



Annual
Report
2021 / 2022

MAGNET

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Chair's Foreword

I am delighted to present the 2021–2022 MAGNT Annual Report. I take this opportunity to thank Marcus Schutenko for his seven-year tenure as Director of the Museum and Art Gallery of the Northern Territory (MAGNT).

The Board and MAGNT staff continue our commitment to delivering on the Strategic Plan and connecting people to the stories of the Northern Territory, even through the challenges of the COVID-19 pandemic.

We are devoted to deeper relationships with Aboriginal peoples and revised the Strehlow Collection and Aboriginal Heritage access policies to provide greater Aboriginal agency. Consultations continue towards developing an Aboriginal Advisory Body and a 20-year repatriation plan for Central Australia. Thanks to support from the Northern Territory Government, we are optimistic that we can lead the Australian Galleries, Libraries, Archives and Museums (GLAM) sector in this space.

The MAGNT Collection Development Strategy 2022–2027 was finalised this year and will guide MAGNT collection development for the next five years. Also completed was a Storage Needs Assessment, undertaken to inform MAGNT on how we can improve storage housings for the existing collection and accommodate collection growth into the future. As part of this plan, we converted the Ken Waters Gallery into a collections storage area.

As part of the Northern Territory Government's Works Program a \$272,000 upgrade to the Amphitheatre at MAGNT Darwin was completed. This project has significantly improved our capacity to host events and offer versatile venue hire throughout the year. Additionally, we continue to increase accessibility

to our venues and facilitated a wayfinding project to create a more comfortable visitor experience.

We are grateful to the Northern Territory Government's Department of Industry, Tourism and Trade for their support through the Visitor Experience Enhancement Program (VEEP). This funding is crucial and supports our team to enhance the content and accessibility of the *Unruly Days* exhibition.

Further, the State Square Art Gallery as part of the \$200m Darwin City Deal is progressing. The Northern Territory Government awarded the design tender to Ashford Architects, who are working in partnership with Clare Design and Hully Liveris Design Company. The art curatorial team is working on the forward

exhibitions plan for the State Square Art Gallery, featuring MAGNT's vast art collections, and the content for the first two years of opening has been approved. We are thrilled to progress this significant project in partnership with the Northern Territory Government.

We extend our deep gratitude to our Principal Partner, Telstra, for their ongoing support as we signed another three-year partnership renewal to present the *Telstra National Aboriginal and Torres Strait Islander Art Awards (Telstra NATSIAA)*. This agreement now makes *Telstra NATSIAA* Australia's richest art awards.

We also acquired six artworks from the 2021 *Telstra NATSIAA*. We are grateful for the support from the

MAGNT Supporters of Aboriginal Art, who provided the funds for the acquisition of two *Telstra NATSIAA* winning artworks for the MAGNT Collection.

The Territory History Collection was expanded by some significant World War II objects as well as an object symbolising the wrath of Cyclone Tracy in 1974.

We are grateful to long-time donors such as Janie Mason AM whose generosity has been pivotal to our continuing natural science specimen identification and research programs in Darwin and Alice Springs. This steadfast philanthropic support is integral to our continuing to collect, preserve and conserve for future generations to enjoy.



In 2022, we welcomed Halikos Construction to our donor community.

In closing, we have yielded good financial sustainability this year and presented a diverse public program of events as we emerge from the lockdowns of the pandemic, and we look forward to the continued success of MAGNT into the future.

A handwritten signature in black ink that reads "Clare Martin". The signature is fluid and cursive.

The Hon Clare Martin AO
Chair

Director's Foreword

After more than seven years at MAGNT, it is with a heavy heart that I deliver my final Director's Foreword to the Annual Report.

The year was full of highlights – from new and enhanced exhibitions to strengthening culture and growth in staffing, from scientific and artistic research to formal partnerships and richer audience engagement, it has been a busy and productive year for MAGNT.

New exhibitions included the 2021 *Telstra NATSIAA, Collection Lab, Exit Art 2021, Walking through a Songline, The Track: Strategic Lifeline to the Top End and Gumurr'manydji Manapanmirr Djama (Making successful business together)*. The latter was a continuation of MAGNT's focus on empowering Aboriginal communities to tell their own stories. Significant enhancements were made to Megafauna Central (a film made with the Engawala Community, a photomural and a viewing camera mounted in the lab), the Defence of Darwin Experience (artillery pieces

mounted outside the entrance) and Fannie Bay Gaol (a new brochure produced, and interpretive signage rehung). In addition, a new audio project was begun at Fannie Bay Gaol to enhance interpretation.

We celebrated the opening of the 2021 Telstra NATSIAA exhibition with Timo Hogan from Western Australia as the Telstra Art Award winner. Thanks to our Principal Partner, Telstra, the Awards Ceremony was available digitally once more, allowing Timo's win to be shared on screens throughout the country and overseas via the 2021 Telstra NATSIAA virtual gallery. In January, we signed a further three-year partnership renewal with Telstra as Principal Partner, which delivered an increase in the cash prize pool from \$80,000 to \$190,000, making Telstra NATSIAA the richest art awards in Australia. The prize pool reflects the contribution of Aboriginal

and Torres Strait Islander artists to Telstra NATSIAA and recognises the wider growth and appreciation of Aboriginal and Torres Strait Islander art nationally and internationally.

Preparatory work took place throughout the year towards the reinstatement of the beloved 22-metre Pygmy Blue Whale, *Balaenoptera musculus brevicauda*, following the successful Encounter: Deep Blue gala dinner in June 2021 and the generous donations received from our supporters.

MAGNT's Natural Sciences team spent much of the year processing and studying specimens collected during the June 2021 Groote Eylandt Bush Blitz, Australia's largest nature discovery program. Bush Blitz supports close collaboration with Traditional Owners and researchers from institutions around the country,

and is vital to understanding matters such as species distribution and the discovery of new species. Moving from one scientific field trip to another, we entered 2022 with our Earth Sciences team starting preparation for an August 2022 fossil dig at the Alcoota Scientific Reserve.

MAGNT had 240,673 people through the doors across our venues in Darwin and Alice Springs, with visitation up 27% this financial year thanks to the easing of COVID-19 border closures. I'm proud to see our prioritisation of deeper engagement with the community start to bear fruit, including nurturing our relationship with Larrakia Nation and Traditional Custodians to work towards Acknowledgement of Country signage in the foyer at MAGNT Darwin, improving the visitor experience at MAGNT Darwin – including updated wayfinding signage, design work on

a new visitor brochure, and a daily film program in the Theatre – and collaborations with the Desert Festival, National Science Week and the NT Writers Festival.

We were thrilled to reignite our What's On program in 2021–2022, offering a breadth of public programs suitable for all ages across our core areas at MAGNT. One program that was especially popular (including with staff) was the reinstatement of an artist in residence program, with local artist Aly De Groot. Aly responded artistically to the MAGNT Collections and held a number of sold-out print workshops for visitors.

In June, the Board approved our Collection Development Strategy. The Strategy was developed over a number of years and involved many people, both internal and external to MAGNT, and I thank Malene

Bjornskov for her leadership of this project. We ended the year with work well progressed on establishing an Aboriginal Advisory Body, a 20-Year Repatriation Plan for Central Australia and an Audience Scoping and Development Strategy. Consultation on all three was extensive. As for the art gallery in State Square, the architect's designs look amazing, the tender has closed for the builder, and the first two years of exhibition programming has been approved. I will certainly be making a trip to Darwin once the building opens.

The 2021–2022 financial year saw MAGNT secure a significant increase in staff, which will aid us to increase our collections care, research, exhibitions and community engagement. We welcomed staff in the newly created positions of Head of Science, Corporate Governance Manager, a second Assistant

Registrar, Curator of Southeast Asian Art and Material Culture, Assistant Curator of Territory History, Display Coordinator and more, while ending the year with four new positions to fill: Head of Aboriginal Heritage, Education Officer, and two archivist positions (doubling our staff working directly on the Strehlow Collection). We welcomed Louise Partos into the Assistant Director Content and Innovation position, and she immediately hit the ground running, leading the delivery of a major exhibition in collaboration with the Arnhem Land Progress Aboriginal Corporation, and working closely with me on all new art gallery matters. MAGNT saw the retirements of two long-term staff members, Gloria Nasir in Corporate Services and Dr Chris Glasby, who was awarded the position

of Emeritus Curator of Annelids by the Board. I sincerely thank them both for their dedication to MAGNT.

For me, the most heartening outcome of the year was the recognition by many staff, both new and long term, of the strong and strengthening culture at MAGNT. In August 2021, as MAGNT staff gathered on the lawns to view the online Telstra NATSIAA Ceremony, Dr Barry Russell spoke of the positive and supportive mood saying, 'It's like a breath of fresh air has blown through the corridors.' It took a lot of hard work by numerous staff over some years, focusing on building our communication, collaboration and support structures, both within and between teams. I sincerely thank all those staff



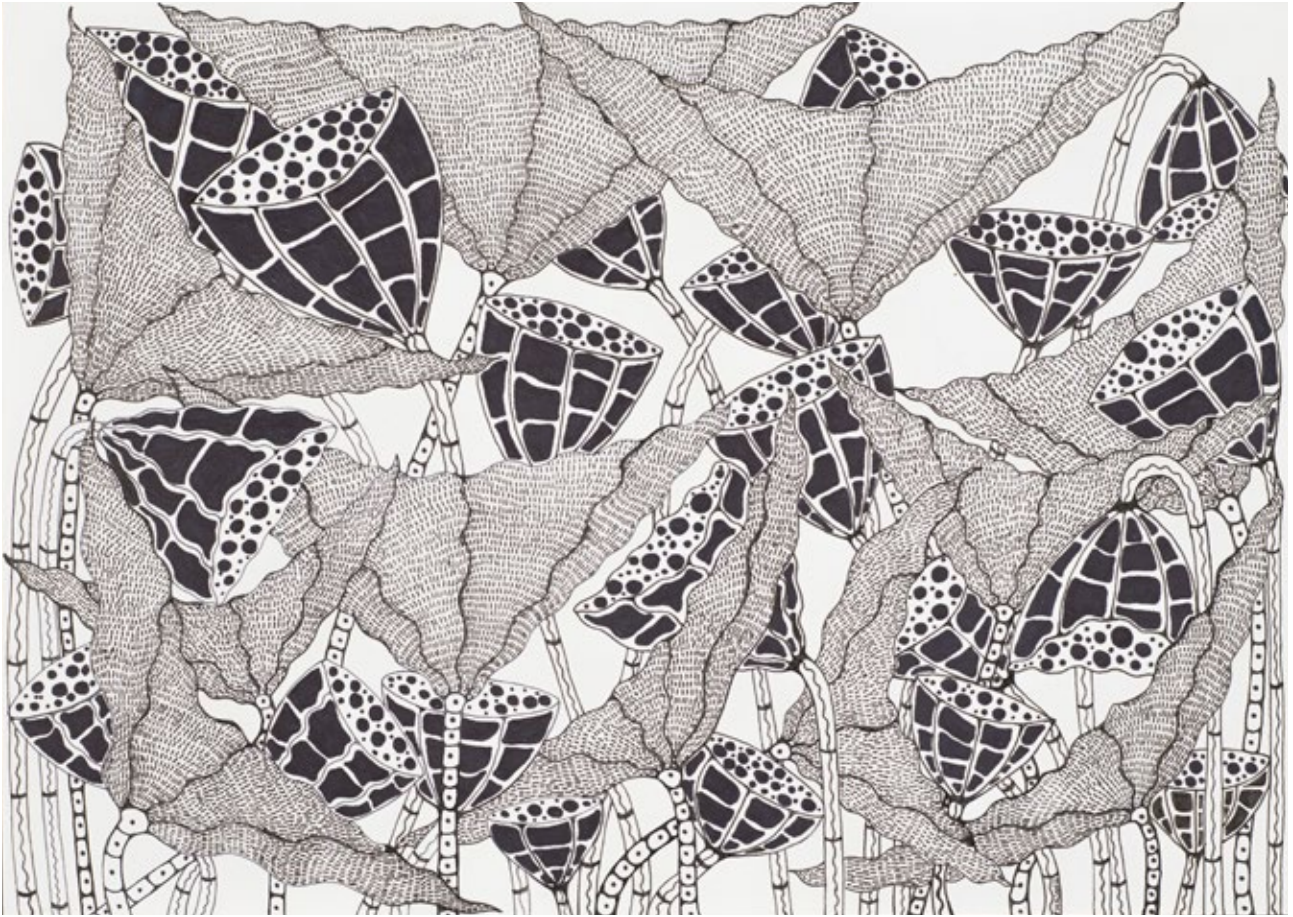
throughout the organisation, past and present, for their efforts to achieve this great result.

Finally, I wish to extend my thanks to all of the incredibly dedicated staff, Board members and supporters of this wonderful institution, including the Northern Territory Government.

I have no doubt that MAGNT will continue to leave a lasting impact on Territorians and visitors to the Territory, and beyond!

A handwritten signature in black ink, which appears to be 'M Schutenko'. The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Marcus Schutenko
Director



Phillip Wilson, *Water Lilies*, 2021, ink on paper. Purchased 2021, Telstra Collection, MAGNT Collection

Snapshot

240,673 

Visitors to MAGNT venues

 **\$11m+**

in media coverage

 **158%**

increase in website visits

 **22**

Publications



33

Acquisitions
(History, Culture and the Arts)

202

Schools with

5,356

participants utilised
the learning program



323

Public programs
delivered to



6,135

Natural science specimen
lots registered



5,284

participants

Vision & Role

MAGNT Vision

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

We connect people to the stories of the Northern Territory.

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

Values

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

Four focus areas

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

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

History

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

MAGNT established its first facility in the renovated Old Town Hall (originally known as the Palmerston Town Hall) at the top of Darwin's main street.

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



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

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 both Darwin and Alice Springs.

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

Venues



MAGNT facade

Museum and Art Gallery of the Northern Territory

Darwin

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

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

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

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



Artist Impression

State Square Art Gallery

Darwin

On 1 December 2021, the Development Consent Authority (DCA) approved the Development Application for the State Square Art Gallery (SSAG) and the design of the gallery proceeded to 75% development. The MAGNT team has been working intensively with the Department of Infrastructure, Planning and Logistics (DIPL), the principal design team and the Department of Territory Families, Housing and Communities (DTFHC) to finalise detailed room data sheets for all spaces at the gallery and to complete the list of fittings, furniture and equipment. The tender for the construction of SSAG and the design of the remainder of the Civic and State Square Precinct was released on 26 May 2022 and closed on 21 June 2022. MAGNT has recruited for the SSAG curatorial team, with programs vision and concepts development for the opening exhibitions well underway.



Fannie Bay Gaol interior

Fannie Bay Gaol

Darwin

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

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

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

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

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



Lyons Cottage 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 cable laid from Java to Darwin and was more commonly known as the British Australia Telegraph Company and the cottage as BAT House. Local stone was used to construct this unusual and unique domestic design reminiscent of English colonial models developed in India, Malaya and Singapore. Lyons Cottage was heritage listed in August 1993.

The building is managed by the Museum and Art Gallery of the Northern Territory, and is currently closed for infrastructure upgrades.



Defence of Darwin Experience facade

Defence of Darwin Experience

Darwin

Opened in 2012 as part of the 70th anniversary commemoration of the bombing of Darwin, the Defence of Darwin Experience tells the story of an extraordinary 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.

The Defence of Darwin Experience, located at East Point, is operated by the Royal Australian Artillery Association (NT) on behalf of MAGNT.



Museum of Central Australia facade

Museum of Central Australia

(Incorporating the Strehlow
Research Centre)

Alice Springs

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

MCA is also home to the Strehlow Research Centre, one of Australia's most important collections of

film, sound, archival records and museum objects relating to Aboriginal ceremonial life. The Strehlow Collection was accumulated by Lutheran Pastor Carl Strehlow and his son, Professor TGH Strehlow, over two generations of anthropological research with the Aboriginal people of Central Australia.



Alcoota Scientific Reserve aerial view

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 flightless bird *Dromornis stirtoni*.



Megafauna Central facade

Megafauna Central

Alice Springs

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

Temporary Exhibitions

Turtle Territory

From 19 December 2020 – 20 November 2022 | Seaview Gallery

Exhibition developed by MAGNT

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



Turtle Territory installation view

Container: the box that changed the world

22 May – 29 August 2021

MAGNT hosted the exhibition developed by the Australian National Maritime Museum, Sydney.

The free outdoor exhibition comprised six brightly coloured 20-foot shipping containers, installed in the MAGNT car park, which visitors could step inside to explore how the container revolutionised global sea transportation. The impact of containerisation on the world was explained and demonstrated through six themes – Ship, Cargo, Port, Ocean, Build and Things – which covered geographic, economic, technical, environmental, social and cultural history.

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



Container: the box that changed the world installation view



2021 Telstra NATSIAA installation view

2021 Telstra National Aboriginal and Torres Strait Islander Art Awards

7 August 2021 – 6 February 2022 | Gallery 5 and Gallery 4

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

Telstra NATSIAA is an annual highlight on the national arts calendar and the largest exhibition staged by MAGNT. It showcases the contemporary and traditional artistic talent of Aboriginal and Torres Strait Islander artists from across Australia.

In 2021, COVID-19 interrupted the usual proceedings of the exhibition for the second year in a row. In collaboration with Principal Partner Telstra, MAGNT launched the physical 2021 exhibition alongside a virtual gallery and an online version of the Award Ceremony, which screened short acceptance speeches by the category winners. The online presence of the exhibition resulted in increased numbers across a national and international audience.

This was the second year of a three-year contract with selection panel members Tina Baum, a Larrakia, Wardaman and Karajarri woman who is currently Acting Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Victoria, and Glenn Iseger-Pilkington, a Yamatji, Nyoongar man and founder of Gee Consultancy. Together with Rebekah Raymond, MAGNT's Curator of Aboriginal Art and Material Culture, the panel selected 65 finalists from 248 submissions.

The judges for the 2021 exhibition were Darwin-based Denise Quall, a Larrakia artist whose practice encompasses printmaking, painting and sculpture; Dennis Stokes, a Wardaman, Luritja, Warramunga and Wagadagam man from

Darwin, who has over 20 years' experience working in Australian media, entertainment and the arts; and Liz Nowell, an arts leader and curator working in Australian and international contemporary art.

