 covering:

- Appropriate Workplace Behaviours
- Council of Australian Museum Directors Executive Mentoring Program
- China Ready Certification
- Copyright Training – Australian Copyright Council
- Cross Cultural Training
- Dementia Awareness in Public Spaces
- Effective Time Management
- Electronic Invoice Management System (EIMS)
- First Aid - Senior
- First Aid – For the Mind
- Grant writing workshop: skills and success for small museums
- Government Accounting System (GAS) training
- Infrared & Raman User's Group (IRUG13) conference
- Ke-Emu Collection Management database training
- Effective Time Management
- Microsoft Excel & Project
- Mindfulness & Stress Management
- Massive Open Online Course (MOOC) – Behind the scenes at the 21st Century Museum
- Museums Australia Conference (AMaGA)
- Pitch and Due Diligence - Lean Canvas Workshop
- Receipting Electronic Processing System (REPS)
- Darwin and Alice Springs staff undertook accredited Fire Warden Training
  - » Undertake first response to fire incidents MSMWHS212 (Fire extinguisher training)
  - » Operate as part of an emergency control organisation PUAWER005B (Evacuation training)

## Work Health Safety

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

- WHS Committee held quarterly meetings.
- Evacuation training held
- Reporting incident of external stakeholders now included in reporting statistics
- Two staff workers compensation claims were recorded and finalised in a timely manner.
- Department NT Fire and Rescue Service site compliance notice issued in accordance with the Fire and Emergency Act & Regulations

### Hazard and Incident Reporting

A rise in the number of incidents this year is due to the inclusion of external stakeholders incidents e.g. visitors, contractors etc.

Type Of Incident	2016/17	2017/18	2018/19
Hit By Object			2
Hit Object	1		1
Body Stress, Strains	1		2
Slips, Trips And Falls	1	1	3
Vehicle Incidents & Other		1	1
Hazards			4
<b>Totals</b>	<b>3</b>	<b>2</b>	<b>13</b>

Incident breakdown:

- 4 staff incidents
- 5 visitor incidents
- 4 hazards – grass fire outside Maritime Gallery, light fixture burn out, unsecured area at Amphitheatre steps and unloading forklift issue. All hazards have been addressed and rectified.

A rise in the number of incidents this year is due to the inclusion of external stakeholders incidents e.g. visitors, contractors etc.

# Financial Statements

## General Purpose Financial Statements

Board of the Museum and Art Gallery of the Northern Territory for the year ended 30 June 2019.

### 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 2019.

### Financial Performance

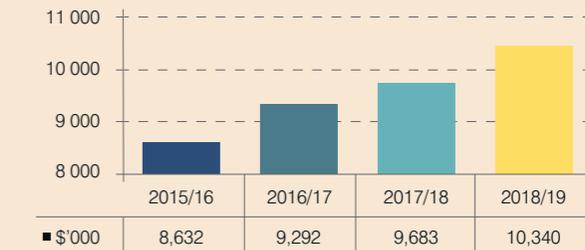
In 2018-19, MAGNT reported a surplus of \$104K against a budget surplus of \$18K.

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

#### Income



#### Expenses



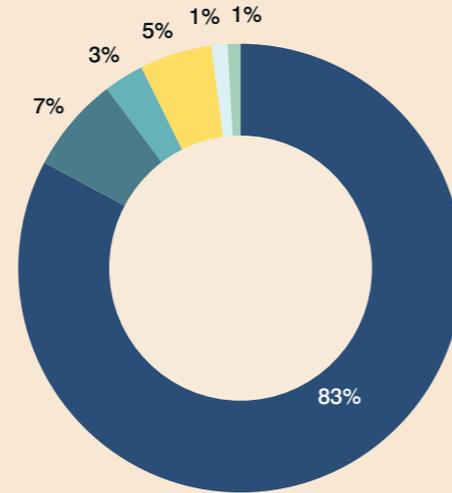
## Income

MAGNT received income of \$10.44 million in 2018-19, a \$172,000 increase compared to budget.

MAGNT is funded predominately through the Northern Territory's Department of Tourism, Sport 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 2018/19

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



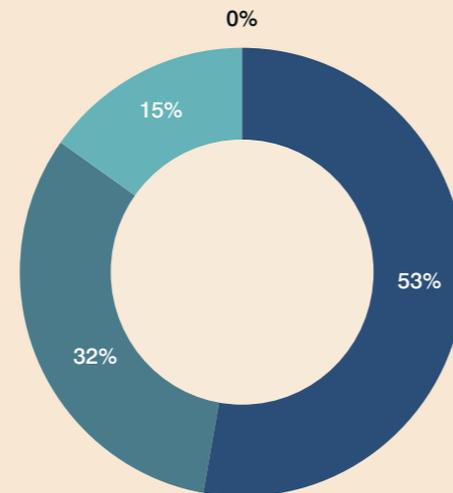
## Expenses

MAGNT incurred \$10.34 million in expenses during 2018-19 in the delivery of its programs and services, an \$86,000 increase 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 2018/19

- Employee expenses
- Purchases of goods and services
- Property Management
- Depreciation and amortisation



## Balance Sheet

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

### Assets

MAGNT's assets at 30 June 2019 totaled \$2.6 million.

The balance of assets consists of:

- cash balances of \$1.97 million, representing cash held in a financial institution and petty cash and floats;
- receivables of \$288,000 representing the amount that is owed to MAGNT for goods and services provided and delivered;
- prepaid expenses of \$13,000 representing expenses that have been paid before the goods or services were received or provided; and
- property, plant and equipment of \$159,000.

### Liabilities

MAGNT's liabilities at 30 June 2019 totaled \$1.27 million

The balance of liabilities consists of:

- advances received of \$100,000 representing the amount owed to the NTG for accounts payable paid on MAGNT's behalf;
- payables of \$383,000 representing the amount owed to creditors for goods and services purchased and received; and
- provisions for employee entitlements of \$400,000 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 \$387,000 representing unearned revenue.

### Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at June 2019 was \$1.16 million.

### Statement of Changes in Equity

Capital relates to cash and assets that have been transferred directly to MAGNT. The balance of capital at 30 June 2019 was \$241,000. There are no reserves at that date.

