



Annual
Report
2019 / 2020

WAGN

Contents

04

Chair's Foreword

06

Director's Foreword

08

COVID-19 Response

09

Snapshot

10

Vision & Role

11

History

12

Spaces

16

Temporary Exhibitions

36

Long Run Exhibitions

40

Visitor Experience

46

Collection – History & Culture

52

Collection – Natural Sciences

56

Regional Museum Support

58

Curatorial

70

Support

74

Our People

87

Financial Statements

113

Auditor's Opinion

116

Appendix 1 - Acquisitions

120

Appendix 2 - Publications

Chair's Foreword

Welcome to the Board of the Museum and Art Gallery of the Northern Territory's (MAGNT's) Annual Report for 2019-20. Over this financial year, the Board has continued oversight of MAGNT's work in Aboriginal culture, natural science, history and art and has supported the museum's ability to prosper in these areas.

The Northern Territory Government has maintained its strong support for MAGNT with three initiatives this year that directly involved us. They were the 10 Year Museums Master Plan for Darwin and Palmerston, a Governance Review of MAGNT and a review conducted by Deloitte into potential financial initiatives for MAGNT. The 10 Year Museums Master Plan identified five catalyst projects, including establishing an art gallery in Darwin's CBD and developing a master plan for MAGNT's principal facility at Bullocky Point. The Governance Review found that MAGNT should remain a statutory authority. Deloitte's review was in progress at the end of the financial year.

The Government's plans for the State Square Art Gallery are well underway. We anticipate the opening to occur in 2023, making this an iconic institution accessible to locals, domestic and international visitors.

In May 2019, the Northern Territory Government advised the MAGNT Board that as part of the Government's Budget Repair measures, MAGNT's core funding would be reduced by 11% over two years with an annual 1% reduction thereafter. Since then, our Board has implemented a number of measures in response to the reduced funding, and will be implementing additional measures early in the new financial year. While this is a challenging task, I have full confidence that this will

enable MAGNT to be sustainable into the future.

Our thanks over the year to the Hon Lauren Moss, Minister for Tourism, Sport and Culture for her support of MAGNT and the Northern Territory's cultural sector.

2020 has been a volatile environment for everyone. I wish to take this opportunity to thank the efforts of the MAGNT staff. Their responsiveness to COVID-19, continued research and dedication to the community during the COVID-19 period has been outstanding. I also want to thank the community for their support and patience.

The tax deductible donations made by ongoing and new donors is

invaluable. June's Annual Giving Campaign achieved growth which will continue to allow MAGNT to maintain and grow its collections. The development of its diverse breadth of work through acquisitions relies on this.

Continued philanthropic and corporate support demonstrates the confidence the community has on the Northern Territory's premier cultural and scientific institution. The Board acknowledges and thanks Telstra, The Australia Council for the Arts and Arts NT for their continued support, with special thanks to the Centrecorp Foundation for their investment this year for the work of the Strehlow Research Centre. On behalf of MAGNT, we are sincerely

grateful to all our supporters. This support enables us to keep sharing our cultural and scientific collections, research and programs for generations to come.

Also this year MAGNT entered into our first multi-year agreement with the Royal Artillery Association of Australia (NT Branch) to operate our Defence of Darwin Experience. The RAAA has operated this museum for us since it opened in 2012, and this extended commitment is testament to the strong relationship that has developed between the two organisations.

Finally, the Board will start 2020-21 consulting with external stakeholders and staff to produce a new strategic



plan to guide our operations, exhibitions and research over the next decade.

As Chair, I am very proud to continue to work with the Board, Director, Marcus Schutenko, management and staff to steer MAGNT's growth. This capable team is dedicated to develop MAGNT through innovation and world best practice.

A handwritten signature in black ink, reading "Clare Martin".

The Hon. Clare Martin AO
Chair

Director's Foreword

In 2019-20, the Museum and Art Gallery of the Northern Territory continues to introduce imaginative experiences and share unique Territory stories to locals and visitors. Core to MAGNT's strategic vision, we endeavour to enhance and develop Aboriginal culture, natural science, history and art collections and public programs year on year.

The year started with MAGNT commencing work on the development of a Rock Art Strategy. Through a series of consultations with traditional owners, both on country and at MAGNT, this initiative evolved into a Draft Aboriginal Heritage Strategy. By year's end MAGNT was setting the framework to establish an Aboriginal Roadmap Committee, heavily informed by *First Peoples - A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*.

The 2019 *Telstra National and Torres Strait Islander Art Awards* profiled Indigenous artists from around Australia in August for its 36th year. Broad audiences celebrated the breadth of boundary-pushing works on the lawns of MAGNT Darwin. It is always one of my annual highlights to witness artists and art lovers

coming together for this joyous Awards evening. Australian and international media spotlighted Australia's longest running and most prestigious Indigenous art prize with the fanfare it deserved.

In August MAGNT led a field season at the Alcoota Fossil Reserve thanks to generous philanthropic support. This MAGNT site north-east of Alice Springs holds fossilised bones of 3000 animals between six to eight million years old. A number of exciting bones were excavated, assisted by a university student team of palaeontologists. These discoveries will impart unique Territory stories for generations to come.

Soon after this field season MAGNT won Bronze at the Brolga Awards for Megafauna Central, under the Visitor Experience category.

In November, the National Gallery of Australia's *Sidney Nolan's Ned Kelly series* toured to Darwin for the very first time. This was received with enthusiasm by the local community. We amplified this internationally renowned exhibition by popular Ned Kelly public programs. This included setting a record in the Australian Book of Records for the most Ned Kelly lookalikes in one place. It was a pleasure to see this world class exhibition accessible and thoroughly enjoyed by locals and visitors alike.

Also in November, *Therese Ritchie: burning hearts* celebrated the acclaimed local artist, Therese Ritchie. This exhibition showcased one of the Northern Territory's most prolific artists known for her witty prints, photography and fearless commentary. This major survey exhibition brought Ritchie's

observations of social injustice in the Northern Territory to the fore. *Therese Ritchie: burning hearts* was undoubtedly a highlight for locals and visiting audiences.

Each year, MAGNT looks forward to working closely with the Department of Education to present *Exit Art*. This Year 12 student exhibition invited burgeoning artistic talent to share their diverse mediums and creativity. *Exit Art* offers a platform to transport visitors into the lives of young people and what influences them today.

MAGNT's first solo Aboriginal artist exhibition, *the moment eternal: Nyapanyapa Yunupingu* came into fruition in May. This stunning exhibition charted the evolution of Yolngu artist Nyapanyapa Yunupingu featuring significant drawings,

paintings, sculptures and screen based works. Thanks to the Australian Council for the Arts, this exhibition featured a large scale multimedia work commissioned by MAGNT. Once unveiled, it was truly the *pièce de résistance*. To deliver this exhibition in the midst of COVID-19 was a feat in itself.

With a generous Northern Territory Government grant, we were able to close out the year with the revitalisation of the Colin Jack-Hinton Maritime Gallery. This wonderful outcome of new interpretation along with major infrastructure improvements was completed in June, enabling the community and visitors to enjoy a more enriching experience when learning about the amazing maritime stories to our north.



The COVID-19 produced global disruption. The commitment of MAGNT staff to continue to deliver exhibitions, collections care and research projects during this time is commendable. Navigating this is not an easy task. I am very grateful for their fortitude and MAGNT's passion to enrich visitors through unique Territory stories.

I extend my gratitude to staff and the MAGNT Board who have all been involved in this difficult process. Their understanding is instrumental to the future growth of MAGNT and the community in which it serves.

Marcus Schutenko
Director

COVID-19 Response

The COVID-19 global pandemic had a marked impact on MAGNT's operations and visitation. In early March, MAGNT established a COVID-19 taskforce which met daily, and then twice weekly to anticipate and plan responses to what was a rapidly evolving situation, in order to ensure the safety of our staff and the public. This taskforce continues to meet on a regular basis to review MAGNT's work practices in response to the latest expert advice and government legislation.

Following Northern Territory Government advice, all of MAGNT's sites were closed to the public on 24 March 2020. During the closure, back of house activities continued with some modifications such as reducing capacities of common areas, increasing cleaning regimes and modifying work practices to enable appropriate physical distancing. All of our casual front of house staff were retained, and redeployed within MAGNT back of house operations.

The impact of COVID-19 on MAGNT's visitation began to be felt in February, with changes to cruise ship schedules affecting pre-booked tours as well as cancellations of forward bookings for group travel and school groups. Following the Northern Territory Government lifting restrictions, MAGNT Darwin and Megafauna Central reopened to the

public on 18 May and the Museum of Central Australia reopened on 19 May. Fannie Bay Gaol and the Defence of Darwin Experience were closed to the public for the remainder of 2019-20. With the Northern Territory's borders closed to interstate travellers, visitation post reopening was significantly lower than average. Overall there was a 26% year on year decline in visitation to MAGNT Darwin, with similar declines on average across other MAGNT sites.



Snapshot

239,261



Visitors to MAGNT venues

14,524



Visitors to the MAGNT Discovery Centre



7

New exhibitions and displays



34

Publications



\$6m+

Media coverage



29

Acquisitions
(History and Culture)

202

Schools with

5,134

participants took part
in learning programs



127

Public programs
delivered to

5,132

participants



6,150

Natural science specimen
lots registered

Vision & Role

Vision

A world-class museum connecting people and stories of the Northern Territory.

Role

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

Our role is to:

- collect and preserve employing world best practice;
- research and interpret with rigour and imagination;
- facilitate scientific, artistic and cultural activity; and
- 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 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.

Official party at the opening of the MAGNT Darwin building, 10 September 1981. (adult front row from left) Deputy Chief Minister, Marshall Perron; Director, Dr Colin Jack-Hinton; and Governor-General, Sir Zelman Cowan

Spaces



MAGNT facade

Museum and Art Gallery of the Northern Territory

Darwin

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

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

MAGNT currently consists of six permanent and 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 NATSIAA* – the most significant Indigenous art celebration of its kind in Australia.



Lyons Cottage facade

Lyons Cottage

Darwin

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

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



Fannie Bay Gaol Infirmary building

Fannie Bay Gaol

Darwin

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

The buildings at Fannie Bay Gaol were constructed between 1883 and the early 1970s. Cell Blocks A and B and the infirmary were the first buildings and the most substantial. They were designed by architect JG Knight and were constructed of local stone. Male and female prisoners were held in separate buildings from 1928. The female prison block included a small garden designed to keep the prisoners busy. Watch towers, a kitchen mess building, a remand section and two medium security wings were added between the 1950s and 1970s.

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

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



Defence of Darwin Experience facade

Defence of Darwin Experience

Darwin

Operated by the Royal Australian Artillery Association (NT) on behalf of MAGNT, the Defence of Darwin Experience (DDE) is a powerful, immersive, interactive experience, located at Darwin's iconic East Point.



Fieldwork at Alcoota Scientific Reserve

Alcoota Scientific Reserve

Central Australia

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



Megafauna Central installation view

Megafauna Central

Alice Springs

Located in Todd Mall in the heart of Alice Springs, Megafauna Central was opened in 2018 to publicly display and promote the fossil discoveries made at the Alcoota Scientific Reserve. It includes an exhibition space, discovery centre, retail area, research facilities and storage for MAGNT's palaeontological collection. Megafauna Central continues to gather accolades, winning Bronze in the Visitor Experience category of the 2019 Brolga NT Tourism Awards.



Natural history displays at the Museum of Central Australia

Museum of Central Australia

(incorporating the Strehlow Research Centre)

Alice Springs

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

Aboriginal people by Carl and TGH Strehlow.

MCA is also home to the Strehlow Research Centre, one of Australia's most important collections of film, sound, archival records and 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.

Temporary Exhibitions

Between the Moon and the Stars

21 March 2019 – 22 March 2020 | Gallery 1

Exhibition developed by MAGNT

Coinciding with the 50th anniversary of the Apollo 11 lunar landing, *Between the Moon and the Stars* was a unique initiative for MAGNT. It brought together key artworks, natural science specimens and historical artefacts from across the museum's diverse collections as well as loans, to reflect upon the significance of the Moon to life on Earth. By combining the disciplines of art, science and history the exhibition provided a broad understanding of the facts and fictions that inform understanding of the celestial bodies in the evening sky.

The exhibition included 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 of 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.

(below and opposite) *Between the Moon and the Stars* installation view





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 and immersive journey for visitors.



Yidaki: Didjeridu and the Sound of Australia installation view

Smoking Pipes: a history in collecting

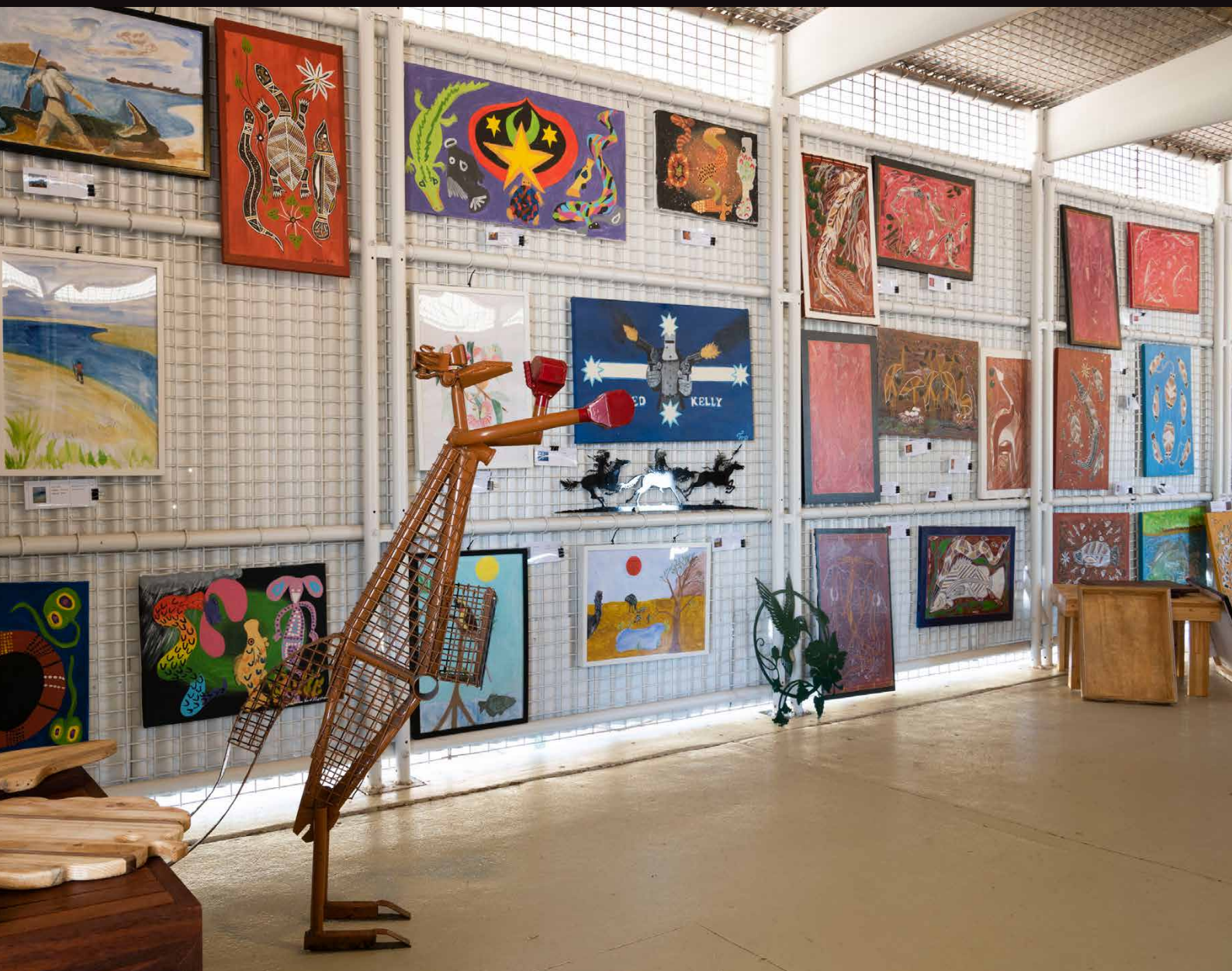
20 April 2019 – 11 October 2020 | Seaview Gallery

Exhibition developed by MAGNT

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



Smoking Pipes: a history in collecting installation view



Behind the Wire

7 August – 23 August 2019 | Fannie Bay Gaol

Exhibition developed by the Northern Territory Government's 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 Fannie Bay Gaol, the exhibition incorporates a broad range of practice including painting, sculpture and ceramics.



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



36th Telstra National Aboriginal and Torres Strait Islander Art Awards (Telstra NATSIAA)

10 August – 3 November 2019 | Gallery 4 & Ken Waters Gallery

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

An annual highlight of the MAGNT exhibition program, the **Telstra National Aboriginal and Torres Strait Islander Art Awards** celebrate the outstanding artistic achievements of Aboriginal and Torres Strait Islander artists working around the country.