The Awards are non-acquisitive and included a prize of \$50,000 for the Telstra Art Award and \$5,000 for each of the six other categories. Winners were announced via an online ceremony, which went live at 6pm AEST on Friday 7 August 2021.



2021 Telstra NATSIAA installation view



2021 Telstra NATSIAA installation view

2021 Award Recipients

Telstra Art Award

Timo Hogan, who resides in Tjuntjuntjara, Western Australia, for his artwork *Lake Baker*.

Telstra Multimedia Award

Pedro Wonaeamirri, who resides at Milikapiti, Tiwi Islands, Northern Territory, for his artwork *Jilarti, Live performance of Jilarti (broлга song), Pirmitiki (feather head piece), Imeuja (false beard), Tokwayinga (feather ball), Tjimirrikamarka (fighting stick), Tunga (folded bark bag)*.

Telstra General Painting Award

Bugai Whyoulter, who resides in Kunawarritji, Western Australia, for her artwork *Wantili (Warntili, Canning Stock Route Well 25)*.

Telstra Bark Painting Award

Dhambit Munungurr, who resides in Gunyungara, Northern Territory, for her artwork *Bees at Gängän*.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

Hubert Pareroultja and Mervyn Rubuntja, who reside in Mpwarntwe, Northern Territory, for their artwork *Through the veil of time*.

Telstra Work on Paper Award

Ms M Wirrpanda, who resided in Yirrkala, Northern Territory, for her artwork *Untitled*, which was shared with permission from her family.

Telstra Emerging Artist Award

Kyra Mancktelow, who resides in Logan, Queensland, for her artwork *Moongalba 11*.



Timo Hogan, 2021 Telstra Art Award winner. Image: Philip Gostelow



Judges Liz Nowell, Director Institute of Modern Art, Brisbane and Dennis Stokes, CEO First Nations Media, with Rebekah Raymond, Curator of Aboriginal Art and Material Culture, MAGNT



Judge: Denise Quall, Larrakia artist and descendant of the Dangkalaba Kulumbirigin clan



Collection Lab installation view



Collection Lab installation view

Collection Lab

29 November 2021 – 16 April 2023
Gallery 4

Exhibition developed by MAGNT.

Collection Lab gives visitors a 'behind the scenes' view of managing MAGNT's art collections. The temporary decanting of artworks from the Visual Art Store to facilitate the air-conditioning upgrade provided an unexpected opportunity for visitors to experience an art storeroom, where rarely seen works hang alongside popular favourites.

The Track: Strategic Lifeline to the Top End

19 February 2022 – 2024 | Defence of Darwin Experience

Exhibition developed by MAGNT.

The exhibition tells the story of the significant logistics operation that was put in place to supply Darwin and the Top End by road following the bombing in February 1942. Rarely seen images of early road construction and military truck convoys highlight Darwin's strategic position for defending Australia, and illustrate both the men and machines that were employed for the war effort throughout the Northern Territory.



The Track: Strategic Lifeline to the Top End installation view

Exit Art: contemporary art from 2021 NT Year 12 students

12 March 2022 – 26 June 2022 | Gallery 1

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



Exit Art installation view

A much-anticipated fixture on the MAGNT exhibitions calendar, *Exit Art* brings together contemporary artworks created by arts and design students from Northern Territory high schools in 2021. Now in its 30th year, *Exit Art* offers a unique insight into how young people view and interrogate their place in a rapidly changing world, and celebrates the creativity and rich talent of

the Territory's next generation of visual artists and designers. Encompassing a diverse range of mediums, these artworks address universal concerns such as self and cultural identity, health and emotional wellbeing, relationships, personal empowerment, fantasy and the surreal, philosophy, and environmental design and sustainability. Handled with

characteristic intensity and candor, *Exit Art* is testament to the power of art in probing often challenging topics in fresh and innovative ways. Entries were received from students across the Northern Territory, with the final 51 artworks representing schools in Darwin, Alice Springs and Nhulunbuy.

Walking through a Songline

12 March – 26 June 2022 | Gallery 1

MAGNT hosted the exhibition developed by the National Museum of Australia, Canberra.

Walking through a Songline is a pop-up digital experience that follows in the tracks of the Seven Sisters' Tjukurrpa (Dreaming) across the Western and Central deserts of Australia as they are pursued by a male antagonist. All ancestral journeys create Songlines, which can be seen as pathways or corridors of knowledge. The stories they hold form the foundational history of the Australian continent, as told by artists, custodians and Traditional Owners. *Walking through a Songline* is a standalone immersive experience at the nexus between ancient knowledge and innovative digital technology.

The exhibition was expanded with the inclusion of artworks from MAGNT's Collection that share the Seven Sisters Songline. The paintings included Alison Munti Riley's *Seven Sisters* 2011, Kathleen Padoon Napanangka's *Nakarra Nakarra* 2004 and Wingu Tingima (Woods) *Kungkarraikalpa* 2006.



Walking through a Songline installation view. Image: Shaana McNaught

Shorts

April 2022 – August 2023 | Theatrette

Shorts is an opportunity to activate the Theatrette as an additional space for visitors to enjoy whilst at MAGNT Bullocky Point. It features short films from MAGNT's YouTube channel and Desart's Art Centres on Screen program. The program is shown every day between 10am and 3pm.



Shorts installation view



ALPA Chair Rev Dr Djinyini Gondarra at the opening night of *Gumurr'manydji Manapanmurr Djama*
Image: Lisa McTiernan

Gumurr'manydji Manapanmirr Djäma (Making successful business together)

11 June 2022 – June 2024 | Upper Ramp Gallery

Exhibition developed by MAGNT in collaboration with the Arnhem Land Progress Aboriginal Corporation (ALPA), made possible by the Restart Invest to Sustain and Expand (RISE) Fund – an Australian Government initiative.

A photographic exhibition from ALPA celebrating 50 years of Yolŋu economic independence, enterprise, self-determination, culture and ingenuity.

Gumurr'manydji Manapanmirr Djäma was proudly produced by an all Indigenous curatorial team from Galiwin'ku, Gapuwiyak, Ramingining, Mililingimbi and Minjilang – where ALPA operates today – and told through Yolŋu Matha language.

Each image was carefully selected by community members and leaders and celebrates the contribution Yolŋu people have made to building better futures and stronger communities.



Yolŋu wäŋa roŋjiyirra marrtji guyaŋura bunhaŋur (returning home from hunting), featuring Muwarra Ganambarr 1

Long Run Exhibitions



Lower Ramp Gallery

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



Cyclone Tracy

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



Transformations

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



Unruly Days: Territory Life 1911–1921

Flinders Gallery

Unruly Days: Territory Life 1911–1921 draws upon MAGNT's own Territory History Collection to chart the tumultuous times that marked the commencement of Commonwealth governance of the Northern Territory in the early years of the 20th century. Due to major infrastructure repairs to the ceiling and roof, MAGNT temporarily closed the exhibition to the public in January 2022.



Defence of Darwin Experience

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



Natural History Gallery (Museum of Central Australia)

Museum of Central Australia,
lower gallery

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



Megafauna Central

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

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

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

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

During the year, Megafauna Central's visitor interpretation was upgraded through the alley-way window display and the use of vinyl wallpaper, as well as enhanced visibility of the laboratory activities through the viewing window from within the gallery.



Frontier Journey: photographs by Otto Tschirn 1915–1918

Museum of Central Australia,
upstairs gallery

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

composed images represent a comprehensive visual record of everyday interactions between Aboriginal and non-Aboriginal people in central Australia 100 years ago. The exhibition features text and labels written in Western Arrernte language.



Colin Jack-Hinton Maritime Gallery

The Gallery houses traditional boats and canoes from MAGNT's Historic Boat and Ethnographic Watercraft Collection. Visitors encounter 23 traditional vessels originating from the shores of Indonesia, Malaysia, Vietnam, Papua New Guinea, Solomon Islands, Fiji and Cocos (Keeling) Islands. Each boat imparts a fascinating seafaring story intertwined with human culture from the surrounding seas. The reinterpretation enables visitors to see great diversity of form and function, from pearl luggers to outrigger canoes. Offering a rare

vignette of how maritime technology has evolved, the Gallery also shows how history and legacy have been shaped among our neighbouring Southeast Asian and Pacific nations.

During the year, work commenced on the reinstallation of MAGNT's famous Pygmy Blue Whale (*Balaenoptera musculus brevicauda*). The skeleton was originally installed on the northern wall of the Colin Jack-Hinton Maritime Gallery from 1991 to 1999. Following a major fund-raising campaign, work commenced to reinstate this much-loved display.





Visitor Experience

MAGNT encourages the development and engagement of diverse audiences by raising awareness of the collections, exhibitions and research projects at each site, and highlighting the unique stories they tell about the Northern Territory.

MAGNT develops and delivers public programs and events that captivate, inspire and educate audiences who both enter our buildings and engage with us online.

The Visitor Experience team is dedicated to delivering a high-quality service that provides a sense of welcome and wonder

for visitors at MAGNT Darwin, Fannie Bay Gaol, the Museum of Central Australia and Megafauna Central. This was achieved in 2021–2022 by maintaining the highest professional standards in customer service, exhibition invigilation, program and event delivery and COVID-19 safety measures.



Transformations: the changing nature of the Territory, installation view

Visitation to MAGNT

The global COVID-19 pandemic continued to have an impact on the origin of visitors to MAGNT. Prior to the onset of the pandemic in 2019–2020, MAGNT attracted 20% of visitors from international markets, 50% from interstate markets and 30% from within the Northern Territory. In 2020–2021, the international market had dropped to 2%, the interstate market remained relatively consistent at 50% and the intra-territory market increased to 48%.

The introduction of several COVID-19 lockdowns and lockouts across the Northern Territory within the first quarter of 2021–2022, saw intra-territory visitation drop to 42%. As interstate travel restrictions eased, the inbound domestic market increased to 56%, and the international market was stable at 2% across 2021–2022.

TOTAL VISITS TO:	2019-20	2020-21	2021-22	Variance vs. last year
MAGNT Darwin	169,617	125,293	161,192	29%
Museum of Central Australia	7,496	7,731	8,514	10%
Megafauna Central	17,204	12,208	11,910	-2%
Defence of Darwin Experience	36,773	33,720	51,178	52%
Fannie Bay Gaol	8,171	3,958	7,879	99%
Lyons Cottage	10,436	7,606	closed	-
TOTAL VISITS TO MAGNT	249,697	190,516	240,673	27%



MAGNT Darwin Visitor Experience Officers, Lucy Wilson-Wells and Martinique Haste

Public Programs

MAGNT designs and delivers public programs that engage audiences and visitors in a meaningful and respectful way with the Aboriginal Cultures, Natural Sciences, Histories and Arts collections held in Darwin and Alice Springs.

Increased capacity and resources, and a genuine appetite for presenting public programs as people learned to live with COVID-19, resulted in the reactivation of the printed and digital *What's On* guide. Quarterly programming of talks, tours and workshops involving MAGNT curators and experts, artists and guest presenters saw two iterations of the *What's On* guide released in 2021–2022.

With a whole-of-organisation approach, in-house experts and curators delivered 323 public programs, both free and ticketed, to 5,284 people across all MAGNT sites. These included: 11 sector and stakeholder engagement events with agencies such as the Department of Foreign Affairs and Trade, the US Consulate and the Indonesian Consulate; numerous tours of and talks about the 2021 *Telstra NATSIAA* exhibition, including those aimed at children; workshops by Artist in Residence Aly de Groot; curator's talk with Margo Neale for the *Walking through a Songline* exhibition;



Carolyn McLennan, Conservator and Lauren Ravi, Assistant Conservator delivering a talk, Tropical Tips – caring for your artworks, in the MAGNT Theatre

visiting guest speaker Associate Professor Muchammadun from the State University of Islam, Mataram; a presentation on Sidney Nolan's early life and his journey to central and northern Australia; curated talks on items from MAGNT's Southeast Asian Collection; behind-the-scene tours of the Natural Sciences Collections; curator talks on Territory History; tours of the MAGNT gardens; science workshops for children; regular programs such as screenings of Shorts in the Theatre; a weekly program in the Monsoon Garden; and workshops on caring for art in tropical climates.

As well as these public programs, MAGNT entered into a number of

strategic partnerships to support audience development. Four online workshops were presented in partnership with the Darwin Aboriginal Art Fair Foundation to introduce and connect digital audiences to MAGNT, and to offer a new experience to existing audience members. Two of the online workshops were delivered by the Ghost Net Collective in collaboration with Erub Arts (Erub Island, Torres Strait). Others were delivered by Iltja Ntjarra Art Centre in Mpartntwe (Alice Springs) and 2021 *Telstra NATSIAA* winning artist Kyra Manckletow, an independent artist based in Queensland. The workshops were attended by 65 people, 14 of whom connected from the Greater Darwin

region and 51 from interstate: New South Wales (22), Victoria (10), Queensland (10), ACT (5), Tasmania (2) and Western Australia (2).

MAGNT partnered with award-winning Darwin-based filmmaker Naina Sen to commission a film about Merrepen Arts Centre featuring Kieren Karritpul.

MAGNT's partnership with the NT Writers Centre saw us hosting the 2022 NT Writers Festival (NTWF), ballar|catching the light, at the principal site, MAGNT Darwin (26-29 June). The four-day festival program included opening and feature events, panel discussions, workshops, talks, children's activities and readings. NTWF brought

intra-territory and interstate literary audiences to MAGNT Darwin, with 2,375 attending 26 events across multiple public spaces and the MAGNT Front Lawns. Two events were held inside the Colin Jack-Hinton Maritime Gallery, including several readings from *The Guiding Seabird*, a chapbook published by Australian poet Ynes Sanz, to give a voice to each of the 23 vessels in the MAGNT Collection, and audiences an experience in an otherwise static space.

The children's program *Look, Listen and Learn* presented on International Children's Book Day (2 April) saw six of the Top End's best loved authors and illustrators of children's books sharing written and visual stories that

celebrated the natural environment, and the lived experience of growing up embedded in Culture on Country. Four reading circles and one workshop were attended by 109 people (55 children and 54 adults). The Book Shop Darwin and The Store at the Museum assisted with connecting MAGNT to the guest presenters, and facilitated book sales and signings on the day.

In 2021–2022, the Discovery Centre at MAGNT Darwin continued as a ticketed program, providing families a 45-minute session for a nominal fee of \$5.00 per participating child. Guided by a Visitor Experience Officer, the creative activity aligned with key calendar events including National Science Week, Frog ID Week and Reconciliation Week, and sought to forge connections with current exhibitions including the 2021 *Telstra NATSIAA*. The activity *Mapping Memories, Sharing Stores*, developed in-house for the *Walking through a Songline* exhibition, was enjoyed by 249 participants. Visitor Experience Officers at MAGNT Darwin delivered 130 programs to 1,130 people (670 children and 460 adults).

A total of 476 organised groups visited the four sites in 2021–2022, enabling 10,351 people to explore the exhibitions at their leisure supported by the Visitor Experience team.



2022 NT Writers Festival. Image: Paz Tassone

Learning Programs

MAGNT recognises and values the role formal and play-based learning programs have in the nurturing of young minds and the development of life-long learning habits. Providing spaces and opportunities outside the structured environment of the classroom, that support creativity and encourage curiosity and critical thinking, is fundamental to the development of MAGNT learning programs.

In 2021–2022, MAGNT staff supported teachers, educators and parents as first teachers with accessing permanent and temporary exhibitions that celebrate Aboriginal and Torres Strait Islander cultures, acknowledge the land and maritime

history of the Northern Territory and showcase Natural and Earth Sciences. A total of 202 education and youth groups visited the four sites across 2021–2022, providing 4,659 students and 697 educators (including teachers, parents as first teachers, caregivers and guardians) with opportunities to explore and engage with MAGNT exhibitions.

In 2021–2022, sites in Alice Springs hosted 753 visitors from 37 education-based groups, ranging from pre-school to tertiary students (654 students and 99 educators). The Museum of Central Australia welcomed 18 groups (341 students and 56 educators) and Megafauna Central 19 groups (394 students

and 19 educators). MAGNT hosted 158 groups (3757 students and 562 educators) and Fannie Bay Gaol 7 groups (248 students and 36 educators) over the same period.

To coincide with the *Exit Art* exhibition, MAGNT hosted two *Exit Art: Study Day* programs to support the 2022 Year 12 students who are undertaking the same course. Developed with support from the Northern Territory Government's Department of Education, the study days provide the students with an opportunity to view and draw inspiration from *Exit Art*, and other MAGNT exhibitions. The program was attended by 11 groups (250 students and 25 educators) representing eight schools in the Greater Darwin area. Participants attended a presentation on the role played by visual diaries and process documentation in refining their practice, and the importance of an artist statement in conveying the meaning of their work and sharing the intention behind it with the viewer. Students at the study days engaged with publications from Peter Spillet Library that supported critical thinking and provided insight into traditional and contemporary practices of artists.



Gavin Dally, Senior Collections Manager, Natural Sciences, delivering a Children's Tour of MAGNT's wet store



Members of Flinders University Palaeontological Society volunteering to sort tiny fossils at Alcoota Scientific Reserve

Volunteers

MAGNT recognises and sincerely thanks our small and highly motivated group of volunteers for their individual and collective efforts in supporting research and collection management across all sites in 2021–2022. Volunteers who worked with the Natural and Earth Sciences Collection in Darwin and Alice Springs applied their skills to the preparation of fossils and specimens with great precision and contributed to the research collection and inventory for future displays. The same level of skill and expertise was applied in the catalogue management of the Peter Spillet Library located at MAGNT Darwin.

Audience Development Programs

In 2021–2022, MAGNT engaged an external consultant, Dr Lynda Kelly of Lynda Kelly Networks, to conduct an Audience Scoping and Development Project (ASDP). The project aims to understand all MAGNT audiences (current and potential) and considers the profile and segmentation of potential versus current visitors to all MAGNT sites. The project will articulate a vision for growing existing and new audiences (including for the yet-to-be-built State Square Art Gallery). While this project is intended to give equal weight to local, interstate and international audiences, MAGNT will be undertaking a subsequent project with a particular focus on engaging local audiences through the development of a Loved by Locals program. Loved by Locals will cover a three-to five-year period. It will include an audience scoping, a plan with KPIs and specific tasks and priorities for engaging with MAGNT target audiences both onsite and online and through exhibitions programming, digital experiences and events. The ASDP will also reference the impacts of COVID-19 on developing audiences for MAGNT.

Digital Public Programs

MAGNT partnered with Spaces to produce a virtual gallery for the 2021 *Telstra NATSIAA*.

