

A close-up photograph of a sculpture made from thick, rusted metal plates. The plates are arranged in a complex, overlapping structure with sharp angles and curved forms. The rust is a deep, textured brown. A black square with white text is centered over the middle of the image.

MUSEUM AND ART GALLERY NORTHERN TERRITORY

ANNUAL REPORT **2014-2015**



Acknowledgments

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COVER IMAGE: Twisted metal of a railway signal tower installed in the Cyclone Tracy exhibition. Photo: Caddie Brain

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The Gary Lang Dancers perform at the opening of the 2014 *Telstra National Aboriginal and Torres Strait Islander Art Award*.
Photo: Nicholas Gouldhurst

Chairman's Foreword

The *Museum and Art Gallery of the Northern Territory Act 2014* came into effect on 1 July 2014. This Act returned the reconstituted Museum and Art Gallery of the Northern Territory (MAGNT) as a statutory authority, having been a branch of various government departments for 15 years.

MAGNT's first year as a statutory authority has been successful. From a public perspective the operations of MAGNT continued seamlessly. Behind the scenes work has been undertaken by the Board to set the organisation up for the future. The first initiative, announced by Chief Minister Adam Giles, was the development of the Chan Building into a world-class art museum. The opportunities for the people of the Northern Territory, culturally and economically, of having a great art museum in the civic centre of Darwin are immense.

There has been significant work undertaken in setting up MAGNT as a separate statutory body including the establishment of new financial systems, the development of a website and formalising relations with other organisations within government and outside.

The Board acknowledges with appreciation the ongoing support of the Northern Territory Government through the Minister for Arts and Museums, The Hon. Gary Higgins MLA, and former Minister for Arts and Museums, The Hon. Matt Conlan MLA.

I would like to take this opportunity to recognise the contribution of Pierre Arpin, whose four-year tenure ended in May. As Director and CEO, Pierre managed a very successful temporary exhibitions program, oversaw the delivery of the Defence of Darwin Experience at East Point, and assisted in the transition of

the organisation from being a branch of a government department to being a statutory authority.

I would also like to acknowledge the extraordinary efforts of the new director, Marcus Schutenko, MAGNT's committed staff and volunteers. On behalf of the Board, I express our sincere appreciation for what has been a year of significant change for the Museum and Art Gallery of the Northern Territory.

Allan Myers AO QC
CHAIRMAN



MAGNT Chairman, Allan Myers AO QC

Director's Foreword

Having commenced as Director on 18 May this year, the following highlights of MAGNT's first year as a statutory authority have been established through conversations with staff, Board members and many of the friends of MAGNT in the broader community.



MAGNT Director, Marcus Schutenko.
Photo: Caddie Brain

All six of MAGNT's facilities continued to deliver outcomes consistent with previous years. The temporary exhibitions program at our largest facility at Bullocky Point in Darwin was a focus. Collaborations with national and local institutions saw MAGNT host ten temporary exhibitions, seven of which were internally developed. The *31st Telstra National Aboriginal and Torres Strait Islander Art Award* was once again a highlight, as was the opening night party for *Impressions of Paris: Toulouse-Lautrec, Degas, Daumier*.

Cyclone Tracy's 40th anniversary was marked by major enhancements to our Cyclone Tracy exhibition, including interactive and research components, and an eight-metre railway signal tower that was bent in half by the force of the cyclone.

Our NT Field Guide app won the Chief Minister's Award for Excellence in the Public Sector in the Enhancing Culture and Lifestyle category. This free app features information, photos and sounds of more than 600 species of creatures from across the Territory.

MAGNT staff undertook a range of field work trips, conducted research that led to work being published both nationally and internationally and contributed to numerous national forums.

To assist in effective management of its collection, MAGNT commenced the implementation of a new collection

database system. The Aboriginal Rock Art Collection formed the pilot phase to the project that will continue through ongoing migration of collection datasets into the new program.

The reopening of the Museum Shop and Lyons Cottage were positively received. The development of a MAGNT website and embrace of social media allowed increased access to our stories and an opportunity to interact with our audiences, as well as being an invaluable marketing tool.

In April 2015, Adam Giles, the Chief Minister of the Northern Territory, announced the development of the Chan Building into a world-class art museum. Planning for the delivery of this new facility commenced immediately.

The tighter financial environment MAGNT found itself in this year meant that some vacated staffing positions were not immediately filled. This created strain on the organisation.

MAGNT is grateful to our funding bodies, sponsors, donors and volunteers, whose generosity ensures that we can continue to build and care for our collection and to inspire, engage and foster an understanding of the natural and cultural heritage of the Northern Territory and adjacent regions.

Marcus Schutenko
DIRECTOR



Signwriter Bill Davies completes a mural ahead of the opening of the Cyclone Tracy exhibition.
Photo: Caddie Brain

Objectives

The objective of the Museum and Art Gallery of the Northern Territory (MAGNT) is to maintain the highest standards of excellence in preserving, researching, exhibiting and communicating the record of natural history, art and peoples of the Northern Territory.

MAGNT is committed to:

- maintaining and growing our Indigenous, natural science, history and art collections
- maintaining and developing best practice standards
- preserving our national and international profile through the promotion of cultural and scientific activities
- promoting strong engagement with Indigenous communities and respect for cultural heritage
- developing, growing and supporting relationships within the region
- telling the region's stories through exhibitions and strong public programs
- providing vibrant spaces for cultural and scientific activities
- developing strong funding relationships and philanthropic opportunities.



‘making sense of the world by discovering and interpreting the past and present for the future’

The skeleton of a green sea turtle (*Chelonia mydas*) from the MAGNT natural science collections.

Photo: Michael Barritt

Our History

MAGNT was formed in 1966, with the introduction of a Bill into the Legislative Council of the Northern Territory. Dr Colin Jack-Hinton was appointed MAGNT's first director, taking up the position in 1970.

MAGNT was first housed in the renovated Old Town Hall (originally known as the Palmerston Town Hall) in Darwin's central business district.

But on that fateful evening, Christmas Eve 1974, Cyclone Tracy hit Darwin, destroying the Old Town Hall and damaging much of the MAGNT collection.

For the next few years both the staff and collection were housed in multiple buildings around Darwin, coming together for lunchtime lectures in the ruins of the Old Town Hall.

After much deliberation, approval was finally granted for the construction of a new purpose-built museum and art gallery at Bullocky Point, on the site of the old Vestey's Meatworks.

Over the last few decades, the MAGNT family has grown to include regional museums and heritage sites across Darwin and Alice Springs. On 1 July 2014, MAGNT became an independent statutory body, now managed by the Board of the Museum and Art Gallery of the Northern Territory.

Crocodile skulls in the dry store at the MAGNT.
Photo: Caddie Brain



Our Spaces



The Museum and Art Gallery at Bullocky Point.
Photo: MAGNT

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

Darwin

MAGNT was first located in the Old Palmerston Town Hall in Darwin's central business district, before its destruction by Cyclone Tracy in 1974. After the construction of a new purpose-fit building at Bullocky Point, the then Northern Territory Museum of Arts and Sciences was

opened in September 1981 by the Governor General of Australia. The museum featured the history, science and visual art of the region and its people. An extension was built and completed in 1992 to display the Northern Territory's maritime history. In 1993 the name of the museum was changed to the Museum and Art Gallery of the Northern Territory (MAGNT). MAGNT currently consists of six permanent and three temporary exhibition spaces.

Major infrastructure works completed in 2014–15 included:

- implementation of egress and access review and recommendations throughout the facility to ensure Building Code of Australia (BCA) compliance thereby making staff, visitors and contractors safer
- an upgrade of both the flooring and lighting systems in Gallery 4.

LYONS COTTAGE

Darwin

Located in Darwin's central business district, Lyons Cottage was built for the Eastern Extension Australasian and China Telegraph Company Ltd in 1925. It was the residence of the company engineer. Built of 'hammered stone', it was the first stone building constructed in Darwin. Local stone was used for this unusual and unique domestic design reminiscent of English colonial models developed in India, Malaya and Singapore. Lyons Cottage was declared a heritage place in August 1993.

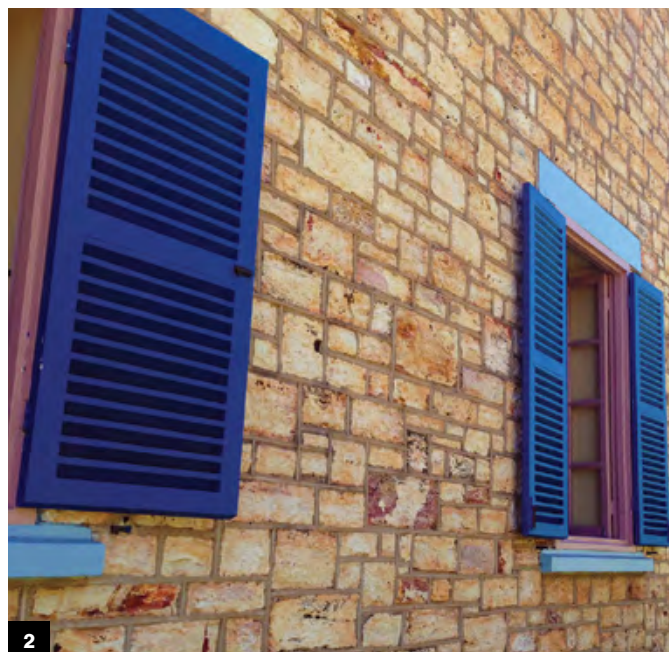
Infrastructure works commencing in 2013 and completed in 2014–15 included:

- replacement of the existing asbestos roof shingles on the cottage and kitchen building with new compressed fibre cement shingles, to remove an identified workplace health and safety hazard
- an upgrade of the timber roof frame
- replacement of all timber fascias, valley and eave gutters, downpipes and ridge capping
- preparation and repainting of internal and external walls, ceilings, doors, window frames, fascias and shutters.

The restoration saw Lyons Cottage shortlisted in the 2014 NT Architecture Awards.

1 The historic Lyons Cottage in Darwin.
Photo: Sophia Mauboy

2 Windows of the historic Lyons Cottage after painting and maintenance.
Photo: Sophia Mauboy



FANNIE BAY GAOL

Darwin

Fannie Bay Gaol is an historic gaol, which operated until September 1979. The structure of Fannie Bay Gaol demonstrates considerable adaptation of penal design to accommodate Northern Territory conditions and resources. The buildings were constructed between 1883 and 1978, starting with the masonry cell block and the infirmary, designed by architect JG Knight. The gaol contains a rare gallows mechanism modelled on the Newgate Gallows in England and constructed specially for the last two hangings in the

Northern Territory, which took place in 1952. The gaol is an important archaeological and social resource – a rare complete example of a medium-sized gaol of the period. The gaol precinct was declared a heritage place in February 1995.

In addition to general repairs, conservation work completed in 2014–15 included:

- replacement of rusted roofs and wall cladding
- replacement of trims, cappings and flashings
- repainting of all buildings.

DEFENCE OF DARWIN EXPERIENCE

Darwin

Opening in February 2012, the Defence of Darwin Experience at East Point commemorates the Bombing of Darwin and provides an opportunity for visitors to understand the impact of the war on Darwin and its inhabitants, both civilian and military. The Defence of Darwin Experience facility is an interactive exhibition space that includes the immersive Bombing of Darwin Gallery, iconic objects from that time, firsthand accounts and multimedia presentations.

Infrastructure works completed in 2014–15 included:

- cyclical maintenance to the facility and its systems
- installation of new vapour barriers throughout the ceilings
- mitigation of water pooling in the carpark.

MUSEUM OF CENTRAL AUSTRALIA (INCORPORATING 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 that inhabited it. From the big bang to the present day, meteorite fragments, fossils and interpretive displays detail the geological history of Central Australia. A replica of the ancient Alcoota waterhole – a major scientific site in the region – displays some of the surprising megafaunal fossils retrieved from the internationally

significant Alcoota fossil site, including a giant freshwater crocodile and the largest bird that ever lived.

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

research with the Aboriginal people of Central Australia.

Infrastructure works completed in 2014–15 included:

- cyclical maintenance to the facility and its systems.



1 The taxidermy bird display at the Museum of Central Australia.
Photo: Museum of Central Australia



2 TGH Strehlow with 'Sis', his Ford Blitz, in 1953 at Deep Well Station in Central Australia.
Image: TGH Strehlow

3 TGH Strehlow with the Hale River men from east of Alice Springs in 1935.
Image: TGH Strehlow



ALCOOTA SCIENTIFIC RESERVE

Central Australia

The Alcoota Scientific Reserve is located about 190 kilometres north-east of Alice Springs. It is a dense fossil site featuring one of the largest concentrations of terrestrial vertebrates in Australia. It has formed an ongoing MAGNT research program that began in 1986. Over the years, the

Alcoota Scientific Reserve has yielded thousands of specimens, including almost every bone from the skeleton of the giant bird *Dromornis stirtoni*.

Infrastructure works completed in 2014–15 included:

- cyclical maintenance to the facility and its systems.

1 An eight-million-year-old bone found at the Alcoota Scientific Reserve in Central Australia.

Photo: Jared Archibald

2 Excavations underway at the Alcoota Scientific Reserve in Central Australia.

Photo: Jared Archibald







The opening of *Danie Mellor: Exotic Lies Scared Ties*.
Photo: Manik Gowda

Our Exhibitions

The Museum and Art Gallery of the Northern Territory had an active exhibition program in the 2014–15 year. The exhibitions and public programs drew on all areas of the collection and enabled local, interstate and international audiences to engage with MAGNT across all of our facilities.

Overview of exhibitions and associated public programs 2014–15

	EXHIBITIONS	ASSOCIATED PUBLIC PROGRAMS
Permanent exhibition refreshment	1	28
Temporary exhibitions (internally developed)	7	16
Touring exhibitions (externally developed)	3	9



The opening celebration of the 2014 *Telstra NATSIAA*.
Photo: Nicholas Gouldhurst

31ST TELSTRA NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART AWARD

August–October 2014

Ken Waters Gallery

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

The *Telstra NATSIAA* has been held annually at MAGNT since 1984 and aims to showcase the very best of contemporary Indigenous art production in urban, regional and remote Australia. MAGNT increased the overall prize money to \$75,000, being \$50,000 for the Telstra Art Award and \$5,000 for each of the five category prizes. This year's event saw the inaugural Telstra Youth Award in 2014 for artists aged 18 to 25 years. It replaced the Telstra New Media Award.

The 2014 *Telstra NATSIAA* judging panel consisted of Tina Baum, Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia; Clotilde Bullen, Curator of Aboriginal and

Torres Strait Islander Art at the Art Gallery of Western Australia; and David Brooker, Director of Canberra Contemporary Art Space.

A total of 306 Indigenous artists from around Australia submitted artworks to the 2014 *Telstra NATSIAA*. The judging panel selected 65 finalists who were included in the *Telstra NATSIAA* exhibition at MAGNT. The Telstra Art Award winner as well as the five category award winners were then selected.



2014 Telstra Art Award Winner: Tony Albert, *We Can Be Heroes*, 2014, pigment print on paper.

Photo: Nicholas Gouldhurst



1 Andy Penn from Telstra, 2014 Telstra Art Award winner Tony Albert and Minister for Arts and Museums, Matt Conlan.
Photo: Nicholas Gouldhurst

2 Public artist talks at the 2014 *Telstra NATSIAA*.
Photo: Caddie Brain

3 Daniel Walbidi, *Wirnpa and Sons* 2014, 2014, synthetic polymer paint on linen.
Photo: Nicholas Gouldhurst



2014 Winners

2014 Telstra Art Award

Tony Albert

We Can Be Heroes

2014 Telstra General Painting Award

Daniel Walbidi

Wirmpa and Sons 2014

2014 Telstra Bark Painting Award

Garawan Wanambi

Marrangu

2014 Telstra Work on Paper Award

Nici Cumpston

Scar Tree Barkindji Country

2014 Wandjuk Marika Memorial 3D Award [sponsored by Telstra]

Alick Tipoti

*Kaygasiw Usul (Shovel nosed shark dust trail
reflected in the heavens as the Milky Way)*

2014 Telstra Youth Award

Kieren Karripul

Yerrgi

2014 Telstra People's Choice Award

Boneta-Marie Mabo

The Eddie Mabo Stamps

Highly commended

2014 Telstra General Painting Highly Commended

Lily Nungarrayi Hargraves

Turkey Dreaming

2014 Telstra Bark Painting Highly Commended

Owen Yalandja

Yawkyawk (Mermaid)

2014 Telstra Work on Paper Highly Commended **Ngurratjuta Iltja Ntjarra, Many Hands Art Centre Collaborative**

*Knara Nunaka Tjurretja – Our big country: the West
MacDonnell Ranges*

2014 Wandjuk Marika Memorial 3D Award [sponsored by Telstra] Highly Commended

Gunybi Ganambarr

Ngalkan

2014 Wandjuk Marika Memorial 3D Award [sponsored by Telstra] Highly Commended

Nora Holland

The Last Bush People to the Warburton Mission

2014 Telstra Youth Highly Commended

Daniel O'Shane

Dari

Public program

- Media preview
- Telstra and MAGNT Board preview and cocktail party
- Artist preview and reception
- Telstra NATSIAA opening celebration and gala dinner
- Artist and judges talks
- Artist workshops and Art Bus



Danie Mellor, *Bayi minyjirral* [detail], 2013, pastel, pencil and wash on Saunders Waterford paper.



DANIE MELLOR: EXOTIC LIES SACRED TIES

August–November 2014
Gallery 4

Exhibition developed and
toured by the University of
Queensland Art Museum with
assistance from the Gordon
Darling Foundation.

Exotic Lies Sacred Ties was a major survey exhibition, focused on the past decade of Indigenous artist Danie Mellor's artistic practice. Mellor's Indigenous heritage informs his art, which considers Australia's colonial legacy. Born in Mackay, Queensland, in 1971 Mellor maintains strong links with his mother's Country on the Atherton Tablelands, Far North Queensland. The

retrospective exhibition was the first to consider how Mellor has contributed to contemporary Australian art and encourages engagement with the nation's shared and contested histories through its core themes. Mellor was the winner of the 26th *Telstra NATSIAA* in 2009 with his work *From Rite to Ritual*, which was included in the exhibition.