This year 68 works were selected by a panel consisting of Museum of Contemporary Art curator, Clothilde Bullen; curator and writer Hetti Perkins; and MAGNT's Curator of Aboriginal Art and Material Culture, Luke Scholes. A number of entries were collaborations including one from Ernabella Arts comprising 43 collaborating artists.

The 2019 judges of the Awards were the Director of the Art Gallery of South Australia, Rhana Devenport;

Tiwi artist and cultural leader Pedro Wonaeamirri (Gurrumaiyuwa); and Tasmanian Museum and Art Gallery Senior Curator of Indigenous Cultures, Zoe Rimmer.

The Awards are non-acquisitive and include a prize of \$50,000 for the Telstra Art Award and \$5,000 for each of the six other categories. Winners were announced at a ceremony held on the MAGNT lawns on Friday 9 August 2019.



(right and opposite) 36th Telstra NATSIAA installation view



(above) Recipient of the Telstra Art Award, Djambawa Marawili AM with *Journey to America* 2018

(top) 36th Telstra NATSIAA award recipients, judges, MAGNT and Telstra staff

2019 Winners

Telstra Art Award was awarded to Yolŋu artist **Djambawa Marawili AM**, from Yilpara in East Arnhem Land, Northern Territory for *Journey to America* 2018.

Telstra General Painting Award was awarded to **Kaylene Whiskey** from Indulkana in South Australia for *Seven Sistas* 2018.

The Telstra Bark Painting Award was awarded to **Nongirrŋa Marawili** from Yirrkala in the Northern Territory for *Lightning strikes* 2018.

The Telstra Works on Paper Award was posthumously awarded to **Nyaparu (William) Gardiner** from South Hedland in Western Australia for *Our Old People* 2018.

The Wandjuk Marika 3D Memorial Award (sponsored by Telstra) was awarded to **Malaluba Gumana** from Yirrkala, Northern Territory for *Rainbows in the Lilies* 2018.

The Telstra Multimedia Award was awarded to **Gutiŋarra Yunupinju** from Yirrkala, Northern Territory for *Gurrutu'mi Mala - My connections* 2019.

The Telstra Emerging Artist Award was awarded to **Titus Nganjmirra** from Gunbalanya, Northern Territory for *Queen Elizabeth* 2019.



(top left) Tony Dhuwan Lee at the 36th Telstra NATSIAA opening event
 (top right) Djuki Mala performing at the 36th Telstra NATSIAA opening event
 (above left) 36th Telstra NATSIAA installation view
 (above right) Recipient of the Telstra Bark Painting Award, Nongirrnga Marawili with *Lightning strikes* 2018
 (right) Albert David performing at the 36th Telstra NATSIAA opening event





(above) Adam Worrall from the National Gallery of Australia with MAGNT staff at the exhibition preview event



(above right) The Hon Eva Lawler, MLA with participants at the #NedinDarwin event

(right) One of the entrants in the #NedinDarwin lookalike competition

(top and opposite) Sidney Nolan's *Ned Kelly* series installation view



Sidney Nolan's Ned Kelly series

16 November 2019 – 23 February 2020 | Gallery 4

Touring exhibition from the National Gallery of Australia

Touring for the first time in 15 years, and for the first time to Darwin, this exhibition of iconic paintings by one of Australia's most significant artists, Sidney Nolan, proudly featured at MAGNT. The series of 26 paintings explored events in the final years of the life of 19th century bushranger Ned Kelly. Nolan's stark and simple rendition of Kelly's armour has become one of the most recognised symbols in Australian culture and the paintings are today considered masterpieces of 20th century Australian art.





Therese Ritchie: burning hearts

29 November 2019 – 28 June 2020 | Ken Waters Gallery

Exhibition developed by MAGNT



(above and opposite) *Therese Ritchie: burning hearts* installation view

Darwin-based artist Therese Ritchie has established a national reputation for her fearless political and social commentary about life in the Northern Territory.

This exhibition brought together photographs, some of which had never before been shown, with Ritchie's satirical prints to explore her ongoing relationship to the camera. Spanning a 30 year period, the exhibition included both

provocative and poignant depictions inviting reflection upon shared experiences of trauma, loss and resilience.

The exhibition was the fourth in a series of solo artist exhibitions spotlighting the practice of a nationally significant Northern Territory based artist.

(right) Exhibitions Coordinator, Wendy Wood;
artist Therese Ritchie; and Exhibitions
Manager and Curator Australian Art,
Dr Wendy Garden

(below) Satirical performance at the *Therese
Ritchie: burning hearts* opening event





(above) *Therese Ritchie: burning hearts*
exhibition opening

(left) Therese Ritchie signing catalogues at the
exhibition opening

Ex!t Art

2020 NT Year 12 student exhibition
Opened 13 March 2020 | Gallery 4

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

Exit Art is an annual exhibition that presents a selection of the very best works created by Northern Territory Year 12 students studying visual art and design.

Featuring the work of 50 artists from 14 schools across the Territory, this year's *Exit Art* showcases a range of mediums from animation and sculpture to painting and printmaking.

Providing a significant stepping stone for young emerging artists and designers, the exhibition provides a glimpse into the world from the students' perspectives offering insights into the concerns, influences and experiences that resonate with young Territorians today.



(top) *Ex!t Art* opening event

(above) *Ex!t Art* installation view

the moment eternal: Nyapanyapa Yunupingu

Opened 23 May 2020 | Gallery 1

Exhibition developed by MAGNT

Yolngu artist Nyapanyapa Yunupingu is widely regarded as one of today's most important and compelling Australian contemporary artists. Based in the remote community of Yirrkala in the Northern Territory, Nyapanyapa's innovative practice has gained international attention.

Over the past decade she has progressively challenged the conventions of Yolngu art-making, and Indigenous art more broadly to produce evocative paintings, drawings, prints, sculptures and screen-based works. This retrospective exhibition includes over 60 works that chart the dramatic evolution of Nyapanyapa's practice, from personal history paintings and non-sacred figuration to *mayilimiriw* (meaningless) mark-making.

The exhibition was the first major survey exhibition of an Aboriginal artist developed by MAGNT and included a major commission funded by the Australia Council for the Arts.



the moment eternal: Nyapanyapa Yunupingu installation view



the moment eternal: Nyapanyapa Yunupingu
installation views



(top) Nyapanyapa Yunupingu working on *Ganyu* in her studio
(Photo: Courtesy the artist and Buku-Larrnggay Mulka Centre)

(left) MAGNT Director, Marcus Schutenko and Curator of Aboriginal Art and Material Culture, Luke Scholes

(above) *the moment eternal*: Nyapanyapa Yunupingu installation view

Long Run Exhibitions



Unruly Days: Territory Life 1911 – 1921

Flinders Gallery

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



Ramp Gallery

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



Transformations

Tracing an evolutionary timeline from the beginnings of our solar system, this exhibition journeys through the periods of natural history that have shaped the unique ecology of the Northern Territory. Displays feature megafauna that once roamed this part of the world and the amazing, often deadly animals of the region. The exhibition reveals the effects of climate change on Territory animals.



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.



Colin Jack-Hinton Maritime Gallery

Offering fresh perspectives and delving deep into the stories behind the beautifully decorated boats, canoes and watercraft on display, this display draws upon people, objects, images and seafaring tales to provide broader understanding into the history of migration, trade, recreation and industry that connect our shores to our near neighbours.



Defence of Darwin Experience

Opened in 2012, as part of the 70th anniversary commemoration of the bombing of Darwin, the Defence of Darwin Experience is an interactive exhibition that tells the story of an extraordinary, but little known chapter in Australian history, the bombing of Darwin by the Japanese on 19 February 1942. The space provides an opportunity for visitors to understand the impact of World War II on Darwin and its inhabitants, both civilian and military. It includes an immersive Bombing of Darwin Gallery, iconic objects, firsthand accounts and multimedia presentations.

Colin Jack-Hinton Maritime Gallery Redevelopment

In 2019-20 the Colin Jack-Hinton Maritime Gallery was closed for six months and underwent a major redevelopment funded by the Northern Territory Government.

After many years of little change, the gallery needed a redesign with interpretation being brought up to modern standards. The gallery was deep cleaned and painted, and for the first time in many years the sails were hoisted and set on many of the watercraft displayed.

Reopening with a soft opening on 5 June 2020, the gallery has new interpretive installations that utilise multimedia to tell the stories of the vessels. These displays delve into the stories of navigation and long voyages at sea, the pearling industry of northern Australia, the fishing industry throughout the region, and the journeys of Macassan fishers to Australian shores to harvest trepang. This new interpretation also provides an insight into the people who were associated with the displayed vessels.



(top) Exhibition Coordinator Wendy Wood and Senior Curator of Maritime Archaeology and History, Paul Clark hoisting the sails on the Karya Sama, a *perahu lembo* from Roti Island, in readiness for display

(above) Large historic vessels completely encapsulated in preparation for cleaning works in the Colin Jack-Hinton Maritime Gallery



Natural History Gallery

Museum of Central Australia,
lower gallery

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



A Frontier Journey: photographs by Otto Tschirn 1915 – 1918

Museum of Central Australia,
upper gallery

A frontier journey: photographs by Otto Tschirn 1915-1918 provides a fascinating 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.

The exhibition features text and labels written in Western Aranda language.



Megafauna Central

The Megafauna Central exhibition presents the exciting story of megafauna in Central Australia through displays of a wide variety of fossil material excavated from the Alcoota Scientific Reserve. There is also a life-sized replica of the giant flightless bird *Dromornis stirtoni*, and *Baru*, the freshwater crocodile that inhabited the area eight million years ago. Interpretation is provided in both English and Arrernte languages, and interactive displays are designed to engage children and the curious of all ages.

Visitor Experience

MAGNT encourages the development and engagement of audiences with our collections and actively promotes public awareness of our exhibitions and research. We design public programs and events to attract and enhance the engagement of physical and online audiences.

As the initial point of contact, the Visitor Experience team is dedicated to welcoming visitors and online audiences and providing excellent customer service. In 2019-20 this was achieved through the invigilation of exhibitions, the maintenance of public safety and security, and the adaptation of front of house operations in response to the COVID-19 pandemic.

The closure of MAGNT's sites on 24 March due to COVID-19, resulted in Visitor Experience Officers in Alice Springs and Darwin being assigned to specific sites and branches within back of house operations. Projects and tasks were allocated according to interest, skills and experience, and professional development opportunities.

A total of 200 hours was spent on the conservation of taxidermy specimens at the Museum of Central Australia and the accessing of documents and re-housing of incredibly rare and vulnerable collection items from the Strehlow Research Centre archive in Alice Springs.

At MAGNT Darwin, 272 hours were dedicated to working on key projects in the Natural Science collection, including the subsampling of specimen tissue samples and labelling the cabinets and drawers of the dry Mollusc Collection. Darwin Visitor Experience Officers also provided 240 hours of support to the History and Culture Collections and Exhibitions branches by assisting with the de-installation of exhibitions, packing and de-framing of artworks and working on the refresh of the Colin Jack-Hinton Maritime Gallery.

The integration of the Visitor Experience Officers into MAGNT's back of house areas provided a unique opportunity for the team to develop their understanding of the work of MAGNT's curators, collections staff and exhibitions staff.

The Visitor Experience Officers speak positively about their experiences:

'I believe this was a positive experience for my professional development and a wonderful outcome for the preservation of this incredible archive. I am very grateful to MAGNT for giving me the opportunity to work on the Strehlow Collection and to use my conservation skills and experience'

– Lauren Ravi, Visitor Experience Officer, Alice Springs.

'I have a deeper understanding of the Museum's significance within the community, the work that takes place behind the scenes and how the collections are managed. It has inspired me to engage with our visitors on a deeper level so I can share this knowledge with visitors of all ages'

– Sarsha Sherriff, Visitor Experience Officer, Darwin.

Visitation to MAGNT

MAGNT historically attracts 50% of visitors from interstate markets, 20% from international markets and 30% from within the Northern Territory. The restrictions placed on travel in response to COVID-19, and the subsequent closure of MAGNT sites on 24 March, had a significant impact on visitation and audience participation in 2019-20.



MAGNT Darwin Visitor Experience Officers, Madelyn Deigan and Eve Pawlik

TOTAL VISITS TO:	2017–18	2018–19	2019–20	Variance (2019-20 v 2018-19)
MAGNT Darwin	241,588	231,936	169,617	-27%
Museum of Central Australia	13,392	13,658	7,496	-45%
Megafauna Central*	NA	32,692	17,204	-47%
Defence of Darwin Experience	53,737	46,944	36,773	-21%
Fannie Bay Gaol	9,463	7,512	8,171	8%
Lyons Cottage	-	8,698	10,436	20%
TOTAL VISITS TO MAGNT	318,180	341,440	249,697	-27%

* Megafauna Central opened in July 2018.

Digital engagement initiatives were developed in March and April in response to the closure of MAGNT’s sites to the public. The collection of behind the scenes videos enabled MAGNT to engage global audiences and remain connected with local and interstate audiences.



Make Your Own Ned Kelly Helmet activity in the Darwin Discovery Centre

Public Programs

MAGNT is committed to delivering a suite of public programs that attract and engage new and existing audiences, encourage repeat visitation and make MAGNT's Collections accessible to all.

Public programs are developed in collaboration with the curatorial, collections and exhibitions teams to provide meaningful ways for audiences to experience exhibitions and explore the stories of the Northern Territory. Through the delivery of guided tours, film

screenings, curator and artist talks, children and family focused programs, and artist-led workshops, public programs enliven MAGNT spaces and enrich the visitor experience.

In 2019-20, MAGNT delivered 127 public programs to 5,132 attendees. Over the course of the year, 598 groups totalling 15,244 attendees booked to participate in self-guided and guided tours. 69 talks, led by public program volunteer guides, MAGNT staff, artists and experts from within the sector, were attended by 2,619 visitors. A total of 32 paid public programs attracted

1,217 participants across our venues, while 95 free programs enabled 3,915 people to engage with MAGNT's exhibitions and collections.

One of the highlights of the public programs calendar for 2019-20 was the #NedinDarwin event, held on 18 January 2020 to celebrate *Sidney Nolan's Ned Kelly series*' first visit to Darwin. A total of 268 Ned Kelly lookalikes registered for a count that was formally recognised by *The Australian Book of Records*. #NedinDarwin received positive community feedback, encouraged participation from new audiences

as well as enthusiastic involvement from local Darwin businesses.

The Discovery Centres in Darwin and Alice Springs play an important role in providing learning and engagement opportunities that are aligned with MAGNT's exhibitions for children and their families. The Discovery Centre at MAGNT Darwin was utilised by 14,524 visitors in 2019-20 prior to its closure on 16 March due to COVID-19. In Darwin, 88 people participated in the ticketed *Makedo Space Pods* workshop held during the *Between the Moon and the Stars* exhibition, and the *Make Your Own Ned Kelly Helmet* activity offered throughout the *Sidney Nolan's Ned Kelly Series* exhibition attracted 4,216 participants.

The combination of structured workshops and informal activities demonstrate the role museums play in nurturing curiosity and creativity in young children, and supports the development of lifelong connections with MAGNT and other cultural institutions.

In 2019-20, MAGNT's Film Screening Program was attended by 252 people. There were 24 screenings between July 2019 and February 2020, with the documentaries *Westwind: Djalu's Legacy*, *Gurumul* and *Besieged*:



36th Telstra NATSIAA finalist Marlene Rubuntja giving an artist talk

The Ned Kelly Story providing direct links to the exhibitions program.

MAGNT continued to strengthen relationships with a number of other Northern Territory arts and cultural organisations. A number of public programs and initiatives were developed and presented during

36th Telstra NATSIAA through these strategic alliances. With the support of Inspired NT, National Science Week programs were delivered in both Darwin and Alice Springs.



Senior Curator of Earth Sciences, Dr Adam Yates with two young visitors to Megafauna Central

Learning Programs

MAGNT recognises the importance of cross-cultural engagement, creativity and curiosity in the development of young people, and is committed to facilitating access to students and educators from the Northern Territory and those visiting from interstate and overseas.

Supporting the development of learning skills including communication, collaboration and critical thinking are the foundation of MAGNT learning programs. The Visitor Experience and Curatorial branches worked with teachers and educators to create positive and meaningful experiences across our sites and encourage lifelong

learning and engagement with cultural institutions and the value of Aboriginal culture and knowledge.

In 2019-20, MAGNT welcomed 202 school and education groups and 5,134 students and teaching staff to engage with permanent and temporary exhibitions.



Visitors enjoy an astronomy presentation in the Cosmodome, a portable planetarium brought to MAGNT during National Science Week in August 2019 with the support of Inspired NT

Collections and Curatorial staff facilitated 18 tours, providing 520 participants with a guided exhibition experience and behind the scenes tours of the Natural Sciences dry and wet collection stores. MAGNT also facilitated four exhibition tours and talks to support the professional development of 66 teachers and educators including members of the Geography and History Teachers Association of the Northern Territory and the Art Educators of the NT.

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

The study day was designed to include presentations and practical workshops from arts educators and MAGNT staff, covering the role of folio and art statements and how to photograph artworks. The 2020 program was delivered in a modified form in early March, taking into account the emerging COVID-19 restrictions.