Statistics show 28,412 visits to the virtual gallery, with the top 10 countries being Australia, USA, United Kingdom, Japan, France, Netherlands, New Zealand, Finland, Ireland and Germany.

Collection – History, Culture and the Arts

MAGNT is the custodian of significant cultural history and arts collections acquired over more than 50 years. These collections are a valuable resource that informs the local, national and international community about the cultural distinctiveness of the Northern Territory and adjacent region.

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



Trophy for the 1967 Negri Picnic Race Club - Buckjump Championship, 1967, silver-plated spun and cast metal. Gift of Jane Miles, 2022. MAGNT Collection

Collection Development

In June 2022, MAGNT completed a large-scale review of its collections and delivered a Collection Development Strategy that will guide the Museum in the further development of its holdings of history, cultural, art and natural science material for the next five years. Key findings of the review established areas where the collections can be strengthened through targeted acquisitions to either build on existing material or fill significant gaps. Furthermore, the review led to a better understanding of how the quality of the collections can be heightened by focusing on the documentation of collection objects, providing digital access and reassessing objects that align poorly with MAGNT's Collection Policy. The Collection Development Strategy sets out clear targets for documentation, access, assessment and acquisition until June 2027.

During 2021–2022, there were 33 new acquisitions to the History, Culture and the Arts Collections, including the Telstra Art Award winning work, *Lake Baker 2020* by Timo Hogan. This work, along with the works of five other finalists from the 2021 *Telstra NATSIAA*, was acquired with funding from Telstra. In addition, the MAGNT Supporters of Aboriginal Art generously



Alycia Marray, *Baladjji*, 2021, Pandanus and natural dyes. Purchased 2021, Telstra Collection, MAGNT Collection

donated funds that enabled the acquisition of *Bees at Gāngān* by Dhambit Munungurr (winner of the Telstra Bark Painting Award) and *Through the veil of time* by Hubert Pareroutja and Mervyn Rubuntja (winners of the Wandjuk Marika Memorial 3D Award) from the 2021 *Telstra NATSIAA*.

The continuous development of the MAGNT Collection ensures that the existing holdings are broadened and remain relevant to the community. Collecting objects that represent important moments and events in the history of the Northern Territory and neighbouring regions that capture the evolution of artistic endeavour in Australia is fundamental to staying relevant. The high-quality donations

that MAGNT received bear witness to the support from which the collections benefitted in 2021–2022. Details of all 33 acquisitions are listed in Appendix 1.



Rebecca Warren, Asset Information Officer, and Lauren Ravi, Assistant Conservator, stocktaking objects in the Metals Store

Collection Documentation

Digitisation was completed for 339 MAGNT Collection items. In addition, six exhibitions were documented and 28 events photographed. A total of 999 high-resolution images were uploaded to the internal database. This year, the image capture for the online *Telstra NATSIAA* exhibition component was outsourced to Rise Project Consulting. More than 20,000 images were required to provide a high-quality online 3D experience of the artworks in the gallery space. In August 2021, a large stocktake

project commenced at MAGNT to fully document the location and condition of all History, Culture and the Arts Collection objects. This has resulted in a significant improvement in collection records. Information management to document the MAGNT Collection is an ongoing part of Collection Management's activities and in April 2022 a Collections System Officer was recruited to improve the functionality and content of MAGNT's EMu collection management system. In 2021–2022, a total of 942 new records were created and 7,496 were updated in the EMu system

for the History, Culture and the Arts Collection. There were also 3 new loan records, 99 existing loan records updated, 3,098 location movements recorded, 797 new locations added, 6,141 multimedia records added and 8,208 condition checks added. The impact of additional staff within the Collection Management and Territory History sections to work specifically on collection documentation is evident in the significant progressive increase in data entry throughout the year.

Access Visits and Outreach

History, Culture and the Arts Collection Management and Conservation staff facilitated access visits to the collections for 15 sessions including community groups, researchers and students. COVID-19 restrictions impacted upon the ability to fully support requests for access visits in-person for part of the year. The team responded to 115 enquiries and 12 copyright requests.

MAGNT shares an important and valuable relationship with Milingimbi through our ongoing guardianship of

the important Milingimbi Education and Cultural Association (MECA) Collection. This collection is comprised of approximately 130 bark paintings and 150 fibre, wooden and ceremonial objects belonging to the community and currently cared for in trust by MAGNT. We continue to work closely with the Milingimbi Art and Cultural Aboriginal Corporation (MACAC) and the Milingimbi Community to care for the collection. In May, MAGNT facilitated the visit of senior Milingimbi artists and knowledgeable Elders to document

works in the MECA Collection and further visits, and significance and preservation assessments are planned for the next 12 months.

The MAGNT Conservation team provided valuable advice to the general public across two Tropical Tips talks. The first talk provided advice on how to freeze insect-infested items at home and included helpful factsheets on mould management and simple tips to overcome other challenges. A second talk focused on how to preserve photographs, letters, certificates, greeting cards, diaries and artworks on paper and taught simple precautions to prevent damage from the ravages of time, silverfish and the tropical climate.

A Collections Care Workshop was delivered by the Assistant Conservator and the Digital Imaging Officer to staff and volunteers at Katherine Museum.

MAGNT finalised its part in a restoration project of the Robert Czako mural in St Mary's Chapel in Alice Springs. This project was jointly supported by MAGNT, the National Trust and a NT Heritage Grant and has seen the mural painstakingly cleaned with the assistance of 22 volunteers supervised by two conservators.



MECA community consultation with Traditional Owners. L-R (seated): Abigail Mundjula, Wilson Manyjarri and George Milaypuma, together with linguist Salome Harris, MAGNT Director and staff and Milingimbi Art Centre representative Chris Durkin

Collection Loans

The History, Culture and the Arts Collections team raised one inward loan for six objects for *The Track* exhibition at the Defence of Darwin Experience. Five outward loans were commenced for a total of 12 objects. Four outward loans were completed and five works were returned to MAGNT. A total of 36 long-term loans were active during this period.

In support of the Exhibition program, the History, Culture and the Arts Collections team assisted with the deinstallation of 84 works from the *Fresh: Connecting New and Old Art* exhibition, 49 works from the *Unruly Days* exhibit, 8 objects from *Sunk* and 65 works from *Telstra NATSIAA*. Four ceramics from the MAGNT Collection on display in the foyer at the Mantra Pandanus were also deinstalled and returned to MAGNT. All deinstalled works were condition checked, brush vacuumed or treated when required and returned to storage or packed for return. The team assisted with the installation of 32 works for *Telstra NATSIAA*, and the installation of *Collection Lab*, *Exit Art*, *The Track* and three artworks from the MAGNT Collection to complement the *Songlines* exhibit.

Above: Lauren Ravi assessing a new acquisition from the Margaret Wright donation: Jacki Tipunwuti Tiwi, *Untitled*



Conservation Program

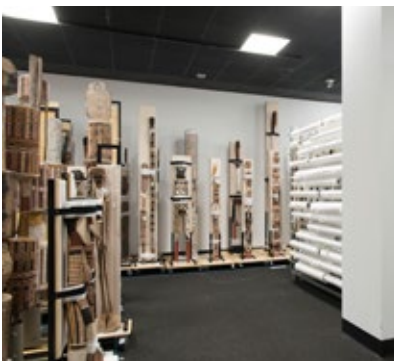
MAGNT Conservation staff provide technical and specialist expertise and knowledge to support the care and maintenance of the collection and the delivery of the exhibition program and loans. Conservation activities including condition reporting, treatments, display mounting services, and installation of fragile and complicated works and objects were performed for the delivery of *Telstra NATSIAA*, *Collection Lab* and *Exit Art*.

The Conservators continue to deliver environmental monitoring, housekeeping, pest management and remedial conservation services,

which include object condition assessments and the treatment of objects. Environmental conditions within all the exhibition spaces and storage areas are monitored and evaluated to reduce the impact on fragile objects and environmental monitoring spectra are collected and processed. Integrated Pest Management practices include pest-trap changeovers and inspections across nine collection stores and five gallery spaces at MAGNT Darwin. Ongoing monthly gallery maintenance cleaning of MAGNT venues occurred.



Carolyn McLennan undertaking conservation treatment on a bark painting for a loan to the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia for the exhibition *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala*



Gallery 5 converted to storage for the collection

Storage of the Collection

MAGNT's collections are a valuable resource that include items that are irreplaceable if lost or damaged.

The collection storage facilities have exceeded capacity at the MAGNT Darwin facility, which is compromising the development, management and preservation of collection items.

A Storage Needs Assessment project commenced in October 2020 in a bid to address these issues and was completed in June 2022. This comprehensive project was undertaken to inform MAGNT on how it can improve storage housings for its existing collection, and accommodate collection growth into the future. It is considered integral to addressing the overcrowding, access, safety, storage and preservation issues of the History, Culture and the Arts Collections. The Assessment includes recommendations for the development of a strategic collection management program for long-term storage solutions as well as the renovation of existing site spaces and associated object relocation. It also advises on access to artworks for the new State Square Art Gallery. As part of this project the Ken Waters Gallery has been converted into a storage and preparation space. MAGNT's critical storage issues

present an ongoing problem and this Assessment provides a tangible roadmap to managing these issues going forward.

Collection Care Projects

Ongoing care of the highly significant Strehlow Collection, consisting of ceremony, songs, film, site maps and genealogies pertaining to Central Australian Aboriginal people, continued. A large, long-term project to document, preserve and improve the storage of the substantial archive that forms part of the Strehlow Collection has been made possible with a grant from the Aboriginal Benefits Account. MAGNT is also working on improving access to the important genealogies held in the collection through a digitisation project.

Collection – Natural Sciences

The Natural Sciences Collections inform research into the biodiversity of NT fauna and support government and industry decisions as well as policymaking relating to our natural resources. A diverse range of stakeholders access the physical collections or online data for scientific research including environmental assessments, species modelling, biosecurity planning and conservation management, education, citizen science and human health. The Collections Management Natural Sciences team oversaw all aspects of collection utility and development with a program of specific collection care and documentation, physical and digital access, specimen loans, rapid response to information requests and enquiries and infrastructure management. In addition, the team provided extensive support for the Pygmy Blue Whale re-installation planning and preparation, and MAGNT's ongoing exhibition, education and public engagement programs.



6,135

Natural science
specimen lots
registered

Collection Development

A significant assessment of the Natural Sciences Collections was undertaken by the Collections team for the MAGNT Collection Development Strategy project. This important baseline information on the Natural Science holdings in conjunction with the strategy will guide the future priorities and growth of our collections.

Collections Management Natural Sciences staff worked with Natural Sciences curators to prepare, register and incorporate 6,135 lots

of specimens into the collections. The total number of registered lots now stands at 281,367, of which 230,000 have data available online at the Atlas of Living Australia website (www.ala.org.au).



Dr Kirsti Abbott, Head of Science, in the Dry Store

Significant additions to the collections in 2021–2022 included:

- Marion Anstis Collection of 129 NT tadpole lots, comprising 29 different species, registered into the Terrestrial Vertebrates Collection, greatly enhancing MAGNT's tadpole reference material
- over 950 lots prepared and registered to the Polychaete Collection (marine worms), significantly reducing the backlog
- 85 specimens prepared and registered from the ongoing collaborative MAGNT/NT Fisheries Deep Water Trawl fish project, yielding numerous new NT records and potential new species
- over 2800 specimens identified and registered into the Palaeontology Collection from our Alcoota and Camfield fossil sites, reducing the backlog
- 53 type specimens registered into the Insect Collection, being newly described species deposited by external researchers
- over 500 specimens collected during the 2021 Groote Eylandt Bush Blitz survey identified, prepared and registered into the collections, including specimens of fish, frogs, reptiles, butterflies and dragonflies collected from very remote locations on the island. The material is an important scientific resource from previously poorly collected locations. MAGNT was the lead institution on this Australian Government funded collaborative survey with the Anindilyakwa Land Council, Anindilyakwa Land & Sea Rangers, BHP and Earthwatch Australia.

Collection Access and Outreach

Tours of the Natural Sciences Collections were presented to 15 visitor groups, including Aboriginal Ranger and community groups, Northern Territory Government agencies and the public.

Thirty-eight other educational community activities were delivered to 357 participants. Natural Sciences collections staff responded to 27 public enquiries and 41 researcher or government enquiries, including 30 faunal identifications.

The Natural Sciences Collections were visited by 28 researchers from other Northern Territory and interstate institutions or government departments to examine specimens.

There were 4.4 million Natural Sciences Collections specimen records downloaded from over 7,000 downloads from the Atlas of Living Australia website to support a range of activities across the globe, including biodiversity research, conservation management, environmental assessments and education activities.



Approximately 220,000 specimens records from the MAGNT Natural Science Collections accessible via the Atlas of Living Australia (ALA). The ALA is Australia's primary online biodiversity repository, making data available to the world

Collection Loans

Thirty-three outgoing Natural Sciences loans (3582 specimens) were provided to external researchers and 11 loans (507 specimens) were returned to other institutions.

Collection Storage and Care

The management of insect pests in the *Transformations* gallery was a major project for the year. Staff from Conservation, Workshop and Natural Sciences Collections undertook a rolling program of either heat treatment or freezing of all the enclosed displays to eradicate cigarette beetle infestations.



MAGNT Board member Dr Stephen Morton with mammal skins in the dry store at MAGNT Darwin

Regional Museums Support

Travel restrictions due to COVID-19 curtailed outreach activities with regional museums. Across the Northern Territory, planned visits had to be rescheduled, some more than once, and these will now occur in the coming financial year. A Collections Care Workshop was delivered by the Assistant Conservator and the Digital Imaging Officer to staff and volunteers at Katherine Museum in February 2022. MAGNTs Technical Officer, based in Alice Springs, assisted the Adelaide House Museum, one of Alice Springs' oldest remaining buildings, with the installation of several new showcases. MAGNT also donated and delivered several archival cabinets to the Central Australia Aviation Museum to assist with the rehousing of its archive.

The Territory History Curator assisted with over 10 phone enquiries for regional museums throughout the Northern Territory with advice regarding design and display ideas, historic imagery, conservation and the appropriate care of collection items.

MAGNT retains strong and ongoing relationships with Desart and ANKA, but arts worker travel remained a concern during the year due to COVID-19. It is anticipated that MAGNT will play a key role in supporting activities and delivering training in the coming year.

Interaction with communities continued online through workshops and virtual galleries of exhibitions, including *Telstra NATSIAA*. However,

we look forward to returning to support all of our communities with in-person training in the months and years to come.

MAGNT staff remain active in the Northern Territory Branch of the Australian Museums and Galleries Association (AMaGA), the national association and peak advocacy body representing museums and galleries. As part of the volunteer management committee, the MAGNT Central Australia Manager assisted the Women's Museum of Australia and Alice Springs Old Gaol with several projects including the creation of a strategic management plan.

(Opposite) Participants at the Collections Care Workshop delivered to volunteers at the Katherine Museum by MAGNT staff



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.

MAGNT staff member and a Traditional Owner conducting research on the TGH Strehlow Collection

The Strehlow Collection contains 1,200 secret/sacred objects and a vast archive of diaries, cultural maps, photographs, film, audio recordings and genealogies meticulously recorded during the period 1932–1976 by THG Strehlow and 40 senior Arrernte men.

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

During the year, MAGNT's Aboriginal Heritage team carried out two significant repatriation projects.

These saw 41 secret/sacred objects from various Western Desert communities transferred from MAGNT Darwin to the Museum of Central Australia incorporating the Strehlow Research Centre (MCA) in Alice Springs. Six of the objects were repatriated to Traditional Owners at Tjukurla and Kintore communities.

Legal title to two objects from Docker River was transferred to Traditional Owners and the objects are currently being stored at MCA, under a third-party storage agreement. Preliminary consultations were also undertaken with Traditional Owners in regard to the remaining 31 objects currently housed in Alice Springs.

MAGNT holds approximately 54 secret/sacred objects with provenance to various communities in Arnhem Land. After consultations with Traditional Owners in 2021, the repatriation of these was identified as being of high priority. An audit of the objects was undertaken in April 2022. A second round of consultations was undertaken during this year to clarify the communities' specific requirements for their return. In June 2022, a senior Burarra man from Maningrida Community in Arnhem Land viewed the objects at MAGNT and provided instructions regarding the next phase of research and consultations, which includes a visit by a larger group of custodians to the Museum to view the objects in order to make decisions regarding their repatriation. The final element of this repatriation will be the physical return of the objects to the Traditional Owners in the coming year.

During the year, MAGNT continued working with the National Film and Sound Archive of Australia (NFSA) in collaboration with Senior Arrernte Men on the digital preservation of the Central Australian Aboriginal Men's Collection (CAAMC) stored at the Strehlow Research Centre. The digital preservation of this collection will provide Traditional Owners with unprecedented access to these unique recordings of their cultural heritage on Country and ensure it is preserved for future generations. As part of the project, audio-visual material was deposited with the NFSA to be digitised and stored. The NFSA will set-up a dedicated and specialised audio digitisation studio within the Strehlow Research Centre's existing preservation facilities. MAGNT's Aboriginal Heritage team visited the NFSA from 23 to 27 May 2022 to undertake audio-visual training with the equipment that will form part of this audio digitisation studio, discussed best practice around collection access and were given a tour of the NFSA facilities.



Hubert Pareroutja and Mervyn Rubuntja's *Through the veil of time 2021*, watercolour on silkscreen mesh. MAGNT Collection

Art

MAGNT's Australian, Aboriginal and Southeast Asian Art and Material Culture Collections reflect the richness and diversity of art and cultural practice from across our region. Development of these collections focuses on acquiring significant pieces by leading artists and makers with an emphasis on artworks that relate to the people, history, land and culture of the region of central and northern Australia and Southeast Asia.

Aboriginal Art and Material Culture

The Aboriginal Art and Material Culture Collection represents a broad range of artistic practices from across Australia, with a specific focus on central and northern Australia. The Museum holds one of the largest collections of bark paintings as well as the most significant collection of early Papunya paintings in the world. These artworks form an important historic record of the energetic

innovation in contemporary Aboriginal art taking place in the mid-20th century, and its subsequent development is echoed in the Museum's extraordinary collection of post-1980 contemporary Aboriginal and Torres Strait Islander art.