Public program

- *Exotic Lies Sacred Ties*: Danie Mellor in conversation and garden party
- Education public program, aimed at high school aged children, involving a discussion of the core themes and artistic approach adopted by Mellor, followed by a creative response from the students

Above: MAGNT Director Pierre Arpin in conversation with artist Danie Mellor at the opening of *Danie Mellor: Exotic Lies Sacred Ties*.
Photo: Caddie Brain

BEHIND THE WIRE

August 2014

Fannie Bay Gaol

Exhibition developed by the Department of Correctional Services in partnership with the MAGNT.

Behind the Wire is an annual exhibition by prisoners at correctional centres in the Northern Territory and is eagerly anticipated by art enthusiasts. The venue, the 131-year-old former Fannie Bay Gaol, adds particular poignancy, as the exhibition showcases the artistic talents of current youth detainees and adult prisoners from correctional centres in Darwin and Alice Springs.

Public program

- Opening

BETTY JOAN – CYCLONE TRACY

November 2014 – current

Gallery 1 showcase

In preparation for the 40th anniversary of Cyclone Tracy in 1974, a model maker was commissioned to build a scale model of the boat and in November 2014 it was displayed along with a small collection of artefacts on loan from the Haritos family. *Betty Joan* was one of 40 vessels lost during Cyclone Tracy.



A scale model of *Betty Joan*.
Photo: Caddie Brain

CYCLONE TRACY: 40 YEARS ON

November 2014 – current Gallery 3

Cyclone Tracy devastated Darwin in 1974, killing 66 people, injuring hundreds and leading to a mass evacuation of the city. This catastrophic event made news all around the world – with many who survived still too traumatised to tell their stories. Other survivors, however, have had their stories told to the millions of people who have visited MAGNT through a much-loved exhibition that was first unveiled to the public in 1994.

This exhibition was developed in close collaboration with the Darwin community and has become an important site for remembrance and preservation of stories and objects related to Cyclone Tracy.

In 2014, the 40th commemorative year, MAGNT refreshed the exhibition with a grant of \$100,000 from the Department of Arts and Museums, and the support of the Department of Infrastructure.

A touchscreen and interactive table now display new information and untold stories of Cyclone Tracy using new technology to appeal to a younger generation. These include an evacuation list with over 36,000 entries, publicly searchable in the exhibition for the first time and enabling families to search for relatives and loved-ones and track their journeys after Tracy. Interactive 'then and now' photos blend images from 40 years ago with new photos shot in the same locations today – an insight into history and the changing face of Darwin since Cyclone Tracy. An animated tracking map of Cyclone Tracy was also installed utilising actual images taken by the Bureau of Meteorology of the developing and approaching cyclone.

A spectacular, never-before-displayed, eight-metre-high railway signal tower that was bent during Cyclone Tracy is now the powerful centrepiece of the exhibition. The tower once formed part of the signalling equipment used on the Palmerston to Pine Creek Railway. It was recovered

by MAGNT in 1982. It is significant as an historic railway object and is a potent reminder of the strength of cyclonic weather systems.

Public program

- Opening in collaboration with Department of Business
- 27 official talks and tour



New interactive touch-table installed in the Cyclone Tracy exhibition.
Photo: Caddie Brain



1 Historic railway signal tower damaged by Cyclone Tracy is installed ahead of the 40-year commemoration.

Photo: Caddie Brain

2 A visitor explores evacuation lists on a newly installed touchscreen in the Cyclone Tracy exhibition.

Photo: Caddie Brain



Feedback:

Thank you – today I have been able to find some closure from Tracy.

Cyclone Tracy beautifully renewed!

Visiting the Cyclone Tracy exhibition 40 years minus one day after going through it was particularly moving.



3 Christ Church Cathedral after Cyclone Tracy and in 2014.

4 Musician Jenni Boon performs at the opening of the refreshed Cyclone Tracy exhibition at MAGNT.

Photo: Caddie Brain



Had to see the Rob Brown exhibition for the third time. Brilliant!



Artist Rob Brown (r.) in conversation with writer Ashley Crawford.
Photo: Fiona Morrison

EVOLUTION: A DISRESPECTIVE BY ROB BROWN

November 2014

– April 2015

Ken Waters Gallery

Exhibition developed
by MAGNT.

This retrospective of the most disrespectful kind presented 20 years of wicked and irreverent reflections by Darwin artist Rob Brown. Brown's extraordinary imagination pushes the boundaries on culture, history and religion creating confronting, humorous but challenging observations of the world around him through paintings, prints, drawings and sculptures.

Evolution: A Disrespective by Rob Brown featured over 170 artworks. The exhibition engaged the local community by facilitating their participation in the development of the exhibition through loans of artworks. Of 42 lenders, 32 were from private homes in the Northern Territory. Other works were from national institutions, private collections and the MAGNT collection.

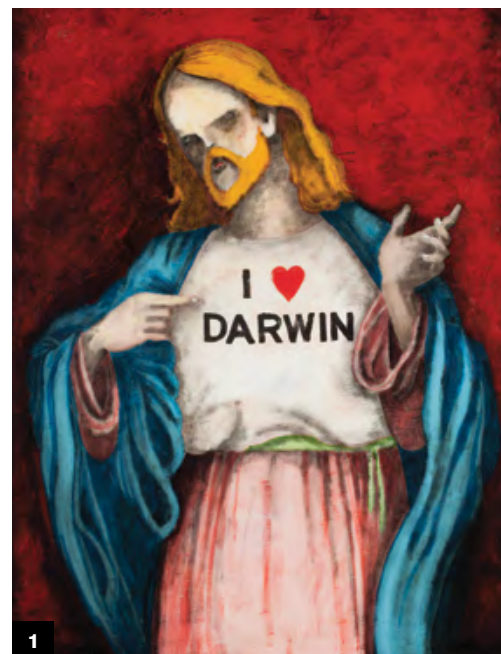
The exhibition was thematically structured reflecting many distinct chapters in Brown's artistic career. These included *The Renaissance, Religion and Evolution, Misfits and Losers,*

Aussie Icons and Rock Stars and Superheroes.

Evolution: A Disrespective by Rob Brown was the first in a series of solo exhibitions celebrating local Northern Territory artists and was accompanied by a publication.

Public program

- Teacher preview – Darwin teachers met with artist Rob Brown
- Opening party and book launch



1 Rob Brown, *My Mum and Dad Went to Katherine and ...*, 2009, mixed media on board.

2 Director Pierre Arpin addresses the crowd at the opening of *Evolution: A Disrespective* by Rob Brown.
Photo: Fiona Morrison

STARS IN THE RIVER: THE PRINTS OF JESSIE TRAILL

December 2014 – February 2015

Gallery 4

Exhibition developed and toured by the National Gallery of Australia with Visions of Australia, ABC Local Radio, Darwin, and International Art Services.

The eagerly awaited retrospective *Stars in the River: the Prints of Jessie Traill* celebrated the artistic achievements of this pioneering female printmaker, and 'reasserts the supremacy of Jessie Traill as one of the great Australian artists of the 20th century'.



1 Roger Butler, Curator at the National Gallery of Australia, providing an exclusive preview to guests at the exhibition *Stars in the River: the Prints of Jessie Traill*.

Photo: Louise Cummins

This extraordinary retrospective featured over 80 works drawn entirely from the Australian Prints and Drawings collection at the National Gallery of Australia. From early views of rural Victoria and depictions of Melbourne as the 'Paris of the South' through to her major series documenting the construction of the Sydney Harbour Bridge, the prints of Jessie Traill combined her poetic sensitivity with an unerring eye for line and form. MAGNT also showcased a work from its collection entitled *Gillan Bluff*, 1928, alongside other prints created by Traill during her time in Central Australia.

Public program

- Exclusive tour with Roger Butler, Curator at the National Gallery of Australia



2 Bob McRae, *Arnold's Zero* [detail], 2004, etching on paper.

FALLEN WAR BIRDS – ROBERT 'BOB' MCRAE

From February 2015

Defence of Darwin Experience

Exhibition developed by MAGNT.

These works form part of a series of etchings created in response to historical sites associated with World War II in the Northern Territory and beyond. In particular, McRae uses sites of crashed aircraft as a symbol of the hardship and dangers faced by

defence personnel serving in the north of Australia. Native flora and fauna feature strongly in this series, allowing McRae to explore the wreckage of the man-made objects of war and destruction as they are slowly reclaimed by the natural environment over many decades.



EXIT ART: CONTEMPORARY YOUTH ART OF NORTHERN TERRITORY YEAR 12 STUDENTS

February–June 2015

Flinders Gallery

**Exhibition developed
in partnership with the
Department of Education.**

textiles, works on paper,
design-based works, and print
media works.

Public program

- Opening night with student performances
- Study day for Year 12 students

Exit Art: Contemporary Youth Art of Northern Territory Year 12 Students is an annual exhibition which showcases the diverse artistic talent of departing Year 12 students from schools across the Northern Territory. The *Exit Art* exhibition is a celebration of the talents and creativity of the next generation of artistic practitioners. Ideas, emotions and inspirations of young Territorians are expressed through traditional and non-traditional mediums and visitors experience the universal themes of relationships, the body, identity and environment.

Exit Art featured works from students in visual arts and design and included a wide range of mediums such as sculpture, paintings, digital photography,



1 Chris Glennon, *Threadless T-shirt and Poster Design*, 2014.

2 The crowd on opening night of *Exit Art*.
Photo: Manik Gowda



Staff from the National Gallery of Australia installing *Impressions of Paris: Toulouse-Lautrec, Degas, Daumier*.
Photo: Caddie Brain

IMPRESSIONS OF PARIS: TOULOUSE-LAUTREC, DEGAS, DAUMIER

March–June 2015

Gallery 4

Exhibition developed and toured by the National Gallery of Australia with assistance from the Australian Government through the National Collecting Institutions Touring and Outreach Program with ABC Local Radio, Darwin.

Impressions of Paris: Toulouse-Lautrec, Degas, Daumier examined the major contribution to French art made by three key figures: Honoré-Victorin Daumier (1808–1879), Edgar Degas (1834–1917) and Henri de Toulouse-Lautrec (1864–1901). A generation apart, each was a consummate draughtsman whose innovative compositions and embrace of modern subject matter played a significant role in artistic developments in France over the 19th century. *Impressions of Paris: Lautrec, Degas, Daumier* featured over 150 prints, posters, drawings and monotypes drawn from the collection of the National Gallery of Australia, with MAGNT being the first venue on a national tour of this remarkable exhibition.

The rich and exotic Parisian content of this exhibition lent itself easily to many public programs and unique events through art, music and dance, which further broadened MAGNT's audience and community engagement.

Public program

- Opening party with French gypsy swing virtuosos La Mauvaise Réputation
- Exclusive tour with Dr Jane Kinsman, Senior Curator, International Prints, Drawings and Illustrated Books at the National Gallery of Australia
- Teacher preview – with Dr Jane Kinsman
- Drawing class with local artist Carolyn Bursa
- Degas' ballerinas come to life – an in-gallery performance by the Darwin School of Ballet



1 French gypsy jazz band La Mauvaise Réputation at the opening party for *Impressions of Paris: Toulouse-Lautrec, Degas, Daumier*.
Photo: Fiona Morrison

2 Crowds enjoy the opening of *Impressions of Paris: Toulouse-Lautrec, Degas, Daumier*.
Photo: Fiona Morrison

3 Ballerinas from the Darwin School of Ballet perform at the MAGNT.
Photo: Wendy Wood

YES, IT'S REAL: LEGENDARY COVERS OF THE NT NEWS

May–July 2015

Gallery 5

Exhibition developed
by MAGNT in partnership
with the NT News.

From talking cats to nude bank robbers, it's the newspaper that covers it all. Servicing a population about one-third of the average size of a Sydney suburb, the Northern Territory News (NT News) has grown into one of the quirkiest and most recognisable news brands in Australia, largely due to its dedication to headlines containing the three Cs – crocs, cyclones and crime. And that's just the tip of the iceberg.

The exhibition featured 120 NT News covers dating back from its first edition to recent times. It featured nine themes such as Going Troppo, The Naked Truth, Big Events in NT History and When Animals go Wild. A room dedicated to the days leading up to and post Cyclone Tracy was also featured. A lounge room was created in the middle of the gallery for visitors to read the daily paper.

Public program

- Opening night with Ms Rachel Hancock, Editor, NT News



The final days of the *Yes, It's Real: Legendary Covers of the NT News* exhibition.
Photo: Caddie Brain

Engagement

VISITATION

In excess of 290,000 visitors attended MAGNT's sites in the 2014–15 financial year.

Visitation MAGNT 3 years to 2014–15

TOTAL VISITS TO:	2012–13	2013–14	2014–15
MAGNT Bullocky Point	194,559	201,708	195,952
Museum of Central Australia	14,268	14,598	13,180
Defence of Darwin Experience	62,693	65,562	64,698
Fannie Bay Gaol	23,811	16,533	16,697
TOTAL VISITS TO MAGNT	295,331	298,401	290,527



Visitors read the daily papers in the *Yes, It's Real: Legendary Covers of the NT News* exhibition.
Photo: Caddie Brain

EDUCATION

Working with schools, MAGNT welcomed over 10,000 teachers and students to the galleries for educational activities and exclusive teacher-preview sessions in 2014–15.

Resources developed and delivered for children, families and teachers support the national curriculum and are developed across multiple learning areas.

Three exclusive teacher events were held in the 2014–15 year and were well attended by primary and middle schools teachers, along with four senior school study days or educational events. A total of 278 formal education groups visited MAGNT Bullocky Point and a further 22 adult (informal) education groups visited, including visitors with special needs and refugee groups.

Little Explorers

Little Explorers is a free wet season program conducted every Friday from 9.30 to 11am. This popular program is in its ninth year and is themed around a current MAGNT exhibition. Focusing on families with

two-year-old to four-year-old children, it offers art, science and music activities as well as story time, in-gallery activities and the opportunity to feed the turtles in the pond. The program is run by volunteers, the education coordinator and the natural sciences team.

Art and Alzheimer's

The MAGNT has a strong relationship with Alzheimer's NT and provides small group tours for its art and social groups. Tours were provided to 10 groups in collaboration with Alzheimer's NT, servicing approximately 95 individuals living with Alzheimer's, their carers and support staff. This program was based on a program developed by the National Gallery of Australia.



Junior Rangers take a tour of the dry stores with Collections Manager Gavin Dally.

Photo: Caddie Brain

Visitation of education groups MAGNT Bullocky Point 2014–15

GROUPS	
Primary	72
Middle	90
Senior	107
University/TAFE	9
Adult (other)	22
TOTAL	300

Visitation of education groups MAGNT Bullocky Point 2014–15 by month

	PRIMARY	MIDDLE	SENIOR	UNIVERSITY/ TAFE	ADULT (OTHER)	TOTAL BY MONTH
July	10	3	14	0	0	27
August	5	7	9	0	0	21
September	2	7	9	0	0	18
October	13	7	6	1	2	29
November	8	12	9	0	3	32
December	3	8	3	0	1	15
January	3	1	1	0	4	9
February	6	3	15	0	0	24
March	7	15	11	5	2	40
April	4	7	8	1	3	23
May	5	12	9	1	4	31
June	6	8	13	1	3	31

VOLUNTEERS

Our volunteers offered 1168 hours of their time to support MAGNT's activities over the course of the year and contributed to almost every area, providing valuable assistance with administration and projects, such as cataloguing of the Rock Art collection in preparation the its conversion into a digital database.

Front of house, our volunteers delivered tours, talks and hands-on experiences. Our volunteers also play an important role in ensuring that public events, lectures and family activities run smoothly.

In 2014–15 our volunteers provided over 80 Territory History talks (Cyclone Tracy), over 30 tours of the Indigenous Art Gallery and over 40 hands-on experiences in the Natural History Gallery, and in excess of 150 days of assistance to our curatorial team.

TRAINING, RESEARCH ACCESS AND COMMUNITY ENGAGEMENT

MAGNT provides opportunity for training and engagement with the collection, exhibitions and curatorial areas through work placement for senior school students, interns, volunteers and through direct facilitation of external research access requests.

In 2014–15, MAGNT provided back of house access to visiting researchers, tours for community organisations including school groups, and responded to

research enquiries. In addition, MAGNT staff provided specialist advice in response to public enquiries and undertook workshops with stakeholders such as Nomad Art Gallery, the ANKAAA Art Workers Extension Program, Bula'bula Arts Aboriginal Corporation and the National Pioneer Women's Hall of Fame.

SOCIAL MEDIA AND WEBSITE ENGAGEMENT

MAGNT was formerly represented online as part of the Department of Arts and Museums website. Since becoming a statutory authority in 2014 MAGNT launched a new website and created Facebook and Instagram accounts.

Our website (magnt.net.au) has had 46,717 sessions by 35,245 users spending an average of 1 min and 53 seconds on the website. Users from Australia made up 82% of traffic, followed

by United States, New Zealand and the United Kingdom. Most users are aged 18–34 (61% of users) and 23.1% traffic to the site is returning.

MAGNT’s Facebook and Instagram accounts, created in 2014, have quickly developed a strong following.

FACEBOOK:	‘LIKES’ as of June 2015
Museum and Art Gallery of the Northern Territory	1127
Telstra National Aboriginal and Torres Strait Islander Art Award	2392
Museum of Central Australia and Strehlow Research Centre	169
INSTAGRAM	‘FOLLOWERS’ as of June 2015
Museum and Art Gallery of the Northern Territory (@mag_nt)	512

MEDIA

2014–15 was a record year for media coverage for MAGNT. There were 235 pieces of coverage across MAGNT programs.