Accumulated funds move each year by the profit or loss of MAGNT. In 2018-19, accumulated funds have been increased to \$921,000 as a result of the operating surplus of \$104,000.

### Cash Flow Statement

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

MAGNT's cash balances were \$1.97 million at 30 June 2019.

The cash flows are summarised as follows:

2018/19	\$'000
<b>Operating activities</b>	
Cash received	10,581
Cash spent	11,001
<b>Net Increase (decrease) in cash held</b>	<b>(420)</b>
<b>Investing activities</b>	
	<b>(55)</b>
<b>Financing activities</b>	
Advance received	78
Cash at beginning of financial year	2,369
<b>Cash at end of financial year</b>	<b>1,972</b>

## CERTIFICATION OF THE FINANCIAL STATEMENTS

We certify that the attached financial statements for the Board of the Museum and Art Gallery of the Northern Territory have been prepared based on proper accounts and records in accordance with the prescribed format, the Museum and Art Gallery of the Northern Territory Act 2014 and directions from the Treasurer.

We further state that the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, and notes to and forming part of the financial statements, presents fairly the financial performance and cash flows for the year ended 30 June 2019 and the financial position on that date.

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



**The Honourable Clare Martin AO**  
CHAIR

30 September 2019



**Marcus Schutenko**  
DIRECTOR

30 September 2019

## COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2019

	Note	2019 \$000	2018 \$000
<b>INCOME</b>			
Grants and subsidies revenue	4	9,686	9,932
Sales of goods and services		546	255
Rental income		109	151
Interest revenue		103	135
<b>TOTAL INCOME</b>		<b>10,444</b>	<b>10,473</b>
<b>EXPENSES</b>			
Employee expenses		5,470	5,062
Administrative expenses			
Purchases of goods and services	5	3,276	3,202
Property management		1,575	1,389
Depreciation and amortisation	8	19	30
<b>TOTAL INCOME</b>		<b>10,340</b>	<b>9,683</b>
<b>NET SURPLUS/(DEFICIT)</b>		<b>104</b>	<b>790</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>TOTAL OTHER COMPREHENSIVE INCOME</b>		<b>-</b>	<b>-</b>
<b>COMPREHENSIVE RESULT</b>		<b>104</b>	<b>790</b>

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

## BALANCE SHEET

As at 30 June 2019

	Note	2019 \$000	2018 \$000
<b>ASSETS</b>			
Current Assets	4		
Cash and deposits	6	1,972	2,369
Receivables	7	288	93
Prepayments		13	9
<b>Total Current Assets</b>		<b>2,273</b>	<b>2,471</b>
<b>Non-Current Assets</b>			
Property, plant and equipment	8	77	32
Heritage and cultural assets	8	82	91
<b>Total Non-Current Assets</b>		<b>159</b>	<b>123</b>
<b>TOTAL ASSETS</b>		<b>2432</b>	<b>2,594</b>
<b>LIABILITIES</b>			
Current Liabilities	4		
Advance received	9	100	22
Payables	10	383	642
Provisions	11	400	387
Other liabilities	12	387	485
<b>Total Current Liabilities</b>		<b>1,270</b>	<b>1,536</b>
<b>TOTAL LIABILITIES</b>		<b>1,270</b>	<b>1,536</b>
<b>NET ASSETS</b>		<b>1,162</b>	<b>1,058</b>
<b>EQUITY</b>			
Capital		241	241
Accumulated funds		921	817
<b>TOTAL EQUITY</b>		<b>1,162</b>	<b>1,058</b>

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 2019

	Equity at 1 July 2018 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2019 \$000
<b>2018-19 Accumulated Funds</b>	817	104	-	921
	<b>817</b>	<b>104</b>	<b>-</b>	<b>921</b>
<b>Capital – Transactions with Owners</b>				
<b>Equity injections</b>				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
<b>Equity withdrawals</b>				
Capital withdrawal	(597)	-	-	(597)
Transfers out	(48)	-	-	(48)
	<b>241</b>	<b>-</b>	<b>-</b>	<b>241</b>
<b>Total Equity at End of Financial Year</b>	<b>1,058</b>	<b>104</b>	<b>-</b>	<b>1,162</b>
	Equity at 1 July 2017 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2018 \$000
<b>2017-18 Accumulated Funds</b>	27	790	-	817
	<b>27</b>	<b>790</b>	<b>-</b>	<b>817</b>
<b>Capital – Transactions with Owners</b>				
<b>Equity injections</b>				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
<b>Equity withdrawals</b>				
Capital withdrawal	(597)	-	-	(597)
Transfers out		-	(48)	(48)
	<b>289</b>	<b>-</b>	<b>(48)</b>	<b>241</b>
<b>Total Equity at End of Financial Year</b>	<b>316</b>	<b>790</b>	<b>(48)</b>	<b>1,058</b>

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 2019

	Note	2019 \$000	2018 \$000
<b>Cash Flows from Operating Activities</b>			
Grants and subsidies received		9,686	9,932
Receipts from sales of goods and services		792	910
Interest received		103	135
<b>Total Operating Receipts</b>		<b>10,581</b>	<b>10,977</b>
<b>Operating Payments</b>			
Payments to employees		(5,453)	(5,103)
Payments for goods and services		(5,548)	(4,586)
<b>Total Operating Payments</b>		<b>(11,001)</b>	<b>(9,689)</b>
<b>Net Cash From (Used In) Operating Activities</b>	13	<b>(420)</b>	<b>1,288</b>
<b>Cash Flows Used In Investing Activities</b>			
<b>Cash Payments</b>			
Purchases of assets		(55)	(92)
<b>Net Cash Flows Used In Investing Activities</b>		<b>(55)</b>	<b>(92)</b>
<b>Cash Flows Used In Financing Activities</b>			
<b>Financing Payments</b>			
Advances received (repaid)		78	(138)
<b>Net Cash From (Used In) Financing Activities</b>		<b>78</b>	<b>(138)</b>
<b>Net Cash From (Used In) Financing Activities</b>		<b>78</b>	<b>(138)</b>
<b>Net increase (decrease) in cash held</b>		<b>(397)</b>	<b>1,058</b>
Cash at beginning of financial year		2,369	1,311
<b>CASH AT END OF FINANCIAL YEAR</b>	6	<b>1,972</b>	<b>2,369</b>

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

## INDEX OF NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2019

### Note

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

### INCOME

3. Comprehensive Operating Statement
4. Grants and Subsidies Revenue

### EXPENSES

5. Purchases of Goods and Services

### ASSETS

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

### LIABILITIES

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

### OTHER DISCLOSURES

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

## 1. OBJECTIVES AND FUNDING

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

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

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

MAGNT is predominantly funded by and is dependent on the Northern Territory Government through the Department of Tourism, Sport 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 2014 and directions from the Treasurer.