Collection – History & Culture

MAGNT cares for significant arts and cultural history collections to foster an understanding of the Northern Territory and adjacent regions. The History and Culture Collections branch is responsible for the care of the collection, coordination of the collection development program, management of storage and documentation of the collection, facilitating access visits and public enquiries, providing conservation expertise, and supporting the development of the exhibitions program.

Collection Development

Growth in the collection is guided by MAGNT's Collection Policy, with 29 new acquisitions made to broaden and strengthen the existing Collection and to support major exhibitions and enable research. Acquisition highlights include the purchase of a rare work titled *Darwin foreshore with government buildings* 1911, depicting Hughes Avenue, Darwin by well-known Australian artist, Jessie Traill. This acquisition was made possible thanks to the generosity of donors, Marilyn and Jeffrey Pinkerton OAM. MAGNT acquired a bamboo, twine, seashell work by Gail Mabo titled *Tagai* 2018 which was commissioned for inclusion in the *Between the Moon and the Stars* exhibition.



Assistant Technical Officer History and Culture, Bijmoon Tamanna installing 36th Telstra NATSIAA

Under the Australian Government's Cultural Gifts Program, artist Glenn Iseger-Pilkington donated *The precipice* 2019, and artist George Raftopoulos donated *Evolution of man II* 2017.

The following six works were purchased from the 36th Telstra NATSIAA with the generous support of Telstra: B. Yunupingu, *Dhapi* 2018; Deborah Wurrkidj, *Ngaye nga-bengkan (I have that knowledge)* 2019; Donald Pitjara Thompson, *Business man* 2018; Gutjarra Yunupingu, *Gurrutu-mi Mala – My connections* 2018; Kaylene Whiskey, *Seven Sistas* 2018 and Lawrence Pennington, *Nyuman* 2019.

Gifts to the MAGNT Visual Art Collection included two works on paper gifted by Margie West, three artist books gifted by artist Judy Holding, a work on paper gifted by Koolpinyah Richard Barnes, a painting gifted by artist, Kerry Martin, and a work by contemporary artist Asher Bilu titled *In the Beginning* 1990. Margo and Diane Napier gifted a collection of objects from Waterloo Station and other pastoral properties in the Northern Territory that includes handmade leather items, cameras and smoking pipes.



Exhibitions Officer, Fiona Bennie and Collections Assistant, Paula Chappel deinstalling 36th Telstra NATSIAA

Collection Documentation

Documentation of the MAGNT Collection included digitisation of 338 collection items and 154 non-collection items, 19 exhibitions, and 54 events. A total of 1,681 images have been uploaded to the NAS database with high-resolution images available as part of this project. A considerable amount of time was dedicated to preparation for the 37th Telstra NATSIAA online exhibition to be launched in August 2020. A total of 2,758 images were taken of artworks for 3D photogrammetry, in preparation for the launch.

A total of 5,103 new records were created in the EMu collection management system for the History and Culture collections. This included; 41 loan records; 271 object records; 3,321 location movements; 231 condition checks; and 1,247 multi-media records.

A valuation of MAGNT's Collections was undertaken by Australian Valuations to provide an assessment of specified collection items for financial reporting purposes. The collection was valued at \$155 million, \$86 million for the history and culture collections and \$69 million for the scientific collections.

Collection Access and Outreach

History and Culture Collection Management and Conservation staff facilitated access visits to the collections for 37 people including community groups, researchers, students and artists. This included an access visit for Christabel Blackman to view the work of her father Charles Blackman.

The team conducted 11 training sessions including training Visitor Experience Officers for back of house assistance during the COVID-19 closure of the museum; and responded to 93 public enquiries.

A talk was given to 12 Art educators during the *36th Telstra NATSIAA*, and an access visit was provided to eleven Mirarr Rangers from the Gundjeihmi Aboriginal Corporation for viewing art and archaeology from their region.

Josephine de Moegen, a Masters student in Conservation from Les Ecoles De Conde Paris undertook a nine week internship with the MAGNT conservation team.



Conservation intern Josephine de Moegen discussing pest management with the delegation from the Centro Nacional Chega!, Timor-Leste

Collection Loans

In support of the exhibition program, the History and Culture Collections team raised 41 inward and outward loans for a total of 138 objects.

This included the loan of 60 items from 35 different lenders for *the moment eternal: Nyapanyapa*

Yunupingu exhibition; and 78 items from six lenders for *Therese Ritchie: burning hearts*. Outward loans included the loan of seven textiles from the collection for the *Taksu: The Art of Bali* exhibition at Charles Darwin University Art Gallery, a costume from the *We of the Never* movie set to the Never

Never Museum, and loan of Alice Marnakorlorlo Mitchell's *Bolung (Rainbow Serpent)* to Godinymayin Yijard Rivers Arts and Culture Centre.



Conservator Lisa Nolan during *the moment eternal: Nyapanyapa Yunupingu* exhibition installation



Conservator Sandra Yee working in the Colin Jack-Hinton Maritime Gallery preparing an outrigger canoe for suspension from the ceiling

Conservation Program

MAGNT Conservation staff provide technical and specialist expertise and knowledge that supports the care and maintenance of the collection and delivery of the exhibition program and loans. Conservation activities including condition reporting, treatments, display mounting services, and installation were performed in preparation for the *37th Telstra NATSIAA, the moment eternal: Nyapanyapa Yunupingu, Exit Art, and Therese Ritchie: burning hearts* totalling 283 objects. MAGNT also hosted the National Gallery of

Australia's touring exhibition *Sidney Nolan's Ned Kelly Series*, which included condition reporting and installation of 27 artworks. This was assisted by two staff from the National Gallery of Australia.

The large steel sculpture on the front lawn of MAGNT Darwin, *Lunar Image*, 1980 by prominent Melbourne artist Inge King, was sent offsite for conservation treatment to mitigate its constant exposure to the elements. Purchased in 1981, the work was last treated in 2007. The predicted lifespan of the current treatment is estimated to be 15-20 years.

A significant amount of time was spent preparing oversized objects for relocation to our offsite storage facility and undertaking conservation treatment to the fragile sails and other objects for inclusion in the Colin Jack-Hinton Maritime Gallery redevelopment.

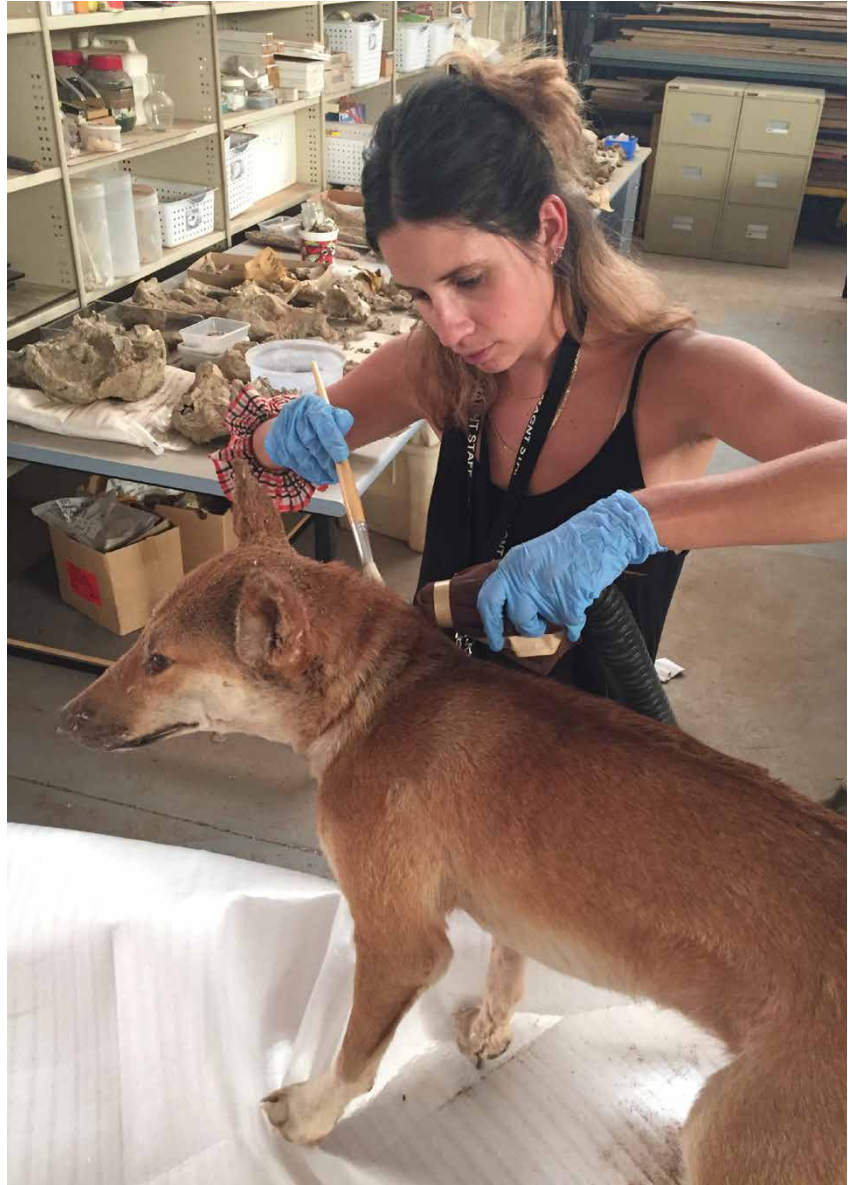
The collections team continues environmental monitoring, housekeeping and pest management, and remedial conservation, which includes object condition assessments and the treatment of objects.

Collection care projects

Ongoing improvements were made across the collection storage areas including rehousing and relocation of objects. Our offsite storage facility has received an upgrade with new fans, pallet racking and cantilever storage installed.

A Preservation Needs Assessment of the Aboriginal Store was commissioned to evaluate, review and document the physical condition of the collection housed in the Aboriginal Store and provide recommendations for improved storage. A final report will be available in September 2020.

The Strehlow Collection consisting of significant objects, manuscripts, films, photographs, sound recordings, genealogies, maps and correspondence has profound local, national and international cultural significance as one of the most important ethnographic collections relating to Aboriginal ceremonial life found anywhere in the world. A project was initiated to improve the collections care and increase access to this important collection.



Visitor Experience Officer, Lauren Ravi treating a Dingo mount at the Museum of Central Australia during the COVID-19 closure

Collection – Natural Sciences

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

Collection Development

Collections Management Natural Sciences staff continued to work with Natural Sciences curators and external stakeholders to prepare, register and incorporate 6,150 lots of specimens into the collections. The total number of registered lots is 271,239, of which 230,000 have data available online at the Atlas of Living Australia website (www.ala.org.au).

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

* a lot may contain one or more individual specimens

Significant additions to the collections included:

- 139 reptiles and 23 mammals, collected by the 2018 Tanami Gas Pipeline construction contractor, were identified, prepared and registered. During the COVID-19 closure, Nick Volpe (MAGNT Visitor Experience Officer) was able to undertake this collections work.
- 263 lots of fishes, collected previously by NT Fisheries from the Timor Sea, were identified, prepared and registered. This was a collaboration with NT Fisheries and Dr John Pogonoski (CSIRO, Hobart) that yielded numerous new species occurrence records for the Northern Territory and Australia. Potential new species for further investigation were also noted.
- 150 lots of fishes from tropical Queensland, collected during the 2015 Rainbowfish Taxonomy Collaboration Project (ABRS & Bush Blitz funded), were identified, prepared and registered. Potential new species for further investigation were collected.
- 287 bird specimens, mostly Central Australian species that were previously held unregistered in the Museum of Central Australia, are now registered and physically incorporated into the collection in Darwin. This will ensure the



Natural Sciences Research Assistant, Olga Biriukova working on the fish collection in the Wet Store

appropriate level of care can be given to these fragile specimens. It will also enable them to be visible to researchers via our Atlas of Living Australia online collections presence.

- 643 soft corals, collected in the 1990s, were identified and registered. MAGNT has one of the most comprehensive Indo-Pacific soft coral collections in the world and this has further strengthened our holdings. It has also greatly reduced the backlog, a part of ongoing curation and re-shelving efforts for this collection.

- 1,832 fossils that were either recently or previously collected from the Alcoota and Camfield fossil sites were identified, prepared and registered by Alice Springs staff. This has significantly reduced the registration backlog of our fossil holdings.
- 1,660 tissue samples from voucher specimens were prepared and registered. Tissue samples are crucial for genetic analysis to determine new species and evolutionary relationships between species.

Collection Access and Outreach

Tours of the Natural Sciences collections were presented to 26 visitor groups (totalling 208 participants). Groups included the Anindilyakwa Land and Sea Rangers (Groote Eylandt); attendees of the Australian Science Teachers Association conference; Jabiru and Gunbalanya schools; PNG and Indonesian guests attending the IUCN Freshwater Fish Redlisting Workshop; and representatives from the Wardekken Land Management and Larrakia Ranger groups.

32 other educational activities were delivered to 347 participants. Natural Sciences staff (collections management and curatorial) responded to 1,242 public and professional enquiries, including 198 faunal identifications.

The Natural Sciences collections were visited by 30 external researchers to examine specimens, down on previous years due to COVID-19 travel restrictions.

In total, three million MAGNT faunal specimen records were downloaded from 5,600 downloads from the Atlas of Living Australia website to support research, resource management, habitat or species conservation, and education activities.

Collection Loans

24 outgoing Natural Sciences loans (431 specimens) were provided to external researchers and five loans (58 specimens) were returned to other institutions.

Storage and care of the collection

Several thousand fossil specimens in Darwin were packed and sent to Megafauna Central, Alice Springs, to further rationalise the Palaeontology Collection.

Curation work on the Sponge and Corals Collections continued with reorganisation and backlog reduction undertaken to improve storage efficiency.

The cabinets and hundreds of drawers that house the dry Mollusc Collection were completely relabelled with the assistance of Sarsha Sheriff (Visitor Experience Officer). This assistance was possible due to the COVID-19 closure.



Visitor Experience Officer, Sarsha Sheriff labelling cabinets containing the Mollusc Collection during the COVID-19 closure

Regional Museum Support

MAGNT staff are active in the Northern Territory Branch of the Australian Museums and Galleries Association (AMaGA), the peak body for staff and volunteers working in museums across the Northern Territory. Four of the seven people that constitute the AMaGA NT committee are MAGNT staff, including the Branch President. In December 2019, the AMaGA NT committee organised a workshop on the care of photographs that was held concurrently in Darwin and Alice Springs, hosted at MAGNT venues in each location.

MAGNT continued its partnership with Desart Incorporated with the Desart and MAGNT Art Worker Program. Five Aboriginal art workers who had contributed to the development of the *36th Telstra NATSIAA* returned to MAGNT to assist with the events associated with the exhibition opening, awards ceremony, and public talks. The participants found it highly beneficial and gave a presentation on their experiences at the Desert Mob symposium held at Araluen Arts Centre in September 2019. The



(above) Curator of Aboriginal Art and Material Culture, Luke Scholes, and Exhibition Officer Fiona Bennie, with Don Whyte and Desart workers preparing NATSIAA artworks for display

(opposite) Visitor Experience Officer, Joel Sheppard-Greenoff with delegates from Centro Nacional Chega!, Timor-Leste at Fannie Bay Gaol

program was planned to continue into 2020 however was postponed due to the COVID-19 pandemic.

Travel restrictions due to COVID-19 curtailed visits and outreach with regional museums, with some planned visits being cancelled or delayed until after June 2020. MAGNT was a source of advice to other museums in the Northern Territory as they contended with the pandemic, including implementing COVID-safe protocols as they began reopening to the public.

Conservation outreach included workshops for a delegation from Centro Nacional Chega!, Timor-Leste. These workshops included training on collections care, boxes, float mounting, framing, digitisation and collections data basing.

Continued in-kind support for the proposed conservation treatment to the Northern Territory heritage listed Robert Czako mural in the St Mary's chapel, Alice Springs is provided by Conservation staff.

Death in the Evening

In early April 1952, Jerry Koci and John Novotny planned to leave Darwin by stealing a taxi and robbing the driver.

On Thursday 17 April, they purchased a rifle at Bush's Second-hand Store near the Daly Street Bridge. They then went to the Don Hotel, where they were staying and later booked a taxi. George Grantham responded and the two told him to drive south on the Stuart Highway. At the 13 Mile they told Grantham to stop, shot him in the head, dragged the body into the bush where they fired two more shots into the body. They then drove south using Grantham's cheques to pay for fuel. They disposed of their bloodstained clothes and the rifle along the way.



Portrait of a man, possibly a witness or suspect, in a suit and tie.



A view of the Darwin skyline, showing the city's development and architecture.

The Police Museum and Historical Society with the Museum of the Northern Territory Regional Institute.



Dramatis Personae - The Murderers

Jerry Koci was a 20 years old Czechoslovakian whose mother had died when he was 10. He arrived in Australia in 1944, aged 18. He had worked on cattle stations and driving in Central Australia. After meeting John Novotny they decided to travel to Darwin together.