Media coverage 2014–15

COVERAGE TYPE:	
Broadcast	51
Print	98
Online	86

Outlets

ABC Local Radio, ABC News, ABC Radio National, NT News, The Australian, Nine News Darwin, SBS TV, Off The Leash, Art Monthly, Centralian Advocate, Australian Financial Review, The Guardian (Australia edition), Aboriginal Art Directory, Digital Signage Magazine, Courier Mail, Cairns Post, Sydney Morning Herald, AAP, Sky News, The West Australian, First Nations Telegraph, Koori Mail, NITV, The University of Queensland News, Daily Telegraph, Yahoo, Perth Now, The Age, Hobart Mercury, Brisbane Times, CAAMA, Art Collector, Art and Australia, Art Asia Pacific Magazine, Canberra Times, St George & Sutherland Shire Leader, Herald Sun, news.com, Kalgoorlie Miner, Morning Bulletin Rockhampton,

Mt Druitt St Marys Standard, Arafura Times, Port Douglas & Mossman Gazette, Oakley Champion, Buderim Chronicle, Caboolture News, Darwin Sun, Katherine Times, Caloundra Weekly, Torres News, Moree Champion, National Indigenous Times, Territory Regional Weekly, Cairns Sun, Townsville Bulletin, The Westerner.



The collection management team inspects materials from Cyclone Tracy.
Photo: Caddie Brain

Our Collection

The collection of the Museum and Art Gallery of the Northern Territory (MAGNT) reflects the distinctive natural history, cultural heritage and visual art of the region. Growth in the collection is guided by the Collection Policy with acquisitions made to strengthen and broaden the existing collection, to support major exhibitions and to enable scholarly research.

COLLECTION DEVELOPMENT

A total of 159 acquisition proposals were prepared in collaboration with curatorial staff. These assessed the inclusion of 434 objects – while a number remain in progress, a full list of completed acquisitions can be found at Appendix 1.

Acquisition highlights include the sponsored purchase of seven contemporary works from the 31st *Telstra National Aboriginal & Torres Strait Islander Art Award*; the acquisition of works by Rob Brown from the retrospective exhibition shown at MAGNT; the purchase of a series of etchings by Robert McRae that provide an artistic interpretation of World War

II plane wreck sites in the NT; and a unique collection of Aboriginal bush toys made in beeswax from the Liverpool River region of central Arnhem Land.

Various donations of personal and other items were received that inform the survival and aftermath of Cyclone Tracy. Also significant is the body of work donated by Franck Gohier through his independent printmaking studio based in Darwin that specialises in 'hand-printed' editioned posters.

A total of 4,299 lots of natural science specimens were incorporated into the collections during the 2014–15 financial year bringing the total number of registered lots to 246,748. A total of 230,000 collection records

are available online through the Atlas of Living Australia national biodiversity data aggregation portal, currently representing 93% of MAGNT specimen holdings.

COLLECTION DOCUMENTATION

In recognition of the diversity of the collections held at MAGNT and the increasing complexity to collection management operations, MAGNT finalised databasing specifications to inform the selection of a new collection management system with data migration to a new system staged for implementation in 2015–16. In projecting a need for increased development of digital content

for enhanced collection records, a workshop in Alice Springs and Darwin was undertaken to scope opportunities for a prioritised digitisation program and to define and implement uniform digital data standards. A pilot project in Rock Art was developed as a test environment for the new collection management system as well as for the adaptation of new digital data standards.

CONSERVATION PROGRAM

The MAGNT conservation laboratory provides technical and scientific expertise towards the care and maintenance of the collection as well as supporting the delivery of the exhibition program. Weekly monitoring, maintenance and treatments of permanent exhibition objects were completed as well as exhibition objects preparation.

Ahead of MAGNT's upcoming *Tjungungutja* exhibition, 30 Papunya boards were prepared and treated and display mounting finalised.

The conservation department undertook 175 treatments and 456 freezing or low oxygen treatments as part of the preventative program to inhibit risk of pest infestation. It also completed regular condition and

pest checks. All collection stores were fumigated during 2014–15.

STORAGE OF THE COLLECTION

Managing the storage of the permanent collection in a tropical environment that is prone to cyclones requires particular planning with an emphasis on disaster preparedness. The collections team achieved a number of initiatives including planning for growth of the collection in the wet store; stocktake, dust vacuum and covering of palletised material held in the off-site store; sorting of specimens held in freezer units; a targeted program of store maintenance; a revised Integrated Pest Management program; and longer term storage plans developed to inform Capital and Minor New Works funding.

FIELDWORK

Providing support to fieldwork occurs through preparation of equipment and resources as well as in sorting and registration of specimens. This year the Senior Collection Manager participated in the Judbarra/ Gregory National Park Bush Blitz species discovery expedition held from May to June 2015.



The wet store at MAGNT.
Photo: Caddie Brain



The collection management team inspects materials from Cyclone Tracy.
Photo: Caddie Brain

LOANS PROGRAM

The collection team provides a range of support towards the exhibition program at the MAGNT. An active inward loans program facilitated access to 250 works from private and institutional lenders for display in scheduled and developing exhibitions.

Outgoing loans in support of natural science research included provision of 1,294 specimens, and loan returns were arranged for inward loans of 189 specimens to 18 lenders.

WORKSHOP

The Workshop provided technical support towards exhibition installations, customised manufacture of object supports, and general maintenance across all facilities.

INDIGENOUS REPATRIATION PROGRAM

The MAGNT Indigenous Repatriation Program (IRP) works closely with traditional owners to identify provenance of secret and sacred objects and to negotiate outcomes with respect towards safekeeping arrangements and returns to respective Indigenous communities in the Northern Territory. Five field trips took place to the Northern and Western Aranda regions in Central Australia for consultation purposes during the year.

The IRP plays a key role in facilitating discussions between traditional owners and representatives from other state and national institutions. A visit to Adelaide with a delegation of three Aranda traditional owners enabled identification of sacred objects from Central Australia held at the South Australian Museum. The MAGNT's Indigenous Researcher identified

Central Australian sacred objects during a visit to the Australian Museum in Sydney. A visit to Groote Eylandt (Anindilyakwa) with staff from the National Museum of Australia enabled joint consultations with traditional owners on repatriation of sacred objects and ancestral remains from Darwin and Canberra. Subsequent negotiations were completed for ancestral remains held under a custodial arrangement by the MAGNT from the Smithsonian Institute and the Czech Republic to return to the Anindilyakwa community of Groote Eylandt.

MAGNT provided opportunity for training and development in museum practices for Indigenous employees associated with the IRP. Skills in digital preservation and access protocols were attained through attendance at a workshop at the National Film and Sound Archive in Canberra. MAGNT provided training to IRP staff in collection management and conservation practices in Alice Springs and in Darwin.

Curation of the Strehlow Research Collection forms an important part to the IRP as it holds some of the most significant ethnographic collections of film, sound, archival records and objects relating to Indigenous ceremonial life. Activities in this year included progressed mapping of objects back to country of origin, documentation of objects, centralised archiving of digital images, and linkage of 155 silent ceremonial films with objects in the collection.



A collection of tawny coster (*Acraea terpsicore*) butterflies.
Photo: Michael Barritt

Our Curatorial Research Program

MAGNT's research reflects the distinctive natural history, cultural heritage and visual art of the region. A full list of research publications can be found in Appendix 2 of this report.

Research Publications 2014–15 by research area:

	NUMBER
Natural Science	100
History	2
Total	102



A 10-tonne anchor block and chain for the World War II submarine boom net at East Point.
Photo: Jared Archibald



AUSTRALIAN INDIGENOUS HERITAGE

Rock Art

In recognition of the importance of the George Chaloupka collection MAGNT recruited a new Curator of Rock Art in 2014 and prioritised the commencement of the digitisation of the collection and the implementation of a new database system.

The curator with collections management undertook a pilot project that enabled customisation of the system as

required for documentation of the rock art and archaeological collection.

The curator assisted in the development of our research and rock art collection by writing seven acquisition proposals containing a total of 44 Indigenous art and material culture objects.

The curator also played an integral role in assisting the development of research proposals to guide the George Chaloupka Fellowship and providing advice to MAGNT's Foundation regarding the fellowship.

Rock art galleries in central Arnhem Land.
Photo: Sabine Hoeng

HISTORY

The Northern Territory has a rich and varied historical record. The curators of Northern Territory History and Maritime Archaeology and History research, collect, and curate material culture, documenting a broad history of the Northern Territory and the region.

Maritime Archaeology and History

A bronze swivel gun discovered recently at Dundee Beach and believed to have arrived with Makassan trepangers was dated to 1750–70, making it one of the oldest Makassan artefacts found on the Northern Territory coast. The Senior Curator of Maritime Archaeology and History researched the origin and provenance of the Dundee Beach gun in the context of others that are in MAGNT's collection.

Northern Territory History

The 40-year anniversary of the destruction of Darwin by Cyclone Tracy instigated community consultation around the refreshment of the Cyclone Tracy exhibition. A significant research outcome was the verification of deaths as a result of Cyclone Tracy through site visits, historic documentation and primary source materials ahead of the 40-year commemoration.

This anniversary generated significant local and national interest. MAGNT was relied upon as a source of accurate data and information, whilst the exhibition remained a place of remembrance and commemoration.

The Curator of Territory History carried out other community consultations in 2014–15 resulting in two significant public donation ceremonies at MAGNT:

- Kathy and Mimi Mills donated an apron, hand-embroidered by their mother who spent time in Darwin's Kahlin Compound in the 1930s, to MAGNT, attended by extended family and the public.
- A hand-painted marching banner representing the service of signallers during World War II in the Northern Territory was publicly donated by one of the last surviving veterans, Norm McMahon. Serving members of the 1st Combat Signals Regiment made up the Banner Party at the donation ceremony.

The story of the bombing of Darwin during World War II is told through the Defence of Darwin Experience at East Point. Extensive curatorial research was undertaken during 2014–15 to develop the narrative of World War II within the collection. Site inspections for historical research were undertaken, including the inspection of the crash site of



Kathy Mills and her sister Mimi donate an apron hand-embroidered by their mother who spent time in Darwin's Kahlin Compound in the 1930s.
Photo: Caddie Brain

a Netherlands East Indies B25 Mitchell bomber at Noonamah, and documenting the remains of the wartime submarine boom net at East Point. MAGNT, on the recommendation of the Curator of Territory History, also acquired historic material from the naval Oil Fuel Installation at Stokes Hill.

Other research undertaken by the Curator of Territory History included:

- the development of mechanised transport in the Northern Territory during the early 1900s, including the use of steam traction engines
- the identification of traction engine remains at Darwin River and Barunga
- the establishment and operation of breweries and 'lolly water', or soft drink, factories in the Northern Territory from the 1880s onwards.

The Curator of Territory History worked closely with the collection management team on the strategic processing of historic items related to the Northern Territory history collection.

The Curator of Territory History also served on the Northern Territory Archives Oral History Advisory Committee, representing the MAGNT.



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1 Signals marching banner donated to the MAGNT on 17 February 2014 by Norm McMahon, a former World War II signaller based at Adelaide River.

Photo: Caddie Brain

2 Aveling & Porter steam traction engine at Barunga Heritage Park.

Photo: Jared Archibald

NATURAL SCIENCE

Earth Sciences

The Senior Curator of Earth Sciences oversees the collections of fossils, meteorites and minerals. Earth Sciences was involved in three major projects over the 2014–15 period: upgrading the palaeontological collection at the Museum of Central Australia, organising the CAVEPS biennial conference and organising the 2015 Alcoota field season. Also 577 previously unregistered specimens were registered in this period and 200 support cradles for oversized fossils were manufactured.

The Alcoota field program was conducted in June–July by MAGNT with assistance from the Waterhouse Club, a voluntary organisation affiliated with the South Australian Museum. Highlights included the first complete humerus of the marsupial lion (*Wakaleo alcootaensis*) and more complete remains of the Alcoota emu, which are sufficient to confirm it as a new species.

Further research was carried out on the mammalian predators collected from the Alcoota site in 2013, resulting in the publication of two papers in 2014–15: one on *Thylacinus potens* and the other on *Thylacinus megiriani*. The latter paper also named a new species of thylacine, *Thylacinus yorkellus*. A further two papers based on this research are expected to be published in 2015–16.

The Senior Curator of Earth Sciences also collaborated with Trevor Worthy of Flinders University and his PhD student, Warren Handley, on the taxonomy and biology of the extinct giant flightless mihirung birds (Dromornithidae), and a further paper on *Dromornis stirtoni* has been submitted.



Field Guide app wins Chief Minister's Award

MAGNT won the 2014 Northern Territory Chief Minister's Award for Excellence in the Public Sector in the category of Enhancing Culture and Lifestyle for the development of a NT Field Guide app.

At an awards ceremony in Darwin, the app was recognised as an innovative and collaborative project that continues to bring information and enjoyment to thousands of Territorians and their visitors.

The free NT Field Guide app features information, photos and sounds of more than 600 species, from animals found in tropical rivers and reefs to the deserts of Central Australia – everything from colourful birds, iconic fish and mammals, dangerous snakes and crocs, through to butterflies, tiny termites and wasps.

It was developed in collaboration with Museum Victoria and was made possible by the hard work of MAGNT staff, Northern Territory-based scientists and volunteers.

The award is worth \$12,500, to be used for professional development for MAGNT staff.

MARINE SCIENCES

Invertebrates

Molluscs

The Senior Curator of Molluscs identified 1441 specimen lots of molluscs in 2014–15 and checked 8000 specimen lots to ensure the accompanying scientific names align with the international standard list for marine animals – the World List of Marine Species (WoRMS).

Using the collection, the curator identified 29 specimen lots of suspected marine and terrestrial pests for Northern Territory and national departments of Agriculture and provided expert advice on containment/eradication.

The curator, through collections management, facilitated access to the collection by visiting scientists and through loans including a visit by Jan Johan ter Poorten, international taxonomic expert on cockles (Cardiidae); and study loans to Koen Fraussen, international taxonomic expert on whelks (Buccinidae) in Belgium, and Alan Beu, New Zealand Geological Survey of specimens of Australian scallops (Pectinidae).

The curator used the mollusc collection to build and disseminate knowledge of the molluscan fauna of Darwin Harbour in particular, and of the Northern Territory in general by:

- presenting a two-day workshop on marine molluscan pests for Western Australian Fisheries Research, Sorrento, WA
- presenting a three day workshop on nudibranchs for the public during the Nudibranch Festival, NSW Fisheries, Nelson Bay, NSW
- leading three Rockpool Ramble excursions to Darwin Harbour for NT Parks and Wildlife as part of *Parks 2015* program.

The Senior Curator of Molluscs was the Northern Territory representative on the National Committee for generating the Australian Priority Marine Pests List and subject editor for bivalves, zoological journal *ZooKeys*.



The scientific name for the Lighthouse Wafer Clam changed in 2014 from *Tellina pharaonis* to *Pharaonella aurea* as part of a global taxonomic revision of the family Tellinidae.

Photo: Neil Wright

Annelids

The Senior Curator of Annelids' research is focused on understanding the biodiversity of the highly diverse and ecologically important polychaete worms of the tropical Indo-Pacific and communicating results to the public. The curator also manages the annelid collection at MAGNT.

In 2014–15 research on the partial molecular 'fingerprint' of the sponge-inhabiting *Ramissyllis multicaudata*, a common species in Darwin Harbour, attracted international attention because of its tree-like branching body form, which is unique in the animal kingdom.

In supporting the development of regional museums the curator, whilst undertaking fieldwork in Ambon, Indonesia, in July 2014, also presented talks on building a museum natural history collection and writing taxonomic papers. Further collaborative work has been planned.

MAGNT's Research Associate undertook annelids identification in Darwin Harbour for INPEX in 2014–15, and worked on the revision of *Paleanotus* species from tropical reefs of northern Australia (7 new species) for a special edition of the records of the Australian Museum about Lizard Island annelids and the identification of chrysopetalids.

Vertebrates

Fishes

The Northern Territory has a remarkable fish fauna, being diverse in numbers and highly varied in form and habitat. Documenting and promoting the species that occur is an important step towards better conserving and managing fishes and their environment.

Research highlights in 2014–15 included work on the taxonomy of anemone fishes, rainbow fishes and gobies, both in acquiring material and forming collaborations for genetic studies. Visits were undertaken to the South Australian Museum, Museum Victoria and the CSIRO National Fish Collection to examine specimens and strengthen partnerships. The Curator of Fishes maintains an active field research program in the pursuit of species discovery and better documenting the fauna, with two major expeditions this year to the Barkly Tablelands in partnership with the Department of Land Resource Management, and a Bush Blitz to Judbarra/Gregory National Park as part of a program between the Australian Government, BHP Billiton's Sustainable Communities and Earthwatch. The Curator of Fishes also project managed MAGNT involvement in Bush Blitz.

New and existing collaborations contributed to scientific outputs with 10 publications including six in international journals. Industry partnerships with the aquarium trade saw new additions to NT biodiversity and the curator assisted NT Fisheries aquatic biosecurity in feral fish eradication at three sites in the Darwin region. The Curator of Fishes also co-supervised an Indonesian PhD student studying swamp eels from South-east Asia (thesis submitted).

Community engagement included lunchtime and evening talks, 'Science at Sunset', and guided tours of the galleries and natural science collections; a dozen appearances in the paper or on radio; development of exhibitions; fielding public queries on fish identification and information; and scientific presentations at the joint Australian Society for Fish Biology and Australian Society for Limnology conference held in Darwin.

In 2014–15 the Curator of Fishes led a team that was successful in obtaining an \$80,000 grant to develop a field guide to freshwater fishes of the Kimberley (Australian Biological Resources Study applied taxonomy grant), and his efforts in development of the NT Field Guide app were recognised with the Chief

Ministers Award going to MAGNT (\$12,500 prize).

MAGNT has two Emeritus Curators of Fishes. One, specialising in gobies, established the Goby Group within the Marine Fishes Red List Authority of the Species Survival Commission (International Union for the Conservation of Nature) and is carrying out generic revisions of gobioid fishes. The Curator of Fishes and the Emeritus Curator of Fishes are also collaborating on a revision of the goby genus *Pseudogobius*.