Significant acquisitions for the Aboriginal Art Collection this year included early printed textiles from the Tiwi Islands and a rare example of early Utopia batik donated by Jeannie Devitt. A collection of punu (Anangu woodworking), carved bowls, animal sculptures and a hand-woven rug from Pukatja (Ernabella) were donated by Jillian Finch, a former teacher there. These objects represent early examples from some of the longest established art centres in Australia. MAGNT was privileged to be gifted artworks by significant artists from across northern Australia. Mary Margaret Durack donated paintings by artists Lofty Bardayal Nadjamerrek, Kalarriya 'Jimmy' Namarnyilk, Gabriel Maralngurra, Andy Pascoe and Roy Burnyila. Margaret Wright donated paintings by Mirndabal Manakgu, Paddy Fordham Wainburranga, Maureen Murrarngulu Thompson and Fatima Kantilla.

In 2021, the Museum presented the 38th *Telstra NATSIAA*, the nation's longest-running award dedicated to Aboriginal and Torres Strait Islander art and artists. The exhibition once again demonstrated

the richness and diversity of current contemporary Indigenous artistic practice by some of Australia's best-known artists as well as some at the earliest stages of their careers.

Generous funds from Telstra enabled the acquisition of six artworks from this year's finalists. These included Timo Hogan's *Lake Baker 2020* (Telstra Art Award winner), *Baladjdji (backpack bag)* by Alicia Mardday, Larapinta, *Go this Way, Hidden Valley, Hermannsburg Road* by Charles Inkamala, *Pika Kura Panya* by Denise Brady, *Water Lilies* by Phillip Wilson and *A Bastard Like Me* by Thea Perkins.

The MAGNT Supporters of Aboriginal Art generously provided funds for the acquisition of Dhambit Munungurr's large bark painting *Bees at Gängän 2021*, which won the Telstra Bark Painting Award; and Hubert Pareroutja and Mervyn Rubuntja's *Through the veil of time 2021*, a large collaborative watercolour painting presenting the layers of the landscape surrounding Ntaria (Hermannsburg), winner of the Wandjuk Marika Memorial 3D Award.

Australian Art

The Australian Art Collection is a rich repository of paintings, prints, sculpture and craft by many of Australia's most highly regarded artists, and represents a unique record of Australian art

history reflecting artists who have worked or lived in northern and central Australia.

Significant research on the Australian Art Collection was undertaken in 2021 to identify the collection's strengths and areas for development. MAGNT was fortunate to acquire five paintings and drawings by the artist Arthur Murch with the generous support of the Murch family. In 1942, Murch became an official war artist in the Northern Territory stationed at Adelaide River and later Darwin. The acquired artworks include an oil study of the hospital train, a uniquely Top End entity, and a lively sketch of soldiers playing two-up against a backdrop of pandanus palms. Of equal significance to the Territory History and the Australian Art collections, these works provide a wonderful insight into military life and activities during 1942 in Darwin.

MAGNT's Craft Collection includes works by some of the leading Australian artists working in craft today. Three terracotta vessels, *Trio 2021*, by Katherine-based artist Danny Murphy, were acquired for the Craft Collection, adding to the Museum's exceptional holdings of Australian craft and design.

Exhibitions held during the year include *Collection Lab*, which presented rarely seen paintings and prints from across the Australian,

Aboriginal and Southeast Asian art collections. Research undertaken by the curators during this exhibition significantly enhanced knowledge about many of the artworks and was shared with the public through numerous talks.



Bryony Nainby, Senior Curator of Art, in *Collection Lab*

Southeast Asian Art and Material Culture

The Southeast Asian Art and Material Culture Collection consists of around 4,375 objects from our neighbouring region dating from prehistoric times to the contemporary era. The specific focus of the collection is Indonesia and Timor-Leste with comprehensive representations of the aesthetic heritage of Malaysia, Thailand, Burma, Laos, Vietnam, Brunei Darussalam and the Philippines.

A notable aspect of the collection is its exploration of the role of cultural exchange and maritime trade in defining the region's identity. This is represented by the major holdings of Chinese ceramic trade

wares, documenting 1500 years of engagement with Southeast Asia, Indian trade cloths imported into Southeast Asia in exchange for spices, and European ceramics and textiles that accompanied the colonial occupation of Southeast Asia during the 19th to mid-20th centuries.

The position of Curator of Southeast Asian Art and Material Culture was filled in 2021 following almost a decade being vacant. As a result, the database on the Museum's Southeast Asian collection has been extensively updated with new knowledge gained from the most recent research in the field ahead of an anticipated program of acquisitions, exhibitions and displays in future years.

Radiocarbon dating was carried out on a selection of 29 wooden sculptures and textiles from the collection. The scientific tests revealed the ages of many objects were much greater than previously anticipated and underscored the international importance of the MAGNT Collection. Among the surprising results was a Burmese wooden statue of the Buddha dated 1301–1401, a Malaysian carved funeral pole (kelirieng), measuring 6.5 metres in height, dated 1508–1668, and a longhouse door depicting crocodiles dated 1453–1624.

Similarly, radiocarbon testing revealed that MAGNT's Collection includes some of the oldest known Indonesian textiles surviving anywhere. Remarkable ages for these cloths were discovered including a Lampung ceremonial cloth dated 1497–1636, a Balinese wrap cloth dated 1671–1783 and a West Timorese warrior's headband dated 1672–1741.

Significant pieces from the Southeast Asian Art and Material Culture Collection will be highlighted in the forthcoming publication *Interwoven journeys: the Michael Abbott collection of Asian Art* (Art Gallery of South Australia) highlighting the national and international significance of MAGNT Collection. The book celebrates the philanthropy of collector Michael Abbott AO QC to Australian art museums over 50 years and includes essays by 30 international scholars of Indonesian, Indian and Islamic art.



Dr James Bennett, Curator of Southeast Asian Art and Material Culture, with ceremonial textiles

History

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

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

Territory History

This year, one of our most important developments was the recruitment of an Assistant Curator of Territory History. Paige Taylor has a background in Archaeology and her core responsibilities within the wide-ranging remit of Territory History are to work within the collection on database cleaning and object documentation.

The curators worked extensively on the Territory History portion of the Collection Development Strategy throughout the year, which was ratified by the MAGNT Board in June 2022. This document streamlines acquisition procedures, paves the way for working through the object documentation backlog and details where there are weaknesses and gaps in the Territory History Collection.

A number of noteworthy acquisitions were received this year. These included a silver cup presented to the Officers Mess of RAAF Station Darwin by Pilot Officer Geoffrey Sattler in May 1940. Sattler was killed on an offensive bomber mission in the former Celebes in January 1942, and later had a fighter airstrip south of Darwin named in his honour. Another military related acquisition was an exquisite set of three brass artillery cases souvenired from Adelaide River in 1943 by the Registrar of the 107th Australian General Hospital. After his war service, he crafted the shells into religious regalia and used them in a bush diocese in St Arnaud, Victoria. Another remarkable acquisition was the Raggedy Andy doll that featured on the front cover of *Australian Women's Weekly* in January 1975, which reported on the destruction of Darwin by Cyclone Tracy.

In May 2022, the Territory History team hosted specialists from the

Australian National Maritime Museum who visited to inspect and report on three historic watercraft held in the Maritime History Collection. Curator David O'Sullivan and Heritage Shipwright Jeffrey Hodgson spent four days studying *Tujuan* (an historic Indonesian fishing vessel), *Porpoise* (a wooden lighthouse tender), and the Chinese junk. They submitted reports containing a significance assessment and structural integrity statement for each vessel, which will be used to make informed decisions about the long-term care of these historic craft.

Despite COVID-19 impacting visitor numbers, it was another busy year in Territory History. The curators responded to 498 public/stakeholder enquiries, delivered nine museum tours and 13 public talks. Media contributions included nine television appearances and six radio interviews with corresponding online stories/newspaper articles. The curators facilitated stakeholder engagement throughout the year with advice, research, identifications of historic objects and access to the Territory History Collection as required. The curators also liaised with and offered assistance to a number of regional museums located across the Northern Territory, including the Central Australian Aviation Museum, Katherine Museum and Darwin Military Museum.

During the NT Writers Festival, the curator participated in a poetry recital in the Dr Colin Jack-Hinton Maritime Gallery and accompanied three authors of Northern Territory history in a well-attended panel discussion entitled *Tall but True Territory Tales*. The curator also launched the book *Pride and Revelation – Stories from the CDU Nursing Museum* by Janie Mason AM at the Northern Territory Library in May 2022.

The need for a self-guided tour brochure of Fannie Bay Gaol was addressed this year by the curator. Research was conducted on the history of each extant building and foundation, resulting in an informative brochure and accompanying map. The brochure has been highly successful as a popular souvenir and a tool to educate and guide visitors.

Much work was carried out in the *Unruly Days* exhibition with facsimiles made of fragile objects, and object labels revised.

At the Defence of Darwin Experience, the *Sunk* exhibition featuring the ship *Don Isidro* was replaced in the Temporary Display Space. The new exhibition, *The Track – Strategic Lifeline to the Top End*, details the history of the wartime Stuart and Barkly Highways that became vital logistical supply routes to Darwin following its bombing in February 1942. The story is told through a selection of 24 images, a historic

sign and the grilles of various military trucks that drove The Track during World War II.

As 2021 marked the 150th anniversary of laying the undersea telegraph cable to Darwin and 2022 the completion of the Overland Telegraph Line, the Curator of Territory History sat on two steering committees established by the Heritage Branch to manage the response to these historic events. On 20 November 2021 at Jervis Park, a sign unveiling was held to commemorate the 150th anniversary of the successful laying of the undersea cable from Java to Darwin. The curator put on a small public display of historic telegraph material to commemorate this occasion.

The curator spent the first two weeks of August 2021 driving a World War II army jeep from Alice

Springs to Darwin as part of *Back To The Track 2021*. This event commemorated the importance of the Stuart Highway during the war, along with the men who built and maintained it and the soldiers and vehicles that travelled along it.

For much of the year, the Curator of Territory History was seconded to the Pygmy Blue Whale skeleton project and has spent significant time working on preparing the bones for installation and display. Research has also been carried out on the early history of the discovery, acquisition and display of this 22-metre-long skeleton.

In January 2022, as part of the Australia Day Honours, the Curator of Territory History was awarded the Medal of the Order of Australia (OAM) for services to the museums and galleries sector.



A small part of the *Back To The Track 2021* convoy of ex-military vehicles parked on the original Stuart Highway at Karlu Karlu/Devils Marbles



Above: The geometrically shaped Precious Wentletrap, *Epitonium scalare*, is one of the rarest and most beautiful of the approximately 1,100 species of molluscs that live in Darwin Harbour. MAGNT Mollusc Collection, P.25780

Molluscs

MAGNT's Mollusc Collection is the most significant and comprehensive assemblage internationally of the molluscs (marine, land, freshwater) of tropical northern Australia. The ultimate aim for the collection is to be representative of all of the molluscs living in the Northern Territory (estimated to be approximately 5,000 species). It presently contains more than 64,000 specimen lots. Its greatest strength is the marine molluscs of Darwin Harbour, for

which more than 6,000 specimen lots are held, although there are also substantial holdings of shallow water marine species from across northern Australia, the Indo-Pacific and adjacent Southeast Asia.

The most significant additions to the Mollusc Collection during 2021-2022 were six holotypes – *Ngilibrobia varicosa*, *N. glabra*, *N. porrecta*, *N. yelabraensis*, *N. pyriforma*, *N. conica* – plus paratypes of these newly described freshwater snails from subterranean habitats in the

Ngalia Basin within the arid zone of the southern Northern Territory. Paratypes of four species of land snails were also donated by the citizen scientist who described them – *Bothriembrion marshalli*, *B. wagoensis*, *B. grohi* and *B. roseotinctus*.

The Senior Curator of Molluscs, Richard Willan, retired in July 2022 after 30 busy years at MAGNT. During 2021–2022, he identified and registered 1,354 specimen lots into the Mollusc Collection and responded to 1,290 enquiries. Of the enquiries, 1,145 (88.7%) were from the general public, including citizen scientists, and 145 (11.2%) were from professional researchers. Media contributions included interviews about the *Turtle Territory* exhibition, for which Dr Willan had the role of Lead Curator.

Six guided tours were led as part of MAGNT's outreach activities, entitled *Unlocking MAGNT's Natural History Gallery*, *Secrets of the Museum's Garden: Interpreting the land on which the Museum and Art Gallery is situated*, and *Demystifying mangrove forests: the rainforests of the coasts*. Tours through the Natural Science collection stores to showcase the extent of the collections were undertaken for newly appointed managers of collaborating scientific institutions in the Northern Territory.

The final report and species list was submitted on behalf of 'Team Mollusc' for the Groote Eylandt Bush Blitz that had taken place with considerable media attention in June 2021. Overall, 513 specimen lots resulting from that expedition were incorporated into the Mollusc Collection.

Either directly or through the Biosecurity Groups at Northern Territory Fisheries and the Northern Australian Quarantine Strategy of the Commonwealth Department of Agriculture and Water Resources, molluscs that had been discovered by the following Indigenous ranger groups on their sea Country were identified and information provided – Bawinanga, Garngi, Anindilyakwa, Mandubarra, Yawuru and Hopevale Congress. As an invited specialist, Dr Willan attended teleconferences of the national Consultative Committee on Introduced Marine Pest Emergencies (CCIMPE).

Identifications of approximately 200 species-level taxa of freshwater molluscs were carried out as part of the Aquatic Biodiversity Baseline Field Survey of Surface Waters in the Beetaloo sub-basin undertaken by the Flora and Fauna Division of the Northern Territory Department of Environment, Parks and Water Security.

Identifications of estuarine molluscs and other marine invertebrates were undertaken for the Australian Institute of Marine Science as part of the environmental impact survey for Project Sea Dragon, a large-scale integrated prawn aquaculture project. The Senior Curator of Molluscs collaborated with the Centre for Tropical Water and Aquatic Ecosystem Research at James Cook University on the first-ever expedition to map the seabed habitats in the Limmen Marine Park (western Gulf of Carpentaria) and West Cape York Marine Park. Some remarkable assemblages dominated by soft corals or sea pens were discovered in these areas. One particularly exciting discovery on the underwater video footage was one individual of the 'Bynoe Monster' sponge, *Cliona patera*, a species considered extinct in Australia because of seabed disturbance caused by commercial trawling.

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 the seas surrounding Papua New Guinea and the Indo-Malay Archipelago. Annelid research at MAGNT is directed towards understanding the biodiversity of the highly diverse and ecologically important polychaetes of the tropical Indo-Pacific.

The Senior Curator of Annelids took early retirement and departed MAGNT in December 2021, returning to his other passion, scientific editing. Collections Management Natural Sciences staff registered 962 annelid specimen lots during 2021–2022 and the Senior Curator of Annelids identified 578 specimen lots. In the last year, two collaborative manuscripts were submitted to international journals describing six new species of annelids from the tropical Indo-Pacific.

The Senior Curator of Annelids supervised one PhD student, Mr Hadiyanto, from the Indonesian Institute of Sciences and University of Western Australia.

His research studies have enabled a better understanding of the diversity and distribution of polychaetes in Western Australia, in particular by using polychaete distributions to clarify and delimit WA's marine ecoregions. The Senior Curator of Annelids also continued to supervise part-time Master's student and MAGNT Collections Technician Ms Olga Biriukova (Charles Darwin University), who was investigating the potential for the Darwin Harbour bloodworm, *Marphysa fauchaldi*, as a food source for the northern Australian prawn industry. Olga's research will help improve the knowledge base on the aquaculture of annelid worms in Australia, which is lacking in comparison with Southeast Asia.

Annikey

The identification tool for Annelida families of the world and the Australian abyssal fauna named Annikey is a three-year project (2018–2021; extended to December 2022), and a collaboration between MAGNT, the Australian Museum and Museum Victoria. Year 4 of the project saw MAGNT preparing and editing further images required to fully illustrate the 150 annelid families of the world. In addition, work continued on preparation of an online illustrated glossary of annelid technical terms, which will be available alongside the key.

Both Annikey and the glossary are scheduled for publication in the international scientific journal *ZooKeys* in the next financial year, and a contract has been established between the Australian Museum and *ZooKeys* to facilitate publication of all results from the Annikey project.

The project aims to make accurate identification of Annelids as easy as possible, by having the keys, taxonomic descriptions and illustrations available online at the Australian Faunal Directory (AFD) and the Wikimedia Foundation sites. The Annikey project is supported by a grant from the Australian Biological Resources Study, Canberra.

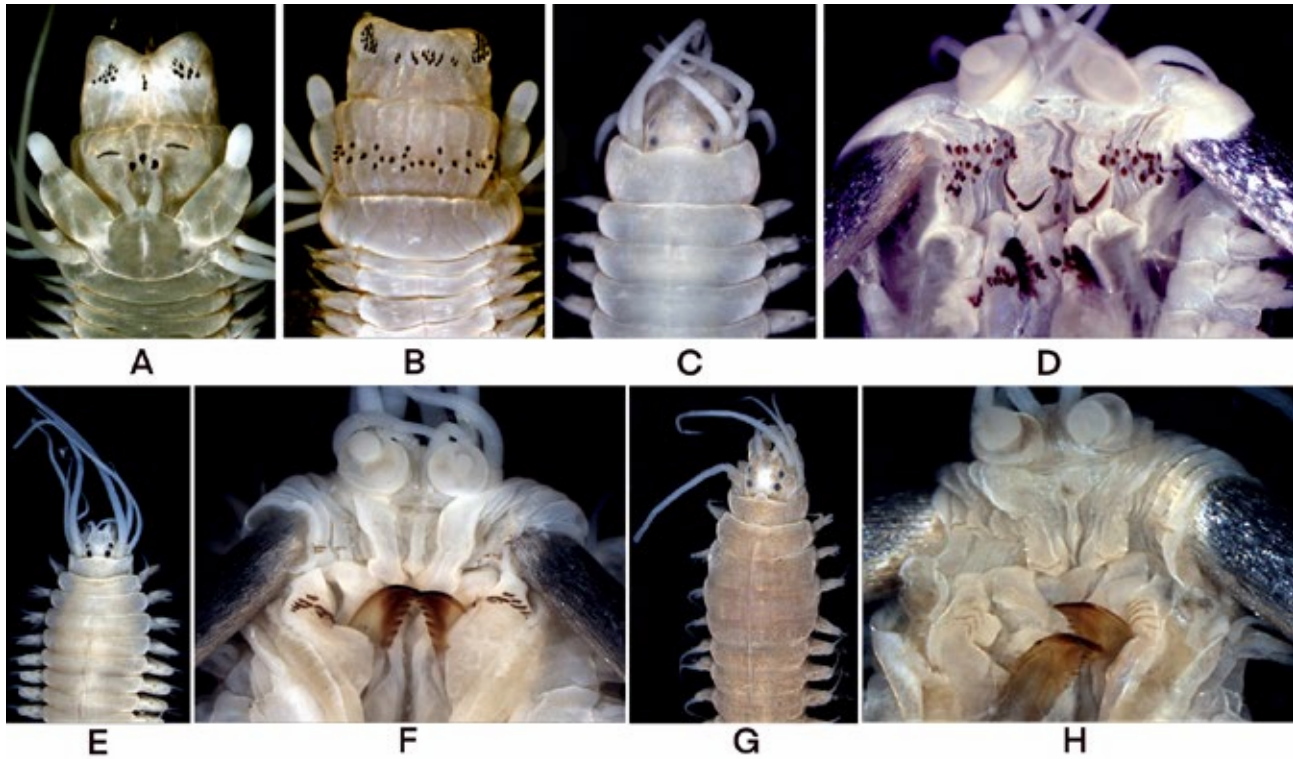


Plate of images showing the variety of anterior ends of Nereididae species and the armature of their mouths, which both reflect dietary preferences. Images are of four preserved MAGNT specimens, each showing upper and lower views; plate belongs to a paper by H Hadiyanto and C Glasby describing two new species of *Nereis* from Western Australia scheduled for publication in the journal *Zootaxa* in late 2022. Images: H. Nguyen



A Pacific Snaggletooth, *Astronesthes lucifer*, complete with huge fang-like teeth, light organs along the ventral surface and a prey-attracting lure, being prepared for registration and further research during a workshop with NT Fisheries in March; collected at a depth of 260 metres from the Timor Sea

Fishes

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

taxonomy, systematics, ecology, environmental change, conservation and fisheries management.