John Novotny was 19 years old at the time of the murder. He had immigrated from Czechoslovakia in 1940 his father had died when he was eight and his mother was killed in the Second World War. He could read but not write and his spoken English was difficult to understand. From his evidence he appears to have been very naive.

After arriving in Darwin the two men lived in hotels and ate in restaurants. They were both unemployed and had no money.

Both men became dissatisfied with their situation and decided to commit a crime. They planned to rob a taxi and kill the driver. They decided to kill the driver and take the taxi to the coast where they could start a new life.

TWO TO H



An Australian woman, possibly a witness or suspect, in a dress and hat.

The police report on the murder of George Grantham, a taxi driver, in Darwin, Northern Territory, Australia, on 17 April 1952.

MUSEUM
AND ART
GALLERY
NORTHERN
TERRITORY

Curatorial

Aboriginal Heritage

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

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

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



Cultural Repatriation Researcher, Winston Green and senior custodian Alan Drover

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

There was particular emphasis on Aboriginal heritage in 2019-20 with MAGNT developing a strategy to guide its way forward in the areas of rock art, repatriation, providing respectful access to collections,

and developing meaningful engagement with Traditional Owners on the caretaking of Indigenous Cultural Intellectual Property held in the MAGNT Collection.

As a pilot project, a dedicated Project Officer consulted and worked closely with elders from Njanjma Aboriginal Corporation (western Arnhem Land) and the Warddeken Land Management area (western and central Arnhem Land)

as well as the Gundjeihmi Aboriginal Corporation (north-east Kakadu area) to inform a strategy for MAGNT that will guide this important work into the future.

Consultations took place on country as well as at MAGNT Darwin. Traditional Owner representatives from the Njanjma Aboriginal Corporation, the Warddeken Land Management area and rangers from Gundjeihmi Aboriginal Corporation travelled to MAGNT Darwin for one to two day meetings. These meetings went behind the scenes to look at the stores, the collections held by MAGNT and the practices currently used to look after this material. MAGNT has also been visited by a delegation of senior cultural authorities from the Anindilyakwa Land Council on Groote Eylandt, off the east coast of Arnhem Land. These trips to communities and visits to Darwin have been invaluable for the curatorial team as a way to consult directly with Indigenous community members about current and future management of archival material, artworks and objects from the collection.

A generous donation from Tom Pauling AO QC in 2018-19 enabled the realisation of a project this year to digitise more than 100 cassette tape recordings made by Chaloupka during his research in 1974 – 1994. These tapes include the voices of a number of his close Indigenous informants, all of whom have now passed away. At this stage, the recordings will remain under restricted access due to the sensitive nature of the content and the need to consult with families about how they would like to see them managed.

At the Museum of Central Australia in Alice Springs, the generous support of the Centrecorp Foundation enabled MAGNT to employ a Cultural Repatriation Researcher, and repatriation projects were progressed during the year with funding from the Australian Government's Indigenous Repatriation Program. One of these repatriation projects involved community consultations with senior Eastern Arrernte and Western Aranda men to identify traditional songs recorded by TGH Strehlow and linking these to associated secret sacred objects, film and photographs

in the collection. Working in close collaboration with senior men, more than 100 hours of songs were identified and documented during the year. These songs will in due course be repatriated along with the secret sacred objects, photographs, footage, genealogies and other information carefully documented by TGH Strehlow and the senior men he worked with to amass this highly significant and comprehensive collection.

In the second half of the financial year, COVID-19 impacted significantly on a number of repatriation projects with consultations postponed due to bio-security measures which restricted travel to and from remote Aboriginal communities in the Northern Territory.



Barayuwa Mununggurr, *Bones of Wuymirri*, 2018, natural pigments on hollow log (stringybark tree). Purchased 2019, MAGNT Collection

Art

MAGNT's Australian Art, and Aboriginal Art and Material Culture Collections reflect the richness and diversity of art across Australia. The ongoing development of these collections focus on acquiring quality works by leading artists and makers in Australia with an emphasis on artists who have a connection to the Northern Territory or works that pertain specifically to the place and people of the region.

Aboriginal Art and Material Culture

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

Throughout 2019-20 the *MAGNT Supporters of Aboriginal Art Donor Circle* continued to provide extraordinary support to the curator, collection and MAGNT. Funds generously provided by this group enabled MAGNT to acquire the work of two significant *Telstra NATSIAA* finalists, Barayuwa Mununggurr, *Bones of Wuymirri* 2018 and Peter Mungkuri's, *Ngura (My Country)* 2019. Funds from our Donor Circle also supported the purchase of a

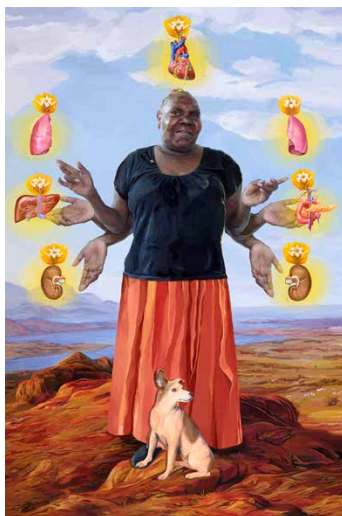
fine acrylic painting by Dino Wilson, *Wantaringuwi (Sun)* 2019 which will add to our growing holdings from the Tiwi Islands.

Significant acquisitions to the Aboriginal Art Collection this year included an early painting by one of the founding members of the Papunya Art Movement, Mick Namarari Tjapajjarri. Ms Andree Rannard generously donated *Untitled* 1971-72. This work is a unique acquisition for MAGNT given that it is a restricted work unsuitable for public display. To acquire this work MAGNT had to amend its Acquisition Policy to allow for restricted items to enter its collection. This acquisition was made at the behest of Aboriginal consultations and members of the Namarari family who wanted this

work removed from circulation. At MAGNT this work can be appropriately managed and treated with the cultural safety of the community and staff in mind.

Artist and curator Glenn Iseger-Pilkington donated his photograph *The Precipice* 2019 to the collection after it was selected as a finalist in this year's *Telstra NATSIAA*.

the moment eternal: Nyapanyapa Yunupingu opened after a delay due to the COVID-19 pandemic. For over two decades Nyapanyapa Yunupingu has worked from the remote community of Yirrkala in the Northern Territory, creating significant paintings, drawings, sculptures and screen-based works. This exhibition charts the evolution of her practice, which challenges the conventions of Yolngu art making and has established her as an important Australian artist. The exhibition features a large scale multimedia work that has been specially commissioned for this exhibition, as well as an accompanying catalogue. A number of MAGNT Donor Circle members made significant works from their personal collections available for loan including Richard and Harriet England, Mark Young, Libby Kingdon and Michael Rowe and Geoffrey Hassall OAM.



Therese Ritchie, *Our organs are sacred* 2011, inkjet print. Queensland Art Gallery Collection (Image: Courtesy the artist)

Australian Art

The Australian Art Collection encompasses paintings, prints, sculpture and craft by some of Australia's most significant artists past and present.

Acquisition highlights include three artist books by Judy Holding created in response to time spent camping in Kakadu National Park. A Melbourne based artist, Holding has a long association with the Northern Territory and spent six weeks camping alone at Cannon Hill in 1983 when she was denied the opportunity to participate in the MAGNT run artist camps because she was a woman. Setting up her own camp, which became known as 'Judy's camp', she created work

that was exhibited at MAGNT in 1984. Since this time she has made regular trips to the Kakadu region, responding to its flora and fauna in collaged motifs.

Other highlights include the donation of a major painting by Asher Bilu that featured in the exhibition *Between the Moon and the Stars*, and the acquisition of an important work by Caroline Rannersberger comprising etched sheets overlaid with printed acrylic panels. This work features the landscape of Port Essington, together with original maps and notes taken by Ludwig Leichhardt on his journey from Moreton Bay to Port Essington from 1844 to 1845.

The acquisition of a watercolour painting by Jessie Traill depicting the Darwin foreshore and government buildings in 1911 was made possible with the generous support of Jeffrey Pinkerton OAM and Marilyn Pinkerton. This is a very significant painting of a recognisable Darwin scene completed in a year of great change for the Northern Territory by a well-known Australian female artist.

Exhibitions held during the year included *Therese Ritchie: burning hearts*. This major retrospective of a Darwin based artist included key works from the Australian Art Collection and provided an important opportunity to showcase a selection of recent acquisitions of the artist's work alongside early prints from the collection.

History

Overall the MAGNT history collections echo the rich diversity of experiences and livelihoods found across the Northern Territory and our northern neighbours. The Maritime Archaeology and History Collection includes the history of maritime culture in northern Australia and within the Southeast Asian and Western Pacific regions to our north. The Territory History Collection reflects the distinctive cultural, social, economic, and political way of life experienced in post-contact Northern Territory.

Maritime Archaeology and History

The Maritime History Collection incorporates a major assemblage of watercraft from right across Southeast Asia, northern Australia and Oceania and these vessels combine to form one of the most significant collections in Australia. The Maritime History Collection also include objects associated with diving, working at sea, and federally protected underwater cultural heritage items.

The principal focus of the curator in 2019-20 was the planning and implementation of the Colin Jack-Hinton Maritime Gallery

redevelopment. Working with historic material and information collected recently, the content and interpretation of the vessels in the gallery was reviewed and upgraded to include a broader range of stories. MAGNT is grateful for the many people who assisted or contributed to this project with their personal photographs and information, in particular Dr Dung Quach who travelled to Australia to share his story of escaping Vietnam on the Thinh Vuong in 1978.

Research of MAGNT's Maritime collection was also conducted towards alignment with the new *Commonwealth Underwater Heritage Act 2018*. The new Act replaces the *Historic Shipwrecks Act 1976* and greatly expands the types of heritage protected to include sunken aircrafts and relics. It is now a requirement of the Underwater Heritage Act for all objects protected by the act to be registered with the Commonwealth and for permits to be issued.

Territory History

The Territory History Collection tells uniquely Territorian stories and holds an eclectic mix of industrial technology, household wares, relics, ephemera and other objects associated with key Northern Territory events, people, properties and organisations.

During the year, the Curator of Territory History was highly engaged with the public conducting 28 talks and presentations, and responding to more than 450 requests for information on an extensive range of subjects related to the history collections.

The Curator of Territory History also presented three specialised history workshops to Year 9 through to Year 12 history students at MacKillop Catholic College at Palmerston. These workshops were on various military history subjects and included the handling of historic firearms and paraphernalia. They were a joint effort between MAGNT and members of the Arms Collectors Association of the Northern Territory.

Noteworthy acquisitions to the Territory History Collection this year included a Pattern 1853 Enfield rifle known to have been used at the failed Escape Cliffs settlement situated near the mouth of the Adelaide River between 1864 and 1866. MAGNT was also fortunate in acquiring an extremely rare Gurindji protest poster by author and playwright Frank Hardy, and a steel electricity pole bent during Cyclone Tracy. Cutlery from the ocean liner MV Patris, which was chartered by the Australian Government following Cyclone Tracy and used as accommodation through most of 1975, was donated by Mary Duff,

and a unique collection of everyday objects used by the Napier family whilst managing Waterloo Station in the late 1960s was donated by Margo and Diane Napier.

The 40th anniversary of the capture of Sweetheart, the now iconic preserved crocodile, was marked by MAGNT holding a small commemorative event with three of the four original captors attending.

A large new interpretive sign was installed at Lyons Cottage to provide pedestrians an opportunity to learn about the interesting history of this building. The cottage was built by local Darwin contractor Harold Snell in 1925 and initially served as a residence for various managers and engineers employed by the Eastern Extension Australasia and China Telegraph Company Ltd. It acquired its current name from lawyer John 'Tiger' Lyons, a colourful Darwin character who served as Mayor of Darwin during 1958-59, and who lived in the cottage with his family for over two decades.

In December 2019, the Curator of Territory History researched and reported on a metal object embedded in an ancient Milkwood tree located in central Darwin. The removal of the tree by Charles Darwin University to make way for the new city campus caused public uproar. It was believed by some that the

embedded object was a WWII helmet and therefore significant. The object turned out to be an enamelled wash basin or chamber pot.



Handmade pendant crafted from horseshoe nails. Napier Collection 2020

Earth Sciences

The Earth Sciences Collection aims to collect and hold a representative sample of 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 five million years ago).

A successful field season was held at the Alcoota Scientific Reserve in July and August 2019. This was MAGNT's first excavation at the site since the opening of Megafauna Central in 2018. MAGNT once again partnered with Flinders University Palaeontology Society for the dig. Highlights from the trip included the discovery of a new corner of Main Pit where several smaller rarer fossils were found. Most significantly the first partial skeleton of the Alcoota forest wallaby was excavated, including the first complete adult skull of the species ever found. MAGNT also hosted the local community of Engawala with a get-together barbeque at the site, and hosted a schools day for remote Indigenous schools and the home-schooled children of Alice Springs.

In June 2020 an extraordinary fossil from the Amadeus Basin, south of Alice Springs was donated to MAGNT. It is an impression of a soft bodied invertebrate that goes by the unusual name of euthycarcinoid. It was found by a citizen scientist who had been receiving advice and encouragement from the Senior Curator of Earth Sciences over the past two years. While unfamiliar, euthycarcinoids are significant because they may represent the first animal group to ever move onto dry land around 460 million years ago. This is only the second euthycarcinoid found in Australia and the first in the world from the Ordovician Period. As such it fills a large gap in the fossil record and the find generated positive media attention.



MAGNT Alice Springs and Darwin staff, and volunteers excavate a fossilised ichthyosaur on Casuarina Beach in readiness for its digital capture using photogrammetry

Molluscs

The Mollusc Collection is the most significant and comprehensive assemblage internationally of the molluscs (marine, land, freshwater) of tropical northern Australia. It contains more than 57,500 specimen lots and consists of substantial holdings of shallow water tropical species from northern Australia, the Indo-Pacific, and Southeast Asia, with smaller holdings from other locations.

The Senior Curator of Molluscs identified and registered 1,980 specimen lots of molluscs during the year and responded to 1,021 enquiries. Interestingly 62% of these were in early 2020 reflecting the fact that people were home-bound then due to COVID-19 restrictions. Overall 883 (86.5%) of these enquiries were from the public and 138 (13.5%) were from professional researchers.

The most significant acquisitions for the Mollusc Collection were the terrestrial molluscs taken during the Northern Territory Flora & Fauna Division's 'Islands 2009' survey in Arnhem Land and the Gulf of Carpentaria.

Outreach activities were undertaken during National Science Week 2019, the school holidays, and for students from Elliott School. An interpretive walk through the mangrove forest at Ludmilla Creek was conducted for

participants in the Australian Science Teachers' Association National Conference. A tour of MAGNT's galleries was delivered for a delegation from Timor-Leste, and the Curator delivered a keynote address at the 4th ANZPAC Workshop on Biofouling Management for Sustainable Shipping in Melbourne.

Research was undertaken on the taxonomy of top snails (Trochidae) and oysters (Ostreidae), with publications submitted on both groups including descriptions of new species for northern Australia.

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

Collaborations were undertaken with colleagues in Australia and internationally to conduct research and to publish results. Collaborating institutions included the Australian Museum, Western Australian Museum, Australian National University, University of Sydney, Griffith University, New Zealand National Institute for Atmospheric and Water Research/Taihoru Nukurangi, and University of Otago/Te Whare Wānanga o Ōtāgo.



Once unknown from the Northern Territory, the tiny Altena's Clam (*Paphies altenai*) has proven to be superabundant in Darwin Harbour and a major food source for shore birds. The largest specimen in the photo measures 6 mm long (Photo: Neil Wright)

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 curtailed because the Senior Curator of Annelids was working remotely (Sydney) on reduced hours (one day per week) during most of the year. Based at the Australian Museum, the Curator furthered the externally-funded Annikey project. In addition, he volunteered time to collaborate with Australian Museum colleagues on a description of a new species of commercially important bloodworm from Philippines, and identifying deep-sea hesionids and pilargids



One of several hundred images used to illustrate Annikey, an interactive identification key to annelid families of the world – this is family *Magelonidae*, shovel-headed worms, whose members are common across the Top End

toward the publication of a checklist of the annelid fauna from deep sea off eastern Australia. The Curator continued mentoring of two Indonesian PhD students, Joko Pamungkas (Indonesian Institute of Sciences and University of Auckland) and Mr Hadiyanto (Indonesian Institute of Sciences and University of Western Australia); both studies aim to better understand the diversity and distribution of polychaetes in the Indo-Australian region. The Curator also continued collaboration with Spanish colleagues in the preparation of chapters on *Keys to*

the Freshwater Polychaetes of the World, which saw publication of the first in the series *Keys to Palearctic Fauna* in 2019-20 with others, including the Australian region, to follow (see publications list).

Eighty-two specimen lots of Annelida were registered during 2019-20, mostly representing identifications provided in previous years.

Research Associate Charlotte Watson continued to make significant contributions with her research in this area.