In 2014–15 MAGNT's other Emeritus Curator of Fishes co-chaired the Snappers, Seabreams and Grunts fish Specialist Group and participated in a fish biodiversity survey of the Miek Archipelago, Myanmar, and attended a IUCN Red List Assessment Workshop on Fishes of Oceania in Suva, Fiji.



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1 Silver catfish, *Porochilus argenteus*.
Photo: Michael Hammer

2 Dr Michael Hammer, Curator of Fishes, collecting damselflies in an escarpment creek in Judbarra (Gregory) National Park.
Photo: Jared Archibald

3 Eroded limestone formations in Judbarra (Gregory) National Park.
Photo: Jared Archibald

4 Dr Michael Hammer holding freshwater crabs (*Austrothelphusa* species).
Photo: Michael Hammer

5 The Northern Territory Field Guide app.

Regional Museums Grant Support Program

The Regional Museums Grant Support Program (RMGSP) was established by the Northern Territory Government in 1997. The program aims to assist Northern Territory regional museums and keeping places develop their goals and aspirations in the preservation, collection and display of community heritage.

The program achieves this aim by funding the development and maintenance of quality exhibits for their visitors. It also funds development of policy and procedure documents such as collection, interpretation, collection management and disaster preparedness plans, as well as the employment of specialist consultants to provide services not available in the region. The program encourages projects that provide increased visitation through quality interpretation of regional history and local collections.

Some examples of projects that enhance the understanding and appreciation of local community collections are:

- development of displays that reflect regional identity or uniqueness
- innovative research projects that interpret local material culture and heritage
- qualitative improvements to collection management, procurement and preservation
- establishment of regional communication and information-sharing networks
- employment of specialist consultants and contractors
- acquisition of relevant skills through training and professional development programs.

Who can apply

Any legally constituted or incorporated Northern Territory-based museum or keeping place, historical society, public library, archive, Indigenous or migrant community group or similar organisation committed to the preservation of cultural heritage is eligible to apply. The organisation must also be not-for-profit, be open to the public, and have a collection of material culture to display to visitors.

Funding details

During the 2014–15 year, a total of \$245,000 dollars of funding was provided for the RMGSP.

The funding round usually opens in April each year and closes in June, allowing six to eight weeks for regional museums and keeping places to research, write and submit their applications for funding.

RMGSP projects funded 2014–15

MUSEUM

PROJECT

Patakijiyali Museum

Wurrumiyanga (Nguui), Bathurst Island

- Digitise collection audio tapes of Tiwi stories from the past, involvement in WWII and in sport – \$14,682
- Produce a Collection Policy and a Disaster Plan – \$14,300

Batchelor Interpretation Museum

Batchelor

- Broaden the content of the museum, with particular reference to its Aboriginal component – \$14,482

Katherine Museum

Katherine

- Hire a curator and assistant curator to project manage exhibition development, collection documentation, conservation and cataloguing of photographic collection – \$42,000
- Hire a conservator for conservation assessments and development of conservation plans, and purchase a thermohygrograph – \$7,500

National Pioneer Women's Hall of Fame

Alice Springs

- Redevelop the 'Women and Work' exhibition and update the theme 'Ordinary Women, Extraordinary Lives: Women First in their Field' – \$69,365

Central Australian Aviation Museum

Alice Springs

- Fund the continuation of accessioning and cataloguing of the collection and the partial restoration, interpretation and display of the 'Batmobile', an historic Qantas vehicle – \$24,680

Alice Springs War Museum

Alice Springs

- Upgrade multimedia technology – introduce an interactive multimedia video display system for WWI centenary of ANZAC – \$66,991



Visitors to the National Pioneer Women's Hall of Fame in Alice Springs viewing part of the 'Ordinary Women, Extraordinary Lives' display in the old Alice Springs Gaol.

Photo: Pioneer Women Hall of Fame



Mrs Magdalen Kelantumana of the Patakijiyali Museum, Bathurst Island, accessing records, photographic negatives and audio tapes from storage.
Photo: Patakijiyali Museum

Commercial Activity

Cornucopia Museum Café

Fronting MAGNT and away from the hustle and bustle of Darwin's central business district, Cornucopia Museum Café overlooks Fannie Bay and the Arafura Sea. It has a stunning tropical outlook, fresh, wholesome food choices, relaxed atmosphere, friendly service and easy access with convenient parking.

The Café is operated by 2fresh under an operational agreement for the provision of catering services with the Board of the MAGNT.

The Store at the Museum

Located at the entrance to the museum, the Store at the Museum offers a wide range of souvenirs, books and gift items to MAGNT visitors.

The store is operated by Anna Priore under an operational agreement with the Board of the MAGNT.



The Store at the Museum.
Photo: Caddie Brain

Lyons Cottage

Located on the Esplanade in Darwin's central business district, Lyons Cottage is operated by Aboriginal Bush Traders under an operational agreement for the provision of services with the Board of the MAGNT.

Aboriginal Bush Traders is an initiative of Ironbark Aboriginal Corporation Inc. and provides support to Indigenous people wanting to engage in economic activities in a sustainable way.

The historic Lyons Cottage in Darwin.
Photo: Sophia Mauboy



Defence of Darwin Experience

The Defence of Darwin Experience facility is an interactive exhibition space that includes the immersive Bombing of Darwin Gallery, iconic objects from that time, firsthand accounts and multimedia presentations.

The Royal Australian Artillery Association NT (RAAA) conducts the daily operations at the Defence of Darwin Experience under an operational agreement for the provision of services with the Board of the MAGNT.

Entry is \$14 for adults, \$5.50 for children, \$11 for seniors and concessions, and \$35 for a family.

MAGNT Venue Hire

MAGNT is set among tropical gardens on Darwin's picturesque coastline. It offers a variety of event spaces for corporate functions and for individuals to entertain in a contemporary and iconic museum setting.

Spaces include:

- the front lawns at the MAGNT for major dinners, award ceremonies, concerts and public events
- a 125-seat theatre
- the Maritime Undercroft, an external venue with stunning views
- the Amphitheatre, a versatile natural amphitheatre
- gallery spaces at MAGNT and MCA in Alice Springs
- Fannie Bay Gaol, an historic site in Darwin.

External bookings

EVENT TYPE	NUMBER
Conferences / Corporate Events	6
Cruise Ship / Commercial Tour Operators / Famils	437
Film Screenings	16
Lectures / Seminars / Training	46
Private Functions	15

MAGNT Online Store

Since becoming a statutory authority MAGNT launched an independent website in October 2014, designed and managed in-house. It features an online store selling museum merchandise and publications.

Our People

OUR BOARD

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

The Board of the MAGNT is responsible for the effective management of MAGNT and is directly accountable to the Northern Territory Government, through the Minister for Arts and Museums. The Board consists of up to 10 members appointed for a three-year term (for a maximum of two terms) by the Northern Territory Minister for Arts and Museums.

As a statutory authority, the Board of the MAGNT is responsible for the management, operation, and development of MAGNT and the collection.

CHAIR

Allan Myers AO QC

Allan Myers is a senior barrister. He has served on the Board of the MAGNT since 2012. He is also currently Chair of the National Gallery of Australia, a Governor of the Ian Potter Foundation and Chairman of the Gratten Institute. He was awarded a Centenary Medal in 2003 and, in 2007, was made an Officer of the Order of Australia in recognition of his professional and philanthropic work, as well as his service to the community through support and sponsorship of a range of educational, Indigenous, heritage and art organisations.

MEMBERS

Helen Garnett

Helen Garnett is President of the Museums and Art Galleries of the Northern Territory Foundation. She was Vice Chancellor of Charles Darwin University from 2003 until 2008 and is now Emeritus Professor at both Charles Darwin University and the University of Wollongong. Helen also serves as Chair of Delta Electricity, Chair of the Australian Centre for Plant Functional Genomics, a non-executive Director of Carbon Energy Limited, ABM Resources NL, Sugar Research Australia, Grains Research and Development Corporation and the National Centre for Vocational Education Research. She is a Fellow of the Academy of Technological Sciences and Engineering and of the Australian Institute of Company Directors.

Ian Kew

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

Mark Rowberry

Mark Rowberry is a certified practising accountant who has been a commercial and tax adviser to businesses for more than 25 years. He has previously held partnership roles with major accounting and consulting firms Deloitte Touche Tohmatsu Ltd and Horwath Australia. He is now Managing Director and Principal Adviser with 360 Business Advisory, a firm he established and which specialises in tax and commercial advisory work for family owned and managed enterprises. He works predominantly from Darwin and Adelaide but services clients all over Australia.

Michael Sitzler

Michael Sitzler has been directly involved in construction for over 30 years. He is Managing Director of Sitzler Bros Pty Ltd and also Director of Sitzler Pty Ltd. Michael directs the leadership and management of all Sitzler's projects. He has extensive hands-on experience in land and property investment, building and civil engineering, construction management, project management and business development. He has managed the successful delivery of Sitzler's property development activities throughout the Northern Territory including residential subdivisions, commercial precincts, retail plazas, apartment buildings and industrial support facilities.

John (Geoffrey) Stirk

John Stirk is a practising lawyer in Alice Springs. He has been a Northern Territory resident for more than 30 years. He served two terms as the President of the Northern Territory Law Society and was a member of the Law Council of Australia for four years. He has been involved with Riding for the Disabled Association activities over the last decade and is currently the national Chair of Riding for the Disabled Australia.

Miriam-Rose Ungunmerr-Baumann

Miriam-Rose Ungunmerr-Baumann was the Northern Territory's first Indigenous school teacher and is now Principal of St Francis Xavier School at Daly River. She is a respected elder in her community of Nauiyu where she founded the Merrepen Arts Centre and has served multiple times on the local council. She is also an artist and is a major influence in the spiritual life of Daly River, embracing both her Catholic faith and traditional Aboriginal beliefs.

Ervin Vidor AM

Ervin Vidor is a property developer with significant holdings in Australia, New Zealand and Europe. He is currently Executive Chairman of Toga Group of Companies.

Peter Whitehead

Peter Whitehead is a research scientist. His contributions to conservation management have been recognised by appointments to the boards of Kakadu, Nitmiluk and Garig national parks, as Commissioner of the NT Parks and Wildlife Commission and through membership of the NT Heritage Advisory Council.

Attendance of each Board member to Board and Committee meetings for the period July 2014–June 2015

	COMMITTEE MEETINGS							
	BOARD MEETINGS		AUDIT, RISK AND COMPLIANCE		COLLECTIONS AND ACQUISITIONS		FUNDRAISING	
	No. eligible to attend	No. attended	No. eligible to attend	No. attended	No. eligible to attend	No. attended	No. eligible to attend	No. attended
A Myers	8	8	3	2	3	3	4	4
H Garnett	8	7	-	-	-	-	4	3
I Kew	8	7	3	3	-	-	4	4
M Rowberry	8	6	3	3	-	-	-	-
M Sitzler	8	8	-	-	-	-	4	4
J Stirk	8	5	-	-	3	3	-	-
M Ungunmerr-Baumann	8	2	-	-	-	-	-	-
E Vidor	8	6	3	2	3	2	-	-
P Whitehead	8	8	-	-	3	3	-	-



Sweetheart, MAGNT's iconic 5.1-metre taxidermy saltwater crocodile.

Photo: Caddie Brain

OUR STAFF

Business Services

Nenita Adolfo	Cleaner
Christian Drilon	Cleaner
Manik Gowda	Business Manager
Gloria Nasir	Senior Cleaner
Ricci McDonald	Manager, Facilities & Operational Services
Dinorah Morahan	Administration Support Officer
Marie Neenan	Finance Officer
Tonielle Saunders	Office Manager
Peter van Roden	Facilities Maintenance Officer

Collections Management

Shaun Angeles	IRP Research Assistant
Gavin Dally	Senior Collections Manager, Natural Sciences
Sue (Suzanne) Horner	Technical Officer, Natural Sciences
Samantha Lillie	Collections Technical Officer
Adam Macfie	Anthropologist
Lisa Nolan	Conservator
Christine Tarbett-Buckley	Head of Collections / Registrar
Pep (Antony) van Papenrecht	Display Technician
Rex Williams	Technical Officer, Natural Sciences
Sandra Yee	Conservator

Communications

Caddie Brain	Manager Digital and Communications
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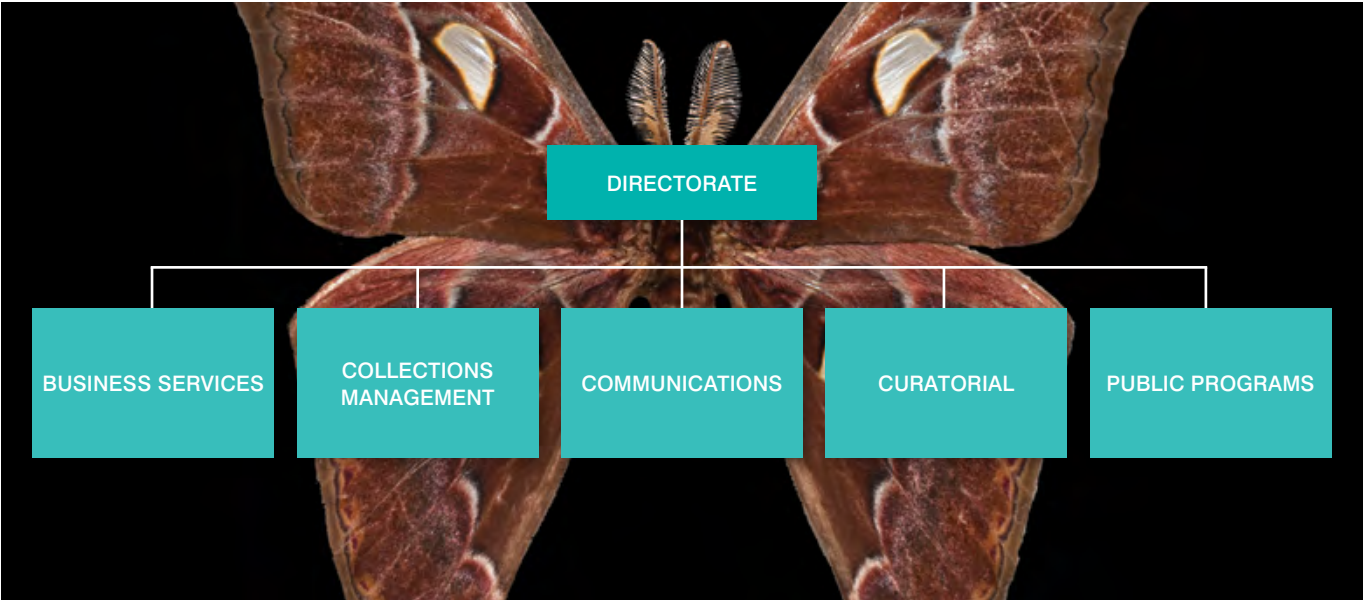
Curatorial

Jared Archibald	Curator of Territory History
Graham Brown	Research Associate
AJ (Sandy) Bruce	Emeritus Curator of Marine Invertebrates
Paul Clark	Senior Curator of Maritime Archaeology and History
Chris Glasby	Senior Curator of Annelids
Michael Hammer	Curator of Fishes
Sabine Hoeng	Curator of Rock Art
Paul Horner	Emeritus Curator of Terrestrial Animals
Helen Larson	Emeritus Curator of Fishes
Daena Murray	Emeritus Curator of Visual Art
Barry Russell	Emeritus Curator of Fishes
Margie West	Emeritus Curator of Indigenous Art and Material Culture
Richard Willan	Senior Curator of Molluscs
Charlotte Watson	Research Associate
Adam Yates	Senior Curator of Earth Sciences
Directorate	
Kelly Rau	Executive Assistant
Marcus Schutenko	Director

Public Programs

Ximena Briones	Customer Service Officer
Jane Burbidge	Customer Service Officer
Louise Cummins	Exhibition Coordinator
Hardy Dunkel	Customer Service Officer
Bob Edwards	Customer Service Officer
Natalie Jenkins	Manager Public Programs
Andrew Loppas	Customer Service Officer
Aengus Munro	Customer Service Officer
Elvira Pertudo	Customer Service Officer
Wendy Wood	Exhibition Coordinator

ORGANISATIONAL CHART:



OUR PEOPLE: A SNAPSHOT ¹

Employment type

	STAFF	EFT
Full Time	32	32
Part time	4	2.65
Casual	3	1.4
Total Staff	39	36.05

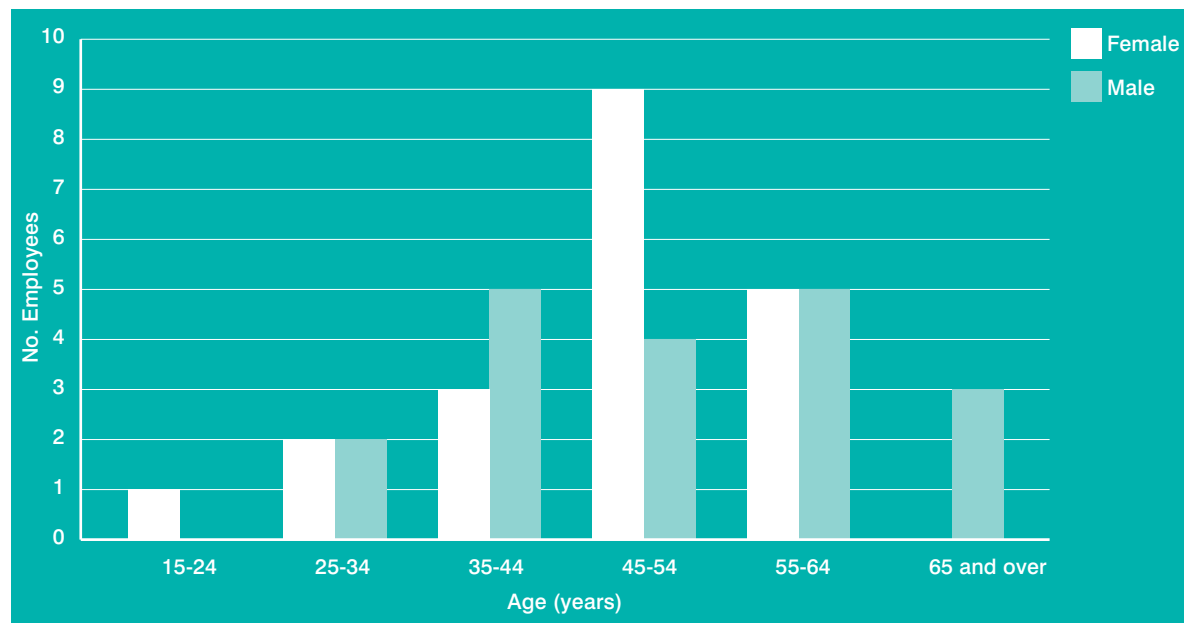
¹ Six staff are on extended leave, one of which is backfilled. Only the backfilled position is shown in the figures above.

