



Annual
Report
2023 – 2024

WAGNT

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Appendix 2 - Publications

Aboriginal and Torres Strait Islander readers are advised that this report contains the names of people who are deceased.



MAGNT Director, Adam Worrall; guest Javanese puppeteer, Ki Aneng Kiswanto; Consul of the Republic of Indonesia, Darwin, Bagus Hendraning Kobarsih; and Curator of Southeast Asian Art and Material Culture, Emily Collins with *wayang golek* created by Asep Ekantara Suhaya at an event celebrating a donation of puppets by Konfir Kabo and Monica Lim

Chair's Foreword

On behalf of the Board, I'm pleased to reflect on a year marked by growth, resilience and generous donations which significantly contribute to the Museum and Art Gallery of the Northern Territory (MAGNT).

This year, MAGNT was enriched by the generosity of many donors, whose support has added depth and significance to our collections. The success of the Cyclone Tracy Exhibition Appeal and the Pygmy Blue Whale reinstallation stands as a testament to our community's dedication to preserving the legacy and stories of the Territory, allowing MAGNT to continue to showcase outstanding content for all.

We are grateful to everyone whose support strengthens MAGNT's role as the Northern Territory's premier cultural institution, ensuring we continue to inspire, educate and connect audiences.

Special thanks go to the MAGNT Foundation for its ongoing advocacy and to the volunteers who generously give their time, energy and passion, helping behind the scenes at MAGNT across all our venues.

In this financial year we had many achievements and milestones. We celebrated 40 years of the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) and celebrated 32 years with the NATSIAA principal partner Telstra. The NATSIAA was first established in 1984 on Larrakia Country, a time when Aboriginal and Torres Strait Islander art was gaining significant recognition and 40 years on, we celebrated the excellence of all the finalists that have every been featured in the NATSIAA.

As we recognise our past achievements, we also look to the future at the Northern Territory Art Gallery (NTAG). NTAG represents a transformative project for MAGNT, promising to showcase our diverse collection and create new spaces for exhibitions, education and



engagement with local stories and the ever-expanding collection of art at MAGNT.

I am incredibly proud of the staff at MAGNT, whose dedication, vision and hard work make an extraordinary impact. Together, we have shaped a meaningful chapter in MAGNT's history, one rooted in a commitment to cultural enrichment, active community involvement and a profound respect for the unique stories of the Northern Territory.

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

The Hon Clare Martin AO
Chair

Director's Foreword

As I look back on an inspiring and eventful year, it is evident that it has been a year of great achievements.

MAGNT delivered an impressive program of exhibitions and collection displays, including returning Melville the Pygmy Blue Whale to the Colin Jack-Hinton Maritime Gallery after decades out of public view. This 21.9-metre skeleton is an important record of marine life and a testament to public support, with donations helping us get Melville back where he belongs.

For 20 years MAGNT, and the Northern Territory Government's Department of Education, have worked in Partnership to nurture the Territory's young emerging artists and provide them with an opportunity to share their artistic practice through *Exit Art*. The strength of the works in the 2023 exhibition confirms that the future of the Territory's creative industries looks to be in very good hands.

On the 40th anniversary of Telstra NATSIAA, we looked back at the remarkable journey it has undertaken. Four decades on, the Awards continue to celebrate the validity and cultural diversity of contemporary Indigenous artistic expression and have provided a legacy of significant exposure, growth and development for Aboriginal and Torres Strait Islander artists and the Indigenous cultural sector.

In 2023, we also commissioned an economic impact review of the Telstra NATSIAA opening weekend events, which impressively recorded that over 70% of the 4000 visitors in the first 3 days had travelled from outside the NT, thereby contributing more than \$2.7 million into Darwin's economy during their visit.

Thanks to the generosity of our donors, it has been a particularly

exciting year with several major gifts adding many important works to the visual arts collections. MAGNT was grateful to receive a generous donation of more than 60 important Aboriginal paintings from Anne Phelan and John Clark. Stephen Shaul also donated a collection of works by leading Indonesian contemporary artists from the past two decades, and renowned Australian painter Geoff la Gerche generously donated several works to MAGNT including his monumental painting *Jim Jim Falls* 1993.

As well as these great gifts, MAGNT also acquired numerous other fine works and collection items across all the collecting areas. I thank our Supporters of Aboriginal Art; Jeff and Marilyn Pinkerton and all our other Private Donors who this year enabled MAGNT to purchase more acquisitions than in any of its past 10 years.