The financial statements of MAGNT include:

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

### b) Basis of Accounting

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

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

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

The following new and revised accounting standards and interpretations were effective for the first time in 2018-19:

#### AASB 9 Financial Instruments

MAGNT applied AASB 9 for the first time in 2018-19. AASB 9 Financial Instruments replaces AASB 139 Financial Instruments: Recognition and Measurement for annual periods beginning on or after 1 January 2018. MAGNT has not restated the comparative information, which continues to be reported under AASB 139. Where applicable, differences arising from the adoption of AASB 9 have been recognized directly in accumulated funds and other components of equity. The nature and effect of the changes as a result of adoption of this new accounting standard are described below.

#### Classification and measurement

Financial instruments have been reclassified into one of three measurement bases – amortised cost, fair value through other comprehensive income (FVOCI) and fair value through profit or loss (FVTPL). The classification of these instruments is based on MAGNT's business model for managing the financial assets and the contractual terms of the cash flows.

The classification and measurement requirements of AASB 9 did not have a significant impact to the agency. The following are the changes in the classification of the financial assets:

- MAGNT's debt instruments are comprised of receivables and these assets were classified as Loans and Receivables as at 30 June 2018 under AASB 139 and were measured at amortised cost. As these assets are held to collect contractual cash flows that are solely payments of principal and interest, they continue to be measured at amortised cost from 1 July 2018.

MAGNT has not designated any financial liabilities as at fair value through profit or loss. There are no changes in classification and measurement for MAGNT's financial liabilities.

In summary, upon the adoption of AASB 9, MAGNT had the following reclassifications as at 1 July 2018:

	Balances at 30 June 2018	AASB 9 categories Balances at 1 July 2018			Fair value through OCI
		Mandatorily at fair value	Designated at fair value	Amortised cost	
<b>AASB 139 categories</b>					
Loans and receivables	\$000	\$000	\$000	\$000	\$000
Receivables	29			29	
Advances paid	0			0	
	<b>29</b>	<b>0</b>	<b>0</b>	<b>29</b>	<b>0</b>

#### Impairment

The adoption of AASB 9 requires the loss allowance to be measured using a forward-looking expected credit loss (ECL) approach, replacing AASB 139's incurred loss approach. AASB 9 also requires a loss allowance to be recognised for all debt instruments other than those held at fair value through profit or loss.

There has been no changes to impairment losses following the adoption of AASB 9.

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

No Australian accounting standards have been early adopted for 2018-19.

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 an 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 2014. Its principal place of business is at 19 Conacher Street, Darwin.

## d) Comparatives

Where necessary, comparative information for the 2017-18 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 2018-19 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:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- MAGNT retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue can be reliably measured;
- it is probable that the economic benefits associated with the transaction will flow to MAGNT; and
- 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:

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

## 4. GRANTS AND SUBSIDIES REVENUE

	2019 \$000	2018 \$000
<b>INCOME</b>		
Grants from Northern Territory Government	8,665	8,911
Commonwealth Government	712	474
Other agencies, philanthropic groups and sponsors	309	547
	<b>9,686</b>	<b>9,932</b>

## 5. PURCHASES OF GOODS AND SERVICES

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

	2019 \$000	2018 \$000
<b>Goods and services expenses:</b>		
Agent service fee	320	398
Artwork and public programs	980	688
Communication	61	78
Consultants fees	136	28
Consumables and general expenses	243	216
Freight	163	22
Information and technology expenses	357	309
Insurance Premiums	54	14
Marketing and promotion <sup>(1)</sup>	171	613
Motor vehicle expenses	90	80
Official duty fares	93	112
Office equipment expenses	84	88
Training and studies expenses	73	31
Others	451	525
<b>Total</b>	<b>3,276</b>	<b>3,202</b>

<sup>(1)</sup> **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

	2019 \$000	2018 \$000
Cash on hand	2	3
Cash at bank	670	1,066
Short-term deposits	1,300	1,300
	<b>1,972</b>	<b>2,369</b>

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

	2019 \$000	2018 \$000
<b>Current</b>		
Accounts receivable	215	5
	215	5
GST receivables	68	87
Other receivables	5	1
	<b>73</b>	<b>88</b>
<b>Total Receivables</b>	<b>288</b>	<b>93</b>

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.

## 8. PROPERTY, PLANT AND EQUIPMENT

	2019 \$000	2018 \$000
<b>Plant and Office Equipment</b>		
At cost	551	496
Less: Accumulated depreciation	(474)	(464)
	77	32
<b>Heritage and Cultural Assets</b>		
At cost	92	92
Less: Accumulated depreciation	(10)	(1)
	82	91
<b>Computer Hardware</b>		
At cost	29	29
Less: Accumulated depreciation	(29)	(29)
	-	-
<b>Total Property, Plant and Equipment</b>	<b>159</b>	<b>123</b>

### 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	2019	2018
Office Equipment	5 to 15 years	5 to 15 years
Computer Hardware	4 years	4 years
Transport Equipment	10 years	10 years
Plant and Equipment	10 years	10 years

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

### 2019 Property, Plant and Equipment Reconciliations

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

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2018	32	91	-	123
Additions / (Transfers)	55	-	-	55
Disposals	-	-	-	-
Depreciation	(10)	(9)	-	(19)
<b>Carrying Amount as at 30 June 2019</b>	<b>77</b>	<b>82</b>	<b>-</b>	<b>159</b>

### 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:

	Plant & 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)
<b>Carrying Amount as at 30 June 2018</b>	<b>32</b>	<b>91</b>	<b>-</b>	<b>123</b>

The above amount represents funds owed to Northern Territory Government - Shared Services for accounts payable at 30 June 2019.