Annikey

The identification tool for Annelida families of the world and the Australian abyssal fauna named Annikey is a three-year project (2018-2021) in collaboration with MAGNT, the Australian Museum and Museum Victoria. The second year of the project saw the Senior Curator of Annelids and MAGNT's Research Assistant preparing and editing the thousands of images required to fully illustrate the 150 annelid families of the world. In addition, work began on preparation of an online illustrated glossary of annelid technical terms, which will be used in conjunction with the key. The project aims to make accurate identification of marine annelids as easy as possible. The keys, taxonomic descriptions and illustrations for browsing and searching will be available at the Australian Faunal Directory (AFD) and the Wikimedia Foundation sites. Annikey was made possible with a grant from the Australian Biological Resources Study, Canberra.



The newly described Little Rainbowfish (*Melanotaenia wilsoni*), a species of conservation concern being restricted to a very small area of aquatic habitat in the Litchfield National Park area (Photo: Gunther Schmida)

Fishes

The 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.

An exciting addition to the fish fauna of the Northern Territory and a species new to science this

year was the Little Rainbowfish (*Melanotaenia wilsoni*). The Little Rainbowfish has a highly restricted range, limited to a small area of swampy spring-fed habitat below the Litchfield Escarpment (Tabletop Range). The species was named as part of collections based 'Taxonomic Revisions in Australian Rainbowfish' research project funded by an Australian Biological Resources Study National Taxonomy Research Grant. A second new species was also uncovered on Cape York and southern New Guinea, named as the Sahul Rainbowfish (*Melanotaenia sahulensis*). Work continues on the taxonomy of other rainbowfish groups including across remote Stone Country habitats.

The Curator of Fishes was an invited expert as part of first Red List assessment of Australian freshwater fishes by the International Union for Conservation of Nature (IUCN). The team assessed almost 250 species, including the newly described Little Rainbowfish along with many other local narrow range endemic species (e.g. from the Finke River system and Kakadu). Overall it was determined that an alarming 37% of species are threatened with extinction; the Northern Territory fared relatively well for now (three species Red Listed), but an important baseline has been established with regard to future development of the North. In December MAGNT also hosted national and international fish experts for an IUCN Red List assessment of New Guinea freshwater fishes.

Growth in the Fishes Collection was solid through processing and registration of samples from varied sources. A large portion of the 738 new specimen lots registered arose from a partnership with NT Fisheries identifying fishery observer samples from the Timor Sea, supported through funding from the Council of Heads of Australian Faunal Collections (CHAFC). This involved a large processing workshop with the MAGNT Natural Sciences team and an expert from CSIRO Hobart. Several new records for the Northern Territory were documented along with valuable reference material and



Members of a fish identification and registration workshop involving NT Fisheries observer samples from the Timor Sea. Emeritus Curator Dr Barry Russell (rear) and CSIRO Hobart fish expert John Pogonoski

tissues from rarely seen species. A fishes Collection analysis was also completed, highlighting the condition, organisation and significance of the 40,000 plus lots held, as well as future opportunities to promote and use the collection.

Fishes maintained a strong media presence this year, with a wide variety of stories delivered on radio, digital and socials on topics ranging from Stonefish, new rainbowfishes, our Worm Goby Citizen Science Project, to mummified eels! (psuedoparasitic eels encased within larger predatory fish hosts, see Barton *et al.* 2020 in the publications list). A story on soapfish during the early stages of the COVID-19 pandemic resonated widely with the social hygiene

conscious public looking for digital entertainment in tough times.

Field work focused on aquatic biosecurity, checking on known and new fish introductions in the Darwin region and also proactively working in remote regions. A field trip was made to the Gulf of Carpentaria in June between Borroloola and Roper Bar, in collaboration with NT Fisheries staff and Aboriginal Land and Sea Rangers, to deliver pest fish identification workshops and training on Country. As part of the process, a short survey was undertaken on the McArthur River that revealed the surprise result of an unusual small yellow-finned native glassfish, later confirmed as the first record of the Elongate Glassfish (*Ambassis elongata*) from the Territory.



(above) Northern Dwarf Treefrog (*Litoria bicolor*) (Photo: Nick Volpe)



(right) Curious frog hunters at the FrogID evening event held in November 2019 (Photo: Nick Volpe)

Frog ID

FrogID is now one of Australia's top Citizen Science projects, with a whopping 140,000+ app downloads. Over 200,000 calls have been submitted contributing to significant learning by scientists and the public on where frogs are living. The project is an innovative and interactive national citizen science project led by the

Australian Museum and promoted in partnership with MAGNT across the Northern Territory. The app allows users to record frogs, and then have an expert identification provided as a win-win for raising awareness amongst the public about the research into frog conservation. During FrogID Week in November a public program was held involving a night walk through Micketts Creek looking and listening for frogs.

Whilst frogs were rare, it was a great indication of their sensitivity to environmental change as the Top End experienced successive poor wet seasons and intense local fires. FrogID Week was also a focus for communications to promote the project in remote parts of the Northern Territory, and with a frog habitat stand at Bunnings, Darwin used to promote frog protection in local backyards.

Support

MAGNT continues to deliver inspiring exhibitions and dynamic public programs thanks to funding from the Australian and Northern Territory Governments, together with philanthropic support and corporate partners.

Philanthropic, community and corporate support makes the seemingly impossible possible. It enables MAGNT to grow, be relevant and reach diverse audiences now and into the future. Funding from our supporters assists MAGNT to continue as a trailblazing leader in innovative research and world-class exhibitions across Aboriginal culture, natural science, history and art. Thanks to the help of donors, partners and supporters MAGNT maintains and builds its world-class collection and continues to share important Territory stories with global audiences.

Like many other industries, the arts and culture sector is facing a challenging financial environment. MAGNT expresses its warm thanks to donors, funding partners, corporate sponsors, and government supporters whose long-term commitment to MAGNT does not go unnoticed. The visionary support from our funders and donors makes MAGNT's ambitious undertakings that connect more audiences to our significant collections possible.



Peter Mungkuri, *Ngura (Country)*, 2019, ink and synthetic polymer paint on linen.
Purchased 2019, MAGNT Collection

Our valued donors have contributed to the realisation of new acquisitions, research and inspiring public outcomes. Now in its third year, the MAGNT Supporters of Aboriginal Art Donor Circle has made a real difference to MAGNT's collection of Aboriginal art. This year, the circle donated funds that saw the successful acquisition *Bones of Wuymirri* 2018 by Barayuwa Mununggurr and Peter Mungkuri's *Ngura (Country)* 2019. With the financial support of dedicated donors Marilyn and Jefffrey Pinkerton OAM, MAGNT also acquired *Darwin foreshore with government buildings* 1911 by Jessie Traill.

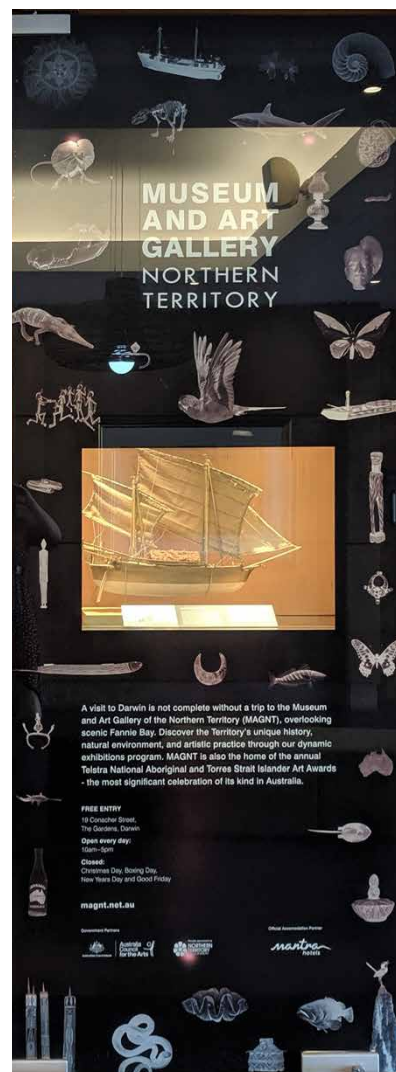
Bringing natural science to the forefront of the public's mind, Janie Mason AM contributed to the activation of MAGNT's Worm Goby citizen science project. This project is supporting Dr Michael Hammer in his research of Top End Worm Gobies so that we may understand more about this unusual species and its place in the broader fishes ecosystem.

MAGNT's tax appeal welcomed donations from new and existing donors who are helping with the important task to awaken the Aboriginal Heritage collection. The digitisation and the interpretation of secret sacred objects by Aboriginal custodians with the assistance of MAGNT's Aboriginal Heritage team protects this invaluable cultural knowledge for future generations.

MAGNT and Telstra continue to be proud of the long-term partnership that is a joint commitment to celebrating Indigenous art and culture. Our thanks to Telstra for their support as Official Technology Partner and Principal Partner of the *Telstra National Aboriginal and Torres Strait Islander Art Awards (Telstra NATSIAA)*. We also acknowledge support from the Australia Council for the Arts and Northern Territory Government, through the Visual Arts and Crafts Strategy.

Our thanks to Official Accommodation partner Mantra Hotels for supporting our visiting artists and researchers when working on projects in Darwin. This year Mantra Hotels and MAGNT were pleased to further connect visitors to Darwin with Northern Territory stories with a collection display in the foyers at both Mantra Esplanade and Mantra Pandanus.

We express heartfelt thanks to those who assisted with *the moment eternal: Nyapanyapa Yunupingu* delivery. The collective generosity of our donors, funders, lenders, Buku-Larrnggay Mulka Centre and Roslyn Oxley9 Gallery contributed to the resounding success of this exhibition highlighting significant female Aboriginal artist Nyapanyapa Yunupingu.



MAGNT installation at the Mantra Esplanade

Donors

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

Silver

Roger Allen AM / Maggie Gray*
Ayers Household*
Candy Bennett*
Geoffrey Hassall OAM*
Simon Niblock / Louise Maple-Brown
Janie Mason AM
Jeffrey Pinkerton OAM / Marilyn Pinkerton
Sally / Reg Richardson AM*
Arthur / Suzie Roe*
Chris / Biddy Van Aanholt*

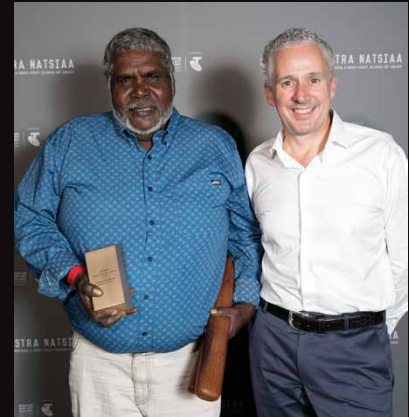


MAGNT Director Marcus Schutenko, the Hon Lauren Moss MLA, and MAGNT Board Member the Hon Dr Tricia Kavanagh at the NATSIAA Awards Ceremony

Bronze

Ross Bonthorne*
Peter / Agnes Cooke*
Christine Colton
Regan Forrest
Richard Frolich*
Frances Gerard AM
Jacqueline Healy
Patricia Isaacs
Tricia Kavanagh
Libby Kingdon / Michael Rowe*

Elizabeth Laverty*
Vicki McGeoch*
John Morton
Alice / Edward Richardson*
Dennis Scholl
Michael Sitzler / Terri Layman*
Rowena Talacko*
Paul / Thelma Taliangis*
Mark Young*



Telstra Art Award winner Djambawa Marawili AM with Telstra CEO Andy Penn

MAGNT Foundation Board

Wendy Pech (Chairperson)
Annie McCall (Secretary)
Mary O'Brian
Michael Rees
Amelia Vella
Sarah Wilkie (commenced
3 October 2019)
Michael Haaren (commenced
20 February 2020)
Ken Suter (Public Officer)

*MAGNT's Supporters of Aboriginal Art Donor Circle

Government Partners



Official Technology Partner



Official Accommodation Partner



Project Partners



Trusts & Foundations

AET's SME Stabilisation Fund | Centrecorp Foundation | MAGNT Foundation

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 2020:

Chair

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

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

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

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

Clare is currently the Co-Chair of Team Territory; Chair, Project Control Group, Mental Health and Suicide Prevention Integration Project; and interim Chair Water in Northern Australia CRC.

Members

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

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

Franchesca was Senior Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of Northern Territory, was the Artistic Director at Tandanya, National Aboriginal Cultural Institute, and was the Manager Repatriation Unit and the Head of the Aboriginal &

Torres Strait Islander Program and Snr Curator at the National Museum of Australia. Franchesca was the inaugural Curator of Aboriginal Anthropology at the South Australian 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 is a chartered accountant, property owner and local businessman. He graduated with a commerce degree from Melbourne University, has been a Northern Territory resident for more than 45 years and been awarded a Companion of Charles Darwin University.

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

Mr Garraway has diverse business and property experience ranging from produce and pearling to coastal land and CBD property. His own interests, select clients, and

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

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

In 1998 having 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. She has served on a number of legal and community committees and been advisor to State and Federal government on children's legislation. Tricia was a member of the Children's Commission (Interim) 1973–1975.

Dr Steve Morton is an Honorary Professorial Fellow with Charles Darwin University. He studied 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 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, viniculture and marine engineering.

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

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

Commencing his career as a trainee graphic artist for the Central Australian Aboriginal Media Association in 1985, Philip continued to work within the visual arts industry with print artists in Melbourne,

Victoria whilst also starting tertiary studies in Social Science at Monash University. Upon returning to his hometown of Alice Springs, Philip commenced 10 years employment with the Central Land Council. In 2006, Philip returned to his artistic roots when appointed the Artistic and Cultural Director at Tandanya National Aboriginal Cultural Institute in Adelaide, South Australia where he led a vibrant annual program.

Philip is currently a Board Member on the Indigenous Art Code, and the Deputy Chair of the Darwin Aboriginal Arts Fair Foundation.

As Chief Executive Officer with Desart, Philip works closely with the Chair, and 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.

Meeting Attendances

Attendance of each board member to board and committee meetings for the period July 2019 – June 2020

	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
C Martin	7	7	5	5	5	5
F Cubillo	7	4	-	-	5	3
A Garraway	7	7	5	5	-	-
T Kavanagh	7	6	-	-	5	5
S Morton	7	4	-	-	5	4
J Paspaley	7	6	5	5	-	-
P Watkins	7	5	-	-	-	-

OUR STAFF

Directorate

Marcus Schutenko	Director
Gregory Arnott (from Jul 2019)	Assistant Director Corporate Services
Dr Regan Forrest	Assistant Director Content & Innovation
Simone Crothers	Executive Officer
Felicity Green (to Jul 2019)	Central Australia Manager*
Josef (Joe) de Beer (from Dec 2019)	Central Australia Manager*

Corporate Services

Caroline Malesys	Accountant
Marie Neenan	Finance Officer
Kelly Rau	HR Manager
Kim Hoyle (from Nov 2019)	Administration Officer
Glen Nelson (from Jan 2020)	Administration Officer*
Dinorah Morahan	Facilities & Administration Support Officer
Brian Croll	Facilities & Administration Support Officer
Gloria Nasir	Senior Cleaner
Nenita Adolfo	Cleaner
Christian Drilon	Cleaner

Collections Management

Elaine Labuschagne	Registrar
Aine Buckley (from Jun 2020)	Assistant Registrar

Gavin Dally	Senior Collections Manager, Natural Sciences
Suzanne Horner	Technical Officer, Natural Sciences
Olga Biriukova	Research Assistant, Natural Sciences
Samantha Lillie	Technical Officer, History & Culture
Rebecca Mirams (to Jan 2020)	Technical Officer, History & Culture
Carolyn McLennan (Jan to Apr 2020)	Technical Officer, History & Culture
Bijmoon Tamanna (May to Jun 2020)	Assistant Technical Officer, History & Culture
Lisa Nolan	Conservator
Sandra Yee	Conservator
Eliana Urrutia-Bernard	Assistant Conservator
Merinda Campbell	Digital Imaging Officer

Curatorial

Malene Bjornskov	Head of Curatorial, History & Culture
Jared Archibald	Curator of Territory History
Clare Armitage	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
Dr Adam Yates	Senior Curator of Earth Sciences*
Adam Macfie	Anthropologist
Delphine Dupont-Morris (to Dec 2019)	Project Officer, Rock Art
Shaun Angeles (to Nov 2019)	Artwe-kenhe (Men's) Collection Researcher*
Shaun Angeles (from Nov 2019)	Cultural Repatriation Manager**

Winston Green (to Nov 2019)	Artwe-kenhe (Men's) Collection Research Assistant*
Winston Green (from Nov 2019)	Cultural Repatriation Researcher*
Luke Scholes	Curator of Aboriginal Art & Material Culture*

Development & Communications

Meredith Dellar	Development & Communications Manager
Rebecca Campart	Communications Coordinator
Georgia Beach	Development Officer