Collections-based research was in full swing this year through several projects. An ongoing partnership with NT Fisheries to identify fishery observer samples from the Timor Sea contributed voucher and tissue samples of around 500 weird and wonderful fishes. It included a

processing workshop in March 2022 with the MAGNT Collections Management Natural Sciences team and John Pogonoski, an expert from CSIRO Hobart. Several new records for the Northern Territory were documented along with valuable reference material from rarely seen species. MAGNT was also engaged to undertake a freshwater fish biodiversity assessment as part of the Strategic Regional Environmental

and Baseline Assessment (SREBA) of the Beetaloo Basin for the Department of Environment, Parks and Water Security, which involved specimen identification and follow-up genetic studies.

This year was also a busy year on the scientific publications front, with 10 journal articles published. Reporting was also completed on the Groot Eylandt Bush Blitz, which had a focus on poorly sampled habitats (i.e. remote) and species groups (i.e. cryptobenthic estuarine gobies) for species discovery to western science, taxonomy and to provide information for land management. Some unique behaviours were observed whereby gobies were recorded resting within woody debris in areas exposed above water at low tide. Several virtual scientific presentations were made this year, and June saw the first opportunity to start reconnecting with stakeholders by face-to-face meetings with museums, universities, other researchers and community groups undertaken in Melbourne and Perth.

The Worm Goby Citizen Science Project reached a 10-year milestone. Reports show a steady increase in records of unusual worm gobies collected from the Northern Territory and beyond. MAGNT continued to actively engage with recreational anglers about worm gobies



Field research during extreme low tides in October 2021 at Jervois Park undersea telegraph cable site, combining Territory History and Marine Biodiversity, with (inset) juveniles of Silver Worm Goby recorded

(*Gobiidae: Amblyopinae*) found in local muddy estuarine areas.

Annual engagement is part of a long-term communication strategy due to the rarity of the fish, with an annual media campaign coinciding with the 'Build Up' having wide reach on digital and social media. Reports by the public and researchers have increased more than 20-fold in the 10 years since the start of the project. Citizen science records supplement targeted MAGNT fieldwork and are incorporated into genetic, taxonomic and ecological research to better understand the group and local estuarine environments. The project is generously funded by gold level donor Janie Mason AM.



Examples of other related fishes found during fieldwork targeting Worm Gobies: left, Bluespotted Mudskipper, *Boleophthalmus caeruleomaculatus*, and right, head detail including large teeth of a Peacock Mudskipper, *Apocryptodon wirzi*



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

Frog ID

FrogID continues as one of Australia's top citizen science projects. Over 400,000 calls have been submitted contributing to significant learning by scientists and the public on where frogs are living. The national project is an innovative and interactive one led by the Australian Museum and promoted in partnership with MAGNT across

the Northern Territory. The app allows users to record frog calls, and then have an expert identification provided. This innovative app is a win-win for raising awareness in the public and supporting research into frog conservation. FrogID Week in November was a focus for communications to promote the project in remote parts of the

Northern Territory and encourage frog protection in local backyards. Over 20,000 calls from 41 species have so far been submitted to FrogID from the Northern Territory! The top three frogs recorded were Roth's Tree Frog, *Litoria rothii*, the Northern Sedge Frog, *Litoria bicolor*, and the ever-popular Green Tree Frog, *Litoria caerulea*.

Earth Sciences

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

The 2021–2022 year has seen continued improvements to the public face of Megafauna Central. The alleyway space has a vibrant, well-lit display of large photographic images of the Alcoota Fossil site and the original Alcoota road sign. Inside we have improved visibility of the preparation laboratory by mounting a large TV screen that live links to a camera so visitors to Megafauna Central can see close-up what work is being carried out in the laboratory.

The previous year's short, animated film *Tim's Journey*, based on artworks inspired by Alcoota and Megafauna Central and created by the Engawala Art Centre, is now becoming an illustrated children's book called *Tim's Journey Back in Time*, the first Arrernte children's book. Publication is expected in November 2022.



Dr Adam Yates, Senior Curator of Earth Sciences, presents a talk at Megafauna Central

The collection continues to grow rapidly with 2,845 specimen registrations during the year. These were from the donation of Adam Yates' personal collection amassed prior to him joining MAGNT and from the large backlog of unprepared specimens collected on previous expeditions to Alcoota. A digital imaging project was commenced whereby images of each registered specimen are appended to the database. Volunteer Patrick Nelson took on this project, imaging 830 specimens.

Earth Sciences research continued through the year with work on a large monograph naming and describing the new species of large crocodile from Alcoota nearing completion. The Senior Curator of Earth Sciences continued to collaborate with other Australian palaeontologists on several projects relating to the evolution of crocodiles on the Australian continent.

Support

MAGNT warmly thanks our current supporters for their generosity and advocacy. Through the ongoing support of our donor community, MAGNT maintains and builds its world-class collection and continues to share important Territory stories with global audiences.

With the easing of many COVID-19 restrictions during the 2021–2022 year, we were able to return to engaging with our donor community through in-person activities.

The Program Launch in January introduced our *What's On* guide with a refreshed public program involving our curators, researchers and artists-in-residence. Exclusive events were offered to our donor community with behind-the-scenes visits to our *Telstra NATSIAA* exhibition, the Pygmy Blue Whale installation and the *Walking through a Songline* touring exhibition.

Telstra and MAGNT negotiated a three-year partnership renewal, which not only sees Telstra remain the naming-rights partner for *NATSIAA*, but also delivers a generous increase in the prize money. *Telstra NATSIAA*, the longest-running and most prestigious Aboriginal and Torres Strait Islander art award, is now the richest art prize in the country. The major prize has increased from \$50,000 to \$100,000 and the other



Wendy Pech, MAGNT Foundation Chair, with Marilyn and Jeff Pinkerton, Supporters of Aboriginal Art



Dr James Bennett with Candy Bennett, Supporter of Aboriginal Art

six categories have trebled from \$5,000 to \$15,000, taking the total prize pool to \$190,000. MAGNT is most grateful to Telstra for their ongoing commitment to Aboriginal and Torres Strait Islander artists around the country through their support of *Telstra NATSIAA*.

The *2021 Telstra NATSIAA* was interrupted by the COVID-19 pandemic, and for the second year the Award Ceremony took the form of an online event. MAGNT's enduring partnership with Telstra saw us work together to present a successful hybrid event with a physical exhibition, virtual gallery and an online Awards Ceremony presented on Friday 6 August. We acknowledge and pass on our gratitude to Spaces Interactive who developed the virtual gallery for the *2021 Telstra NATSIAA*. MAGNT is proud to announce a new partnership with a local Darwin provider, Rise Project Consulting, with whom we will work to include digital engagement tools for future exhibitions including the *2022 Telstra NATSIAA*. Finally, our warmest appreciation to the Northern Territory Government and Australia Council for the Arts for supporting MAGNT to deliver programs to our community through the Visual Arts and Crafts Strategy.

Whilst the *2021 Telstra NATSIAA* Award Ceremony shifted online, we were thrilled to host a small

contingent of our Supporters of Aboriginal Art. Our valued donors have contributed to the realisation of new acquisitions, research and inspiring public outcomes. This year, the group donated funds for the acquisition of two *Telstra NATSIAA* category-winning works: Hubert Pareroultja and Mervyn Rubuntja's *Through the veil of time 2021* and Dhambit Munungurr's *Bees at Gängän 2021*. We acknowledge the transformative and significant effect this small group of supporters has had since it was established five years ago.

MAGNT extends its thanks to the Northern Territory Government for their ongoing support and generous funding provided for operational activities across its seven sites. Thank you to the Department of Industry, Tourism and Trade for their support through the Visitor Experience Enhancement Program (VEEP). VEEP funding will enable MAGNT to improve the content and accessibility of our *Unruly Days* exhibition, addressing feedback collected from our visitors. We also acknowledge the support of the Department of Infrastructure, Transport, Regional Development and Communications for their continued funding of our work towards the repatriation of secret/sacred materials within the MAGNT Collection through the Indigenous Repatriation Program.

In June, we launched our Annual Giving Campaign focusing on our four key areas of Natural Science, Territory History, Aboriginal Heritage and Art. We were delighted to raise over \$35,000 and welcome new supporters into our donor community. This is an important campaign to fundraise for urgent projects within MAGNT, which will be actualised in the next 12 months. Our individual donors are instrumental in helping our team work on these urgent projects. In particular, the support of Janie Mason AM has allowed our palaeontologists to work on preparation and aging of fossils in Central Australia and also to progress genetic research into Worm Gobys and Freshwater Crayfish.

In 2022, Halikos Construction joined MAGNT's Corporate Partners for a multi-year partnership. We are also entering into a multi-year agreement with the Aboriginal Benefit Account to begin our Archive Care Project at the Strehlow Research Centre in Alice Springs. We look forward to growing our impact in the community through the ongoing support of our partners, both public and private, including government, corporate and philanthropic supporters. MAGNT's work and meaningful impact is not possible without our generous supporters, and we are truly grateful for the community's ongoing support.

Donors

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

Gold

Allan Garraway
Geoffrey Hassall OAM*
The Honourable Clare Martin AO
Janie Mason AM
Jeffrey Pinkerton OAM
and Marilyn Pinkerton

Silver

Anonymous
John and Jane Ayers*
Candy Bennett*
Chris and Elma Christopher*
Mary Margaret Durack ^
Richard and Jan Frolich*
Elizabeth Kingdon and
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Dr Vicki Krause and Dr Bart Currie
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Acknowledging donors who gave from
1 July 2021 through to 30 June 2022.
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* Supporters of Aboriginal Art
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Australian Government

**Department of Infrastructure, Transport,
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Department of Agriculture, Water and the Environment

Parks Australia

Visual Arts and Crafts Strategy

National Indigenous Australians Agency

Project Partners



MAGNT Foundation Board

Ms Wendy Pech (Chairperson
and acting Secretary)

Ms Mary O'Brien
retired November 2021

Ms Lesley Richardson

Dr Michael Rees

Ms Stephanie Hawkins,
Deputy Chairperson

Mr Michael Haaren (Treasurer)
resigned December 2021

Ms Skye Frost (Secretary)
resigned July 2021

Ms Rachael Shanahan (Secretary)
elected November 2021

Ms Andrea Wicking
elected November 2021

Mr Alex Ehrlich
appointed June 2022

Our People

Our Board

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 to 2007, 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 television 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 entitled *Speak for yourself*. Clare is currently the Co-Chair of the Aboriginal Economic Leadership Group.

Members

Francesca 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 (2009-2020) 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 (2009-2020).

In 2006, she undertook a Churchill Fellowship to investigate international responses to the repatriation of ancestral remains of Indigenous

nations worldwide. She holds a Bachelor of Arts in Aboriginal Affairs, Honours in Anthropology from the University of Adelaide and is a PhD Candidate at the Australian National University.

Francesca was Senior Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of Northern Territory, was the Artistic Director at Tandanya, National Aboriginal Cultural Institute, and was the Manager Repatriation Unit and the Head of the Aboriginal & Torres Strait Islander Program and Snr Curator at the National Museum of Australia. Francesca was the inaugural Curator of Aboriginal Anthropology at the South Australian Museum, where she assisted in the redevelopment of the Australian Aboriginal Cultures Gallery.

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

Allan Garraway is a chartered accountant, property owner and local businessman. He graduated with a commerce degree from Melbourne University, has been a Northern Territory resident for more than 50 years and has been awarded a Companion of Charles Darwin University.

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

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

Professor Barry Judd is Pro Vice-Chancellor (Indigenous) and Director of the Indigenous Studies Program in the School of Culture and Communication at the University of Melbourne. In his role as PVC, Professor Judd has responsibility

for institutional policy, strategy and advice in relation to all aspects of Indigenous higher education.

As Director of Indigenous Studies, he provides academic leadership to the Program through undergraduate teaching, Higher Degree Research supervisions and research activity in support of this growing field of studies.

Professor Judd has held the position of Director of Indigenous Studies since 2020 and was appointed Pro Vice-Chancellor (Indigenous) in 2022. In this role he was charged with progressing the Indigenous development agenda in concert with the Strategic Plan of the University.

Professor Judd is a member of the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS). He was a foundation Chief Investigator of National Indigenous Research and Knowledges Network (NIRAKN) and a foundation editor of *ab-Original: Journal of Indigenous Studies and First Nations and First Peoples' Cultures*.

Professor Judd holds an MA in Public Policy and a PhD in Australian Indigenous Studies and holds postgraduate qualifications in higher education teaching and learning. His area of research expertise relates to race relations in Australian sports and interdisciplinary research

methods in Indigenous Studies and Australian history.

He has worked in the support of Indigenous activity in Australian higher education for over 30 years in both professional staff and academic roles. Professor Judd is widely published and holds several current Australian Research Council research grants.

The Hon Dr Tricia Kavanagh

was the first law honours graduate of UTS Law School and practised as a barrister from 1981 to 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, Beijing, Rio and Tokyo Olympics.

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

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

From 2000 to 2011 he helped lead CSIRO as Chief of Division and Executive Team member in Canberra and Melbourne. In 2011 he returned to Alice Springs, from where he serves on committees around Australia relating to environmental science. His book, *Australian Deserts: Ecology and Landscapes*, was published in 2022.

Dr Wendy Ludwig is a Darwin born and raised Kungarakan and Gurindji woman who has considerable executive leadership experience in the tertiary education, training and employment sectors as a lecturer, administrator and

manager across a broad range of agencies over the past 40 years.

Dr Ludwig's previous roles include Creative Director – Garmalang Festival 2022 – Darwin Entertainment Centre; Deputy CEO, Vocational Education and Training, at Batchelor Institute; Director of Operations in the Office of the Pro Vice-Chancellor Indigenous Leadership at Charles Darwin University (CDU); Acting Pro Vice-Chancellor at CDU (August 2016 – July 2017); Head of Faculty, Faculty for Aboriginal and Torres Strait Islander Studies, Tropical Nth Qld Institute of TAFE; and many years of teaching in the adult education and training sector.

Wendy has had a long involvement and extensive governance experience on community committees and boards of management including: current member of the Kungarakan Cultural and Education Association; Darwin Entertainment Centre Board of Directors since 2016; Board Director of the Literacy for Life Foundation since 2018; Foundation Board member and Deputy Chairperson of the Centre of Contemporary Arts (COCA) Cairns between 2003 and 2006, and Board of MAGNT since May 2021.

Wendy completed Diplomas of Community Work and Welfare Work at Darwin Community College in 1979 and gained a Bachelor of Arts (Anthropology and Australian

History) from the Darwin Institute of Technology (now CDU) in 1988. She completed a Master of Education (Aboriginal Studies) at the University of New England, Armidale, in 1995.

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

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

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

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

James graduated from Sydney University with a Bachelor of Economics and, in 2006, became a Director of the Paspaley parent

company, taking on responsibility for all businesses with the exception of pearl production. In 2009, James stepped into the CEO role for the group.

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

In 2012, James was appointed Honorary General-Consul of Japan

in Darwin, in 2013 an Ambassador to the Northern Territory Business Events Ambassador Program and in 2015 a Director of the Northern Territory Infrastructure Development Fund (NTIDF).

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

In August 2011, Philip was appointed Chief Executive Officer of Desart. Prior to his appointment, Philip was employed as the Artistic and Cultural Director of the National

Aboriginal Cultural Institute – Tandanya (2006-2011).

Philip is currently a Board Member of the Australia Council for the Arts, MAGNT and the Darwin Aboriginal Art Fair Foundation, and is a member of the Ministerial Creative Industries Advisory Council (NT).