## 10. PAYABLES

	2019 \$000	2018 \$000
Accounts payable	150	105
Accrued expenses	166	481
Other payables	67	56
<b>Total Payables</b>	<b>383</b>	<b>642</b>

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

	2019 \$000	2018 \$000
<b>Current</b>		
<i>Employee benefits</i>		
Recreation leave	340	328
Leave loading	35	37
Other current provisions	92	92
Other provisions	25	22
<b>Total Provisions</b>	<b>400</b>	<b>387</b>

MAGNT employed 68 employees as at 30 June 2019 and 56 employees as at 30 June 2018. Other provisions include payroll tax, fringe benefit tax and employee superannuation contributions.

	2019 \$000	2018 \$000
<b>Reconciliations of Provisions</b>		
Balance as at 1 July	387	453
Transferred from other organisation		-
Additional provisions recognised	405	151
Reductions arising from payments	(392)	(217)
<b>Balance as at 30 June</b>	<b>400</b>	<b>387</b>

### 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

	2019 \$000	2018 \$000
<b>Current</b>		
Unearned revenue	387	485
<b>Total Other Liabilities</b>	<b>387</b>	<b>485</b>

## 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 2019 and 30 June 2018 are consistent with cash recorded in the Cash Flow Statement.

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

	2019 \$000	2018 \$000
<b>Net Surplus/(Deficit)</b>	104	790
<i>Non-cash items:</i>		
Depreciation and amortisation	19	30
<i>Changes in assets and liabilities:</i>		
Decrease/(Increase) in receivables	(195)	189
Decrease/(Increase) in prepayments	(4)	22
(Decrease)/Increase in payables	(259)	426
(Decrease)/Increase in provision for employee benefits	13	(66)
(Decrease)/Increase in other liabilities	(98)	(103)
<b>Net Cash From (Used In) Operating Activities</b>	<b>(420)</b>	<b>1,288</b>

### b) Reconciliation of liabilities arising from Financing Activities

	1 July \$000	Loans and advances \$000	Total cash flows	30 June
Other	(22)	(78)	(78)	(100)
<b>Total</b>	<b>(22)</b>	<b>(78)</b>	<b>(78)</b>	<b>(100)</b>

The above amount represents the movement in the liability to the Northern Territory Government for accounts paid on MAGNT's behalf during 2018-19, and the balance due as at 30 June 2019.

## 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 2018 and 2019, 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:

	2019 \$000	2018 \$000
<b>Financial Assets</b>		
Cash and deposits	1,972	2,369
Loans and receivables	215	5
<b>Total</b>	<b>2,187</b>	<b>2,374</b>
<b>Financial Liabilities</b>		
Advances received	100	22
Payables and other liabilities	770	1,127
<b>Total</b>	<b>870</b>	<b>1,149</b>

### b) Credit Risk

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

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

## Receivables

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

	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
<b>Internal Receivables</b>			
<b>2018-19</b>			
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>2017-18</b>			
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>

<b>External Receivables</b>	<b>Aging of Receivables \$000</b>	<b>Aging of Impaired Receivables \$000</b>	<b>Net Receivables \$000</b>
<b>2018-19</b>			
Not overdue	11	-	11
Overdue for less than 30 days	1	-	1
Overdue for 30 to 60 days	203	-	203
Overdue for more than 60 days	-	-	-
<b>Total</b>	<b>215</b>	<b>-</b>	<b>215</b>
<b>2017-18</b>			
Not overdue	4	-	4
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	1	-	1
Overdue for more than 60 days	-	-	-
<b>Total</b>	<b>5</b>	<b>-</b>	<b>5</b>

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

### c) Liquidity Risk

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

	<b>Variable Interest Rate</b>			<b>Non-Interest Bearing</b>	<b>Total \$000</b>	<b>Weighted average effective interest rate \$000</b>
	<b>Less than a Year \$000</b>	<b>1 to 5 Years \$000</b>	<b>More than 5 Years \$000</b>	<b>Less than a year \$000</b>		
<b>2019</b>						
<b>Financial assets</b>						
Cash and deposits	1,972	-	-	-	1,972	1.77
Receivables	-	-	-	215	215	-
<b>Total Financial Assets</b>	<b>1,972</b>	<b>-</b>	<b>-</b>	<b>215</b>	<b>2,187</b>	<b>1.77</b>
<b>Financial Liabilities</b>						
Advances received	-	-	-	100	100	-
Payables	-	-	-	383	383	-
Other financial liabilities	-	-	-	387	387	-
<b>Total Financial Liabilities</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>870</b>	<b>870</b>	<b>-</b>
<b>2018</b>						
<b>Financial assets</b>						
Cash and deposits	2,369	-	-	-	2,369	1.97
Receivables	-	-	-	5	5	-
<b>Total Financial Assets</b>	<b>2,369</b>	<b>-</b>	<b>-</b>	<b>5</b>	<b>2,374</b>	<b>1.97</b>
<b>Liabilities</b>						
Advances received	-	-	-	22	22	-
Payables	-	-	-	642	642	-
Other financial liabilities	-	-	-	485	485	-
<b>Total Financial Liabilities</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1,149</b>	<b>1,149</b>	<b>-</b>

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.

	<b>100 basis points increase \$000</b>	<b>100 basis points decrease \$000</b>
<b>Profit or Loss and Equity</b>		
<b>30 June 2019</b>		
Financial assets – cash at bank	20	(20)
<b>Net Sensitivity</b>	<b>20</b>	<b>(20)</b>
<b>30 June 2018</b>		
Financial assets – cash at bank	24	(24)
<b>Net Sensitivity</b>	<b>24</b>	<b>(24)</b>

#### 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.

#### 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:

	<b>2018-19 \$000</b>
Short-term benefits	534
Post-employment benefits – superannuation	50
Long-term benefits	-
Termination benefits	-
<b>Total</b>	<b>584</b>

#### 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, Sport 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.

	<b>Revenue from related parties</b>	<b>Payments to related parties</b>	<b>Amounts owed by related parties</b>	<b>Amounts owed to related parties</b>
	<b>Year \$000</b>	<b>Year \$000</b>	<b>Year \$000</b>	<b>Year \$000</b>
All NTG Government departments	8,665	2,876	-	139

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 2018-19.