Engagement

Josef (Joe) de Beer (to Dec 2019)	Visitor Experience Coordinator
Gillian Jones (from Jan 2020)	Visitor Experience Coordinator
Tamarel Wright	Visitor Experience Supervisor
Nicole Haverfield (Jul to Dec 2019)	Acting Central Australia Coordinator*
Nicole Haverfield (Jul 2019)	Engagement Officer*
Eric Austin	Visitor Experience Officer
Louise Bajars	Visitor Experience Officer
Miriam Ellen-Barwell (to Jan 2020)	Visitor Experience Officer
Wendy Belohlawek	Visitor Experience Officer
Erin Carew	Visitor Experience Officer
Madelyn Deigan	Visitor Experience Officer
Joel Sheppard-Greenoff (to Feb 2020)	Visitor Experience Officer
Caitlin Henderson (to Oct 2019)	Visitor Experience Officer
Norman Keegal	Visitor Experience Officer
Eve Pawlik	Visitor Experience Officer

Sarsha Sherriff	Visitor Experience Officer
Bijmoon Tamanna	Visitor Experience Officer
Crystal Thomas (to Aug 2019)	Visitor Experience Officer
Nicholas Volpe	Visitor Experience Officer
Chan Zhang	Visitor Experience Officer
Franca Barraclough	Visitor Experience Officer*
Samantha Denton	Visitor Experience Officer*
Veronica Judge	Visitor Experience Officer*
Jennifer Kreusser (from Jan 2020)	Visitor Experience Officer*
Glen Nelson (to Jan 2020)	Visitor Experience Officer*
Robina Pye (from Dec 2019)	Visitor Experience Officer*
Lauren Ravi (from Nov 2019)	Visitor Experience Officer*
Leslie Simpson	Visitor Experience Officer*
Kasia Tons (to Nov 2019)	Visitor Experience Officer*
Genevieve Walshe (to Dec 2019)	Visitor Experience Officer*

Exhibitions

Dr Wendy Garden	Exhibitions Manager/Curator of Australian Art
Wendy Wood	Exhibitions Coordinator
Fiona Bennie	Exhibitions Officer
Kate Fennell	Designer
Antony (Pep) van Papenrecht	Display Technician

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
Christine Tarbett-Buckley	Research Associate
Charlotte Watson	Research Associate

* Based in Alice Springs

** Relocated from Alice Springs to Darwin

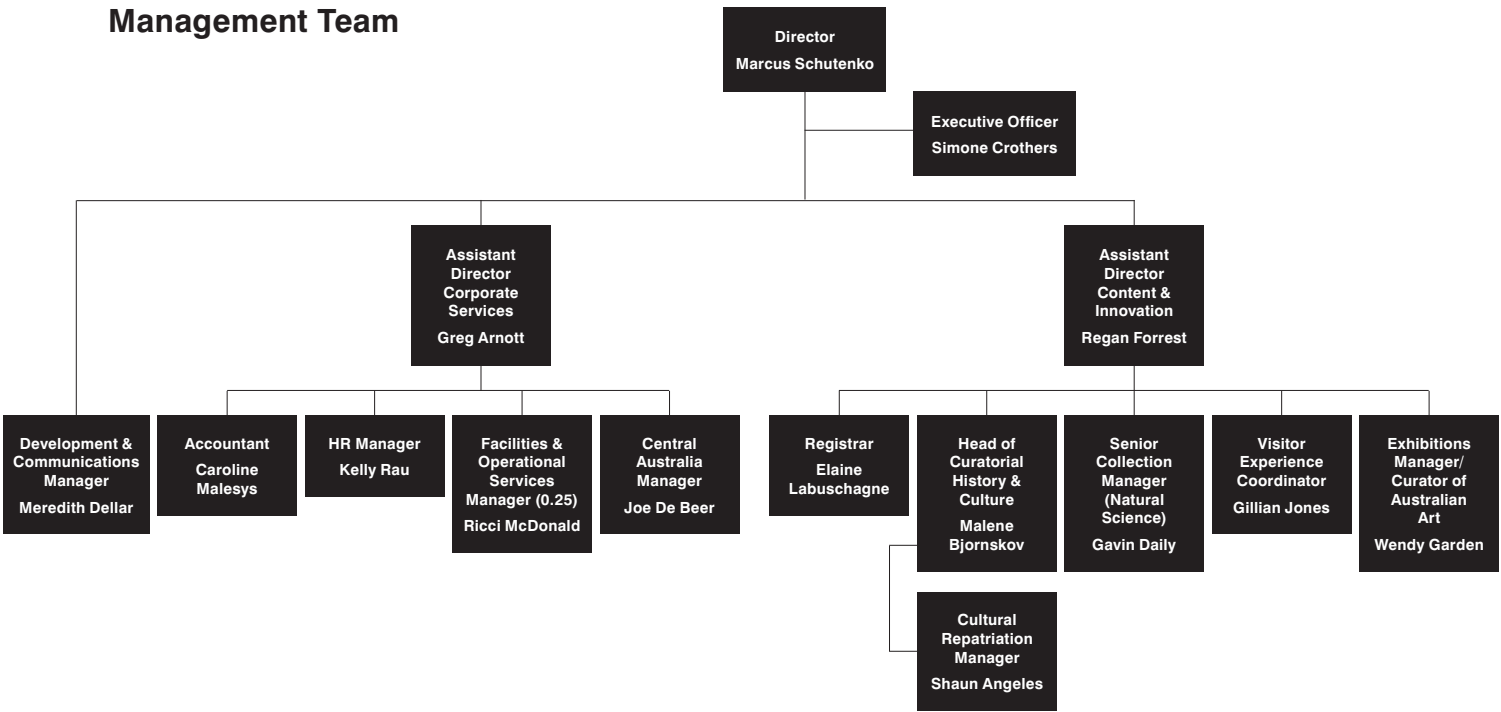


Conservator Sandra Yee and Display Technician Antony (Pep) van Papenrecht celebrate the unpacking of *Ganyu*, a monumental artwork by Nyapanyapa Yunupirju



Senior Collections Manager, Natural Sciences, Gavin Dally

Management Team



Our People at a Snapshot

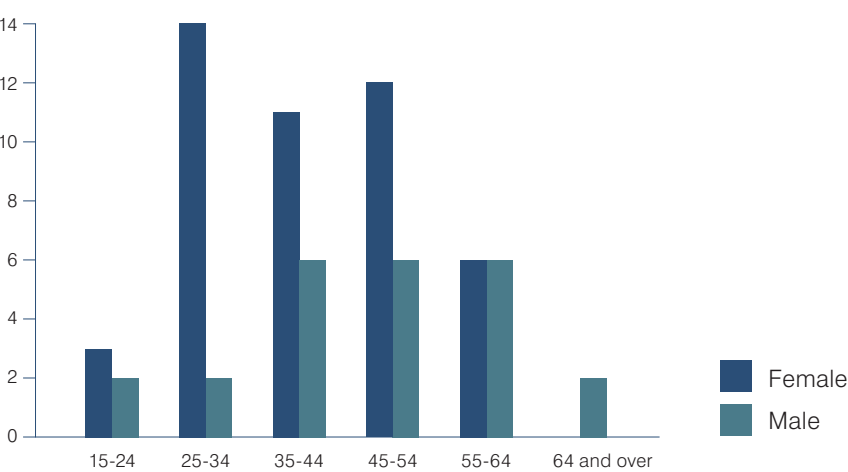
Employment Type

	2018/19		2019/20			2018/19	2019/20
	Staff	FTE	Staff	FTE			
Full Time	45	45	44	44	Staff employed by the Board of MAGNT	51	46
Part time	4	2.5	5	3.7			
Casual	21	6.8	16	4.8		19	19
Total Staff	70	54.3	65	52.5	Staff employed by the Northern Territory Government		

Employees by Salary

Salary range	Number of staff	FTE	Female	Male
\$0 - \$59,999	3	3	2	1
\$60,000 - \$79,000	30	17.9	23	7
\$80,000 – 99,000	10	9.8	9	1
\$100,000 - \$119,000	14	14	7	7
\$120,000 - \$139,000	5	4.8	1	4
\$140,000 +	3	3	1	2
Total staff	65	52.5	43	22

MAGNT Employees by age and gender

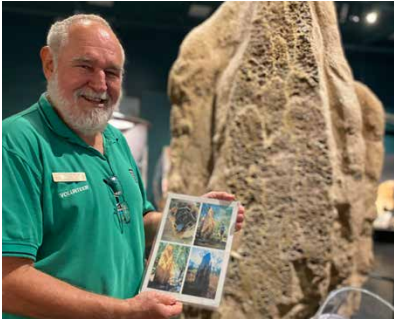


Staff undertook a range of training courses during 2019-20 covering:

- Leading Strategic Innovation: How To Lead With Purpose
- Investigating Innovation
- Mental Health First Aid Training
- Future Leaders 2019 Secondment
- Electronic Invoice Management System (EIMS)
- BOXI Finance & Boxi HR
- Using Your Reviews To Improve
- CORP Public Workshops Launch
- Industrial Manslaughter Workshop
- Performance Management
- Understanding Self and Culture
- Fire Warden
- Project Management Fundamentals
- Managers & Leaders Training
- Museums Australia Audience Segmentation
- CPA Australia
- Fundamentals Art Fundraising
- Customer Service (EASA)
- Provide First Aid with CPR Refresher
- Team Development
- Communicating with Influence
- Responsible Sale of Alcohol
- Biofouling Management for Sustainable Shipping
- Managing Termination and Redundancy



Technical Officer, Natural Sciences,
Suzanne Horner



Volunteer Fritz Risler

Volunteers

The small but dedicated group of volunteers at MAGNT Darwin gave 150 hours of their time in 2019-20. MAGNT recognises the care and effort volunteers take to enrich the experience of our audiences through the delivery of exhibition tours and the supervision of hands-on experiences. Regular attendance of volunteers ended in March when MAGNT sites were closed to the public due to COVID-19.

Interest in volunteering at Megafauna Central has increased this year and we now manage a group of five volunteers who work between one and a half to seven hours a week. The volunteers carry out such tasks as preparing and cleaning fossils, assisting with curation of the fossils and sorting residues from acid preparation for microfossils.

A volunteer also worked with Natural Sciences, processing numerous reptile specimens and assisting with collection maintenance tasks.

Work Health and Safety

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

- WHS Committee held quarterly meetings
- COVID-19 Taskforce meetings held daily during pandemic threat reduced to fortnightly when restrictions eased
- Evacuation drills held
- Alice Springs staff undertook accredited Fire Warden Training
- First Aid Training offered to all staff annually

Hazard and Incident Reporting

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

Incidents / Hazards

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

Incident breakdown:

- Nine staff incidents
- Eight visitor incidents
- 16 hazards

Financial Statements

General Purpose Financial Statements

Board of the Museum and Art Gallery of the Northern Territory for the year ended 30 June 2020.

Overview

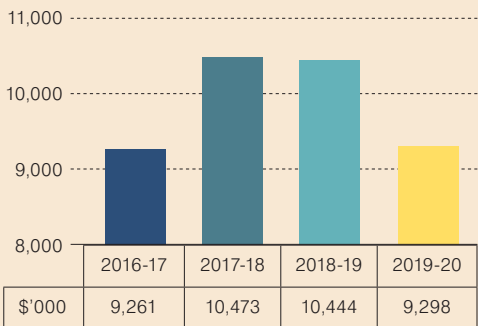
This section of the report provides an analysis of the financial outcome of the Board of the Museum and Art Gallery of the Northern Territory (MAGNT) for the year ended 30 June 2020.

Financial Performance

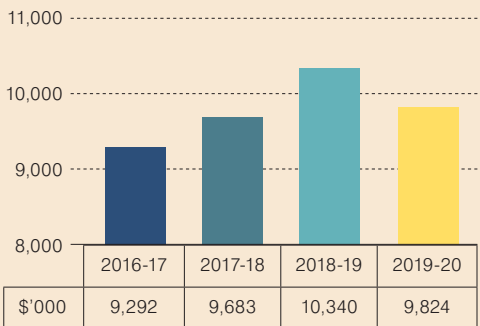
In 2019-20, MAGNT reported a deficit of \$526K against a budget deficit of \$231K due to the requirement for provisions for organisation restructure.

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

Income



Expenses



Income

MAGNT received income of \$9.23 million in 2019-20, a \$158,000 decrease 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 and MAGNT also receives income from other institutions and agencies, philanthropic organisations, donors and sponsors, as well as from charges for goods and services supplied, rent and interest.

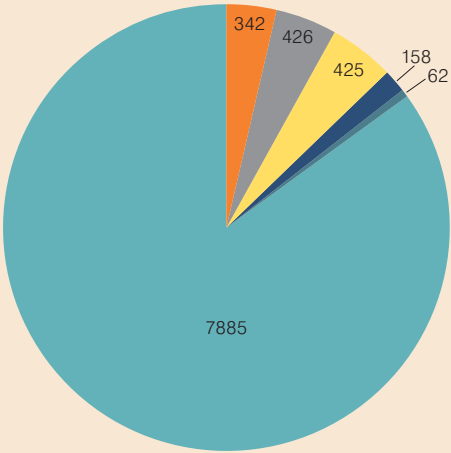
Expenses

MAGNT incurred \$9.8 million in expenses during 2019-20 in the delivery of its programs and services, a \$137,000 increase compared to budget.

Payments to employees and purchase of goods and services account for 84 percent of MAGNT's outlays. Payments of grants and subsidies and property maintenance are the other major MAGNT expenses.

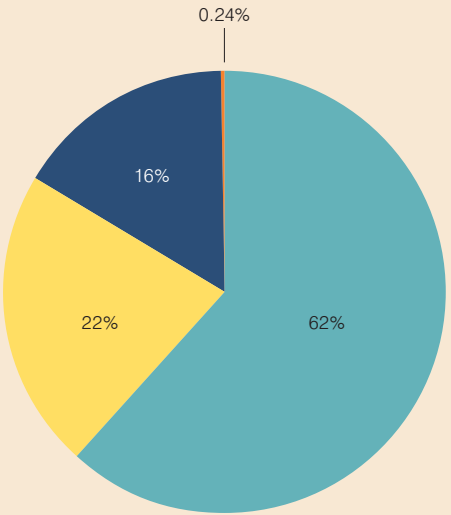
Sources of Income 2019/20

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



Expense categories 2019/20

- 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 2020 totaled \$2.65 million.

The balance of assets consists of:

- cash balances of \$2.43 million, representing cash held in a financial institution and petty cash and floats;
- receivables of \$89,000 representing the amount that is owed to MAGNT for goods and services provided and delivered;
- property, plant and equipment of \$136,000.

Liabilities

MAGNT's liabilities at 30 June 2020 totaled \$2.01 million.

The balance of liabilities consists of:

- advances received of \$95,000 representing the amount owed to the NTG for accounts payable paid on MAGNT's behalf;
- payables of \$297,000 representing the amount owed to creditors for goods and services purchased and received; and
- provisions for employee entitlements of \$903,000 such as recreation leave, leave loading and leave fares to reflect the cost in present day dollars of employee entitlements that are to be paid in the future; and provisions for voluntary redundancies, and
- other liability of \$721,000 representing unearned revenue.

Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at June 2020 was \$636,000.

Statement of Changes in Equity

Capital relates to cash and assets that have been transferred directly to MAGNT. The balance of capital at 30 June 2020 was \$241,000. There are no reserves at that date.

Accumulated funds move each year by the profit or loss of MAGNT. In 2019-20, accumulated funds have been decreased to \$395,000 as a result of the operating deficit of \$526,000.

Cash Flow Statement

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

MAGNT's cash balances were \$2.43 million at 30 June 2020.

The cash flows are summarised as follows:

2019/20	\$'000
---------	--------

Operating activities

Cash received	10,110
Cash spent	9,651
Net Increase (decrease) in cash held	460

Investing activities

Financing activities

Advance received	5
Cash at beginning of financial year	1,972
Cash at end of financial year	2,426

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 2020 and the financial position on that date.