Considerable work was undertaken by the team in our Aboriginal Heritage Department. MAGNT established an Aboriginal Advisory Body, with 9 members representing Aboriginal people across the Northern Territory and has held several meetings.

The Rock Art Digitisation project continues to be a priority for MAGNT with significant consolidation, archival rehousing and digitisation

being carried out. This work has also generated great interest with Aboriginal communities represented in the collection who are guiding us on our work in the Archive and has resulted in many repeat visits by communities.

Our science curators continued to deliver groundbreaking research putting the Northern Territory on the global stage. Dr. Adam Yates introduced Baru iylwenpeny, a giant cleaver-headed croc from 8 million years ago, while Dr. Michael Hammer discovered the first live specimens of the "Nutcracker Yabby". These achievements reflect years of fieldwork, research and collaboration and I must acknowledge Janie Mason for her ongoing support of our Natural Sciences research projects.

MAGNT also welcomed the NT's first Million Dollar Fish. This famous 67 centimetre barramundi, caught on the last day of the annual fishing competition, joined the MAGNT Fisheries collection in May.

The NT Regional Museums Program returned to MAGNT in 2024 and provided \$200,000 of grant funding for the preservation, conservation and display of significant historical NT cultural material, to 9 Museums and historical societies across the Territory.

In preparation for the new Northern Territory Art Gallery, MAGNT established a dedicated team to commence the digitisation of its visual art and material culture collections so that we can share the collection and the extraordinary stories with artists, communities, scholars, our visitors and the broader public.

The new Northern Territory Art Gallery will be a vibrant place for locals and an unforgettable tourist destination, showcasing the Territory's outstanding art collections, major temporary exhibitions and events that will deliver cultural and economic benefits far beyond Darwin for generations to come.

Over the past 12 months, work has been proceeding intensely both internally at MAGNT and on-site. Construction continues to progress steadily, with significant milestones being met as we move closer to its completion. Our team at MAGNT is also very advanced finalising, conserving and preparing the works for display in the three inaugural exhibitions.

MAGNT's ambitious program of activity places a constant strain on our resources, and it is only with the support of the Northern Territory Government and our many generous partners, sponsors and benefactors



that we were able to achieve what we did in the past year.

I would like to acknowledge the significant assistance and support provided by the MAGNT Board, and the support and dedication shown by the MAGNT Foundation. I would also like to acknowledge the work of the MAGNT Executive team.

Finally, I acknowledge the fine work of our very professional staff and loyal volunteers. Together they have made this a very memorable and highly productive year for MAGNT.

A handwritten signature in black ink, appearing to read 'Adam Worrall', with a stylized, wavy line extending from the end.

Adam Worrall
Director

2023 – 2024 Major Achievements

Melville the Pygmy Blue Whale

In April 2024 MAGNT was thrilled to announce the relaunch of the Pygmy Blue Whale, Melville, in the Colin Jack-Hinton Maritime Gallery. This remarkable 21.9m skeleton, a vital scientific record of the endangered Pygmy Blue Whale species, is proudly on display after meticulous restoration efforts.

Melville's return marks a significant milestone for MAGNT, as the Pygmy Blue Whale skeleton has not been showcased to the public since 1999. The reinstatement involved a two-year public appeal, raising funds through the Encounter: Deep Blue Fundraising Dinner, to support the restoration, preparation of bones, fabrication of a steel support frame and mounting the awe-inspiring exhibit. The expertise and dedication of Jared Archibald, MAGNT Curator of Territory History, was instrumental in preparing and reinstalling Melville as a centrepiece of the Gallery.

The Pygmy Blue Whale skeleton, scientifically identified as *Balaenoptera musculus brevicauda*, was initially recovered from a mangrove forest and beach near Cape Hotham in 1981. Over the years, the museum acquired additional bones, including souvenired vertebrae, with the display officially opening in 1992.

After a dismantling in 1999, the recent restoration involved recreating missing elements, such as eight vertebrae, three ribs and finger bones, totalling an estimated weight of 2,000 kilograms.

To celebrate Melville's return, MAGNT organised a weekend of talks and free family-friendly activities. Educational talks by experts exploring the evolution of marine cetaceans, marine mammals of Northern Australia and the captivating story of Melville were delivered. Families were also invited to participate in hands-on workshops, including building a whale and exploring marine life through drawing.