Meeting Attendances

Attendance of each Board member to Board and Committee meetings for the period July 2021 – June 2022

	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	5	5	4	4	4	4
F Cubillo	5	5	-	-	4	3
A Garraway	5	5	4	4	-	-
A Hopper	2	2	-	-	-	-
B Judd	5	5	-	-	-	-
T Kavanagh	5	5	-	-	4	4
W Ludwig	5	5	-	-	-	-
S Morton	5	5	-	-	4	4
J Paspaley	5	4	4	2	-	-
P Watkins	5	4	-	-	-	-



MAGNT staff farewell Director Marcus Schutenko

Our Staff

Directorate

Marcus Schutenko (to Jun 2022)

Gregory Arnott

Louise Partos (from Sep 2021)

Simone Crothers (to Oct 2021)

Director

Assistant Director Corporate Services

Assistant Director Content and Innovation

Executive Officer

Corporate Services

Simone Crothers (from Oct 2021)

Paula McCullough (from Jan 2022)

Corporate Governance Manager

Executive Administration Officer

Jing Zhang (from Mar 2022)	Finance Manager
Caroline Malesys (from Oct 2021 to Jan 2022)	Finance Manager
Caroline Malesys (to Oct 2021)	Accountant
Marie Neenan	Finance and Facilities Administration Officer
Kim Watton (from Oct 2021)	Human Resources Manager
Kim Watton (to Oct 2021)	Administration Officer
Kelly Rau (to Oct 2021)	Human Resources Manager
Lucyna Kania (from Nov 2021)	Administration Officer
Josef de Beer	Central Australia Manager*
Samantha Dubyna (from Apr 2022)	Admin Officer / Senior VEO*
Rajendra Maharjan (to Apr 2022)	Admin Officer / Senior VEO*
Rajendra Maharjan (from Jan 2022 to Mar 2022)	Acting Accountant*
Dinorah Morahan	Facilities and Operational Services Officer
Sagar Sapkota (from Mar 2022)	Senior Cleaner
Gloria Nasir (to Jan 2022)	Senior Cleaner
Nenita Adolfo	Cleaner
Christian Drilon	Cleaner
Maria Godinho (to Mar 2022)	Cleaner
Allen Calma (to Oct 2021)	School-Based Trainee

Collections Management – History, Culture and the Arts

Elaine Labuschagne	Registrar
Aine Buckley (to Nov 2021)	Assistant Registrar
Rebecca Mirams (from Jan 2022)	Assistant Registrar, Access and Documentation
Rebecca Mirams (to Jan 2022)	Technical Officer (History and Culture)
Lisa Nolan	Conservator
Sandra Yee	Conservator
Carolyn McLennan (from Jan 2022)	Conservator
Lauren Ravi	Assistant Conservator

Erin Carew (from Jul 2021 to Dec 2021)
Wendy Belohlawek (from Oct 2021)
Philip Blacksmith (from May 2022)
Mark Sherwood
Kerry-Lynn Nancarrow (from Nov 2021)
Curatorial

Collections Management – Natural Sciences

Gavin Dally
Celeste Yates (from Jan 2022 to Apr 2022)
Olga Biriukova (from Jul 2021)
Samuel Arman (from Feb 2021)
Samuel Arman (to Feb 2021)
Suzanne Horner

Curatorial – History, Culture and the Arts

Bryony Nainby
Dr James Bennett (from Jul 2021)
Rebekah Raymond
Jared Archibald
Paige Taylor (from Jan 2022)

Curatorial – Natural Sciences

Kirsten Abbott (from Feb 2022)
Dr Adam Yates
Dr Chris Glasby (to Dec 2021)
Dr Michael Hammer
Dr Richard Willan

Aboriginal Heritage

Francisco Gorey (from Aug 2021)
Ankin Abbott (from Feb 2022)

Collections Officer (Access and Documentation)
Collections Officer (History and Culture)
Collections System Officer
Digital Imaging Officer
Registration Officer

Senior Collections Manager, Natural Sciences
Fossil Preparator*
Technical Officer, Natural Sciences
Technical Officer, Earth Sciences*
Technical Officer, Earth Sciences / VEO*
Technical Officer, Natural Sciences

Senior Curator of Art
Curator of Southeast Asian Art and Material Culture
Curator of Aboriginal Art and Material Culture
Curator of Territory History
Assistant Curator of Territory History

Head of Science
Senior Curator of Earth Sciences*
Senior Curator of Annelids
Curator of Fishes
Senior Curator of Molluscs

Aboriginal Heritage Officer*
Assistant Aboriginal Heritage Officer*

Engagement

Alison Copley	Head of Engagement
Emily Dienhoff	Partnerships and Philanthropy Manager
Georgia Beach	Development Officer
Kate Fennell	Designer
Rebecca Campart	Communications Coordinator
Gillian Jones	Visitor Experience Coordinator
Fabiola Martinez-Hinojosa (from May 2022)	Visitor Experience Supervisor
Tamarel Wright (to Jan 2022)	Visitor Experience Supervisor
Alexander Findlay (from Feb 2022 to Apr 2022)	Visitor Experience Officer
Alexandra Richmond (to Dec 2021)	Visitor Experience Officer
Arlya Denholm (to Jan 2022)	Visitor Experience Officer
Comfort Ncube	Visitor Experience Officer
Elisha Pettit (from Feb 2022)	Visitor Experience Officer
Emily Grant (from Nov 2021 to Jan 2022)	Visitor Experience Officer
Emily Raso (from Feb 2022 to May 2022)	Visitor Experience Officer
Eve Pawlik (to Jan 2022)	Visitor Experience Officer
Gemma Crocetti	Visitor Experience Officer
Haylea Gusling (from Jun 2022)	Visitor Experience Officer
Jessica Plant (from Feb 2022)	Visitor Experience Officer
Kate Land (from Mar 2022)	Visitor Experience Officer
Kathy Gardenal (from Jul 2021)	Visitor Experience Officer
Kerri Meehan (from Nov 2021 to Jun 2022)	Visitor Experience Officer
Louise Bajars (to Jul 2021)	Visitor Experience Officer
Lucy Wilson-Wells (from Feb 2022)	Visitor Experience Officer
Lucyna Kania (to Nov 2021)	Visitor Experience Officer
Madelyn Deigan	Visitor Experience Officer
Martinique Haste (from Jun 2022)	Visitor Experience Officer
Matthew Parker (from Jan 2022)	Visitor Experience Officer
Norman Keegel (to Dec 2021)	Visitor Experience Officer

Oriol Revoltos Barbera (from Jul 2021 to Oct 2021)
Rosie-Marie Platts (from Sep 2021 to Nov 2021)
Sheryl McPherson
Wendy Belohlawek (to Oct 2021)
Samantha Dubyna (from Mar 2022 to Apr 2022)
Samantha Dubyna (from Feb 2022 to Mar 2022)
Alice Goddard (to May 2022)
Bethan Sweetlove (to Jan 2022)
Franca Barraclough (to Feb 2022)
Jennifer Kreusser (to May 2022)
Maria Box (from Feb 2022)
Samantha Denton
Silva Landers
Sue Barrett (to May 2022)
Tori Delany (from Feb 2022 to May 2022)

Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Senior Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer
Visitor Experience Officer

Exhibitions

Wendy Wood
Fiona Bennie (from Nov 2021)
Fiona Bennie (to Nov 2021)
Kellie Joswig (from Nov 2021)
Antony (Pep) Van Papenrecht
Dylan Owen (from Mar 2022)

Exhibitions Manager
Exhibitions Coordinator
Exhibitions Officer
Exhibitions Coordinator
Display Technician
Display Coordinator

Emeritus Curators and Research Associates

Dr Chris Glasby
Dr Barry Russell
Dr Helen Larson
Dr Margie West
Dr AJ (Sandy) Bruce
Dr Paul Horner

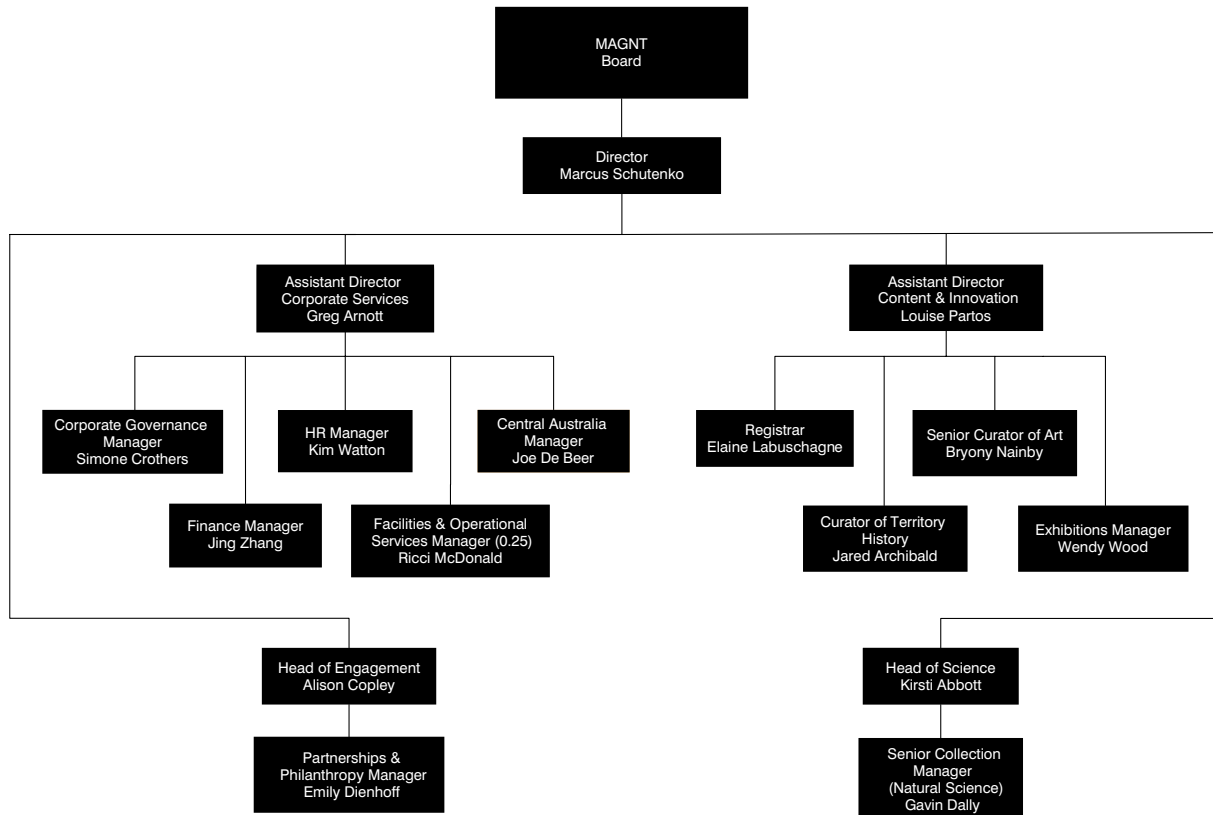
Emeritus Curator of Annelids
Emeritus Curator of Fishes
Emeritus Curator of Fishes
Emeritus Curator of Indigenous Art and Material Culture
Emeritus Curator of Marine Invertebrates
Emeritus Curator of Terrestrial Animals

Dr Daena Murray
 Adam Burke
 Christine Tarbett-Buckley
 Dr Charlotte Watson
 Dr Christopher (Chris) Austin
 Dr Deepak Pazhayamadom
 Dr Graham Brown
 Joel Liddle

Emeritus Curator of Visual Art
 Research Associate
 Research Associate
 Research Associate
 Research Associate
 Research Associate
 Research Associate

* Based in Museum of Central Australia, Alice Springs

Management Team



Our People at a Snapshot

Employment Type

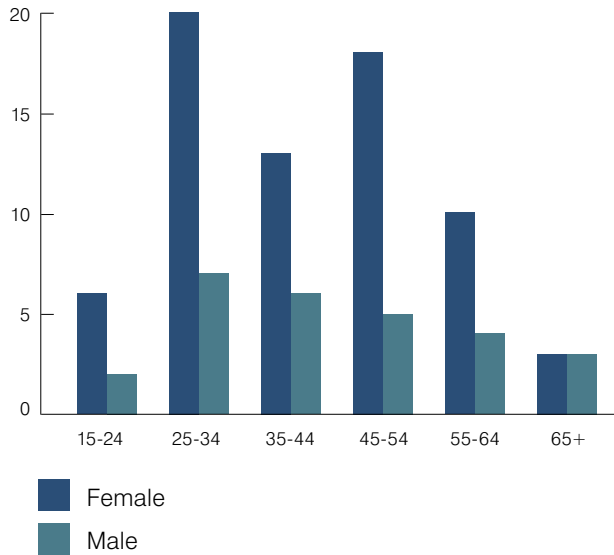
	2020–2021*		2021–2022			2020–21	2021–22
	Staff	FTE	Staff	FTE			
Full Time	35	35	49	49	Staff employed by the Board of MAGNT	44	54
Part time	6	4.3	3	2.5	Staff employed by the Northern Territory Government	15	13
Casual	18	6.3	15	5.1			
Total Staff	59	45.6	67	56.6			

* MAGNT had 11 vacant positions on 30 June 2021

Employees by Salary

Salary range	Number of staff	FTE	Female	Male
\$0 - \$59,999	3	3.0	2	1
\$60,000 - \$79,000	28	18.0	23	5
\$80,000 - 99,000	14	13.8	9	5
\$100,000 - \$119,000	15	15.0	10	5
\$120,000+	7	6.8	3	4
Total staff	67	56.6	47	20

MAGNT Employees by age and gender



Age as at 30/06/2022

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

- Leadership for New Managers
- Diploma in Human Resource Management
- Certificate of Ethics
- Effective Communication
- Implementing Innovation and Continuous Improvement
- Mini MBA in Strategy, Leadership, Customers and Numbers
- Project Management Fundamentals
- Business Ready Consulting
- Develop Processes and Procedures for Controlling Hazardous Chemicals in the Workplace
- Implement and Evaluate System of Work for Managing Hazardous Chemicals
- Participate in WHS Hazard Identification, Risk Assessment and Risk Control Processes
- Manage Hazardous Chemical Waste within a Workplace
- Dealing with the Tough Stuff
- Reflections on Team Leadership
- Adobe After Effects Advanced
- Taxation and Payroll
- Merit Selection
- WHS – Introduction
- WHS – Hazard Identification and Risk Control
- WHS – Slips, Trips and Falls
- WHS – Emergency Evacuation
- Fire Warden
- Provide First Aid with CPR Refresher
- Working Safely at Heights
- Elevated Work Platform

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 meetings, held quarterly
- COVID-19 Taskforce group remaining in place with meetings held via teleconference during lockdowns.

Hazard and Incident Reporting

Incident / Hazards breakdown:

- 20 staff incidents
- 5 visitor incidents
- 18 hazards

Hazards and Incidents

Type of Incident	2016-17	2017-18	2018-19	2019-20	2020-21
Hit by object		2	0	4	3
Hit object		1	0	0	1
Body stress, strains		2	4	9	3
Slips, Trips and Falls	1	3	4	1	9
Vehicle Incidents & Other	1	1	9	12	9
Hazards		4	16	21	18
Totals	2	13	33	47	43

Green Team Initiative

'Green Team' is a workplace-based initiative formed, led and supported by MAGNT staff members who are passionate about the environment and want to make the Museum a greener and more sustainable place to work. It was established in April 2020 and through the 2021–2022 year continued to increase eco-awareness, undertake eco-friendly activities to reduce the human footprint on the environment, and inspire staff members and their families, friends and other social networks to become eco-warriors.

The Green Team's achievements for the 2021–2022 year were significant:

- Separating recyclable materials such as paper and cardboard, aluminium cans and glass bottles, plastic containers, food scraps and lithium batteries
- Recycling of 1,100 litres of used paper and cardboard every fortnight
- Donating four oversized boxes of one-sided, non-confidential paper to Nightcliff Primary School, Nightcliff Outside School Hours Care (OSHC) and Nightcliff Early Learning Centre
- Collecting 370 glass bottles and cans and delivering them to a local recycling centre with gained income
- Collecting 25.3 kg of batteries and delivering them to 'Officeworks' recycling centre
- Donating two large boxes of expired items from first-aid kits to a local animal shelter for further use
- Establishing the garden in front of MAGNT security and back entrance using funds raised from recycling and morning teas
- With help from the George Brown Botanic Gardens staff, mulching the garden in May 2022 to become a sustainable and self-managed patch of tropical vegetation



Newly planted garden in front of the security and back entrance, MAGNT Darwin, December 2021



Same garden in August 2022



Dhambit Munungurr, *Bees at Gāngān*, 2021, synthetic polymer paint on stringybark. Purchased with funds donated by the Supporters of Aboriginal Art Donor's Circle, 2021. MAGNT Collection

Financial Statements

General Purpose Financial Statements

Board of the Museum and Art Gallery of the Northern Territory for the year ended 30 June 2022.

Overview

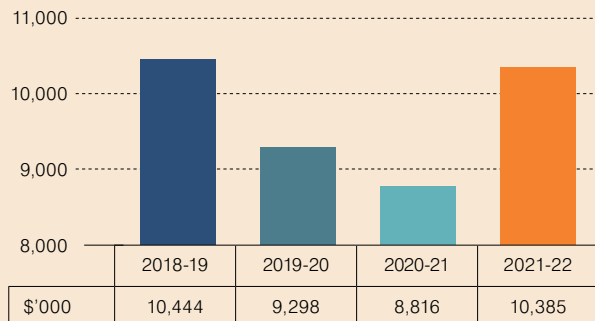
This section of the report provides an analysis of the financial outcome of the Board of MAGNT for the year ended 30 June 2022.

Financial Performance

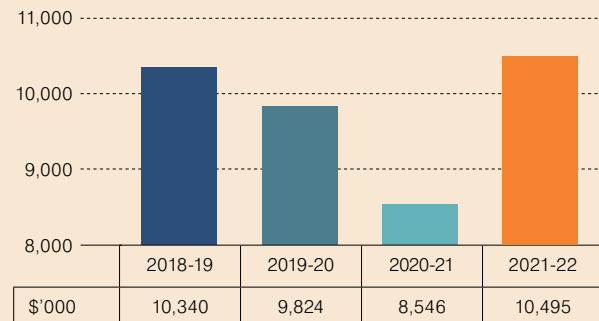
In 2021–2022, MAGNT reported a deficit of \$110,000 against a budget surplus of \$51,000.

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

Income



Expenses



Income

MAGNT received income of \$10.385 million in 2021–2022, \$7,000 less than budget.

MAGNT is funded predominately through the Northern Territory's Department of Territory Families, Housing and Communities. 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.

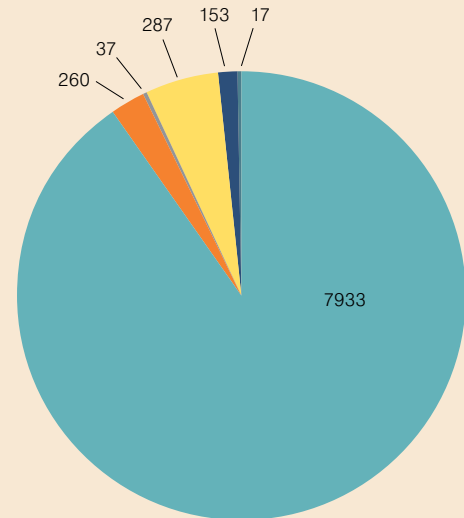
Expenses

MAGNT incurred \$10.495 million in expenses during 2021–2022 in the delivery of its programs and services, a \$154,000 increase over budget.