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



The Honourable Clare Martin
CHAIR

25 September 2020



Marcus Schutenko
DIRECTOR

25 September 2020

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2020

	Note	2020 \$000	2019 \$000
INCOME			
Grants and subsidies revenue	4	8,653	9,686
Sales of goods and services		425	546
Rental income		158	109
Interest revenue		62	103
TOTAL INCOME		9,298	10,444
EXPENSES			
Employee expenses		6,079	5,470
Administrative expenses			
Purchase of goods and services	5	2,178	3,276
Property management		1,543	1,575
Depreciation and amortisation	8	24	19
TOTAL INCOME		9,824	10,340
NET SURPLUS/(DEFICIT)		(526)	104
OTHER COMPREHENSIVE INCOME			
		-	-
TOTAL OTHER COMPREHENSIVE INCOME		-	-
COMPREHENSIVE RESULT		(526)	104

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

BALANCE SHEET

As at 30 June 2020

	Note	2020 \$000	2019 \$000
ASSETS			
Current Assets			
Cash and deposits	6	2,426	1,972
Receivables	7	89	288
Prepayments		-	13
Total Current Assets		2,515	2,273
Non-Current Assets			
Property, plant and equipment	8	63	77
Heritage and cultural assets	8	73	82
Total Non-Current Assets		136	159
TOTAL ASSETS		2,651	2,432
LIABILITIES			
Current Liabilities			
Advance received	9	95	100
Payables	10	296	383
Provisions	11	903	400
Other liabilities	12	721	387
Total Current Liabilities		2,015	1,270
TOTAL LIABILITIES		2,015	1,270
NET ASSETS		636	1,162
EQUITY			
Capital		241	241
Accumulated funds		395	921
TOTAL EQUITY		636	1,162

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 2020

	Equity at 1 July 2019 \$000	Comprehensive result \$000	Transactions with owners in their capacity as owners \$000	Equity at 30 June 2020 \$000
2019-20 Accumulated Funds	921	(526)	-	395
	921	(526)	-	395
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
Transfers out	(48)	-	-	(48)
	241	-	-	241
Total Equity at End of Financial Year	1,162	(526)	-	636

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
2018-19 Accumulated Funds	817	104	-	921
	817	104	-	921
Capital – Transactions with Owners				
Equity injections				
Equity transfers in	290	-	-	290
Other equity injections	596	-	-	596
Equity withdrawals				
Capital withdrawal	(597)	-	-	(597)
Transfers out	(48)	-	-	(48)
	241	-	-	241
Total Equity at End of Financial Year	1,058	104	-	1,162

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 2020

	Note	2020 \$000	2019 \$000
Cash Flows from Operating Activities			
Grants and subsidies received		9,153	9,686
Receipts from sales of goods and services		895	792
Interest received		62	103
Total Operating Receipts		10,110	10,581
Operating Payments			
Payments to employees		(5,942)	(5,453)
Payments for goods and services		(3,708)	(5,548)
Total Operating Payments		(9,650)	(11,001)
Net Cash From (Used In) Operating Activities	13	460	(420)
Cash Flows Used In Investing Activities			
Cash Payments			
Purchases of assets		-	(55)
Net Cash Flows Used In Investing Activities		-	(55)
Cash Flows Used In Financing Activities			
Financing Payments			
Advances received (repaid)		(6)	78
Net Cash From (Used In) Financing Activities		(6)	78
Net Cash From (Used In) Financing Activities			
Net increase (decrease) in cash held		454	(397)
Cash at beginning of financial year		1,972	2,369
CASH AT END OF FINANCIAL YEAR	6	2,426	1,972

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 2020

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 103
16. Events Subsequent to Balance Date
17. Contingent Liabilities and Contingent Assets
18. Write Offs, Postponements, Waivers, Gifts and Ex Gratia Payments
19. 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 2019-20:

AASB 15 Revenue from contracts with a customer / AASB 1058 Income for not for profit entities

AASB 15 Revenue from contracts with customers (AASB 15) supersedes AASB 111 Construction contracts, AASB 118 Revenue and related interpretations and applies, with limited exceptions, to all revenue arising from contracts with customers. Under AASB15 revenue from agreements that are enforceable, have sufficiently specific performance obligations and transfer goods or services to the customer or third party beneficiary will be recognised when or as performance obligations are satisfied. AASB 15 requires entities to exercise judgement, taking into consideration all of the relevant facts and circumstances when assessing contracts with their customers.

AASB 1058 Income for not-for-profit entities (AASB 1058) clarifies and simplifies income-recognition requirements that apply to not-for-profit entities and replaces most of the not-for-profit provisions under AASB 1004 Contributions. AASB 1058 applies to transactions where the consideration to acquire an asset is significantly less

than fair value principally to enable the entity to further its objectives, and where volunteer services are received.

In contrast with previous standards such as AASB 1004, AASB 1058 allows deferral of income from capital grants where there is an enforceable contract with sufficiently specific performance obligations and the agreement does not require the agency to transfer the asset to other parties. For such capital grants, the funding received is initially deferred in an unearned revenue liability and subsequently recognised as revenue as or when the agency satisfies obligations under the agreement. Where funding is received from another Territory Government-controlled entity other than Commonwealth funds on-passed by the Central Holding Authority, revenue is recognised upfront on receipt.

Under AASB 1058, MAGNT will continue to recognise volunteer services only when the services would have been purchased if they had not been donated, and the fair value of those services can be measured reliably. This treatment is consistent with treatment in prior years.

MAGNT has applied the principles of AASB 15 and AASB 1058 in accounting for research grants for the 2019-20 reporting period. Funding for research agreements that are enforceable, have sufficiently specific performance obligations and the Territory is required to transfer goods or services to the customer or third-party beneficiary are accounted for in accordance with AASB 15. Otherwise AASB 1058 is applied. Most of MAGNT research agreements have been assessed as meeting criteria under AASB 15 and revenue is recognised when or as performance obligations are satisfied.

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

AASB 16 Leases

AASB 16 Leases (AASB 16) supersedes AASB 117 Leases and relevant interpretations and introduces significant changes to lessee accounting by removing the distinction between operating and finance leases. For lessees with operating leases, a right-of-use asset has now been recognized on the balance sheet together with a lease liability at the lease commencement, for all leases except for leases with a term of less than 12 months or where the underlying assets are of low value. In contrast to lessee accounting, the requirements for lessor accounting have remained largely unchanged and has not had a significant impact for leases where the agency is the lessor.

In accordance with transition provisions, MAGNT has applied the modified retrospective approach on transition to AASB 16, with the cumulative effect of initial application of the standard as an adjustment to the balance sheet as at 1 July 2019. Accordingly, the comparative information presented for 2018-19 has not been restated and is presented as previously reported.

MAGNT has applied the following practical expedient permitted by AASB 16 on transition:

- leases with a remaining term of less than 12 months as at 1 July 2019 were expensed rather than recognised on the balance sheet.

On adoption of AASB 16, MAGNT has not recognised additional right-of-use assets and lease liabilities for vehicle lease arrangement, due to the nature of the arrangement we have with the Lease operator, being not contractual and the possibility to end the lease at anytime.

There was no impact on related balances by adopting AASB 16 as at 1 July 2019.

AASB 2016-8 Amendments to Australian accounting standards – Australian implementation guidance for not-for-profit entities (AASB 9 Financial instruments)

AASB 2016-8 is effective for the first time in 2019-20 and will require non-contractual receivables arising from statutory requirements to apply the initial recognition and measurement requirements of AASB 9. The requirements of AASB 2016-8 are largely consistent with existing recognition and measurement practices of MAGNT and is therefore not expected to have a material impact.

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 2019-20.

c) Reporting entity

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

d) Comparative

Where necessary, comparative information for the 2018-19 financial year has been reclassified to provide consistency with current year disclosures.

e) Presentation and Rounding of Amounts

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

f) Changes in Accounting Policies

There have been no changes to accounting policies adopted in 2019-20 as a result of management decisions.

g) Accounting Judgments and Estimates

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

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

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

h) Goods and Services Tax

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

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

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

i) Contributions by and Distributions to Government

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

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

j) Impact of COVID-19

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

Although MAGNT was not entitled to the job keeper scheme payments in relation to casual employees, it was decided to maintain the services of all casual employees by the creation of additional duties, for example back of house activities. MAGNT also decided not to pursue the café and shop rental income in arrears which amounted to \$53,000. A significant amount of health and safety expenditure, in the vicinity of \$24,000, was also required. Due to the enforced closure of the Museum of Central Australia, MAGNT also incurred loss of admission fees, in the vicinity of \$14,000

3. COMPREHENSIVE OPERATING STATEMENT

Income

Income encompasses both revenue and gains.

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

Grants and Other Contributions

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

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

Sale of Goods

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

- a) the significant risks and rewards of ownership of the goods have transferred to the buyer;
- b) MAGNT retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- c) the amount of revenue can be reliably measured;
- d) it is probable that the economic benefits associated with the transaction will flow to MAGNT; and
- e) the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Rendering of Services

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

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

4. GRANTS AND SUBSIDIES REVENUE

	2020 \$000	2019 \$000
INCOME		
Grants from Northern Territory Government	7,885	8,665
Commonwealth Government	342	712
Other agencies, philanthropic groups and sponsors	426	309
	8,653	9,686

5. PURCHASES OF GOODS AND SERVICES

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

	2020 \$000	2019 \$000
Goods and services expenses :		
Agent service fee	326	320
Artwork and public programs	490	980
Communication	57	61
Consultants fees	98	136
Consumables and general expenses	117	243
Freight	73	163
Information and technology expenses	354	357
Insurance Premiums	14	54
Marketing and promotion ⁽¹⁾	127	171
Motor vehicle expenses	71	90
Official duty fares	76	93
Office equipment expenses	33	84
Training and studies expenses	15	73
Others	327	451
Total	2,178	3,276

⁽¹⁾Marketing and promotion

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

6. CASH AND DEPOSITS

	2020 \$000	2019 \$000
Cash on hand	1	2
Cash at bank	2,425	670
Short-term deposits	0	1,300
	2,426	1,972

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

	2020 \$000	2019 \$000
Current		
Accounts receivable	53	215
	53	215
GST receivables	36	68
Other receivables	0	5
	36	73
Total Receivables	89	288

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

	2020 \$000	2019 \$000
Plant and Office Equipment		
At cost	365	551
Less: Accumulated depreciation	(302)	(474)
	63	77
Heritage and Cultural assets		
At cost	92	92
Less: Accumulated depreciation	(19)	(10)
	73	82
Computer Hardware		
At cost	29	29
Less: Accumulated depreciation	(29)	(29)
	-	-
Total Property, Plant and Equipment	136	159

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 2020. 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	2020	2019
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.

2020 Property, Plant and Equipment Reconciliations

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

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

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)
Carrying Amount as at 30 June 2019	77	82	-	159

9. ADVANCE RECEIVED

	2020 \$000	2019 \$000
Advance received	95	100
Total Advance Received	95	100

The above amount represents funds owed to Northern Territory Government - Shared Services for accounts payable at 30 June 2020.

10. PAYABLES

	2020 \$000	2019 \$000
Accounts payable	31	150
Accrued expenses	203	166
Other payables	62	67
Total Payables	296	383

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

	2020 \$000	2019 \$000
Current		
<i>Employee benefits</i>		
Recreation leave	460	340
Leave loading	18	35
<i>Other current provisions</i>		
Other provisions	425	25
Total Payables	903	400

MAGNT employed 66 employees as at 30 June 2020 and 68 employees as at 30 June 2019.

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

	2020 \$000	2019 \$000
Reconciliations of Provisions		
Balance as at 1 July	400	387
Transferred from other organisation	-	-
Additional provisions recognised	436	405
Additional provisions (Voluntary redundancy)	402	-
Reductions arising from payments	(335)	(392)
Balance as at 30 June	903	400

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

	2020 \$000	2019 \$000
Current		
Unearned revenue	721	387
Total Other Liabilities	721	387

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 2020 and 30 June 2019 are consistent with cash recorded in the Cash Flow Statement.

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

	2020 \$000	2019 \$000
Net Surplus/(Deficit)	(526)	104
<i>Non-cash items:</i>		
Depreciation and amortisation	23	19
<i>Changes in assets and liabilities:</i>		
Decrease/(increase) in receivables	199	(195)
Decrease/(Increase) in prepayments	13	(4)
(Decrease)/Increase in payables	(86)	(259)
(Decrease)/Increase in provision for employee benefits	503	13
(Decrease)/Increase in other liabilities	334	(98)
Net Cash From (Used In) Operating Activities	460	(420)

b) Reconciliation of liabilities arising from Financing Activities

2019-20 Cash Flows

	1 July \$000	Loans and advances \$000	Total cash flows \$000	30 June \$000
Other	(100)	5	5	95
Total	(100)	5	5	95

The above amount represents the movement in the liability to the Northern Territory Government for accounts paid on MAGNT's behalf during 2019-20, and the balance due as at 30 June 2020.

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 2019 and 2020, 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:

	2020 \$000	2019 \$000
Financial Assets		
Cash and deposits	2,426	1,972
Loans and receivables	53	215
Total	2,479	2,187
Financial Liabilities		
Advances received	95	100
Payables and other liabilities	1,017	770
Total Payables	1,112	870

(b) Credit Risk

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

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

Receivables

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

Internal Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2019-20	-	-	-
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-
2018-19	-	-	-
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-

External Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2019-20			
Not overdue	1	-	1
Overdue for less than 30 days	2	-	2
Overdue for 30 to 60 days	14	-	14
Overdue for more than 60 days	36	-	36
Total	53	-	53
2018-19			
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	-	-	-
Total	215	-	215

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

c) Liquidity Risk

The liquidity risk highlights the ability of MAGNT to meet its financial obligations as they fall due. MAGNT manages its

cash flow effectively to ensure adequate funds are available to meet its contractual liabilities when they fall due.

Maturity analysis for financial assets and liabilities

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

	Variable Interest Rate			Non-Interest Bearing		Weighted average effective interest rate %
	Less than a Year \$000	1 to 5 Years \$000	More than 5 Years \$000	Less than a Year \$000	Total \$000	
2020						
Financial assets						
Cash and deposits	2,426	-	-	-	2,426	0.44
Receivables	-	-	-	53	53	-
Total Financial Assets	2,426	-	-	215	2,479	0.44
Financial liabilities						
Advances received	-	-	-	95	95	-
Payables	-	-	-	297	297	-
Other financial liabilities	-	-	-	721	721	-
Total Financial Liabilities	-	-	-	1,113	1,113	-
2019						
Financial assets						
Cash and deposits	1,972	-	-	-	1,972	1.77
Receivables	-	-	-	215	215	-
Total Financial Assets	1,972	-	-	215	2,187	1.77
Financial Liabilities						
Advances received	-	-	-	100	100	-
Payables	-	-	-	383	383	-
Other financial liabilities	-	-	-	387	387	-
Total Financial Liabilities	-	-	-	870	870	-

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

d) Market Risk

Market risk describes the risk of exposure of MAGNT in terms of fluctuations in the rate of its financial instruments and the effect on the fair value of its future cash flows. Market risk is derived after evaluating interest risk, currency risk and price sensitivity.

Market Sensitivity Analysis

Changes due to fluctuations in variable interest rates on 100 points scale is deemed appropriate

(1 per cent) and will have the following effects on MAGNT's profit and loss and equity on the balance date.

	Profit or Loss and Equity	
	100 basis points increase \$000	100 basis points decrease \$000
30 June 2020		
Financial assets - cash at bank	24.5	(24.5)
Net Sensitivity	24.5	(24.5)
30 June 2019		
Financial assets - cash at bank	20	(20)
Net Sensitivity	20	(20)

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.

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

These donations were all settled in cash:

	2020 \$000	2019 \$000
Type of KMP		
Board members	2	62
Directorate	2	22
Total	4	84

iii) Remuneration of Key Management Personnel

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

	2019-20 \$000
Short-term benefits	560
Post-employment benefits – superannuation	51
Long-term benefits	-
Termination benefits	-
Total	611

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.

	Revenue from related parties	Payments to related parties	Amounts owed by related parties	Amounts owed to related parties
	Year \$000	Year \$000	Year \$000	Year \$000
All NTG Government departments	7,857	2,562	-	120

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 2019-20.

16. 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.

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

MAGNT had no contingent liabilities or contingent assets as at 30 June 2020 or 30 June 2019.

18. 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 2020 or 30 June 2019.

19. BUDGETARY INFORMATION

	2019-20 Actual \$000	2019-20 Original Budget \$000	Variance \$000	Note
Comprehensive Operating Statement				
INCOME				
Grants and subsidies revenue	8,653	8,726	(73)	
Sales of goods and services	583	640	(57)	
Interest revenue	62	90	(28)	
TOTAL INCOME	9,298	9,456	(158)	
EXPENSES				
Employee expenses	6,079	5,492	(587)	(2)
Administrative expenses	-	-	-	
Purchases of goods and services	3,721	4,171	450	
Depreciation and amortisation	24	23	(1)	
TOTAL EXPENSES	9,824	9,686	(138)	
NET SURPLUS/(DEFICIT)	(526)	(230)	296	
OTHER COMPREHENSIVE INCOME	-	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	(526)	(230)	296	

19. BUDGETARY INFORMATION (CONTINUED)

	2019-20 Actual \$000	2019-20 Original Budget \$000	Variance \$000	Note
Cash Flow Statement				
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received	9,153	8,726	427	
Receipts from sales of goods and services	895	640	255	(1)
Interest received	62	90	(28)	
Total Operating Receipts	10,110	9,456	654	
Operating payments				
Payments to employees	(5,942)	(5,492)	(450)	(2)
Payments for goods and services	(3,708)	(4,171)	(463)	(2)
Total operating payments	(9,650)	(9,663)	(13)	
Net cash from/(used in) operating activities	460	(207)	(667)	
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Assets	-	-	-	
Net Cash Flows from Investing Activities	-	-	-	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Advance received/(repaid)	(6)	-	6	(3)
Total financing receipts (payments)	(6)	-	6	
Net cash from/(used in) financing activities	(6)	-	6	
Net increase/(decrease) in cash held	454	(207)	661	
Cash at beginning of financial year	1,972	1,972	-	
CASH AT END OF FINANCIAL YEAR	2,426	1,765	661	

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

(1) \$500,000 received in advance and other smaller funds received for project not finalised and carried forward

(2) Some employees were supposed to work from January for the new art Gallery and costed to the new work Gallery but funds were not secured for this project. The variation reflects the reduction in expenditures due to events not happening due to Covid 19.