Staff employed by the Board of the MAGNT	2
Staff employed by the Northern Territory Government	37

Employees by Salary

SALARY RANGE	NUMBER OF STAFF	FEMALE	MALE
\$0–\$59,999	14	7	7
\$60,000–\$79,000	6	4	2
\$80,000–\$99,000	8	7	1
\$100,000–\$119,000	10	2	8
\$120,000 +	1	0	1

MAGNT Employees by age and gender



In all, 27 staff undertook training during 2014–15 in the follow areas:

- Corporate Induction
- Code of Conduct
- Combat Bullying Management Program
- Cross Cultural Awareness
- Performance Evaluation System
- Job Evaluation System
- NT Government Records Management System (TRIM)
- Dealing with the Tough Stuff
- Collection Management Database.

Work Health Safety

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

- publishing regular news stories on the intranet
- actively implementing injury management by maintaining welfare contact with injured workers and effectively returning workers to pre-injury duties as soon as possible
- maintaining an active WHS committee that holds regular workplace meetings and reviews process and procedure and where appropriate makes recommendations to management
- participating in the Department of Arts and Museums WHS committee, and seeking guidance as required
- participating in awareness information sessions, guidance and support for active engagement in hazard and incident reporting in both Darwin and Alice Springs to ensure a safer workplace.

Hazard and Incident Reporting

There were three reported incidents during 2014–15, two with a claim status totalling \$4,122, and one with no claim status, averaging \$1,374 per reported incident. This is a decrease from the 2013–14 period.

Incidents

TYPE OF INCIDENT	2013–14	2014–15
Hit by object		2
Hit object		1
Body stress	1	
Mental factors	1	
Slips, Trips and Falls	2	

There were no hazards reported.



Museum staff transporting crates for travelling show *Danie Mellor: Exotic Lies Sacred Ties*.
Photo: Caddie Brain

Financial Statements

GENERAL PURPOSE FINANCIAL STATEMENTS

Board of the Museum and Art Gallery of the Northern Territory
For the Year ended 30 June 2015

OVERVIEW

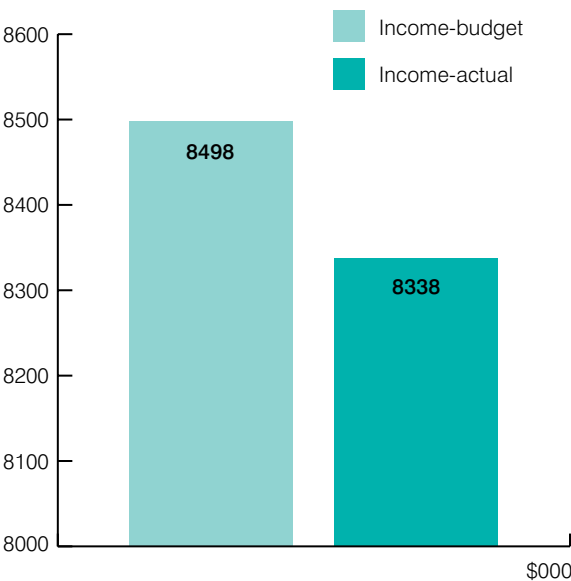
This section of the report provides an analysis of the financial outcome of the Board of the Museum and Art Gallery of the Northern Territory (MAGNT) for the year ended 30 June 2015.

Financial Performance

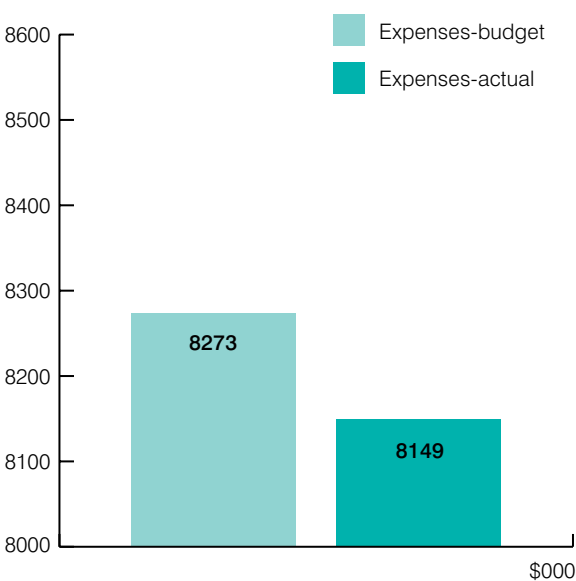
In 2014–15, MAGNT made a surplus of \$189K against a budget of \$225K.

The operating result is shown graphically below.

2014–15 Income



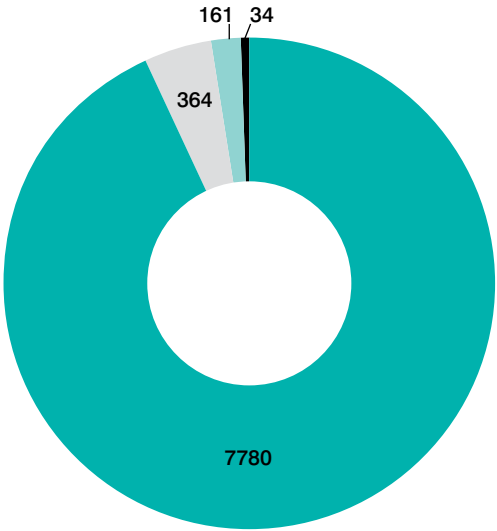
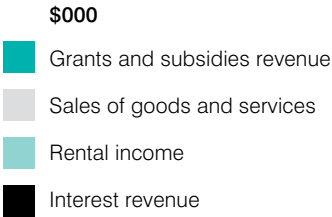
2014–15 Expenses



Income

MAGNT received income of \$8.3 million in 2014–15, a \$160,000 decrease compared to budget.

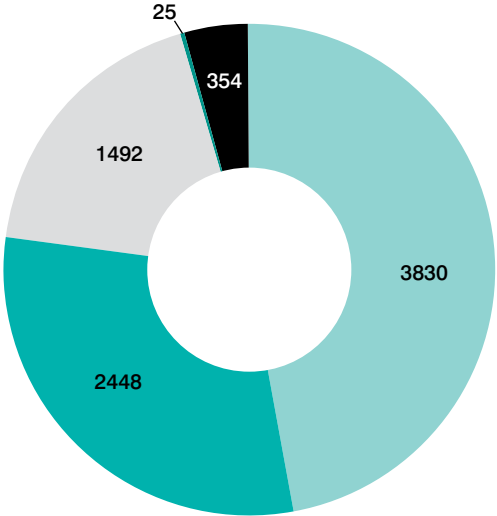
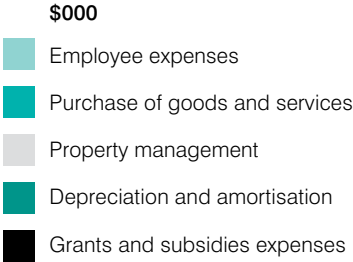
MAGNT is funded predominantly through a grant from the Northern Territory’s Department of Arts and Museums. Charges for goods and services supplied and rent and interest received also generate income for MAGNT.



Expenses

MAGNT incurred \$8.1 million in expenses during 2014–15 in the delivery of its programs and services, a \$217,000 decrease compared to budget.

Payments to employees and purchases of goods and services account for 77 percent of MAGNT’s outlays. Payments of grants and subsidies and property maintenance are the other major MAGNT expenses. MAGNT also incurs depreciation.



BALANCE SHEET

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

Assets

MAGNT's assets at 30 June 2015 totalled \$1.4 million.

The balance of assets consists of:

- cash balances of \$922,000, representing cash held in a financial institution and petty cash and floats
- receivables of \$226,000 representing the amount that is owed to MAGNT for goods and services provided and delivered
- prepaid expenses of \$139,000 representing expenses that have been paid before the goods or services were received or provided
- property, plant and equipment of \$76,000
- deposits received of \$8,000.

Liabilities

MAGNT's liabilities at 30 June 2015 totalled \$1 million.

The balance of liabilities consists of:

- payables of \$296,000 representing the amount owed to creditors for goods and services purchased and received
- provisions for employee entitlements of \$558,000 such as recreation leave, leave loading and leave fares to reflect the cost in present day dollars of employee entitlements that are to be paid in the future
- other liability of \$134,000.

Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at June 2015 was \$383,000.

Statement of Changes in Equity

Capital relates to cash that has been transferred directly into MAGNT by Department of Arts and Museums.

Movements in capital of \$194,000 relate to:

- a transfer in of \$195,000
- equity injection of \$596,000 and withdrawal of \$597,000 from Department of Arts and Museums.

There was no reserve for 2014–15.

Accumulated funds move each year by the profit or loss of MAGNT. In 2014–15, accumulated funds represent the reported operating profit of \$189,000.

Cash Flow Statement

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

MAGNT's cash balances were \$922,000 at 30 June 2015.

The cash flows are summarised as follows:


	2014–15 \$000
Cash received	9,208
Less: Cash spent	-8,286
Net Decrease/Increase in Cash Held	922
Cash at Beginning of financial year	0
Cash at End of financial year	922

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 from proper accounts and records in accordance with the prescribed format, the *Financial Management Act* and Treasurer's Directions.

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 2015 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.



Allan Myers AO QC
CHAIRMAN

Date: 31/11/2015



Marcus Schutenko
DIRECTOR

Date: 31/11/2015

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2015

	NOTE	2015 \$000
INCOME		
Grants and subsidies revenue		7,780
Sales of goods and services		364
Rental income		161
Interest revenue		33
TOTAL INCOME		8,338
EXPENSES		
Employee expenses		3,830
Administrative expenses		
Purchases of goods and services	3	2,448
Property management		1,492
Depreciation	7	25
Grants and subsidies expenses		354
TOTAL EXPENSES		8,149
NET SURPLUS		189
OTHER COMPREHENSIVE INCOME		-
TOTAL OTHER COMPREHENSIVE INCOME		-
COMPREHENSIVE RESULT		189

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

BALANCE SHEET

As at 30 June 2015

	NOTE	2015 \$000
ASSETS		
Current Assets		
Cash and deposits	4	922
Receivables	5	226
Inventories	6	-
Prepayments		139
Other current assets		8
Total Current Assets		1,295
Non-Current Assets		
Property, plant and equipment	7	76
Total Non-Current Assets		76
TOTAL ASSETS		1,371
LIABILITIES		
Current Liabilities		
Payables	8	296
Provisions	9	396
Other liabilities	10	134
Total Current Liabilities		826
Non-Current Liabilities		
Provisions	9	162
Total Non-Current Liabilities		162
TOTAL LIABILITIES		988
NET ASSETS		383
EQUITY		
Capital		194
Accumulated funds		189
TOTAL EQUITY		383

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 2015

	NOTE	EQUITY AT 1 JULY 14 \$000	COMPREHENSIVE RESULT \$000	TRANSACTIONS WITH OWNERS IN THEIR CAPACITY AS OWNERS \$000	EQUITY AT 30 JUNE 15 \$000
2014–15 Accumulated Funds		-	189	-	189
		-	189	-	189
Capital – Transactions with Owners					
Equity injections					
Equity transfers in		-	-	195	195
Other equity injections		-	-	596	596
Equity withdrawals					
Capital withdrawal		-	-	(597)	(597)
		-	-	194	194
TOTAL EQUITY AT END OF FINANCIAL YEAR		-	189	194	383

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 2015

	NOTE	2015 \$000
CASH FLOWS FROM OPERATING ACTIVITIES		
Operating Receipts		
Grants and subsidies received - Current		7,780
Receipts from sales of goods and services		799
Interest received		33
Total Operating Receipts		8,612
Operating Payments		
Payments to employees		(3,183)
Payments for goods and services		(4,152)
Grants and subsidies paid - Current		(354)
Total Operating Payments		(7,689)
Net Cash From/(Used in) Operating Activities	11	923
CASH FLOWS FROM INVESTING ACTIVITIES		
Net Cash From/(Used in) Investing Activities		-
CASH FLOWS FROM FINANCING ACTIVITIES		
Financing Receipts		
Other equity injections		596
Total Financing Receipts		596
Financing Payments		
Equity withdrawals		(597)
Total Financing Payments		(597)
Net Cash From/(Used in) Financing Activities		(1)
Net increase/(decrease) in cash held		922
Cash at beginning of financial year		-
CASH AT END OF FINANCIAL YEAR	4	922

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

INDEX OF NOTES TO THE FINANCIAL STATEMENTS

Note

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

EXPENSES

3. Purchases of Goods and Services

ASSETS

4. Cash and Deposits
5. Receivables
6. Inventories
7. Property, Plant and Equipment

LIABILITIES

8. Payables
9. Provisions
10. Other Liabilities

OTHER DISCLOSURES

11. Notes to the Cash Flow Statement
12. Financial Instruments
13. Commitments
14. Events Subsequent to Balance Date
15. Budgetary Information

1. OBJECTIVES AND FUNDING

The objective of the Board of the Museum and Art Gallery of the Northern Territory (MAGNT) is to maintain the highest standards of excellence in preserving, researching, exhibiting and communicating the record of natural history, art and peoples of the Northern Territory and region.

The mission of MAGNT is 'making sense of the world by discovering and interpreting the past and present for the future'.

MAGNT was established on 1 July 2014 and as a statutory authority, the Board of the MAGNT is responsible for the management, operation, and development of MAGNT.

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

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

a) Basis of Accounting

The financial statements have been prepared in accordance with the requirements of the *Financial Management Act* and related Treasurer's Directions. The *Financial Management Act* requires MAGNT to prepare financial statements for the year ended 30 June 2015 based on the form determined by the Treasurer. The form of MAGNT financial statements is to include:

- (i) a Certification of the Financial Statements
- (ii) a Comprehensive Operating Statement
- (iii) a Balance Sheet
- (iv) a Statement of Changes in Equity
- (v) a Cash Flow Statement
- (vi) applicable explanatory notes to the financial statements.

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. As part of the preparation of the financial statements, all intra MAGNT

transactions and balances have been eliminated. The financial statements are for the period 1 July 2014 to 30 June 2015.

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

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

AASB 1031 Materiality (2013), AASB 2013-9 Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments, AASB 2014-1 Amendments to Australian Accounting Standards (Part C – Materiality).

Revised AASB 1031 is an interim standard that cross-references to other standards and the *Framework for the Preparation and Presentation of Financial Statements* that contain guidance on materiality. The standard does not impact the financial statements.

AASB 1055 Budgetary Reporting

AASB 1055 sets out budgetary reporting requirements for not-for-profit entities within the General Government Sector. The required disclosures comprise a separate note accompanying the financial statements.

AASB 2012-3 Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132]

The standard addresses inconsistencies in current practice when applying the offsetting criteria in AASB 132 *Financial Instruments: Presentation*. The standard does not impact the financial statements.

AASB 2013-3 Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets

The amendments to AASB 136 *Impairment of Assets* address the disclosure of information about the recoverable amount of impaired assets if that amount is based on fair value less costs of disposal. The standard does not impact the financial statements.

AASB 2014-1 Amendments to Australian Accounting Standards (Part A – Annual Improvements 2010-2012 and 2011-2013 Cycles)

Part A of the standard makes amendments to various Australian Accounting Standards (AASB 2, 3, 8, 9, 13, 116, 119,

124, 137, 138, 139, 140 & 1052 and Interpretation 129) arising from the issuance by IASB of IFRSs *Annual Improvements to IFRS 2010-2012 Cycle* and *Annual Improvements to IFRSs 2011-2013 Cycle*. The standard does not impact the financial statements.

b) Australian Accounting Standards and Interpretations Issued but not yet Effective

At the date of authorisation of the financial statements, the Standards and Interpretations listed below were in issue but not yet effective.

STANDARD/INTERPRETATION	SUMMARY	EFFECTIVE FOR ANNUAL REPORTING PERIODS BEGINNING ON OR AFTER	IMPACT ON FINANCIAL STATEMENTS
AASB 2014-4 <i>Amendments to Australian Accounting Standards – Clarification of Acceptable Methods of Depreciation and Amortisation</i> [AASB 116 & 138]	Amends AASB 116 <i>Property, Plant and Equipment</i> and AASB 138 <i>Intangible Assets</i> to provide additional guidance on how the depreciation or amortisation of property, plant and equipment and intangible assets should be calculated.	1 Jan 2016	The impact on the financial statements is expected to be immaterial.
AASB 2015-1 <i>Amendments to Australian Accounting Standards – Annual Improvements to Australian Accounting Standards 2012-2014 Cycle</i> [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 & 140]	Amends a number of pronouncements as a result of the IASB's 2012-2014 annual improvements cycle.	1 Jan 2016	The impact on the financial statements is expected to be immaterial.
AASB 2015-2 <i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101</i> [AASB 7, 101, 134 & 1049]	Includes narrow-focus amendments to address concerns about existing presentation and disclosure requirements, and to ensure entities are able to use judgement when applying a standard in determining what information to disclose.	1 Jan 2016	The impact on the financial statements is expected to be immaterial.
AASB 2015-6 <i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities</i> [AASB 10, 124 & 1049]	Extends the scope of AASB 124 <i>Related Party Disclosures</i> to not-for-profit public sector entities.	1 July 2016	The impact on the financial statements is expected to be immaterial.

c) Comparatives

No comparatives have been provided for the financial year ended 30 June 2015 as MAGNT was formed by the Northern Territory Government as a statutory authority on 1 July 2014.

d) 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.

e) Accounting Judgments and Estimates

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

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

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

- Employee Benefits – Note 2(q) and Note 9: Non-current liabilities in respect of employee benefits are measured as the present value of estimated future cash outflows based on the appropriate Government bond rate, estimates of future salary and wage levels and employee periods of service
- Depreciation and Amortisation – Note 2(i), Note 7: Property, Plant and Equipment.

f) 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.

g) Income Recognition

Income encompasses both revenue and gains.