Payments to employees and purchase of goods and services account for 85% of MAGNT's outlays. Property maintenance is the other major MAGNT expense.

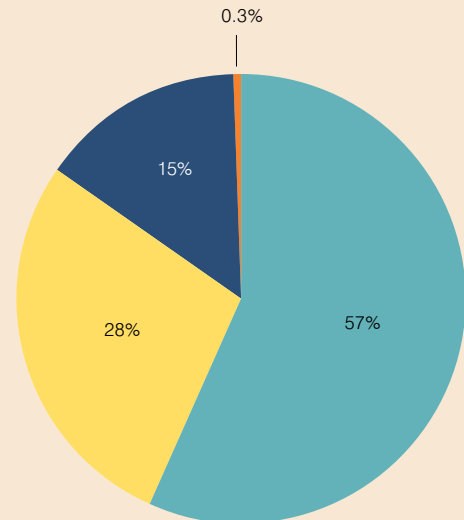
Sources of Income 2020-21

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



Expense categories 2020-21

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



Balance Sheet

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

Assets

MAGNT's assets at 30 June 2022 totalled \$2.527 million.

The assets consist of:

- \$2.233 million of cash, held in a financial institution and cash on hand
- \$144,000 of receivables, owed to MAGNT for goods and services provided
- \$150,000 of property, plant and equipment.

Liabilities

MAGNT's liabilities at 30 June 2022 totalled \$1.702 million.

The balance of liabilities consists of:

- \$360,000 of payables, being the amount owed to creditors for goods and services
- \$683,000 of provisions for employee entitlements, including recreation leave and other accrued benefits to reflect the cost in present-day dollars of employee entitlements that are to be paid in the future; and provisions for voluntary redundancies
- \$659,000 of other liabilities for unearned revenue.

Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at 30 June 2022 was \$825,000.

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 2022 was \$241,000. There is a reserve of \$30,000 at that date.

Accumulated funds move each year by the profit or loss of MAGNT. In 2021–2022, accumulated funds have been decreased to \$554,000 as a result of the operating deficit of \$110,000.

Cash Flow Statement

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

MAGNT's cash balances were \$2.233 million at 30 June 2022.

2021–22	\$'000
Operating activities	
Cash received	9,943
Cash spent	10,544
Net Increase (decrease) in cash held	(601)
Investing activities	
Cash Payments for Investing Activities	29
Financing activities	
Advance received	0
Cash at beginning of financial year	2,863
Cash at end of financial year	2,233

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.

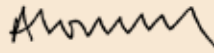
We further state that the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, and notes to and forming part of the financial statements, presents fairly the financial performance and cash flows for the year ended 30 June 2022 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

October 2022



Adam Worrall
DIRECTOR

October 2022

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2022

	Note	2022 \$000	2021 \$000
INCOME			
Grants and subsidies revenue	4	9,681	8,467
Sales of goods and services		534	287
Rental income		153	30
Interest revenue		17	32
TOTAL INCOME		10,385	8,816
EXPENSES			
Employee expenses		5,966	4,968
Administrative expenses			
Purchase of goods and services	5	2,890	2,037
Property management		1,607	1,512
Depreciation and amortisation	8	32	30
TOTAL EXPENSES		10,495	8,547
NET SURPLUS/(DEFICIT)		(110)	269
OTHER COMPREHENSIVE INCOME			
		-	30
TOTAL OTHER COMPREHENSIVE INCOME		-	30
COMPREHENSIVE RESULT		(110)	299

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

BALANCE SHEET

As at 30 June 2022

	Note	2022 \$000	2021 \$000
ASSETS			
Current Assets			
Cash and deposits	6	2,233	2,863
Receivables	7	144	142
Total Current Assets		2,377	3,005
Non-Current Assets			
Property, plant and equipment	8	70	73
Heritage and cultural assets	8	80	80
Total Non-Current Assets		150	153
TOTAL ASSETS		2,527	3,158
LIABILITIES			
Current Liabilities			
Payables	9	360	386
Provisions - Current	10	631	452
Other liabilities	11	659	1,385
Total Current Liabilities		1,650	2,223
Non - Current Liabilities			
Provisions – Non-current	10	52	-
Total Non - Current Liabilities		52	-
TOTAL LIABILITIES		1,702	2,223
NET ASSETS		825	935
EQUITY			
Capital		241	241
Reserves	12	30	30
Accumulated funds		554	664
TOTAL EQUITY		825	935

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 2022

	Note	Equity at 1 July 2021 \$000	Comprehensive result \$000	Equity at 30 June 2022 \$000
2021-22 Accumulated Funds		664	(110)	554
Reserves	12	30	-	30
Capital		241		241
Total Equity at End of Financial Year		935	(110)	825

For the year ended 30 June 2021

	Note	Equity at 1 July 2020 \$000	Comprehensive result \$000	Equity at 30 June 2021 \$000
2020-21 Accumulated Funds		395	269	664
Reserves	12	-	30	30
Capital		241	-	241
Total Equity at End of Financial Year		636	299	935

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 2022

	Note	2022 \$000	2021 \$000
Cash Flows from Operating Activities			
Operating Receipts			
Grants and subsidies received		9,681	8,468
Receipts from sales of goods and services		245	1,281
Interest received		17	32
Total Operating Receipts		9,943	9,781
Operating Payments			
Payments to employees		(5,816)	(5,009)
Payments for goods and services		(4,728)	(4,223)
Total Operating Payments		(10,544)	(9,232)
Net Cash From (Used In) Operating Activities	13	(601)	549
Cash Flows Used In Investing Activities			
Cash Payments			
Purchases of assets	8	(29)	(17)
Net Cash Flows Used In Investing Activities		(29)	(17)
Cash Flows Used In Financing Activities			
Financing Payments			
Advances received (repaid)		-	(95)
Net Cash From (Used In) Financing Activities		-	(95)
Net (decrease) increase in cash held		(630)	437
Cash at beginning of financial year		2,863	2,426
CASH AT END OF FINANCIAL YEAR	6	2,233	2,863

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

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4. Grants and Subsidies Revenue

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7. Receivables
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10. Provisions
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15. Related Party Transactions
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 '**We connect people to the 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 Territory Families, Housing and Communities. The financial statements encompass all funds through which the MAGNT controls resources to carry on its functions and deliver outputs.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

a) Statement of Compliance

The financial statements have been prepared in accordance with the requirements of the *Museum and Art Gallery of the Northern Territory Act 2014* and directions from the Treasurer.

The financial statements of MAGNT include:

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

b) Basis of Accounting

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

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

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

Standards and interpretations issued but not yet effective

No Australian accounting standards have been early adopted for 2021-22.

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

c) Reporting entity

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

d) Comparative

Where necessary, comparative information for the 2020-2021 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 2021-22 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.

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

	2022 \$000	2021 \$000
INCOME		
Grants from Northern Territory Government	9,384	7,933
Commonwealth Government	260	151
Other agencies, philanthropic groups and sponsors	37	383
	9,681	8,467

5. PURCHASES OF GOODS AND SERVICES

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

	2022	2021
	\$000	\$000
Goods and services expenses :		
Agent service fee	358	296
Artwork and public programs	577	401
Communication	52	66
Consultants fees	366	150
Consumables and general expenses	647	116
Freight	83	66
Information and technology expenses	347	340
Insurance Premiums	51	19
Marketing and promotion ⁽¹⁾	268	116
Motor vehicle expenses	65	62
Official duty fares	19	56
Office equipment expenses	14	61
Training and studies expenses	43	34
Others	-	254
Total	2,890	2,037

⁽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

	2022	2021
	\$000	\$000
Cash on hand	1	1
Cash at bank	2,232	1,962
Short-term deposits	-	900
	2,233	2,863

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. RECEIVABLE

	2022	2021
	\$000	\$000
Accounts receivable	99	22
	99	22
GST receivables	45	35
Prepayments	-	85
	45	120
Total Receivables	144	142

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

	2022 \$000	2021 \$000
Plant and Office Equipment		
At cost	508	479
Less: Accumulated depreciation	(438)	(406)
	70	73
Heritage and Cultural assets		
At cost	109	109
Less: Accumulated depreciation	(29)	(29)
	80	80
Computer Hardware		
At cost	29	29
Less: Accumulated depreciation	(29)	(29)
	-	-
Total Property, Plant and Equipment	150	153

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.

8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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 2022. 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	2022	2021
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.

8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

2022 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2021-22 is set out below:

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Computer Hardware \$000	Total \$000
Carrying Amount as at 1 July 2021	73	80	-	153
Additions / (Transfers)	29	-	-	29
Disposals	-	-	-	-
Depreciation	(32)	-	-	(32)
Carrying Amount as at 30 June 2022	70	80	-	150

2021 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2020-21 is set out below:

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

9. PAYABLES

	2022	2021
	\$000	\$000
Accounts payable	54	31
Accrued expenses	227	298
Other payables	79	57
Total Payables	360	386

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.

10. PROVISIONS

	2022	2021
	\$000	\$000
Current		
<i>Employee benefits</i>		
Recreation leave	452	377
Leave loading	24	15
<i>Other current provisions</i>		
Other provisions	155	60
Total Current Provision	631	452
Non-current provision		
<i>Employee benefits</i>		
Long Service Leave Provision	52	-
Total Non-current provision	52	-
Total Provision	683	452

MAGNT employed 65 employees as at 30 June 2022 and 62 employees as at 30 June 2021.

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

	2022	2021
	\$000	\$000
Reconciliations of Provisions		
Balance as at 1 July	452	903
Additional provisions recognised	738	228
Reductions arising from payments	(507)	(679)
Balance as at 30 June	683	452

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
- other types of employee benefits including long service leave and on cost provision.

As part of the financial management framework, the Central Holding Authority assumes the long service

leave liabilities of Government agencies. Within MAGNT board employees, two staff members have more than six years' of service, and another one was reaching seven years' of service and eligible to access the long service leave at the balance date. Therefore, long service leave liability is recognised in these financial statements for the board employees.

11. OTHER LIABILITIES

	2022 \$000	2021 \$000
Current		
Unearned revenue	659	1,385
Total Other Liabilities	659	1,385

12. RESERVES

Asset revaluation surplus

(a) Nature and purpose of the asset revaluation surplus

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

(b) Movements in the asset revaluation surplus

	Plant and office equipment		Total	
	2022 \$000	2021 \$000	2022 \$000	2021 \$000
Balance as at 1 July	30	-	30	-
Transfers to accumulated funds	-	30	-	30
Balance as at 30 June	30	30	30	30

13. NOTES TO THE CASH FLOW STATEMENT

Reconciliation of Cash

The total of cash and deposits of MAGNT recorded in the Balance Sheet as at 30 June 2022 and 30 June 2021 are consistent with cash recorded in the Cash Flow Statement.

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

	2022 \$000	2021 \$000
Net Surplus/(Deficit)	(110)	269
<i>Non-cash items:</i>		
Depreciation and amortisation	32	30
<i>Changes in assets and liabilities:</i>		
Decrease/(increase) in receivables	(87)	32
Decrease/(Increase) in prepayments	85	(85)
(Decrease)/Increase in payables	(26)	90
(Decrease)/Increase in provision for employee benefits	231	(451)
(Decrease)/Increase in other liabilities	(726)	664
Net Cash From (Used In) Operating Activities	(601)	549

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 2021 and 2022, 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:

	2022	2021
	\$000	\$000
Financial Assets		
Cash and deposits	2,233	2,863
Loans and receivables	99	22
Total	2,332	2,885
Financial Liabilities		
Payables and other liabilities	1,019	1,771
Total Payables	1,019	1,771

(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
2021-22	-	-	-
Not overdue	-	-	-
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
Total	-	-	-
2020-21	-	-	-
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
2021-22			
Not overdue	98	-	98
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	1	-	1
Total	99	-	99
2020-21			
Not overdue	21	-	21
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	1	-	1
Overdue for more than 60 days	-	-	-
Total	22	-	22

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.

Maturity analysis for financial assets and liabilities

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

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.

	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	
2022						
Financial assets						
Cash and deposits	2,233	-	-	-	2,233	1.82
Receivables	-	-	-	144	144	-
Total Financial Assets	2,233	-	-	144	2,377	1.82
Financial liabilities						
Payables	-	-	-	360	360	-
Other financial liabilities	-	-	-	659	659	-
Total Financial Liabilities	-	-	-	1,019	1,019	-
2021						
Financial assets						
Cash and deposits	2,863	-	-	-	2,863	0.12
Receivables	-	-	-	57	57	-
Total Financial Assets	2,863	-	-	57	2,920	0.12
Financial Liabilities						
Payables	-	-	-	386	386	-
Other financial liabilities	-	-	-	1,385	1,385	-
Total Financial Liabilities	-	-	-	1,771	1,771	-

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.

	<i>Profit or Loss and Equity</i>	
	100 basis points increase \$000	100 basis points decrease \$000
30 June 2022		
Financial assets - cash at bank	22.3	(22.3)
Net Sensitivity	22.3	(22.3)
30 June 2021		
Financial assets - cash at bank	28.9	(28.9)
Net Sensitivity	28.9	(28.9)

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:

	2022 \$000	2021 \$000
Type of KMP		
Board members	9	28
Directorate	-	1
Total	9	29

iii) Remuneration of Key Management Personnel

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

	2021-22 \$000
Short-term benefits	533
Post-employment benefits – superannuation	53
Long-term benefits	-
Termination benefits	-
Total	586

iv) Related party transactions:

Transactions with Northern Territory Government controlled entities

MAGNT's primary ongoing source of funding was received as an allocation from the Department of Territory Families, Housing and Communities.

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

	Revenue from related parties Year \$000	Payments to related parties Year \$000	Amounts owed by related parties Year \$000	Amounts owed to related parties Year \$000
<i>All NTG Government departments</i>	8,347	647	36	6

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 2021-22.

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.

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

There were no write offs, postponements, waivers or gifts and ex gratia payments during the years ended 30 June 2022.

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

MAGNT had no contingent liabilities or contingent assets as at 30 June 2022 or 30 June 2021.

19. BUDGETARY INFORMATION

Comprehensive Operating Statement	2021-22 Actual \$000	2021-22 Original Budget \$000	Variance \$000	Note
INCOME				
Grants and subsidies revenue	9,681	9,711	(30)	
Sales of goods and services	687	651	36	
Interest revenue	17	30	(13)	
TOTAL INCOME	10,385	10,392	(7)	
EXPENSES				
Employee expenses	5,966	5,792	174	(1)
Administrative expenses	4,497	4,521	(24)	
Depreciation and amortisation	32	28	4	
TOTAL EXPENSES	10,495	10,341	154	
NET SURPLUS/(DEFICIT)	(110)	51	(161)	
OTHER COMPREHENSIVE INCOME	-	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	(110)	51	(161)	

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

(1) As increasing number of employees reaching seven years of service, \$102K of Long service leave is recognised in the 2021/22 financial year.

19. BUDGETARY INFORMATION (CONTINUED)

Balance Sheet	2021-22 Actual^(a) \$000	2021-22 Original Budget^(b) \$000	Variance^(c) \$000	Note^(d)
ASSETS				
Current assets				
Cash and deposits	2,233	2,863	(630)	(1)
Receivables	144	142	2	
Total current assets	2,377	3,005	(628)	
Non-current assets				
Property, plant and equipment	80	55	25	(2)
Heritage and cultural assets	70	70	-	(2)
Total non-current assets	150	125	25	
TOTAL ASSETS	2,527	3,130	(603)	
LIABILITIES				
Current liabilities				
Payables	360	387	(27)	
Provisions	683	452	231	(3)
Other liabilities	659	1,385	(726)	(4)
Total current liabilities	1,702	2,224	(522)	
TOTAL LIABILITIES	1,702	2,224	(522)	
NET ASSETS	825	906	(81)	
EQUITY				
Capital	241	241	-	
Reserves	30	30	-	
Accumulated funds	554	635	(81)	
TOTAL EQUITY	825	906	(81)	

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

(1) \$1,139,000 carried forward from last FY for the development of State Square Art Gallery is recognised as revenue in FY 2021/22 and entirely spent in FY 2021/22.

(2) An addition of non-current asset is a commercial oven valued \$17,000 purchased for the Cafe; the budget did not differentiate the different non-current assets, so an overall difference of \$25,000.

(3) Provisions increased by \$231,000, most of which were annual and long service leave provisions.

(4) Unearned revenue declined from \$1,385,000 to \$659,000. Mainly caused by the realisation of the \$1.139million unearned in the FY 2021/22s for the State Square Art Gallery Content Development Project. The total grant received was \$1.3 million. \$191,000 Aboriginal Benefits Account (ABA) grant, which was funded for the job position in the 'Archive Care Project' at the Strehlow Research Centre; the position is still vacant as at the end of FY2021/22, therefore to be carried forward to the following FY. \$270,000 was received in advance from Telstra for NASTSIAA event, which took place in the following FY, so it is recognised as unearned revenue in FY 2021/22.

19. BUDGETARY INFORMATION (CONTINUED)

Cash Flow Statement	2021-22 Actual \$000	2021-22 Original Budget \$000	Variance \$000	Note
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received	9,681	9711	(30)	
Receipts from sales of goods and services	245	651	(406)	(1)
Interest received	17	30	(13)	
Total Operating Receipts	9,943	10,392	(449)	
Operating payments				
Payments to employees	(5,816)	(5,792)	(24)	
Payments for goods and services	(4,728)	(4,521)	(207)	
Total operating payments	(10,544)	(10,313)	(231)	
Net cash from/(used in) operating activities	(601)	79	(680)	
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of Assets	(29)	-	(29)	
Net Cash Flows from Investing Activities	(29)	-	(29)	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Total financing receipts (payments)	-	-	-	
Net cash from/(used in) financing activities	-	-	-	
Net increase/(decrease) in cash held	(630)	79	(709)	
Cash at beginning of financial year	2,863	2,863	-	
CASH AT END OF FINANCIAL YEAR	2,233	2,942	(709)	
Non Cash	-	-	-	

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

(1) \$270K received in advance from Telstra for NATSIAA for upcoming NATSIAA event in August 2022, therefore carried forward, 191K ABA commonwealth grant carry forward to next FY as the position is vacant as at the end of FY 2021/22.