(3) Advance repaid represents net payments made by MAGNT to the Northern Territory Government's Shared Services during 2019-20.



Auditor-General

**Independent Auditor's Report
to the Minister for Arts, Culture and Heritage**

Board of the Museum and Art Gallery of the Northern Territory

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 2020, 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 2020, and of its financial performance and its cash flows for the year ended on that date.

Basis for Opinion

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

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

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

Responsibilities of the Board for the Financial Report

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

In preparing the financial report, management is responsible for assessing the ability of the Board of the Museum and Art Gallery of the Northern Territory to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate 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.

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

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

25 September 2020



Appendix 1 - Acquisitions

ABORIGINAL ART AND MATERIAL CULTURE

B. Yunupingu (Gumatj, born 1963, Biranybirany, Northern Territory) *Dhapi*, 2018, series of 24 drawings, ink on paper, Purchased 2019. Telstra Collection, MAGNT Collection.

Barayuwa Mununggurr (Djapu, born 1980, Miwatj, Northern Territory) *Bones of Wuyimirri*, 2018, natural pigments on hollow log (stringybark tree), Purchased 2019, MAGNT Collection.

Deborah Wurrkidj (Kurulk, born 1971, Darwin, Northern Territory)

Ngaye nga-bengkan (I have that knowledge), 2019, native botanical stained silk printed with lino blocks, Purchased 2019. Telstra Collection, MAGNT Collection.

Dino Wilson (Mantiyupwi, born 1983 Wurrumiyanga, Northern Territory) *Wantaringuwi (Sun)*, 2019, earth pigments on linen, Purchased 2020, MAGNT Collection.

Donald Kemarre Thompson (Alyawarre, born 1936 Hatcher's Creek, Northern Territory) *Business Man*, 2018, bronze sculpture, Purchased 2019. Telstra Collection, MAGNT Collection.

Gail Mabo (Meriam Mer, born 1965, Townsville, Queensland) *Tagai*, 2018, bamboo, twine, seashells, Purchased 2020, MAGNT Collection.

Glenn Iseger-Pilkington (Wadjarri, Nhanda, Nyoonger, born 1981, Perth, Western Australia), *The precipice*, 2019, Donated through the Australian Government's Cultural Gifts Program by Glenn Iseger-Pilkington, 2019, MAGNT Collection.

Gutiŋarra Yunupingu (Gumatj, born 1997, Nhulunbuy, Northern Territory) *Gurrutu'mi Mala - My Connections*, 2019, 8K video, Purchased 2019. Telstra Collection, MAGNT Collection.



Kaylene Whiskey, *Seven Sistas*, 2018, water based enamel on SA Tourist Attraction Road Sign. Purchased 2019. Telstra Collection, MAGNT

Kaylene Whiskey (Yankunytjatjara, born 1976, Alice Springs, Northern Territory) *Seven Sistas*, 2018, water based enamel on SA Tourist Attraction Road Sign, Purchased 2019. Telstra Collection, MAGNT Collection.

Lawrence Pennington (Pitjantjatjara, born 1934, Urlu, Western Australia) *Nyuman*, 2019, synthetic polymer paint on linen, Purchased 2019. Telstra Collection, MAGNT Collection.

Mick Namarari Tjapaltjarri (Pintupi, born c. 1926, Kintore, Northern Territory, died 1998, Alice Springs, Northern Territory) *Untitled*, 1971-72, synthetic polymer paint on

compressed fibre board, Purchased 2019, MAGNT Collection.

Peter Mungkuri (Yankunytjatjara born 1946, Fregon Creek, South Australia) *Ngura (Country)*, 2019, ink and synthetic polymer paint on linen, Purchased 2019, MAGNT Collection.

VISUAL ARTS

Annie Franklin (born 1962, Coffs Harbour, New South Wales) *Report on Performance Indicators*, 1994, linocut, silkscreen, Gift of Margie West, 2020, MAGNT Collection.

Asher Bilu (born 1936, Tel Aviv, Israel) *In the Beginning*, 1990, resin pigments on board, Gift of Asher Bilu, 2020, MAGNT Collection.

Chips Mackinolty (born 1954, Morwell, Victoria) *'Wirntimika Kunayungku-wardingki karnta'* Tennant Creek, November 1986, 1986, Gift of Margie West, 2020, MAGNT Collection.

George Raftopoulos (born 1972, Sydney, New South Wales) *Evolution of man II*, 2017, oil on linen, Donated through the Australian Government's Cultural Gifts Program by George Raftopoulos, 2019, MAGNT Collection.

Ian Fairweather (born 1891, Bridge of Allen, Scotland, died 1974, Bribie Island, Queensland) *Untitled*, 1950-1952, Gift of Koolpinyah Richard Barnes 2020, MAGNT Collection.

Jessie Traill (born 1881, Brighton, Victoria) *Darwin foreshore with government buildings*, 1911, watercolour on paper, Purchased with funds from Jeffrey Pinkerton OAM and Marilyn Pinkerton, 2020, MAGNT Collection.

Judy Holding (born 1945, Bendigo, Victoria)

My Symbols, 2010, artist book (linocut, silkscreen, watercolour, collage, ink), Gift of Judy Holding, 2020, MAGNT Collection.

My Landscape, 2008, artist book (linocut, silkscreen, watercolour, collage, ink), Purchased 2020, MAGNT Collection.

Diary 1, 2015, artist book (linocut, watercolour, collage, silkscreen), Gift of Judy Holding, 2020, MAGNT Collection.

Kerry Martin (born 1947, Mudgee, New South Wales) *Karlu Karlu #11*, 2010, oil paint on linen, Gift of Kerry Martin, 2020, MAGNT Collection.



(above) Curator of Territory History Jared Archibald shows Marilyn and Jeffrey Pinkerton OAM the Jessie Traill watercolour *Darwin foreshore with government buildings* acquired through their generous donation

(opposite) Donald Kemarre Thompson, *Business Man*, 2018, bronze sculpture. Purchased 2019. Telstra Collection, MAGNT

TERRITORY HISTORY

Australian Iron & Steel Company, *Electricity Supply Pole Bent During Cyclone Tracy*, pre 1974, forged steel, Donated 2020, MAGNT Collection.

Elkington & Co (established 1830) *Cutlery from the MS Patris*, c 1960, stainless steel 18/8, Gift of Mary Duff, 2017, MAGNT Collection.

Frank Hardy (born 1917, Melbourne, Victoria, died 1994, Melbourne Victoria) *Gurindji Protest Poster*, c. late 1970s, ink on poster stock, Purchased 2020, MAGNT Collection.

Manufacture d'Armes de Saint-Étienne (established 1764) *Pattern 1853 Enfield Rifle with Escape Cliffs Settlement Provenance*, 1856, firearm (steel, brass, wood, leather), Purchased 2020, MAGNT Collection.

Various creators, *Collection of 41 objects from Waterloo Station and other NT pastoral objects*, circa 1960-70s, various items, Gift of Margo and Diane Napier, 2020, MAGNT Collection.



Appendix 2 - Publications

Archibald J, 2019, A WW2 Medal With Links to a Major Naval Engagement in the NT, *Journal of the Arms Collectors' Association of the Northern Territory*, December 2019, Darwin, pp. 1-6.

Archibald J, 2020, The Enigma of the Toyoshima Pistol, *Journal of the Arms Collectors' Association of the Northern Territory*, March 2020, Darwin, pp. 5-29.

Brockwell, S, Pardoe, C, Litster, M, Wesley, D, Huntley, J, Disspain, M C F, Langley, M C, Gaffey, P, Scadding, R & **Willan, R C**, 2020, Human responses to the Late Holocene freshwater transition on the Northern Coastal Plains of the Alligator Rivers Region in Western Arnhem Land. *Australian Archaeology*. Published on-line <https://doi.org/10.1080/03122417.2020.1764311>.

Colgan, D J, **Willan, R C** & Kirkendale, L A, 2020, A genetic

assessment of the taxonomic status of New Zealand mussels of the genus *Xenostrobus* Wilson, 1967. *New Zealand Journal of Marine and Freshwater Research* 54(2):271–285. Published on-line <https://doi.org/1080/00288330.2020.1713180>.

Dann, A L, Ellard, K, Grove, S J & **Willan, R C**, 2020, Genetic confirmation of *Mya japonica* Jay, 1857 (Bivalvia: Myidae) in Tasmania, Australia: first record of any invasive species of *Mya* in the southern hemisphere. *BioInvasions Records* 9(1):103–108.

Gil, J, **Glasby C J**, & Martin, D, 2019, Class Aphanoneura, pp 508–512 In: Phylum Annelida. Keys to Palearctic Fauna. Thorp and Covich's Freshwater Invertebrates. Academic Press, Elsevier.

Gil, J, **Glasby C J**, & Martin, D, 2019, Class Polychaeta, pp 512–518 In: Phylum Annelida. Keys

to Palearctic Fauna. Thorp and Covich's Freshwater Invertebrates. Academic Press, Elsevier.

Glasby, C J, Mandario, M A E, Burghardt, I, Kupriyanova, E, Gunton, L M & Hutchings, P A, 2019, A new species of the sanguinea-group Quatrefages, 1866 (Annelida: Eunicidae: Marphysa) from the Philippines. *Zootaxa* 4674: 264–282.

Harries, S, Abdul Wahab, M, **Willan, R C**, **Glasby, C**, Case, M & Streten, C, 2020, Chapter 4. Benthic communities of alternative sites 03 and 01. Pp. 55–73. In: Streten, C. (editor). Alternate Discharge Study Stage 2 – Model Validation, Habitat Mapping and Ecotoxicology. Report prepared for Rio Tinto Gove. Australian Institute of Marine Science, Darwin.

Pamungkas, J, **Glasby, C J**, Read, G B, Wilson, S P & Costello, M J, 2019, Progress and perspectives in

the discovery of polychaete worms (Annelida) of the world. *Helgoland Marine Research* 73: 4. Published online <https://doi.org/10.1186/s10152-019-0524-z>

Pamungkas, J & **Glasby, C J**, 2020, A checklist of Indonesian polychaete species. Version 1.1. Hosted by Research Centre for Oceanography, LIPI, Jakarta, Indonesia. Published online http://obis.lipi.go.id:8080/ipt/resource?r=polychaeta_pamungkas_2019.

Przeslawski, R, Nichol, S, Alvarez, B, Carroll, A, **Glasby, C J**, Picard, K, & Ben, R, 2020, Carbonate banks and terraces of the Oceanic Shoals Marine Park region, Northern Australia. Chapter 32, pp 545–559 in Harris P T and Baker E (eds). *Seafloor geomorphology as benthic habitat. Geohab atlas of seafloor geomorphic features and benthic habitats*. 2nd edition. Elsevier, Amsterdam.

Tosuji, H, Nishinosono, K, Hsieh, H-L, **Glasby, C J**, Sakaguchi, T & Sato N, 2019, Molecular evidence of cryptic species diversity in the *Perinereis nuntia* species group (Annelida: Nereididae) with first records of *P. nuntia* and *P. shikueii* in southern Japan. *Plankton Benthos Research* 14: 287–302.

Barton D P, Pogonoski J J, Appleyard S A, Johnson J W and **Hammer M P** (2020) Observations of 'pseudoparasitism' involving snake eels (Teleostei: Ophichthidae) in commercially important Black Jewfish *Protonibea diacanthus* (Sciaenidae) and other teleost species. *Memoirs of the Queensland Museum* 62: 109–121.

Hammer M (2019) One becomes three: research behind the naming of two new dwarf rainbowfishes in the *Melanotaenia maccullochi* species complex. *Fishes of Sahul* 33: 1492–1500.

Hammer M P, Allen G R, Martin K C, Adams M and Unmack P J (2019) Two new species of dwarf rainbowfishes (Atheriniformes: Melanotaeniidae) from northern Australia and southern New Guinea. *Zootaxa* 4701: 201–234.

Hammer M P, Adams M, Thacker C E, Johnson J B and Unmack P J (2019) Comparison of genetic structure in co-occurring freshwater eleotrids (Actinopterygii: Philypnodon) reveals cryptic species, likely translocation and regional conservation hotspots. *Molecular Phylogenetics and Evolution* 139: e106556.

Lintermans M, Geyle H M, Beatty S, Brown C, Ebner B, Freeman R, **Hammer M P**, Humphreys W

F, Kennard M J, Kern P, Martin K, Morgan D, Raadik T A, Unmack P J, Wager R, Woinarski J C Z and Garnett ST (2020). Big trouble for little fish: identifying Australian freshwater fishes in imminent risk of extinction. *Pacific Conservation Biology*.

Martin K, **Hammer M** and Ebner B (2019) *Cairnsichthys bitaeniatus*. The IUCN Red List of Threatened Species 2019: e.T129041926A129041938 <http://dx.doi.org/10.2305/IUCN.UK.2019-3.RLTS.T129041926A129041938>. **en** (plus many more as part of a review of Australian freshwater fishes conservation status).

Shelley J J, Swearer S E, Dempster T, Adams M, Le Feuvre M C, **Hammer M P** and Unmack P J (2020) Plio Pleistocene sea level changes drive speciation of freshwater fishes in north western Australia. *Journal of Biogeography*.

Willan, R C & Jones, H A, 2019, Do freshwater mussels exist on the Tiwi Islands? *Northern Territory Naturalist*, 29:75–81.

Woo, K G P & **Willan, R C**, 2019, Incursion of the bivalve *Potamocorbula faba* into northern Australia: a record from a Holocene archaeological site in Kakadu National Park. *Northern Territory Naturalist*, 29:82–87.

Yates, A M & Worthy, T H, 2019, A diminutive species of emu (Casuariidae: Dromaiinae) from the late Miocene of the Northern Territory, Australia, *Journal of Vertebrate Paleontology*, 39:4.

Yates, A M, 2019, The last 10 million years of Australian crocodilian history: A case of out with the old and in with the new, *Journal of Vertebrate Paleontology*, Program and Abstracts, p.222.

MAGNT EMERITUS CURATORS AND RESEARCH ASSOCIATES

Esmaeili H R, Sadeghi R & **Larson H K**, 2020, The Long-snout Freshwater Goby *Awaous jayakari* (Boulenger, 1888) (Teleostei: Gobiidae), an additional fish element for the Iranian waters, *Zoology in the Middle East*, 66: 29-36.

Ho, H-C, **Russell, B**, Graham, K & Psomadakis, P, 2019, Review of the *Stemonosudis rothschildi* species complex, with descriptions of two new species from the Indo-west Pacific Ocean (Aulopiformes: Paralepididae). *Zootaxa* 4702: 216–229.

Ho, H-C, Graham, K & **Russell, B**, 2020, Three new species of the barracudina genus *Lestidium* (Aulopiformes: Paralepididae) from

the Indo-West Pacific. *Zootaxa* 4767: 71–88.

Larson H K & Tan H H, 2019, A redescription of the bearded gudgeon, *Pogoneleotris heterolepis* (Gunther, 1969) (Teleostei: Gobioidae: Butidae). *Raffles Bulletin of Zoology* 67: 385-390.

Larson, H K Jaafar Z Tan H H & Peristiawady T, 2020, *Platygobiopsis hadiatyae*, a new species of deepwater gobiid from Indonesia (Teleostei, Gobiidae, Gobiinae). *Raffles Bulletin of Zoology* 68: 14-18.

Psomadakis, P N, Htun Thein, **Russell, B C** & Mya Than Tun, 2019, *Field identification guide to the living marine resources of Myanmar*. FAO Species Identification Guide for Fishery Purposes. Rome, FAO and MOALI, xxx + 694pp + 62pl.

Russell, B C, 2019, Family Synodontidae. Pp 283-300 in Koeda, K & Ho, H-C (eds). *Fishes of Southern Taiwan* - Volume I, National Museum of Marine Biology and Aquarium, Pintung, Taiwan.

Russell, B C, 2019, Family Nemipteridae. Pp 839-860 in Koeda, K & Ho, H-C (eds). *Fishes of Southern Taiwan*, Volume II, National Museum of Marine Biology and Aquarium, Pintung, Taiwan.

Russell, B C, Hasan, M E & 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.

Watson, C, Tilic, E & Rouse, G W, 2019, Revision of *Hyalopale* (Chrysopetalidae: Phyllodocida: Annelida): an amphi-Atlantic *Hyalopale bispinosa* species complex and five new species from reefs of the Caribbean Sea and Indo-Pacific Oceans. *Zootaxa* 4671 (3): 339-368.



Museum and Art Gallery of the Northern Territory

19 Conacher Street, The Gardens
Darwin NT 0820

magnt.net.au

Design: KWP! Design Hub

Printer: Colemans Printing

Paper: 148gsm Pacesetter Satin

Cover: 250gsm Pacesetter Satin Board

Print run: 200

ISBN: 978-0-6486542-4-7

© Museum and Art Gallery of the Northern Territory 2020

Cover image: #NedinDarwin public event, 18 January 2020



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



**MUSEUM
AND ART
GALLERY**
NORTHERN
TERRITORY

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