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

Grants and Other Contributions

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

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

Sale of Goods

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

- the significant risks and rewards of ownership of the goods have transferred to the buyer
- MAGNT retains neither continuing managerial involvement to the degree usually associated with

ownership nor effective control over the goods sold

- the amount of revenue can be reliably measured
- it is probable that the economic benefits associated with the transaction will flow to MAGNT
- the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Rendering of Services

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

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

Interest Revenue

Interest revenue is recognised as it accrues, taking into account the effective yield on the financial asset.

Rental Income

Rental income from operating leases is recognised on a straight-line basis over the term of the lease.

Disposal of Assets

A gain or loss on disposal of assets is included as a gain or loss on the date control of the asset passes to the buyer, usually when an unconditional contract of sale is signed. The gain or loss on disposal is calculated as the difference between the carrying amount of the asset at the time of disposal and the net proceeds on disposal.

Contributions of Assets

Contributions of assets and contributions to assist in the acquisition of assets, being non reciprocal transfers, are recognised, unless otherwise determined by Government, as gains when MAGNT obtains control of the asset or contribution. Contributions are recognised at the fair value received or receivable.

h) Repairs and Maintenance Expense

Funding is received for repairs and maintenance works associated with MAGNT assets as part of output revenue. Costs associated with repairs and maintenance works on MAGNT assets are expensed as incurred.

i) 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:

2015

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

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

j) Cash and Deposits

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.

k) Inventories

Inventories include assets held either for sale (general inventories) or for distribution at no or nominal consideration in the ordinary course of business operations.

General inventories are valued at the lower of cost and net realisable value, while those held for distribution are carried at the lower of cost and current replacement cost. Cost of inventories includes all costs associated with bringing the inventories to their present location and condition. When inventories are acquired at no or nominal consideration, the cost will be the current replacement cost at date of acquisition.

The cost of inventories are assigned using a mixture of first-in, first-out or weighted average cost formula or using specific identification of their individual costs.

Inventory held for distribution is regularly assessed for obsolescence and loss.

l) Receivables

Receivables include accounts receivable and other receivables and are recognised at fair value less any allowance for impairment losses.

The allowance for impairment losses represents the amount of receivables MAGNT estimates are likely to be uncollectible and are considered 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 12 Financial Instruments. Reconciliation of changes in the allowance accounts is also presented.

Accounts receivable are generally settled within 30 days.

m) Property, Plant and Equipment

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.

The construction cost of property, plant and equipment includes the cost of materials and direct labour, and an

appropriate proportion of fixed and variable overheads.

Complex Assets

Major items of plant and equipment comprising a number of components that have different useful lives, are accounted for as separate assets. The components may be replaced during the useful life of the complex asset.

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.

n) 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. 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.

o) Leased Assets

Leases under which MAGNT assumes substantially all the risks and rewards of ownership of an asset are classified as finance leases. Other leases are classified as operating leases.

Operating Leases

Operating lease payments made at regular intervals throughout the term are expensed when the payments are due, except where an alternative basis is more representative of the pattern of benefits to be derived from the leased property. Lease incentives under an operating lease of a building or office space is recognised as an integral part of the consideration for the use of the leased asset. Lease incentives are to be recognised as a deduction of the lease expenses over the term of the lease.

p) Payables

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.

q) 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. Non-current employee benefit liabilities that fall due after twelve months of the reporting date are measured at present value, calculated using the Government long-term bond rate.

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.

As part of the financial management framework, the Central Holding Authority assumes the long service leave liabilities of Government agencies, including MAGNT, and as such no long service leave liability is recognised in MAGNT financial statements.

r) Superannuation

Employees' superannuation entitlements are provided through the:

- Northern Territory Government and Public Authorities Superannuation Scheme (NTGPASS)
- Commonwealth Superannuation Scheme (CSS)
- non-government employee-nominated schemes for those employees commencing on or after 10 August 1999.

MAGNT makes superannuation contributions on behalf of its employees to the Central Holding Authority or non-government employee-nominated schemes. Superannuation liabilities related to government superannuation schemes are held by the Central Holding Authority and as such are not recognised in MAGNT financial statements.

s) Contributions by and Distributions to Government

MAGNT may receive contributions from Government where the Government is acting as owner of MAGNT. Conversely, MAGNT may make distributions to Government. In accordance with the *Financial Management Act* and 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.

t) Commitments

Disclosures in relation to capital and other commitments, including lease commitments are shown at Note 13.

Commitments are those contracted as at 30 June 15 where the amount of the future commitment can be reliably measured.

u) Financial Instruments

A financial instrument is a contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets and liabilities are recognised on the Balance Sheet when MAGNT becomes a party to the contractual provisions of the financial instrument. MAGNT's financial instruments include cash and deposits, receivables, payables and advances received.

Exposure to interest rate risk and liquidity risk arise in the normal course of activities.

Classification of Financial Instruments

AASB 7 Financial Instruments: Disclosures requires financial instruments to be classified and disclosed within specific categories depending on their nature and purpose.

Financial assets are classified into the following categories:

- loans and receivables

Financial liabilities are classified into the following categories:

- financial liabilities at amortised cost.

Loans and Receivables

For details refer to Note 2(l).

Financial Liabilities at Amortised Cost

Amortised cost is calculated using the effective interest method.

v) Fair Value Measurement

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

Fair value measurement of a non-financial asset takes into account a market participant's ability to generate economic benefits by using the asset in its highest and best use or by selling it to another market participant that would use the asset in its highest and best use. The highest and best use takes into account the use of the asset that is physically possible, legally permissible and financially feasible.

When measuring fair value, the valuation techniques used maximise the use of relevant observable inputs and minimise the use of unobservable inputs. Unobservable inputs are used to the extent that sufficient relevant and reliable observable inputs are not available for similar assets/liabilities.

Observable inputs are publicly available data that are relevant to the characteristics of the assets/liabilities being valued.

Observable inputs used by MAGNT include, but are not limited to, published sales data for land and general office buildings.

Unobservable inputs are data, assumptions and judgments that are not available publicly, but are relevant to the characteristics of the assets/liabilities being valued. Such inputs include internal MAGNT adjustments to observable data to take account of particular and potentially unique characteristics/ functionality of assets/liabilities and assessments of physical condition and remaining useful life.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the following fair value hierarchy based on the inputs used:

Level 1 – inputs are quoted prices in active markets for identical assets or liabilities

Level 2 – inputs are inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly

Level 3 – inputs are unobservable

w) Income Tax

MAGNT is exempt from income tax under the *Income Tax Assessment Act 1936*.

3. PURCHASES OF GOODS AND SERVICES

The net surplus has been arrived at after charging the following significant expenses:

Goods and services expenses:

Consultants	71
Advertising	20
Agent service fee	491
Consumables	115
Contract cost	419
Marketing and promotion	156
Document production	35
Legal expenses	8
Leases and charges	66
Licenses	28
Recruitment	52
Telephone & Postage	145
Training and study	16
Office supplies and IT charges	227
Official duty fares and accommodation	130
Travelling allowance	21
Insurance	5

4. CASH AND DEPOSITS

Cash on hand	2
Cash at bank	920
	922

5. RECEIVABLES

Current

Accounts receivable	57
	57
GST receivables	89
Other receivables	80
	169
Total Receivables	226

6. INVENTORIES

General Inventories

At cost	94
Less allowance for obsolescence	(94)
Total Inventories	-

7. PROPERTY, PLANT AND EQUIPMENT

Office Equipment

At cost	606
Less: Accumulated depreciation	(560)
	46

Plant & Equipment

At cost	13
Less: Accumulated depreciation	(1)
	12

Computer Hardware

At cost	37
Less: Accumulated depreciation	(19)
	18

2015
\$000

7. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Transport Equipment

At cost	20
Less: Accumulated depreciation	(20)
	-
Total Property, Plant and Equipment	76

Impairment of Property, Plant and Equipment

MAGNT property, plant and equipment assets were assessed for impairment as at 30 June 2015.

No impairment adjustments were required as a result of this review.

2015 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2014–15 is set out below:

	OFFICE EQUIPMENT \$000	PLANT & EQUIPMENT \$000	COMPUTER HARDWARE \$000	TRANSPORT EQUIPMENT \$000	TOTAL \$000
Carrying Amount as at 1 July 2014	-	-	-	-	-
Additions/transfers	65	12	24	-	101
Disposals	-	-	-	-	-
Depreciation	(19)	-	(6)	-	(25)
Carrying Amount as at 30 June 2015	46	12	18	-	76

2015
\$000

8. PAYABLES

Accounts payable	98
Accrued expenses	198
Total Payables	296

9. PROVISIONS

Current

Employee benefits

Recreation leave	244
Leave loading	57
Other employee benefits	1

Other current provisions

Other provisions	94
	396

Non-Current

Employee benefits

Recreation leave	162
	162

Total Provisions	558
-------------------------	------------

MAGNT employed 45 employees as at 30 June 2015.

Other provisions includes fringe benefit tax, payroll tax and on-cost and employer superannuation contributions.

Reconciliations of other Provisions

Balance as at 1 July 14	-
Transfers from other Agency	464
Additional provisions recognised	94
Balance as at 30 June 15	558

10. OTHER LIABILITIES

Current

Other liabilities – unearned revenue	134
Total Other Liabilities	134

11. NOTES TO THE CASH FLOW STATEMENT

Reconciliation of Cash

The total of MAGNT 'Cash and deposits' of \$922,000 recorded in the Balance Sheet is consistent with that recorded as 'Cash' in the Cash Flow Statement.

Reconciliation of Net Surplus to Net Cash from Operating Activities

	2015 \$000
Net Surplus	189
Non-cash items:	
Depreciation and amortisation	25
Provision for inventory obsolescence	94
Changes in assets and liabilities:	
Decrease/(Increase) in receivables	(226)
Decrease/(Increase) in prepayments	(139)
Decrease/(Increase) in other current assets	(8)
(Decrease)/Increase in payables	296
(Decrease)/Increase in provision for employee benefits	464
(Decrease)/Increase in other provisions	94
(Decrease)/Increase in other liabilities	134
Net Cash from Operating Activities	923

12. FINANCIAL INSTRUMENTS

A financial instrument is a contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial instruments held by MAGNT include cash and deposits, receivables, payables and finance leases. MAGNT has limited exposure to financial risks as discussed below.

a) Categorisation of Financial Instruments

The carrying amounts of MAGNT's financial assets and liabilities by category are disclosed in the table below.

	2015 \$000
Financial Assets	
Cash and deposits	922
Loans and receivables	226
Other assets	8
Financial Liabilities	
Amortised cost	430

b) Credit Risk

MAGNT has limited credit risk exposure (risk of default). In respect of any dealings with organisations external to Government, MAGNT has adopted a policy of only dealing with credit worthy organisations and obtaining sufficient collateral or other security where appropriate, as a means of mitigating the risk of financial loss from defaults.

The carrying amount of financial assets recorded in the financial statements, net of any allowances for losses, represents MAGNT's maximum exposure to credit risk without taking account of the value of any collateral or other security obtained.

12. FINANCIAL INSTRUMENTS (CONTINUED)

Receivables

Receivable balances are monitored on an ongoing basis to ensure that exposure to bad debts is not significant. A reconciliation and aging analysis of receivables is presented below.

	AGING OF RECEIVABLES	AGING OF IMPAIRED RECEIVABLES	NET RECEIVABLES
Internal Receivables	\$000	\$000	\$000
2014–15			
Not overdue	9	-	9
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	1	-	1
Overdue for more than 60 days	7	-	7
Total	17	-	17

	AGING OF RECEIVABLES	AGING OF IMPAIRED RECEIVABLES	NET RECEIVABLES
Internal Receivables	\$000	\$000	\$000
2014–15			
Not overdue	16	-	16
Overdue for less than 30 days	12	-	12
Overdue for 30 to 60 days	12	-	12
Overdue for more than 60 days			
Total	40	-	40

MAGNT has only limited exposure to credit risk as the majority of the Receivables are internal.

c) Liquidity Risk

Liquidity risk is the risk that MAGNT will not be able to meet its financial obligations as they fall due. MAGNT's approach to managing liquidity is to ensure that it will always have sufficient liquidity to meet its liabilities when they fall due. MAGNT's liquidity risk includes credit cards which are managed with tight controls and low limits. Credit card use and limits are reviewed regularly.

12. FINANCIAL INSTRUMENTS (CONTINUED)

The following tables detail MAGNT's remaining contractual maturity for its financial assets and liabilities.

2015 Maturity analysis for financial assets and liabilities

	VARIABLE INTEREST RATE			FIXED INTEREST RATE			Non Interest Bearing	Total	Weighted Average
	Less than a Year	1 to 5 Years	More than 5 Years	Less than a Year	1 to 5 Years	More than 5 Years			
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%
Assets									
Cash and deposits	922	-	-	-	-	-	-	922	2.34
Receivables	-	-	-	-	-	-	226	226	-
Other Assets	-	-	-	-	-	-	8	8	-
Total Financial Assets	922	-	-	-	-	-	234	1,156	

	VARIABLE INTEREST RATE			FIXED INTEREST RATE			Non Interest Bearing	Total	Weighted Average
	Less than a Year	1 to 5 Years	More than 5 Years	Less than a Year	1 to 5 Years	More than 5 Years			
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	%
Liabilities									
Payables	-	-	-	-	-	-	296	296	-
Other Financial Liabilities	-	-	-	-	-	-	134	134	-
Total Financial Liabilities	-	-	-	-	-	-	430	430	

d) Market Risk

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. It comprises interest rate risk, price risk and currency risk. The primary market risk that MAGNT is exposed to interest rate risk.

(i) Interest Rate Risk

MAGNT's exposure to interest rate risk by asset and liability classes is disclosed above under liquidity risk.

12. FINANCIAL INSTRUMENTS (CONTINUED)

Market Sensitivity Analysis

Changes in the variable rates of 100 basis points (1 per cent) at reporting date would have the following effect on MAGNT's profit or loss and equity.

	PROFIT OR LOSS AND EQUITY	
	100 basis points increase	100 basis points decrease
	\$000	\$000
30 June 2015		
Financial assets – cash at bank	9	9
Net Sensitivity	9	9

(ii) Price Risk

MAGNT is not exposed to price risk as it does not hold units in unit trusts.

(iii) Currency Risk

MAGNT is not exposed to currency risk as it does not hold borrowings denominated in foreign currencies or transactional currency exposures arising from purchases in a foreign currency.

e) Net Fair Value

The fair value of financial instruments is determined on the following basis:

- the fair value of cash, deposits, advances, receivables and payables approximates their carrying amount, which is also their amortised cost.

13. COMMITMENTS

Operating Lease Commitments

MAGNT leases property under non-cancellable operating leases expiring from 1 to 2 years. Leases generally provide MAGNT with a right of renewal at which time all lease terms are renegotiated. Future operating lease commitments not recognised as liabilities are payable as follows:

	2015 \$000
Within one year	25
Later than one year and not later than five years	36
Later than five years	-
	<u>61</u>

14. EVENTS SUBSEQUENT TO BALANCE DATE

No events have arisen between the end of the financial year and the date of this report that require adjustment to, or disclosure in, these financial statements.

15. BUDGETARY INFORMATION

	2014-15 ACTUAL	2014-15 ORIGINAL BUDGET (1)	VARIANCE	NOTE
Comprehensive Operating Statement	\$000	\$000	\$000	
INCOME				
Grants and subsidies revenue				
Current	7,780	7,734	46	
Sales of goods and services	525	764	(239)	(2)
Interest revenue	33		33	
TOTAL INCOME	8,338	8,498	(160)	
EXPENSES				
Employee expenses	3,830	3,948	(118)	
Administrative expenses				
Purchases of goods and services	3,940	3,646	294	
Depreciation	25		25	
Grants and subsidies expenses				
Current	354	679	(325)	(3)
TOTAL EXPENSES	8,149	8,273	(124)	
NET SURPLUS/(DEFICIT)	189	225	(36)	
OTHER COMPREHENSIVE INCOME				
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	189	225	(36)	

Notes: The following note descriptions relate to significant variances greater than 10% compared to the budget balance:

(1) The budget presented was approved by the Department of Arts and Museums (DoAM) in March 2014 prior to MAGNT's existence as a statutory authority. Subsequently MAGNT's Board

approved an amended budget which the Department of Treasury and Finance did not opt to replace as the amended budget was approved after the budget journal deadline.

(2) This was due to MAGNT conducting fewer projects than anticipated.

(3) \$225k out of the \$679k budgeted grants and subsidies expenses related to a

sponsorship event which was recorded as purchases of goods and services in the actuals. The budget for 2014-15 was not adjusted to reflect this.