Melville the Pygmy Blue Whale installed in the Colin Jack-Hinton Maritime Gallery

Anne Phelan and John Clark Collection

MAGNT was grateful to receive a generous donation of more than 60 paintings from the estate of the late Anne Phelan and her partner John Clark. A much-loved figure in the Darwin art community, Anne Phelan was the owner of Framed – The Darwin Gallery which operated from 1985 to 2017. Framed exhibited artworks from Aboriginal, Torres Strait Islander and non-Indigenous artists and provided an important space for artists to share their work with Darwin audiences.

The Anne Phelan and John Clark donation includes important Aboriginal art spanning several decades featuring significant senior artists and Elders. Highlights include works by late female artists from the Tiwi Islands, Haasts Bluff, Papunya, Kintore, Yuendumu and Balgo, helping to address the gender imbalance within the MAGNT Collection of Aboriginal Art and Material Culture and increasing MAGNT's holdings from these regions.



Freda Warlapinni, *Untitled* 2001, natural pigments on linen, 621 x 511mm. Gift of Anne Phelan and John Clark, 2024



Patrick Mung Mung, *Untitled* 2001, natural pigments on canvas, 1200 x 450mm. Gift of Anne Phelan and John Clark, 2024

Australia's biodiversity through time

MAGNT's curators, including our Emeritus staff, describe the fauna of Australia and northern near neighbours from millions of years ago to the present, helping us piece together the story of life on our planet.

This year Senior Earth Sciences Curator, Dr Adam Yates, has announced to the world Australia's largest and last of the cleaver-headed crocodylians – *Baru iylwenpeny* – living up until the late Miocene 8 million years ago and whose bones have been preserved in the Alcoota fossil beds. Curator of Fishes, Dr Michael Hammer, rediscovered a crayfish species previously only known from one MAGNT specimen that was found in the stomach of a Barramundi at Channel Point in 1983. It was a new species, and using genetic and taxonomic revision, he and colleagues brought to life the Nutcracker Yabby, *Cherax nuciifraga*. In addition a long term MAGNT project of Dr Chris Glasby's, former Curator of Annelids, now Emeritus, has come to fruition.



Nutcracker Yabby *Cherax nuciifraga* from the Reynolds-Finiss floodplain

The Annikey project is an ambitious undertaking to describe the Annelid (marine worms) fauna of the world. In 2023 Chris and colleagues have released descriptions and keys to the Family Nereididae, which includes 45 genera and 158 species, with more to come later in 2024.

Northern Territory Art Gallery

Situated in the heart of Darwin on Larrakia Country, the new Northern Territory Art Gallery will be a state of the art cultural institution for the display of MAGNT's nationally significant art collections. Work has been proceeding intensely internally and on-site.

MAGNT's Curatorial team finalised draft layouts of the opening exhibitions with the content and themes for the three inaugural exhibitions confirmed. Object lists are being finalised and consultation has begun with artists and communities regarding the Aboriginal and Torres Strait Islander artworks to be included in the opening exhibitions. Community consultation around our opening exhibitions is a key element of the process and ensures that MAGNT's relationships with Aboriginal and Torres Strait Islander peoples is a core pillar of our content development.

Exhibition planning and design, conservation, photography, mount production and framing continue to



The construction team completes the concrete pour for the suspended concrete floor slab of Gallery 1. Image: by Josh Griffin, Projects and Precinct Site Manager, Department of Logistics and Infrastructure, 6 June 2024

proceed. Sponsorship opportunities and partnerships are being sought and confirmed.

Externally the construction is progressing well with the basement works completed and lift shafts installed to Level 2 roof height. In the attached image, penetrations for air conditioning grilles are visible in the slab which will ensure the highest standard of environmental quality for exhibited artworks. The concrete will be ground back to expose the local

aggregates and provide a honed concrete finish throughout the gallery.

Discussions have commenced between MAGNT, the Department of Territory Families, Housing and Communities, Department of Infrastructure, Planning and Logistics and Sitzler to develop a plan and schedule of works for the commissioning of the gallery spaces, procurement, delivery and installation of furniture, fittings and equipment for the construction and installation of the exhibitions.

Cyclone Tracy Donations to the MAGNT Collection

This year MAGNT received many generous donations of personal memorabilia, photographs, documents and items relating to the horrific events of Christmas Eve in 1974. One significant acquisition was the donation of Tracy the Bear belonging to Carole Grace Richards who was a child when Cyclone Tracy struck the heart of Darwin. One of the most significant natural disasters to occur in Australia's recorded history, the cyclone killed 66 people and rendered 90% of the township uninhabitable causing the largest peacetime evacuation in Australian history.