## 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:

	<b>2019 \$000</b>	<b>2018 \$000</b>
Within one year	6	6
Later than one year and not later than five years	15	24
Later than five years	-	-
	<b>21</b>	<b>30</b>

## 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 2019 or 30 June 2018.

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

There were no write-offs, postponements, waivers, gifts or ex gratia payments during the years ended 30 June 2019 or 30 June 2018.

## 20. BUDGETARY INFORMATION

<b>Comprehensive Operating Statement</b>	<b>2018-19 Actual \$000</b>	<b>2018-19 Original Budget \$000</b>	<b>Variance \$000</b>	<b>Note</b>
<b>INCOME</b>				
Grants and subsidies revenue	9,686	9,455	231	1
Sales of goods and services	655	692	(37)	
Interest revenue	103	125	(22)	
<b>TOTAL INCOME</b>	<b>10,444</b>	<b>10,272</b>	<b>172</b>	
<b>EXPENSES</b>				
Employee expenses	5,470	5,424	(46)	
Administrative expenses				
Purchases of goods and services	4,851	4,813	(38)	
Depreciation and amortisation	19	17	(2)	
<b>TOTAL EXPENSES</b>	<b>10,340</b>	<b>10,254</b>	<b>(86)</b>	
<b>NET SURPLUS/(DEFICIT)</b>	<b>104</b>	<b>18</b>	<b>86</b>	
<b>OTHER COMPREHENSIVE INCOME</b>	<b>-</b>	<b>-</b>	<b>-</b>	
<b>TOTAL OTHER COMPREHENSIVE INCOME</b>	<b>-</b>	<b>-</b>	<b>-</b>	
<b>COMPREHENSIVE RESULT</b>	<b>104</b>	<b>18</b>	<b>86</b>	

Notes: 1) Unbudgeted grants of \$150,000 from the Commonwealth Department of Communications and the Art National Cultural Heritage account for the acquisition of a collection of works, and \$66,000 from the Australia Council Art Projects - Organisations fund for a commissioned work

<b>Cash Flow Statement</b>	<b>2018-19 Actual \$000</b>	<b>2018-19 Original Budget \$000</b>	<b>Variance \$000</b>	<b>Note</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>				
Operating receipts				
Grants and subsidies received	9,686	9,520	166	1
Receipts from sales of goods and services	792	650	142	
Interest received	103	125	(22)	
<b>Total operating receipts</b>	<b>10,581</b>	<b>10,295</b>	<b>286</b>	
<b>Operating payments</b>				
1.5 mm	5,453	5,450	(3)	
Payments for goods and services	5,548	5,039	(509)	2
<b>Total operating payments</b>	<b>11,001</b>	<b>10,489</b>	<b>(512)</b>	
<b>Net cash from/(used in) operating activities</b>	<b>(420)</b>	<b>(194)</b>	<b>(226)</b>	
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>				
Purchases of Assets	(55)	-	(55)	3
<b>Net Cash Flows from Investing Activities</b>	<b>(55)</b>	<b>-</b>	<b>(55)</b>	
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>				
Financing receipts				
Advance received/(repaid)	78	-	78	4
<b>Total financing receipts (payments)</b>	<b>78</b>	<b>-</b>	<b>78</b>	
<b>Net cash from/(used in) financing activities</b>	<b>78</b>	<b>-</b>	<b>78</b>	
Net increase/(decrease) in cash held	(397)	(194)	(203)	
Cash at beginning of financial year	2,369	1,008	1,361	
<b>CASH AT END OF FINANCIAL YEAR</b>	<b>1,972</b>	<b>814</b>	<b>1,158</b>	

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

<sup>(1)</sup> Unbudgeted grants of \$150,000 from the Commonwealth Department of Communications and the Art National Cultural Heritage account for the acquisition of a collection of works, and \$66,000 from the Australia Council Art Projects - Organisations fund for a commissioned work.

<sup>(2)</sup> The variation reflects the reduction in accrued expenses between 30 June 2018 and 30 June 2019 of \$315,000 and unbudgeted acquisitions of \$201,000

<sup>(3)</sup> Capital expenditure for plant and equipment not budgeted.

<sup>(4)</sup> Advance repaid represents net payments made by MAGNT to the Northern Territory Government's Shared Services during 2018-19.

## Auditor's Declaration



**Auditor-General**  
**Independent Auditor's Report**  
**to the Minister for Tourism, Sport 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 2019, 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 2019, 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 the ability of the Board of the Museum and Art Gallery of the Northern Territory to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate Board of the Museum and Art Gallery of the Northern Territory or to cease operations, or has no realistic alternative but to do so.

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



**Auditor-General**  
**Page 2 of 2**

### Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

  
Julie Crisp

Auditor-General for the Northern Territory  
Darwin, Northern Territory

4 October 2019

# Appendix 1 - Acquisitions

## ABORIGINAL ART AND MATERIAL CULTURE

**Kaye Brown** (Tiwi, born 1954 Milikapiti, Northern Territory) *Timrambu amintiya winga* 2018, Natural pigments on Stringybark, Purchased 2018. Telstra Collection, MAGNT

**Pepai Jangala Carroll** (Luritja & Pitjantjatjara, born 1950 Haasts Bluff, Northern Territory) *Yumar* 2018, Synthetic polymer paint on canvas, Purchased with the support of the MAGNT Supporters of Aboriginal Art Donors Circle, 2018. MAGNT Collection