Roy Burnyila, *Crocodile Story*, not dated, synthetic polymer paint on canvas. Gift of the Estate of Mary Durack, 2022. MAGNT Collection



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 2022, 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 2022, 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 Director for the Financial Report

The Director 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 Director determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

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

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



Auditor-General

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 black ink, appearing to read 'Julie Crisp'.

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

7 October 2022

Appendix 1 - Acquisitions

Aboriginal Art and Material Culture

Alycia Marrday (Kunwinjku language, born 1983, Gunbalanya, Northern Territory) *Baladjji*, 2021, pandanus and natural dyes. Purchased 2021, Telstra Collection, MAGNT Collection.

Andre (Andy) Pascoe (Warrawarra/Burarra language, born c. 1960s, Maningrida, Northern Territory) *Fish*,

2014, earth pigments and synthetic polymer paint on stringy bark. Gift of the Estate of Mary Durack, 2022. MAGNT Collection.

Charles Inkamala (Arrernte language, Western Arrernte, born 1968, Mparntwe [Alice Springs], Northern Territory) *Larapinta, Go this Way, Hidden Valley, Hermannsburg Road*, 2020, synthetic polymer paint on canvas. Purchased 2021, Telstra Collection, MAGNT Collection.



Charles Inkamala, *Larapinta, Go this Way, Hidden Valley, Hermannsburg Road*, 2020, synthetic polymer paint on canvas. Purchased 2021, Telstra Collection, MAGNT Collection

Denise Brady (Pitjantjatjara language, born 1979, Kaltukatjara [Docker River], Western Australia) *Pika Kura Panya*, 2020, synthetic polymer paint on canvas. Purchased 2021, Telstra Collection, MAGNT Collection.

Dhambit Mununggurr (Yolŋu Matha language, born 1968, Yirrkala, Northern Territory) *Bees at Gängän*, 2021, synthetic polymer paint on stringybark. Purchased with funds donated by the Supporters of Aboriginal Art Donor's Circle, 2021. MAGNT Collection.

Fatima Kantilla (Tiwi language, born 1971, Pirlangimpi, Melville Island, Northern Territory) *Dragonfly*, 1990s, natural pigment on canvas (mounted on board). Gift of Margaret Wright, 2022. MAGNT Collection.

Gabriel Maralngurra (Kunwinjku language, born 1968, Gunbalanya, Western Arnhem Land, Northern Territory) *Ngokngok*, c. 2016, earth pigments and synthetic polymer

paint on stringy bark. Gift of the Estate of Mary Durack, 2022. MAGNT Collection.

Hubert Pareroultja and Mervyn Rubuntja (Western Aranda Luritja / Arrernte language, born 1952/1958, Mparntwe [Alice Springs], Northern Territory) *Through the veil of time*, 2021, watercolour on silkscreen mesh. Purchased with funds donated by the Supporters of Aboriginal Art Donor's Circle, 2021. MAGNT Collection.

Kodjok Namarnyilk (Galareya [or Kalarriya] 'Jimmy' Namarnyilk) (Kunwinjku language, born c. 1940, Manmoyi or Gamarrgowan outstations, West Arnhem Land, Northern Territory) *Godjok Brothers*, c. 2011 (or earlier), earth pigments and synthetic polymer paint on stringy bark. Gift of the Estate of Mary Durack, 2022. MAGNT Collection.

Maureen Murrarngulu (Marra language, born 1931, Nutwood Downs Station, Northern Territory) *Untitled*, n.d., synthetic polymer paint on canvas. Gift of Margaret Wright, 2022. MAGNT Collection.

Mirndabal Manakgu (Kunwinjku language, born 1929, Gunbalanya, Northern Territory) *Untitled*, c. 1970–1980s, natural pigments on bark. Gift of Margaret Wright, 2022. MAGNT Collection.



Arthur Murch, *Study for 'Hospital Train Interior'*, oil on canvas. Purchased 2021, MAGNT Collection

Paddy Fordham Wainburranga (Rembarrnga language, c. 1932–2006, Bamdibu, Central Arnhem Land, Northern Territory) *Untitled*, late 1980s – 1990s, natural pigments on board. Gift of Margaret Wright, 2022. MAGNT Collection.

Phillip Wilson (Ngangikurunggurr language, born 1982, Nauiyu, Daly River, Northern Territory) *Water Lilies*, 2021, ink on paper. Purchased 2021, Telstra Collection, MAGNT Collection.

Roy Burnyila (Ganalbingu language, born 1958, Central Arnhem Land, Northern Territory) *Crocodile Story*, n.d., synthetic

polymer paint on canvas. Gift of the Estate of Mary Durack, 2022. MAGNT Collection.

Thea Anamara Perkins (Arrernte, Kalkadoon languages, born 1992, Sydney, New South Wales) *A Bastard Like Me*, 2021, synthetic polymer paint on board. Purchased 2021, Telstra Collection, MAGNT Collection.

Timo Hogan (Pitjantjatjara language, born 1973, Tjuntjuntjara, Great Victoria Desert, Western Australia) *Lake Baker*, 2020, synthetic polymer paint on linen. Purchased 2021, Telstra Collection, MAGNT Collection.

Unknown artist, Tiwi Designs
(Tiwi language, Wurrumiyanga,
Bathurst Island, Northern Territory)

*Set of four table placemats
with crocodile and fish motif,*
1969–1972, linen with hand-
made fringe, monotone screen
print. Gift of Jeannie Devitt, 2021.
MAGNT Collection.

*Set of four table placemats with
dragonfly motif,* 1969–1972 linen with
hand-made fringe, monotone screen
print. Gift of Jeannie Devitt, 2021.
MAGNT Collection.

*Set of four table placemats with bird
and fish motif,* 1969–1972, linen with
hand-made fringe, monotone screen
print. Gift of Jeannie Devitt, 2021.
MAGNT Collection.

Wall hanging with pelican motif,
1969–1972, linen with wood
hanging rods, monotone screen
print. Gift of Jeannie Devitt, 2021.
MAGNT Collection.

**Unknown artist, Utopia Women's
Batik Group** (Alywarra Anmatjere
languages, Utopia, Northern
Territory) *Shirt with bush tucker
motifs,* 1981–1982, cotton with
naphthol-diazo dye, hand-drawn
batik using canting. Gift of Jeannie
Devitt, 2021. MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South

Australia) *Rug with anapalayaku
walka (Ernabella's design),*
1971–1974, wool, hand-pulled and
knotted. Gift of Jillian Finch, 2022.
MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Wira (small collecting
bowl) or Piti (collecting bowl),* 1971–
1974, punu (Anangu woodworking),
wood, pokerwork. Gift of Jillian
Finch, 2022. MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Piti (collecting bowl),* 1971–
1974, punu (Anangu woodworking),
wood, pokerwork. Gift of Jillian
Finch, 2022. MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Kanilpa (winnowing bowl)
or piti (collecting bowl),* 1971–1974,
punu (Anangu woodworking), wood,
pokerwork. Gift of Jillian Finch,
2022. MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Kanilpa (winnowing bowl)
or piti (collecting bowl),* 1971–1974,
punu (Anangu woodworking), wood,
pokerwork. Gift of Jillian Finch,
2022. MAGNT Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Tjilkamata (Short-beaked
echidna),* 1971–1974, punu (Anangu
woodworking), wood, pokerwork.
Gift of Jillian Finch, 2022. MAGNT
Collection.

**Unknown, yet to be named
Pitjantjatjara artist** (Pitjantjatjara
language, Pukatja [Ernabella], South
Australia) *Kuniya (python),* 1971–
1974, punu (Anangu woodworking),
wood, pokerwork. Gift of Jillian
Finch, 2022. MAGNT Collection.

Wamud Namok (Bardayal 'Lofty'
Nadjamerrek AO) (Kunwinjku
language, c. 1926–2009,
Kabalwarnamyo, Western Arnhem
Land) *Ngalyod – The Rainbow
Serpent,* c. 2005, earth pigments
and synthetic polymer paint on
paper. Gift of the Estate of Mary
Durack, 2022. MAGNT Collection.

Territory History

Captain Alfred Mourell (England
and Australia) *Religious Trench Art
made from Artillery Shells,* c. 1943,
brass. Gift of Nancy Gore, 2022.
MAGNT Collection.

John Barton Gruelle (probably the
United States of America) *Raggedy
Andy Doll Featured on Iconic Front
Cover of Australian Women's Weekly*

Magazine about Cyclone Tracy, c. 1973, fabric, wool, and foam stuffing. Gift of Tansy Gleed, 2022. MAGNT Collection.

Unknown (Australia) *Sattler Cup*, c. 1940, inscribed silver-plated cup. Purchased 2022. MAGNT Collection.

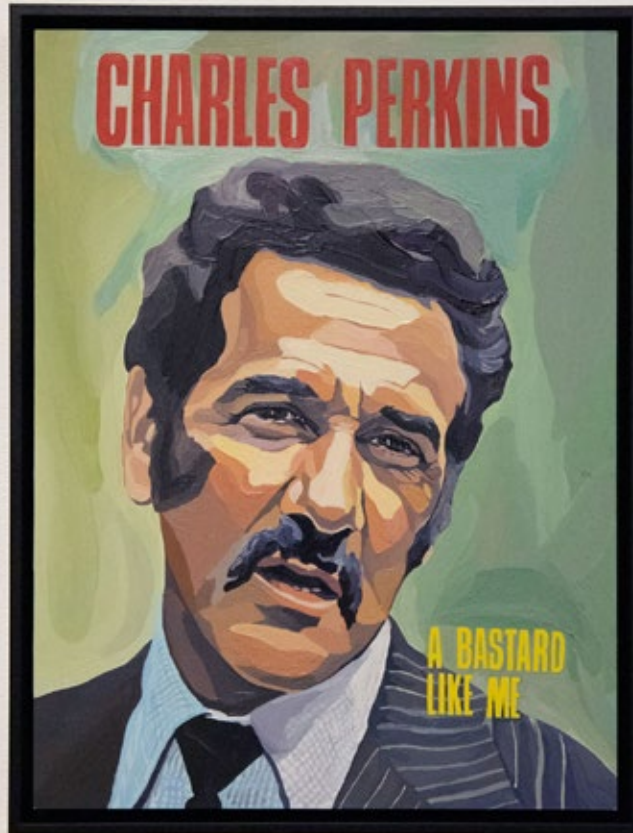
Unknown (Australia) *Trophy for the 1967 Negri Picnic Race Club – Buckjump Championship*, 1967, silver-plated spun and cast metal. Gift of Jane Miles, 2022. MAGNT Collection.

Unknown (East Arm Leprosarium, Darwin, Northern Territory) *Hair Belt Crafted by Leprosy Patient at East Arm Leprosy Hospital*, c. 1970, human hair, wool, string, leather, paper. Gift of Geoffrey John O'Donnell, 2022. MAGNT Collection.

Visual Arts

Arthur Murch (1902–1989, Croydon, Sydney, New South Wales) A collection of six paintings, studies and sketches by Arthur Murch, an official war artist stationed in Darwin, 1942. Purchased 2021. MAGNT Collection.

Danny Murphy (born 1963, Katherine, Northern Territory) *Trio*, 2021, three earthenware vessels saggar fired with terra sigillata. Purchased 2022, MAGNT Collection.



Thea Anamara Perkins, *A Bastard Like Me*, 2021, synthetic polymer paint on board. Purchased 2021, Telstra Collection, MAGNT Collection

Appendix 2 - Publications

Elgetany AH, Struck TH and **Glasby CJ** (2022) 'Three new species of the genus *Perinereis* (Annelida: Nereididae) from Egyptian coasts'. *ZooKeys*, in press.

Lavesque N, Daffe G, **Glasby C**, Hourdez S and Hutchings P (2022) 'Three new deep-sea species of *Marphysa* (Annelida: Eunicidae) from Papua New Guinea (Bismarck and Solomon seas)'. *ZooKeys* 1122: 81–105.

Brand JA, Martin JM, Tan H, Mason RT, Orford JT, **Hammer MP**, Chapple DG and Wong B (2021) 'Rapid shifts in behavioural traits during a recent fish invasion'. *Behavioral Ecology and Sociobiology* 75(9): 1–12.

Buckley SJ, Brauer CJ, Unmack PJ, **Hammer MP** and Beheregaray LB (2022) 'Variation in intraspecific demography drives localised concordance but species-wide discordance in responses to Pliocene climatic change'. *BMC Ecology and Evolution* 22(35): 1–14.

Buckley SJ, Brauer C, Unmack PJ, **Hammer MP** and Beheregaray LB (2021) 'The roles of aridification and sea level changes in the diversification and persistence of freshwater fish lineages'. *Molecular Ecology* 30(19): 4866–4883.

Hammer MP (2021) 'Tasmanogobius and the hunt for a heavenly goby'. *Fishes of Sahul* 35: 1768–1781.

Hammer M, Bourke A, Biriukova O and Archibald J (2021) 'Groote Eylandt Bush Blitz: freshwater and estuarine fishes'. Report to Director of National Parks, Canberra. Museum & Art Gallery of the Northern Territory, Darwin.

Islam MJ, Siddiqueki T, Neogi AK, Hossain MY, **Hammer M** and Habib KA (2021) 'Morphology and DNA barcode confirm three new records of gobies (Gobiiformes: Gobiidae) from Bangladesh'. *Iranian Journal of Ichthyology* 8(2): 114–124.

Marshall IR, Brauer CJ, Wedderburn SD, Whiterod NS, **Hammer MP**, Barnes TC, Attard CR, Möller LM and Beheregaray LB (2022) 'Longitudinal monitoring of neutral and adaptive genomic diversity in a reintroduction'. *Conservation Biology* e13889.

Martin KC, **Hammer MP** and Unmack PJ (2021) 'New locality records for carp gudgeons (*Hypseleotris* spp) in the Queensland Wet Tropics'. *Fishes of Sahul* 35: 1745–1749.

Thacker CE, Shelley JJ, McCraney WT, Adams M, **Hammer MP** and Unmack PJ (2022) 'Phylogeny, diversification, and biogeography of a hemiclinal hybrid system of native Australian freshwater fishes (Gobiiformes: Gobioidae: Eleotridae: *Hypseleotris*)'. *BMC Ecology and Evolution* 22(1): 1–23.

Unmack PJ, Adams M, **Hammer MP**, Johnson JB, Gruber B, Gilles A, Young M and Georges A (2022) 'Plotting for change: an analytic

framework to aid decisions on which lineages are candidate species in phylogenomic species discovery'. *Biological Journal of the Linnean Society* B 135: 117–137.

Unmack PJ and **Hammer MP** (2021) 'A range extension into the Gulf of Carpentaria for Midgley's Carp Gudgeon'. *Fishes of Sahul* 35: 1750–1752.

Ragul S, Subramanian M, Mahadevan G, Murugan A and **Larson H** (2022) 'First distributional record of the goby *Mangarinus waterousi* (Perciformes: Gobiidae) from Vellar estuary, southeast India'. *Cybium* 45(4): 297–301.

Al Jufaili SM, Esmaeili H, Sayyadzadeh G, Masoum AM and **Larson HK** (2022) 'Redescription of the goby *Glossogobius tenuiformis* Fowler, 1934 (Teleostei: Gobiidae) and assignment of Oman *Glossogobius* populations: a morpho-molecular approach'. *Zootaxa* 5133(4): 543–554.

Larson HK and Jaafar Z (2022) 'A review of the gobiid fish genus *Aulopareia* (Gobiidae: Gobiinae) with description of a new species from Kuwait and discussion of the status of *Gobius cyanomos* Bleeker'. *Zootaxa* 5155(4): 493–516.

Silpa S, Srihari M, Pavan-Kumar A, Roul SK, **Russell BC** and Jaiswar AK (2021) 'Mistaken by dots: revealing the misidentification of *Saurida lessepsianus* (Aulopiformes: Synodontidae) along the west coast of India (Eastern Arabian Sea)'. *Acta Ichthyologica et Piscatoria* 51(2): 185–191.

Habib KA, Islam MJ, Nahar N, Rashed M, Neogi AK and **Russell B** (2021) 'Grunts (Haemulidae) of Bangladesh with two new distributional records from the northern Bay of Bengal assessed by Morphometric characters and DNA Barcoding'. *Acta Ichthyologica et Piscatoria* 51(3): 299–309.

Russell BC, Bogorodsky SV, Mal AO, Bineesh K and Alpermann TJ (2022) 'The taxonomic identity of the monocle bream *Scolopsis vosmeri* species complex (Perciformes: Nemipteridae), with comments on molecular phylogenetic relationships within the genus *Scolopsis*'. *Zootaxa* 5105 (4): 501–538.

Kelly M, D'Archino R, **Willan RC**, Page M, Gordon D, Robinson J, Mills S, Macpherson D, Marriott P, Stewart R, Tracey D, Cox S, Anderson O, Ahyong ST, Davey N, Neill K, Nelson W and Kinsey R (2021) *Fabulous Fiordland: A Guide to the Marine Biota of the Fiordland (Te Moana o*

Atawhenua) Marine Area. Version 1.0 (147 species). NIWA (Taihoro Nukurangi), Wellington, New Zealand. 215 pp. www.fmg.org.nz/sites/default/files/2018-11/beneath-the-reflections_0.pdf

Rius M, Dekeyser S, Galil BS, Hutchings P, Katsanevakis S, Pagad S, Robinson TB, Turon X, Vandepitte L, Vanhoorne B, Verfaillie K, **Willan RC** and Costello M (2022) 'Analysing global patterns of marine introduced species: taxonomic distribution, geographic arrangement of species, and knowledge of species' origin. Poster presentation delivered at the Second International Conference on Aquatic Invasive Species'. Oostende, Belgium, 18–22 April 2022.

Spencer HG, **Willan RC**, Mariottini P and Salvi D (2022) 'Taxonomic consistency and nomenclatural rules within oysters: Comment on Li et al. (2021)'. *Molecular Phylogenetics and Evolution* 170: 107437.



Museum and Art Gallery of the Northern Territory

MAGNT acknowledges the traditional owners of Country across the Northern Territory and beyond, and pay respect to Elders past, present and emerging.

MAGNT

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Unknown, yet to be named Pitjantjatjara artist, *Kanilpa* (*winnowing bowl*) or *piti* (*collecting bowl*), 1971–1974, Punu (Anangu woodworking), wood, pokerwork. Gift of Jillian Finch, 2022. MAGNT Collection

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