15. BUDGETARY INFORMATION (CONTINUED)

	2014-15 ACTUAL	2014-15 ORIGINAL BUDGET (1)	VARIANCE	NOTE
Balance Sheet	\$000	\$000	\$000	
ASSETS				
Current assets				
Cash and deposits	922	824	98	(2)
Receivables	226	108	118	(3)
Inventories	-	94	(94)	
Prepayments	139	51	88	(4)
Other assets	8	-	8	
Total current assets	1,295	1,077	218	
Non-current assets				
Property, plant and equipment	76	100	(24)	
Total non-current assets	76	100	(24)	(5)
TOTAL ASSETS	1,371	1,177	194	
LIABILITIES				
Current liabilities				
Payables	296	175	121	(6)
Provisions	396	582	(186)	
Other liabilities	134	-	134	
Total current liabilities	826	757	69	
Non-current liabilities				
Provisions	162	-	162	
Total non-current liabilities	162	-	162	
TOTAL LIABILITIES	988	757	231	
NET ASSETS	383	420	(37)	
EQUITY				
Capital	194	195	(1)	
Accumulated funds	189	225	(36)	
TOTAL EQUITY	383	420	(37)	

15. BUDGETARY INFORMATION (CONTINUED)

Notes: The following note descriptions relate to significant variances greater than 10% compared to the budget balance:

- (1)** The budget presented was approved by the Department of Arts and Museums (DoAM) in March 2014 prior to MAGNT's existence as a statutory authority. Subsequently MAGNT's Board approved an amended budget which the Department of Treasury and Finance did not opt to replace as the amended budget was approved after the budget journal deadline.
- (2)** The increase in cash reflects the improved 2014–15 outcome as well as the increase in grants received compared to budget.

(3) Receivables have increased since original budget, largely as a result of GST owing to MAGNT.
- (4)** Prepaid expenses have increased compared to budget, largely as a result of some additional expenses which MAGNT has paid in 2014–15, but relate to goods and services to be received in 2015–16.

(5) Property, plant and equipment is lower than anticipated as MAGNT has not bought or acquired any major assets in 2014–15.
- (6)** Creditors and Accruals have increased due to timing issues when MAGNT has received invoices from creditors and also due to higher accruals across a number of agencies.

	2014–15 ACTUAL \$000	2014–15 ORIGINAL BUDGET (1) \$000	VARIANCE \$000	NOTE
Cash Flow Statement				
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants and subsidies received				
Current	7,780	7,734	46	
Receipts from sales of goods and services	799	656	143	(2)
Interest received	33	-	33	
Total operating receipts	8,612	8,390	222	
Operating payments				
Payments to employees	3,183	3,276	(93)	
Payments for goods and services	4,152	3,612	540	(3)
Grants and subsidies paid				
Current	354	679	(325)	
Total operating payments	7,689	7,567	122	
Net cash from/(used in) operating activities	923	823	100	
CASH FLOWS FROM INVESTING ACTIVITIES				
Net cash from/(used in) investing activities	-	-	-	

15. BUDGETARY INFORMATION (CONTINUED)

	2014-15 ACTUAL	2014-15 ORIGINAL BUDGET (1)	VARIANCE	NOTE
Cash Flow Statement	\$000	\$000	\$000	
CASH FLOWS FROM FINANCING ACTIVITIES				
Financing receipts				
Equity injections				
Other equity injections	596	597	(1)	
Total financing receipts	596	597	(1)	
Financing payments				
Equity withdrawals	597	596	1	
Total financing payments	597	596	1	
Net cash from/(used in) financing activities	(1)	1	0	
Net increase in cash held	922	824	98	(4)
Cash at beginning of financial year				
CASH AT END OF FINANCIAL YEAR	922	824	98	

Notes: The following note descriptions relate to significant variances greater than 10% compared to the budget balance:

(1) The budget presented was approved by the Department of Arts and Museums (DoAM) in March 2014 prior to MAGNT's existence as a statutory authority. Subsequently MAGNT's Board approved an amended budget which the Department of Treasury and Finance did not opt to replace as the amended budget was approved after the budget journal deadline.

(2) Other Agency Receipts from Sales of Goods and Services have decreased as MAGNT conducted fewer projects than anticipated.

(3) \$225k out of \$679k budgeted grants and subsidies related to a sponsorship event which was recorded as purchases of goods and services instead. The budget for 2014-15 was never adjusted accordingly.

(4) The increase in cash reflects the improved 2014-15 outcome. Also due to increase in grants received as compared to budget.



Northern Territory Auditor-General's Office

Auditing for Parliament

160023 - Board of the Museum and Art Gallery of the NT.docx

Mr Allan Myers AO QC
Chairman
Board of the Museum and Art Gallery of the Northern Territory
GPO Box 4646
DARWIN NT 0801

10 December 2015

Dear Mr Myers

Board of the Museum and Art Gallery of the Northern Territory Financial Statements Audit for the year ended 30 June 2015

Audit Scope and Objective

The objective of the audit was to conduct sufficient audit work to form an audit opinion on the financial statements of the Board of the Museum and Art Gallery of the Northern Territory ("the Board") for the year ended 30 June 2015.

Audit Opinion

I have issued an unmodified audit opinion on the financial statements of the Board of the Museum and Art Gallery of the Northern Territory for the year ended 30 June 2015.

Inherent Limitations and Management Responsibilities

The purpose of this correspondence is to advise that there were no matters to report arising from the financial statements audit of the Board of the Museum and Art Gallery of the Northern Territory.

It should be noted that the primary purpose of my audit procedures was to obtain sufficient and appropriate audit evidence to form an opinion on the financial statements. The audit was not, therefore, a comprehensive review of all systems and processes and was not designed to uncover all weaknesses, breaches and irregularities in those systems and processes. Inherent limitations in any management process and system of internal control may mean that errors or irregularities might occur and not be detected. The audit did not constitute a complete examination of all relevant data and was not designed to uncover all processing errors and therefore may not have detected all breaches and irregularities that could have occurred.

As indicated in the engagement letter to the Northern Territory Legislative Assembly dated 31 October 2012, I assume no responsibility to design audit procedures to identify matters to report to you, but will communicate any matters encountered during the course of the audit that I believe should be brought to your attention.

The fact that the audit has identified matters as reported below does not mean that there are no other matters of which you should be aware in meeting your responsibilities, nor does this report absolve you from taking appropriate action to meet your responsibilities.

GPO Box 4594
DARWIN NT 0801

Telephone (08) 8999 7155
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Key Findings

The year end 30 June 2015 financial statements are the Board's first reported financial statements since it was established. The Board recognised a net surplus of \$189,000 during the year.

The Board's main revenue for the year was from grants and subsidies while its expenses were mainly related to employee expenses, property management and goods and services.

The net surplus is \$36,000 lower than its approved budget as presented by the Department of Arts and Museum, on behalf of the Board, prior to the Board's establishment. This is due mainly to the Board undertaking fewer contract services and projects than initially anticipated or budgeted for.

Inventory Stocks

The Board maintained inventory stocks with a recorded value of \$93,000 as at 30 June 2015.

These stocks included toys, books, shirts and other souvenir items which formed part of the opening balances transferred to the Board at the date of its establishment. These are stored in one of Board's store rooms and appeared to have been held for more than one year. As the Board has leased out the shop to an external party, the Board is planning to dispose of these stocks and recoup some profit through on-line sales.

As the outcome is not yet determinable at the time of my report, these stocks were fully provided for as at 30 June 2015.

Audit Preparedness

During the audit, there were a number of adjustments posted affecting the balances reported in the initial trial balance provided to my authorised auditors. These adjustments were identified during the audit of reconciliations supporting the trial balance.

The financial statements together with some audit information and supporting schedules were not completed or provided to my authorised auditors at the commencement of my audit.

As a result the audit process was inefficient, the audit completion was delayed and additional audit work had to be performed which has resulted in cost over-runs being incurred in completing the audit.

Standard Policies and Procedures

Upon its inception, the Board continued to follow the controls instituted by its predecessor. As a result, there is no clear identified policy regarding the staff approval or authorisation of certain transactions and the preparation of the account reconciliations, among others. This is evidenced by bank reconciliations not being completed during the year. It also came to my attention that accounting policies and procedures had not been formally endorsed.

It is recommended that the Board considers and approves a standard policy and procedures manual that is suitable to its operations and ensures complies with the internal policies at all times.

Matters Arising

Matters arising from the audit reviews are set out in the following schedules and have been discussed with Marcus Schutenko.

Schedule	Audit Issue
1	Delays occurred in the audit completion due to the Board not being fully prepared for the audit.
2	The Board does not have a formal accounting policies and procedures manual in place.

Your advice on any further action taken or proposed would be appreciated. I would also appreciate any comments from you on the findings in this letter.

I have also discussed with management a schedule of minor matters, a copy of which has been retained by Marcus Schutenko.

Acknowledgment

The assistance of the staff of the Board of the Museum and Art Gallery of the Northern Territory in the completion of this audit was appreciated.

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Julie Crisp', with a stylized flourish at the end.

Julie Crisp
Auditor-General for the Northern Territory

**Board of the Museum and Art Gallery
of the Northern Territory ("The Board")
Financial Statements Audit
Year Ended 30 June 2015**

Audit Issue

Delays occurred in the audit completion due to the Board not being fully prepared for the audit.

Audit Evidence

During the audit, there were a number of adjustments posted affecting the balances reported in the initial trial balance provided to my authorised auditors. These adjustments were identified during the audit of reconciliations supporting the trial balance. Some of these adjustments included:

1. A significant portion of unearned revenue, which was part of the balance transferred from the Board's predecessor Department, was adjusted to income;
2. Additional adjustments were made to employee provisions; and
3. Accounting for inventory obsolescence.

My authorised auditors also experienced difficulties in obtaining sufficient appropriate audit evidence and information on a timely basis. Examples include delays in receiving:

1. Payroll reconciliation;
2. Schedule of provision for employee entitlements and accrued salaries;
3. Supporting documents for trade payables and receivables; and
4. Responses to queries raised on balances transferred at 1 July 2014.

Effect or Potential Effect

As a result the audit process became inefficient, the completion of the audit was delayed and additional audit work also had to be performed resulting in additional audit costs to be incurred by the Board.

Recommendation

The Board needs to ensure that:

- All account balances are reconciled to the general ledger prior to the commencement of the audit.
- Audit evidence (particularly for reconciling items) is readily available at the time of audit.
- A comprehensive review is undertaken of all reconciliations to ensure they are complete prior to being provided to my authorised auditors.

Management Response

The Board of MAGNT acknowledges that delays occurred in the audit completion due to not being fully prepared for the audit. In our inaugural year of operation we encountered a range of issues which have either been addressed, or are in the process of being addressed.

Conclusion

I note the Board's response.

**Board of the Museum and Art Gallery
of the Northern Territory ("The Board")
Financial Statements Audit
Year Ended 30 June 2015**

Audit Issue

The Board does not have a formal accounting policies and procedures manual in place.

Audit Evidence

It was noted during the audit that the Board has no formal accounting policies and procedures manual in place. Upon its inception, the Board continued to follow the procedures instituted by its predecessor. As a result, there is no clear policy as to who is required to approve or authorise transactions and who is responsible for the preparation of account reconciliations.

Effect or Potential Effect

The absence of formal accounting policies and procedures increases risk to the Board.

Recommendation

It is recommended that the Board formalises a standard accounting policies and procedures manual that is suitable to its operations and complies with the internal policies at all times. The prescribed accountability requirements should be consistent with the Northern Territory Treasurer's Directions and other relevant legislation.

Management Response

The Board of MAGNT acknowledges that we do not have a formal accounting policies and procedures manual in place. We are in the process of addressing this issue. In the meantime we are largely adopting policies and procedures that were used when we were a part of Government.

Conclusion

I note the Board's response and the policies and procedures will be revisited during the 2016 audit.

Appendix 1 – Acquisitions

Aboriginal and Torres Strait Islander Art and Material Culture

Tony Albert (Townsville, Qld; Sydney, New South Wales), *Brother (We are)*, 2013, pigment print on paper. A portrait included within the series titled *We Can Be Heroes* and Winner of Telstra First Prize, *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

John Bosco Tipiloura (Melville Island, Tiwi Islands, Northern Territory), *Ceramic cups*, 1982. Gift of Margie West.

Johnny Bulunbulun, *At the Waterhole*, 1987, t-shirt design by Johnny Bulunbulun produced by Flash Screenprints, screenprint on cotton. Gift of Steve Anderson.

David Burrumarra MBE (Elcho Island, north-east Arnhem Land, Northern Territory), *Garment created for the investiture of David Burrumarra as MBE*, 1978. Gift of Ian McIntosh.

Nici Cumpston (Port Adelaide, Adelaide, South Australia), *Scar tree Barkingji country*, 2014, ink and crayon on paper. Winner Telstra Work on Paper Award, *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

Collection of beeswax toy items (20) from Kabulwarnamyo Outstation, Mok clan estate (Ankung Kunred – Wild Honey Country, Liverpool River, central Arnhem Land, Northern Territory), 2005, native beeswax. Gift of Pina Giuliani:

Mary Galgiwarra, *Toy – Kalamanman (Spinning top – large)*

Lorraine Kabbindi White, *Toy – Narbarlek dja Mandjabuljabul (Narbarlek – the little rock wallaby, Peradorcas concinna)*

Lorraine Kabbindi White, *Toy – Dalken (Dingo – Canis familiaris)*

Lorraine Kabbindi White, *Toy – Karrang (Mother) with Wudyaw (Child) carries a long basket*

Bardayal Lofty Nadjamerrek AO, *Toy – Kalamanman (Spinning top – small)*

Simone Namarrnyilk, *Toy – Nawarran (Oenpelli python, Morelia oenpelliensis)*

Simone Namarrnyilk, *Toy – Galawan (Gould's goanna, Varanus gouldii)*

Simone Namarrnyilk, *Toy – Kolod (Palm leaf basket, Gronophyllum ramsayi) with seasonal fruits*

Darius Nayakamanj Maralngurra, *Toy – Gunboy/Gulpin (Anthill)*

Darius Nayakamanj Maralngurra, *Toy – Annabarru (Buffalo)*

Darius Nayakamanj Maralngurra, *Toy – Watanmarra (A mosquito repellent tree)*

Darius Nayakamanj Maralngurra, *Toy – Wakkewakken Spirit*

Darius Nayakamanj Maralngurra, *Toy – Tomato-like fruit bush*

Darius Nayakamanj Maralngurra, *Toy – Bininj dja Angole (Man with Spear)*

Darius Nayakamanj Maralngurra, *Toy – Ngurdu (Emu, Dromaius novaehollandiae)*

Artist/maker unknown, *Toy – Almangeyi (Long-necked turtle)*

Artist/maker unknown, *Toy – Ngarrbek (Echidna)*

Artist/maker unknown, *Toy – Warradjan (Pig-nosed turtle, Carettochelys insculpta)*

Artist/maker unknown, *Toy – Bullpe (Basket – small)*

Artist/maker unknown, *Toy – Bamurru (Magpie goose, Anseranas semipalmata) tending its eggs within its floating nest made of water weeds*

Gupiyarrawuy (Gapuwayik, Yirrkala, north-east Arnhem Land, Northern Territory), *Small twined conical basket with feather decoration (bathi)*, 20th century, natural fibres, feathers. Anonymous gift.

Naomi Hobson (Coen, Cairns, Queensland), *Twenty First*, 2013, synthetic polymer paint on linen. *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

Maggie Jigabal (Nyirr Nyirr, Katherine, Northern Territory), *Stone knife on plied string*, 1984, stone, resin, string. Anonymous gift.

Evan Jolly (Beswick, Northern Territory), *Untitled*, c. 2002, synthetic polymer paint on canvas. Gift of Darwin Correctional Centre.

Kieren Karritpul (Naiuyu Community, Daly River, Northern Territory), *Yerrgi*, 2014, synthetic polymer paint on cotton. Winner Telstra Youth Award, *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. MAGNT Acquisition Fund.

Anthony Lalara (Groote Eylandt, Northern Territory), *Untitled*, c. 2002, synthetic polymer paint on canvas. Gift of Darwin Correctional Centre.

David Malangi Daymirringu, *Ancestral Spirits*, 1988, t-shirt design. Gift of Mrs Jean McGregor.

Loretta Martin (Ti Tree, Northern Territory), *Untitled*, c. 2002, synthetic polymer paint on canvas. Gift of Darwin Correctional Centre.

Narritjin Maymuru (Djarrakpi Outstation, north-east Arnhem Land, Northern Territory), *Untitled*, c. 1970s, natural pigments on bark. Gift of Algroup Alusuisse.

Deaf Tommy Mungatopi (Melville Island, Tiwi Islands, Northern Territory), *Untitled*, c. 1970, natural pigments on bark. Gift of Annette Fuller.

Spider Namirrk Murululmi Nabunu (Liverpool River plateau, central Arnhem Land, Oenpelli, western Arnhem Land, Northern Territory), *Untitled*, early 1970s, natural pigments on bark. Gift of Yogi Griesbach.

Dick Nguleingulei Murrumurru (Liverpool River plateau, central Arnhem Land, Oenpelli, western Arnhem Land, Northern Territory), *Manwurk: 'fire drive'*, c. 1970s, natural pigments on bark. Gift of Peter Wellings.

Daniel O'Shane (Cairns, Queensland), *Dari*, 2014, vinylcut relief print. *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

Brian Robinson (Cairns, Queensland), *A chalice of fruit rose from the waves beckoning them to KaiKai*, 2013, linocut on paper. *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

Phillip Tchumut (Port Keats, Northern Territory), *Untitled*, c. 2002, synthetic polymer paint on canvas. Gift of Darwin Correctional Centre.

Garawan Wanambi (Gangan, Yirrkala, eastern Arnhem Land, Northern Territory), *Marrangu*, 2014, natural pigments on bark. Winner Telstra Bark Painting Award, *31st Telstra National Aboriginal & Torres Strait Islander Art Award*, 2014. Telstra Collection, Museum and Art Gallery of the Northern Territory.

Billy Yirawala MBE (Marrkolidjban region on the Liverpool River, central Arnhem Land, Croker Island, northwest Arnhem Land, Northern Territory), *Maraian Ceremony (Lumaluma and his wives)*, 1969 to 1975, natural earth pigments on eucalyptus bark. MAGNT Acquisition Fund.

Artist/maker unknown (Broome–Dampierland peninsula region of Western Australia), *Boomerang*, late 19th century, wood, natural pigments. Gift of Beryl Haneman.