**Jarinyanu David Downs** (Wangkajunga/Walmajarri, born Yapurnu, Western Australia, c. 1920-1955)

*The Spirit in the Valley* c. 1982, Synthetic polymer paint, natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Wakaya)* c. 1982, Synthetic polymer paint, natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Kanturrangu)* c. 1982, Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Wakaya)* c. 1982, Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Roo tracks, hills and trees)* c. 1982 Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Hunting Scene)* c. 1982, Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Wakaya)* c. 1982, Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Kurtal)* c. 1982, Natural earth pigments, synthetic polymer paint and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (David Stops a Fight)* c. 1982, Natural earth pigments and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled* c. 1982, Natural earth pigments, synthetic polymer paint and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled* c. 1982, Natural earth pigments, synthetic polymer paint and natural binder on canvas, Purchased 2018. MAGNT Collection

*Untitled (Jesus Story)* c. 1990, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Jangalawuru Enmeshed in Clouds* 1988, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Kurtal* 1990, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Baliyara attacked by his dogs and robbed of his sacred stones by Kurtal* 1994, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Manga People in Manga Country* 1989, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Jakarra (Parijari) Dancing with Witi Poles at Yapurnu* 1989, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Three Men Dancing Yapurnu* 1987, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection



Mervyn Street, *The station hat story*, 2017, synthetic polymer paint with textile medium on Akubra hat, 19.0 x 33.0 x 18.0 cm, Purchased 2018. Telstra Collection, MAGNT

*Minijatu* 1989, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Untitled (Kantawara - The Roberts Range Area)* 1989, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Wakaya I* 1988, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Jyulpa* 1990, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

*Kurungaiya* 1991, Natural earth pigments and synthetic polymer paint on linen, Purchased 2018. MAGNT Collection

**Nyaparu William Gardiner** (Nyangumarta/Warnman/Manjilyjarra, born 1943 Brockman River, Western Australia) *Brother of mine* 2018, Synthetic polymer paint on linen, Purchased 2018. Telstra Collection, MAGNT

**Glen Mackie** (Kala Lagaw Ya, born 1975 Yam Island, Queensland) *Tagai 2* 2014, Vinylcut on paper, Purchased 2018. MAGNT Collection

**Ngjirrnga Marawili** (Yolngu Matha, born 1938 Baniyala, Northern Territory) *Lightning and the Rock* 2014, Earth pigments on Stringybark, Donated through the Australian Government's Cultural Gift Program by Wayne and Vicki McGeoch, 2019. MAGNT Collection

**Baluka Maymuru**, (Yolngu Matha, born 1947 Djarrakpi, Northern Territory) Banbapuy Ganambarr-Whitehead, *Gorj Wapitja* 2018, Earth pigments on wood; digital file, Purchased 2018. Telstra Collection, MAGNT

**Patrina Liyadurritj Mununggurr** (Dhuwal, born 1988 Wandawuy, Northern Territory) *Dhunupa'kum nhuna wanda (Straightening your mind)* 2018, Digital film, Purchased 2018. Telstra Collection, MAGNT

**Vincent Namatjira** (Western Aranda, born 1983 Alice Springs, Northern Territory) *Self portrait at the British Museum* 2018, Synthetic polymer paint on linen, Purchased 2018. Telstra Collection, MAGNT

**Ngarralja Tommy May** (Walmajarri, born 1935 Yarrnkunja, Great Sandy Desert, Western Australia) *Throw net - Yi-martuwarra* 2018, Synthetic polymer paint and enamel on tin, Purchased 2018. Telstra Collection, MAGNT

**Mick Rictor** (Pitjantjatjara, born c. 1956 Kulpinya, south of Great Sandy Desert) *Pila Nguru* 2018, Synthetic polymer paint on linen, Purchased 2019. MAGNT Collection

**Mervyn Street** (Gooniyandi, born 1950 Louisa Downs Station, Western Australia) *The station hat story* 2017, Synthetic polymer paint with textile on Akubra hat, Purchased 2018. Telstra Collection, MAGNT

**Charlie Tjaruru Tjungurrayi (attributed to)** (Pintupi, born Tjiturrnga, Western Australia c. 1921-1999) *Untitled* c. 1971-72, Synthetic polymer paint on three-layer plywood, Donated through the Australian Government's Cultural Gifts Program by Ralph and Bozena Bertinetti, 2018. MAGNT Collection

**B. Yunupingu** (Yolŋu Matha, Biranybirany, Northern Territory, 1963-2018) *Nine dances* 2018, Ink on paper, Purchased 2018. Telstra Collection, MAGNT

## AUSTRALIAN ARCHAEOLOGY

**Blyth River Archaeology Collection**, Collected by Betty Meehan 1972-1974, Acquired 2018. MAGNT Collection

## MARITIME HISTORY AND ARCHAEOLOGY

**CE Heinke & Co. Submarine Engineers** *Diving helmet* c.1949 - 1964, Copper, brass and glass, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**CE Heinke & Co. Submarine Engineers** *Light-weight corselet* c.1949 - 1964, Copper and brass, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Rainbow Binoculars** *Binoculars and case* c.1949 - 1964, Metal, glass, leather and cardboard, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Maker Unknown** *Type P8 Compass Serial No. AWA-4508 in wooden box* c. 1939, Metal, glass, oil and Ra226 luminescent paint, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**W&T Avery** *Balance scales* c.1949 - 1964, Iron, bronze/brass and wood, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**British American Tobacco** *Cork Tipped Craven "A" Virginia Cigarettes tin* c.1949 - 1964, Tin, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Maker Unknown** *Eclectic set of weights for balance scales* (x35) c.1949 - 1964, Copper and brass, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Collector of Customs, Territory of Papua and New Guinea** *Pearl, Pearl-Shell and Beche-de-mer Ordinance 1911, R.E. Sonners, Licence No. 84* 1961, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Collector of Customs, Territory of Papua and New Guinea** *Pearl, Pearl-Shell and Beche-de-mer Ordinance 1911, R.E. Sonners, Licence No. 84* 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea** *Licence to trade with Natives, Trading with Natives Ordinance 1946-1952, R.E. Sonners, No. 23145* 1961, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea** *Licence to trade with Natives, Trading with Natives Ordinance 1946-1952, R.E. Sonners, No. 32203* 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea, Shipping Ordinance 1951-1960** *Licence to engage in local trade, Richard Edward Sonners, No. 674* 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua** *Miner's Right, R.E. Sonners, No. 493* 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea, Migration Ordinance 1963** *Permit to enter the Territory of Papua and New Guinea, Richard E. Sonners, No. 14* 1964, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**The Marine Board of Papua** *Certificate of Competency as Master of a Coaster not exceeding 50 tons, Richard Edward Sonners* c. 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea, Customs** *Berthage, Port and Light dues, Port of Port Moresby, Ship Redbill* 1961, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea, Notice of Assessment - Income tax Ordinance** *Richard E. Sonners* 1963, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Territory of Papua and New Guinea, Notice of Assessment - Income tax Ordinance** *Richard E. Sonners* 1965, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Papua Yacht Club Port Moresby** *Papua Yacht Club Membership Card Port Moresby 1962, R. Sonners, MV Redbill, No. 253* 1962, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Viking Box for Kodachrome transparencies** c.1949 - 1964, Wood, plastic, velvet and cardboard, Gift of Elizabeth Sonners, 2018. MAGNT Collection

**Dick Sonners** (Born Tasmania, 1923-2016) *Dive Tables 7-24 Fathoms* c.1949 - 1964, Ink on paper, Gift of Elizabeth Sonners, 2018. MAGNT Collection

*Black and white silver bromide photographs* (x30) c.1949 - 1964, Gift of Elizabeth Sonners, 2018. MAGNT Collection

K-14 Kodachrome transparencies including images of pearling in NT and PNG waters (x199) c.1949 - 1964, Gift of Elizabeth Sonners, 2018. MAGNT Collection

## VISUAL ARTS

**Aly de Groot** (born 1976 Western Australia) *Ghost net crocodile study* 2015, Crocodile, wire, fishing line and fishing hook, Gift of Aly de Groot, 2018. MAGNT Collection

**Franck Gohier** (born 1968 France) *Self portrait as Balanda Sailor* 2017, Pen and ink on cotton rag paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Self portrait in Mango Tree* 2017, Pen and ink on cotton rag paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Self portrait as a Flying Fox* 2017, Pen and ink paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Balanda Sailor* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Self portrait as a Flying Fox* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Self portrait at a Kakadu Floodway* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Balanda Sailor* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Kakadu Rosella* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Kakadu Gum Nut* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Kakadu Wild Flower* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

*Kakadu Pandanus Nut* 2017, Pen and ink on paper, Gift of Franck Gohier, 2019. MAGNT Collection

**Stephen Gough** (born 1956 Surrey, England) *Blood Moon. Mars Rising* 2018, Oil and leaf on board, Purchased 2018. MAGNT Collection

**Greg Weight** (born 1946 Sydney, New South Wales) *East of Emily Creek with meteorite* 2009, Pigment print on paper, Purchased 2018. MAGNT Collection

# Appendix 2 - Publications

Allen G R and **Hammer MP** (2018) *Grallenia larsonae*, a new species of sandgoby (Pisces: Gobiidae) from northern Australia. *Journal of the Ocean Science Foundation* 31: 87–96.

**Archibald J**, 2019, Propaganda - The War for Hearts and Minds. International Military Writers Festival, 6-7 April 2019, Darwin, Australia.\*

**Clark P**, 2018, Conservation of *Terima Kasih* – a traditional Indonesian fishing boat. Australian Maritime Museum Council Regional Workshop and AGM 'Vessel Restoration and the River' Port of Echuca Discovery Centre, 18-19 October 2018, Echuca, Victoria.\*

**Clark P**, 2019, A comparative study of 'stitched-plank lash-lugged' canoes in museum collections. SEAMEO SPAFA 3rd International Conference on Southeast Asian Archaeology, 17–21 June 2019, Bangkok, Thailand.\*

Davenport, JS, **Glasby CJ** & Karlen DJ 2019. Redescription of *Nereis (Neanthes) micromma* Harper, 1979 based on type material and additional material from Tampa Bay, Florida, USA, with a discussion of the ontogenetic changes in parapodial morphology and inclusion in the genus *Neanthes* Kinberg, 1865. Poster presentation at the 13th International Polychaete Conference, Long Beach, California, 4-9 August, 2019.

**Garden, W**, 2018, 'Franck Gohier: rebel with a cause,' *Imprint*, vol. 53 no. 1.

**Garden, W**, 2019, 'Moonstruck' in *Between the Moon and the Stars*, Museum and Art Gallery of the Northern Territory, Darwin.

Gil, J, **Glasby CJ**, Martin, D 2019. Class Aphanoneura, Pp, 508-512, In Rogers DC and Thorp JH (eds) Keys to Palaeartic Fauna Thorp and Covich's Freshwater Invertebrates – Volume IV. Academic Press, Elsevier, UK and US.

Gil, J, **Glasby CJ**, Martin, D 2019. Class Polychaeta, Pp, 512-518, In Rogers DC and Thorp JH (eds) Keys to Palaeartic Fauna Thorp and Covich's Freshwater Invertebrates – Volume IV. Academic Press, Elsevier, UK and US.

**Glasby CJ**, Mandario MAE, Burghardt I, Kupriyanova, E, Gunton, LM, & Hutchings, PA. 2019. A new species of the sanguinea-group Quatrefages, 1866 (Annelida: Eunicidae: Marphysa) from the Philippines. *Zootaxa*, 1-19

**Hammer M** and Bietzel M, 2019, Australian Capital Territory region Bush Blitz: Fishes and Decapod Crustaceans. Report to the Director of National Parks. Museum & Art Gallery of the Northern Territory and ACT Government. p. 22.

**Hammer M** and Duguid A, 2018, Fishes in Australia's Red Centre. *Fishes of Sahul* 32: 1282-1302.



*Grallenia larsonae*, a new species of sandgoby (Pisces: Gobiidae) from northern Australia

**Hammer M P**, Skarlatos Simoes M N, Needham E W, Wilson D N and Barton M A, 2019, Establishment of Siamese Fighting Fish on the Adelaide River floodplain: the first serious invasive fish in the Northern Territory, Australia. *Biological Invasions* 21: 2269–2279.