Artist/maker unknown (Northcentral Kimberley region of Western Australia), *Woomera*, late-19th century, wood, natural pigments. Gift of Beryl Haneman.

Artist/maker unknown (Western Australia), *Parrying shield with incised designs*, c. 1930, wood. Gift of Barry Becker.

Artist/Maker unknown (Central north-east Arnhem Region, Northern Territory), *Woven pandanus bag*, natural fibres, string, feathers. Anonymous gift.

Artist/maker unknown (Central Australia, Northern Territory), *Coolamon*, 20th century, wood. Anonymous gift.

Artist/maker unknown (Central north-east Arnhem Land, Northern Territory), *Hunting spear with large stone blade hafted on tip*, 20th century, wood, stone, resin, fibre string, natural fibre, natural pigments. Anonymous gift.

Artist/maker unknown (Arnhem Land, Northern Territory), *Wooden fishing spear with three prongs hafted inside the shaft*, 20th century, wood, copper wire, fishing line. Anonymous gift.

Artist/maker unknown (Northern Territory or Western Australia), *Incised gold-lipped pearl shell pendant with meander pattern*, pre-1941, shell. Gift of Jessamy Bauer.

Artist/maker unknown (Willowra Community, Central Desert, Northern Territory), *Bush toy constructed of lidded metal 2-litre tin*, 20th century, tin, wire. Anonymous gift.

Artist/maker unknown (Willowra Community, Central Desert, Northern Territory), *Bush toy constructed of car engine filter*, 20th century, mixed media. Anonymous gift.

Artist/maker unknown (Willowra Community, Central Desert, Northern Territory), *Bush toy constructed of a metal cylinder part*, 20th century, mixed media. Anonymous gift.

Artist/maker unknown (Wave Hill Station, Northern Territory), *Wooden spear*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Barbed spearheads*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (eastern Arnhem Land, Northern Territory), *Incised wooden object painted with ochre pigments, with barbed spearheads*, c. 1990, natural pigments on wood. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Flute with burnt wire design*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Wave Hill Station, Northern Territory), *Europeanstyle wooden pipe*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Wave Hill Station, Northern Territory), *Makassanstyle smoking pipe with metal bowl*, c. 1990, natural pigments on wood. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Turtle shell ornament fashioned in shape of an emu*, c. 1990, turtle shell. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Turtle shell ornament fashioned in shape of a kangaroo*, c. 1990, tortoise shell. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Fashioned ornament in pearl and turtle shell on a wooden pedestal*, c. 1990, mixed media. MAGNT Acquisition Fund.

Artist/maker unknown (Northern Territory), *Pearl shell engraved with ochre-coated geometric designs*, c. 1990, natural pigments on shell. MAGNT Acquisition Fund.

Artist/maker unknown (Goulburn Island, western Arnhem Land, Northern Territory), *Wooden ornament fashioned in the shape of a fish*, c. 1990, wood, shell. MAGNT Acquisition Fund.

Artist/maker unknown (Northern Territory), *Boomerang made for hunting*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Northern Territory), *Boomerang made for hunting*, c. 1990, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Northern Territory), *Parrying shield decorated with incised parallel grooves*, 1950s, wood. MAGNT Acquisition Fund.

Artist/maker unknown (eastern Arnhem Land, Northern Territory), *Set of two clapsticks*, 1950s, wood. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Wooden vessel broadly incised with parallel grooves*, c. 1950s, natural pigments on wood. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Wooden spear thrower with bulbous peg fastened with copper wire*, early 20th century, wood, copper. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Wooden spear thrower with bulbous peg*, early 20th century, wood, sinew. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Hunting and fighting stick*, c. 1950s, wood. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Hunting and fighting club with pointed ends*, c. 1950s, wood. MAGNT Acquisition Fund.

Artist/maker unknown [Lajamanu (Hooker Creek), Northern Territory], *Club with fishtail hand grip*, c. 1950s, wood. MAGNT Acquisition Fund.

Artist/maker unknown (Port Keats, Northern Territory), *Bark painting*, c. 1960s/1970s, natural pigments on bark. MAGNT Acquisition Fund.

Artist/maker unknown (Port Keats, Northern Territory), *Bark painting*, c. 1950s, natural pigments on bark. MAGNT Acquisition Fund.

Artist/maker unknown (Tennant Creek / Bathurst Island / Wave Hill Station, Northern Territory), *Stone axe head*, c. 1950s, stone. MAGNT Acquisition Fund.

Artist/maker unknown (Oenpelli, western Arnhem Land, Northern Territory), *Grindstone for use on ochre clays*, c. 1950s, stone. MAGNT Acquisition Fund.

Artist/maker unknown (Yirrkala, eastern Arnhem Land, Northern Territory), *Sculpture with incised anthropomorphic design on bird shaped column*, c. 1950s, synthetic polymer paint on wood. MAGNT Acquisition Fund.

Artist/maker unknown (Yirrkala, eastern Arnhem Land, Northern Territory), *Sculpture with incised and painted figures*, c. 1950s, synthetic polymer paint on wood. MAGNT Acquisition Fund.

Artist/maker unknown (Bathurst Island, Tiwi Islands, Northern Territory), *Didjeridu with painted designs depicting an eel-tailed catfish and a sawfish*, c. 1960s, wood. MAGNT Acquisition Fund.

Artist/maker unknown, *Shovel nose spear head*, c. 1950s, metal. MAGNT Acquisition Fund.

Artist/maker unknown (Tiwi Islands, Northern Territory), *Ceramic platter with two fish motifs*, 1994, ceramic. MAGNT Acquisition Fund.

Maritime History & Archaeology

Nanyo Boeki Kaisha Ltd, *Letter to Carl Atkinson from Nanyo Boeki Kaisha Ltd (Mr Toyama) acknowledging receipt of letter and documents*, 17 March 1956, ink on paper. Gift of Marshall Perron.

JC Harrison & Co (Martin Place, Sydney), *Letter to Directors Okadagumi Ltd (Tokyo) regarding 'Mauna Loa' and legal rights and interest to the wreck*, 6 November 1956, ink on paper. Gift of Marshall Perron.

Carl Atkinson, *Undertaking*, Handwritten note, ink on paper. Gift of Marshall Perron.

Daily Mirror, *Carl salvages cargo – and lives*, newspaper clipping, Thursday 11 June 1956, ink on paper. Gift of Marshall Perron. Webley & Scott, MK III signal pistol, c. 1920 or earlier, metal. Gift of Dianne Pelletier.

Max O'Brien (Darwin, Northern Territory), *commissioned model of the Betty Joan*, 2014, mixed media. MAGNT Acquisition Fund.

Matthew Flinders, *Chart – Northwest, Gulf of Carpenteria by Flinders 1803*, Published G & W Nicol 1814, London, c. 1814, ink on paper. Gift of Birgit and Edwin Salzmann.

Artist/maker unknown, *Photograph of a harbour defence motor launch*, c. 1940s or later, photograph. Gift of Norman AR Marshall.

Artist/maker unknown, *Bronze port hole (in two parts) recovered from the WWII 'Don Isidro' shipwreck, Bathurst Island*, pre-1939, bronze. Gift of Marshall Perron.

SS Brisbane, *Assemblage of ceramic, glass and assorted items recovered from the wreck*, pre-1881, by David Steinberg, Maritime Archaeologist, NT Heritage Branch, Darwin.

Artist/maker unknown, *Image of the TSS 'Zealandia' framed with a rope-fringed imitation buoy*, post-WWII, photograph, wood, cord. Gift of William J Hosking.

Artist/maker unknown, *Blueprint of ship plan*, pre-1939, ink on paper. Gift of Marshall Perron.

Artist/maker unknown, *Ceramic teapot lid or cupboard handle from historic shipwreck SS 'Brisbane'*, pre-1881, ceramic. Gift of Mr Barry Wood.

Artist/maker unknown, *Small ceramic dish from 'Neptuna'* (1924–1942), pre-1942, ceramic, iron. Gift of Shirley Stanwix.

Artist/maker unknown, *Ceramic plug-hole strainer from 'Neptuna'* (1924–1942), pre-1942, ceramic, metal. Gift of Shirley Stanwix.

Artist/maker unknown, *Life ring from the MV 'Charles Todd'*, mixed media. Gift of Darren Fleay.

Artist/maker unknown, *Pearl diver's half suit*, post-1938, mixed media. Gift of the Australian PEARLING Exhibition.

Oceanic

Artist/maker unknown (Asmat people, south-west coast, Papua New Guinea), *Asmat cassowary feather skirt/belt*, 20th century, cassowary feathers, natural fibres. Gift of Margie West.

Artist/maker unknown (Asmat people, south-west coast, Papua New Guinea), *Asmat pig tusk necklace*, 20th century, bone, seeds. Gift of Margie West.

Artist/maker unknown (Asmat people, south-west coast, Papua New Guinea), *Asmat pig tusk necklace*, 20th century, bone, seeds. Gift of Margie West.

Artist/maker unknown (Asmat people, south-west coast, Papua New Guinea), *Asmat dagger*, 20th century, bone, string, feathers, seeds. Gift of Margie West.

Artist/maker unknown (Asmat people, south-west coast, Papua New Guinea), *Asmat feather skirt*, 20th century, feathers, seeds, string. Gift of Margie West.

South-east Asian

Artist/maker unknown (Toba Batak people, Sumatra, Indonesia), *Shawl*, presumed mid–late 20th century, cotton and synthetic dyes. Gift of Kay Faulkner.

Artist/maker unknown [Oecusse (a district of East Timor), Timor], *Wooden mask*, 20th century, wood, hair. Gift of Kay Faulkner.

Artist/maker unknown (Minangkabau people, Sumatra, Indonesia), *Man's ceremonial sarong*, presumed early–mid 20th century, cotton, synthetic dyes and metal thread. Gift of Kay Faulkner.

Artist/maker unknown (Paminggir people, Kalianda District, Lampung, Sumatra, Indonesia), *A ceremonial textile patterned with a ship motif*, presumed early 20th century, cotton, natural dyes. Gift of Kay Faulkner.

Territory History

Royal Australian Navy, members of clean-up Team 3 assigned from HMAS Hobart DDG39, *Fragment of wall sheeting recording post Cyclone Tracy clean-up operations*, 1975, asbestos. Gift of Bill Duminski.

Mother of Kathy Mills and Mimi Morley (Larrakia, Darwin, Northern Territory), *Linen apron from Kahlin Compound era (Larrakia – Mills family)*, pre-1940s, linen, cotton. Gift of Kathy Mills.

James Dixon & Sons (Sheffield, England), *Glass and leather flask associated with Adair MacAlister 'Chill' Blain*, pre-1929, glass, leather. MAGNT Acquisition Fund.

American Pony Pattern, *Telegraphic equipment – sounder*, c. 1880, mixed media. Gift of former Telecom Australia.

Siemens (London), *Telegraphic equipment – embosser*, c. 1900, mixed media. Gift of former Telecom Australia.

Elliott (London), *Telegraphic equipment – morse key and separate power source*, 1913, mixed media. Gift of former Telecom Australia.

Bunnell & Co. (New York), *Telegraphic equipment – pole changer*, 1901, mixed media. Gift of former Telecom Australia.

ATM Co. Ltd, *Telegraphic equipment – single current galvanometer*, 1972, mixed media. Gift of former Telecom Australia.

ATM Co. Ltd, *Telegraphic equipment – British Post Office relay (resonator)*, c. 1890, mixed media. Gift of Telecom Australia.

Gambrell Bros (London),
Telegraphic equipment – artificial line,
c. 1928, mixed media. Gift of former
Telecom Australia.

**R Bell & Co London Est'd 1832,
No 4"**, *Metal matchbox*, post-1870,
metal. Gift of Michael Abbott.

**Department of Housing and
Construction**, *Newsletter 'Shelter',
No 15*, December 1974 / January
1975, ink on paper. Gift of the Cyclone
Tracy 20th Anniversary Committee.

**Department of Housing and
Construction**, *Booklet of cartoons
'Darwin, Pow!' by Edward Collins*,
1975, ink on paper. Gift of the Cyclone
Tracy 20th Anniversary Committee.

**Department of the Northern
Territory**, *Darwin Entry Authority form
for the Cyclone Tracy Disaster Area*,
ink on paper. Gift of Iain Rae AFSM.

Dick Muddimer, *Plywood
sign posted at residence of Dick
Muddimer to denote occupancy post
Cyclone Tracy*, 1974, plywood. Gift of
Tom Pauling.

Artist/maker unknown, *Printed
recipe card*, pre-1985, ink on paper.
Gift of the Estate of Mrs Joy Skewes.

Artist/maker unknown, *Capstan
tobacco tin*, pre-1995, metal. Gift
of the Estate of Mrs Joy Skewes.

Artist/maker unknown, *Chinese
millstone*, 20th century, stone. Gift
of Michael O'Grady.

Artist/maker unknown, *Chinese
millstone*, 20th century, stone. Gift
of Michael O'Grady.

Artist/maker unknown, *Ornately
carved and gilded piece of timber from
Darwin Chinese Temple*, pre-WWII
bombing of Darwin, wood. Gift of Bin
Dixon-Ward.

Artist/maker unknown (Wildman
and Victoria Rivers, Northern Territory),
Estuarine crocodile trophy skull, c. late
1960s – early 1970s, bone. Gift of Mrs
Beryl Mullins.

Artist/maker unknown (Wildman
and Victoria Rivers, Northern Territory),
*Pair of bookends made from the
preserved hind foot of an estuarine
crocodile*, c. late 1960s – early 1970s,
taxidermy crocodile feet, plywood. Gift
of Mrs Beryl Mullins.

Artist/maker unknown, *Railway
signal tower (Cyclone Tracy)*, c. 1880s,
wrought iron. MAGNT field collection.

Artist/maker unknown (Australia),
*Original 'We of the Never Never' movie
poster*, c. 1980s, print on paper.
Transferred from the Residency,
Alice Springs.

Artist/maker unknown (Daly/
Katherine, Northern Territory),
*Screenprinted t-shirt 'RECOVERY
AFTER THE FLOOD OF '98'*, 1998,
cotton. Gift of Margie West.

Artist/maker unknown,
Telegraphic equipment – plug switch,
1870, mixed media. Gift of former
Telecom Australia.

Artist/maker unknown, *Telegraphic
equipment – variable resistance box*,
c. 1900, mixed media. Gift of former
Telecom Australia.

Artist/maker unknown, *T-shirt
screen-printed with facsimile of the
Stella Maris Cops 'n' Robbers Ball
ticket on the front; on rear 'Fannie Bay
Gaol / Stella Maris / Darwin 1987*,
pre-1993, cotton. Anonymous gift.

Artist/maker unknown, *Ticket
for the Cops 'n' Robbers Ball*, 1987,
ink on paper. Anonymous gift.

Artist/maker unknown, *Ticket for the
Cops 'n' Robbers Ball*, 1987, ink on
paper. Anonymous gift.

Artist/maker unknown,
*Original plastic bag for the Cops 'n'
Robbers Ball t-shirt*, 1987, plastic.
Anonymous gift.

Artist/maker unknown, *Twist
sleeve joint for aerial telegraph wire*,
post-1886, wire. Anonymous gift.

Artist/maker unknown, *Chinese
coin*, post-1870, metal. Gift of
Michael Abbott.

Artist/maker unknown, *Chinese
coin*, post-1870, metal. Gift of
Michael Abbott.

Artist/maker unknown, *Crocheted
square milk jug cover*, 1930s, cotton.
Anonymous donation.

Artist/maker unknown, *Crocheted
round doily*, 1930s, cotton.
Anonymous donation.

Artist/maker unknown, *Crocheted
piece of edging*, 1930s, cotton.
Anonymous donation.

Artist/maker unknown, *Admittance
pass for Mr Ian Speirs to board the
'Patris' (Chandris Lines)*, 1975, ink on
paper. Gift of Ian Spiers.

Artist/maker unknown, *Booklet
– Cyclone Tracy: the Destruction of
Darwin Christmas Day*, 1975, ink on
paper. Gift of Ian Spiers.

Artist/maker unknown (Northern
Territory), *Hammerstone*, prehistoric,
stone. Gift of Michael O'Grady.

Artist/maker unknown, *Souvenir
ware ceramic vessel commemorating
150th anniversary of Fort Dundas
settlement*, c. 1974, ceramic. Gift
of Peter Spillet.

Artist/maker unknown, *T-shirt –
'Stop Jabiluka Mine'*, c. 1990s, cotton.
Gift of Kate Smith.

Artist/maker unknown (Northern
Territory), *Red T-shirt – 'Cyclone Tracy
Relief Team Darwin 1974–5'*, c. 1974,
cotton. Gift of Craig Shewell.

Artist/maker unknown,
*Embroidered cushion cover
commemorating Amy Johnson's flight
from Britain to Darwin*, 1930, linen,
thread. Gift of Julian White.

Visual Arts

Rob Brown (Darwin, Northern Territory), *Turkish Holiday*, 1915, 2014, oil on board. MAGNT Acquisition Fund.

Rob Brown (Darwin, Northern Territory), *A mother's son*, 2014, mixed media on board. MAGNT Acquisition Fund.

Franck Gohier (Darwin, Northern Territory), *Berrimah Prison Blues*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Schrodinger's Cat*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Evel Knievel VS Katherine Gorge*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *South of the Berrimah line exhibition*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Salon des Refuses*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Bunjiboo Shoes*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Leah's 30th Birthday Bash!*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Red Hand Prints*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Darwin's Motown Revue*, 2012, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *NT Bluegrass: The Duanes*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Ira and Jan 2013*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Bastard Territory*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Sprout Creative #1*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Sprout Creative #2*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Sprout Creative #3*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Neo*, 2012, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Conoco Phillips*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Foundation: An exhibition of paintings by Chayni Henry*, 2013, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *Out of the Studio: Sacre Bleu*, 2012, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *D.evolution*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

Franck Gohier (Darwin, Northern Territory), *The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin*, 2014, ink on paper. Gift of Franck Gohier of Red Hand Print Studio.

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