Pamungkas, J, **Glasby CJ**, Read, GB, Wilson, SP & Costello, MJ 2019. Progress and perspectives in the discovery of polychaete worms (Annelida) of the world. Helgoland Marine Research, online 3 May 2019

Ponz Segrelles, G, **Glasby CJ**, Helm, C Beckers P, Hammel JU, Ribeiro, RP, Fischer, C, Bleidorn, C & Aguado, MT. 2019. Integrative anatomical study of *Ramisyllis multicaudata* reveals the

evolutionary origins of its novel body plan. Oral presentation at the 13th International Polychaete Conference, Long Beach, California, 4-9 August, 2019.

**Scholes L**, 2019, Marked Beginnings: The emergence of art at Papunya in Before Time Began: Contemporary Aboriginal Art, Fondation Opale, Switzerland

Schultze A, Zanol, J & **Glasby CJ** 2019. Sex on the reef: swarming polychaetes of Timor-Leste. Oral presentation at the 13th International Polychaete Conference, Long Beach, California, 4-9 August, 2019.

Unmack P J, Adams M, Bylemans J, Hardy C M, **Hammer M P** and Georges A, 2019, Perspectives on the clonal persistence of presumed 'ghost'

genomes in unisexual or allopolyploid taxa arising via hybridization. *Scientific Reports* 9: 4730.

**Willan R C**, 2019, 'Chapter 26 – Mollusca'. Pp. 341–363. in: Hutchings, P.A., Kingsford, M.J. & Hoegh-Guldberg, I.O. (eds) *The Great Barrier Reef: Biology, Environment and Management*. Second edition. CSIRO Publishing: Clayton South, Victoria, Australia, 466 pp.

Wilson D, **Hammer M** and Scharpf C, 2018, Fish in focus: *Wilson's Mangrovegoby Mugilogobius wilsoni*. *Fishes of Sahul* 32: 1240–1246.

## MAGNT EMERITUS CURATORS AND RESEARCH ASSOCIATES

Buchanan J, Ralph G, Krupp F, Harwell H, Abdullah M, Abdulqader E, Al-Husaini M, Bishop J M, Burt J A, Choat J H, Collette B B, Feary D, Hartmann S, Iwatsuki Y, Kaymaram F, **Larson H K**, Matsuura K, Motomura H, Munroe T, **Russell B**, Smith-Vaniz W, Williams J and Carpenter K, 2019, Regional extinction risks for marine bony fishes occurring in the Persian/Arabian Gulf. *Biological Conservation* 230: 10–19.

Choat J H, **Russell B C** and Chin A, 2018, The fish assemblages of the Great Barrier Reef: their diversity and origin. Pp 389–406 in: Hutchings, P et al. (eds) *The Great Barrier Reef: Biology, Environment and Management* (Second Ed). CSIRO Publishing.

Fricke R, Allen G R, Amon D, Andréfouët S, Chen W-J, Kinch J, Mana R, **Russell B C**, Tully D and White W T, 2019, Checklist of the marine and estuarine fishes of New Ireland Province, Papua New Guinea, western Pacific Ocean, with 810 new records. *Zootaxa* 4588: 1–360.

Gill A C, **Russell B C** and Nelson G, 2018, F L de Castelnau's Norman River fishes housed in the Macleay Museum, University of Sydney. *Zootaxa* 4459: 565–574.

Glaudas X, Glennon K L, Martins M, Luiselli L, Fearn S, **Trembath D F**, Jelic D and Alexander G J (2019). Foraging mode, relative prey size and diet breadth: A phylogenetically explicit analysis of snake feeding ecology. *Journal of Animal Ecology* 88: 757-767.

**Larson H K** and Husana D E M, 2018, A new species of the blind goby *Caecogobius* (Gobioidei, Gobiidae, Gobionellinae) from a cave system on Mindanao Island, the Philippines. *Ichthyological Research* 66: 97–103.

Rowley J J L, Callaghan C T, Cutajar T, Portway C, Potter K, Mahony S, **Trembath DF**, Flemons P and Woods A (2019) FrogID: Citizen scientists provide validated biodiversity data on frogs of Australia. *Herpetological Conservation and Biology* 14: 155-170.

**Russell B C**, Hasan M E and Durand J-D, 2019, *Scolopsis igcarensis* Mishra, Biswas, Russell, Satpathy & Selvanayagam, 2013, a junior synonym of *S. vosmeri* (Bloch, 1792) (Perciformes: Nemipteridae). *Zootaxa* 4629: 589–599.

Wang S-Y, Chen J-N, **Russell B C** and Chen W-J, 2018, First record of Gauguin's blunt-nose lizardfish, *Trachinocephalus gauguini* Polanco, Acero and Betancur 2016 (Teleostei: Synodontidae) outside the Marquesas Archipelago. *Zootaxa* 4476: 151–156

**West M**, 2018. 'Rarrk Master', in Natasha Bullock (Ed.), *John Mawurndjul : I am the old and the new*. Museum of Contemporary Art Australia, Sydney, & Art Gallery of South Australia, Adelaide.

\* Conference papers only



Australian Government

Australia  
Council  
for the Arts



Proudly sponsored by  
**NORTHERN  
TERRITORY**  
GOVERNMENT

### Museum and Art Gallery of the Northern Territory

19 Conacher Street, The Gardens  
Darwin NT 0820

[magnt.net.au](http://magnt.net.au)

Design: Campaign Edge Sprout  
Printer: ZipPrint  
Paper: 115gsm Sovereign Offset Bond Paper  
Cover: 300gsm Sovereign Silk  
Print run: 200

ISBN: 978-0-6480667-8-1

© Museum and Art Gallery of the Northern Territory 2019

Cover image: Megafauna Central Opening, 2018



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

A blurred photograph of a museum gallery. In the foreground, a group of people, including children and adults, are gathered around a display case. In the background, more people are walking through a brightly lit hallway. The overall atmosphere is that of an active cultural space.

**MUSEUM  
AND ART  
GALLERY**  
NORTHERN  
TERRITORY

19 Conacher Street  
The Gardens, Darwin NT 0820  
GPO Box 4646, Darwin NT 0801  
[info@magnt.net.au](mailto:info@magnt.net.au)  
+61 8 8999 8264  
[magnt.net.au](http://magnt.net.au)