The teddy bear was a present under the Christmas Tree in the Richards home. The cyclone destroyed the house and the bear was found the next morning submerged in mud up to its ears. It was cleaned and Carole took it with her on the evacuation flight to Brisbane, it was the only object that the family took away with them. Throughout the years Tracy the Bear has remained a treasured toy and a touchstone of the events of that night. Carole has kindly donated the teddy bear to MAGNT's Territory History collection. Another important donation this year was personal items belonging to Tansy Glead including the family Christmas tree. Unlike many homes, the Glead

residence was badly damaged but not destroyed and the room where the Christmas Tree stood was largely unscathed. The tree survived Cyclone Tracy and continued to be used by the family every year. It is a potent symbol of the resilience and strength of Darwin's community. Both items will feature in the new Cyclone Tracy exhibition to open late 2024 to commemorate the 50th anniversary of this event.



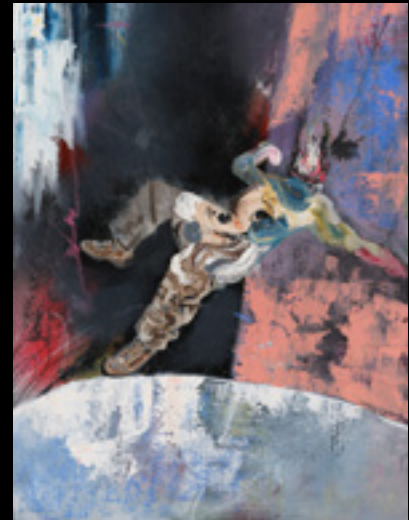
Tracy the Bear, c1973. Gift of Carole Richards, 2023

Stephen Shaul Collection of Indonesian Contemporary Art

An extraordinary collection of Indonesian contemporary art was gifted to MAGNT by philanthropist Stephen Shaul.

The Stephen Shaul Collection of Indonesian Contemporary Art encompasses a condensed representation of the past two decades of Indonesian Art. It includes some of the most highly regarded Indonesian contemporary artists and art collectives, such as Heri Dono, Uji Handoko Eko Saputro (aka Hahan) and Taring Padi, as well as many fine works by emerging artists. The more than 100 artworks gifted to MAGNT span painting, sculpture, performance and printmaking.

The Shaul Collection has transformed MAGNT's Southeast Asian Art and Material Culture collection, providing wonderful opportunities for new interpretations and responses to pieces from MAGNT's rich collection of Southeast Asian textiles, historic trade ceramics and 20th century Indonesian paintings. An invaluable addition to MAGNT's Southeast Asian collections, the artworks from the Shaul Collection provide a contemporary balance and reflection of Southeast Asian culture through the eyes of living generations of Indonesian artists.



Yogie Achmad Ginanjar, *The lying soldier* 2017, oil on canvas board, 400 x 300mm. Gift of Stephen Shaul, 2023

Connections with Culture and Country

Establishing new and maintaining existing connections with culture and Country is key for our curators whose work is informed by management plans in Indigenous Protected Areas, the wishes of family clans and permissions of governing Boards. MAGNT prioritises our initial understanding of biodiversity through the lens of those who live on and manage Country and aims to value add through Western systems of taxonomy and systematics. Our faunal collections are safeguarded as important connections to time and place for all Territorians. Dr Danielle Edwards has initiated a project after following up outcomes of a Bush Blitz on Groote Eylandt in 2021. Dr Michael Hammer joined a Learning on Country program outside Maningrida with Elders and young people from central Arnhem and worked with Traditional Owners on Bush Blitzes and field trips for collecting permissions. Dr Sam Arman, Earth Sciences Collection Technician in Alice Springs, visited



Dr Sam Arman working to determine and extract fossil bones in Papua New Guinea, with local knowledge holders and supervisors looking on. June 2024. Image: Bulisa Iova

Papua New Guinea with support from MAGNT, Royal Society of South Australia and Pacific Science Foundation, together with Flinders University palaeontologists and Bulisa Iova from the Papua New Guinea Museum and Art Gallery (PNGNMAG). Sam worked in the Bulolo region exploring Pliocene Otibandu Formation (~6 million

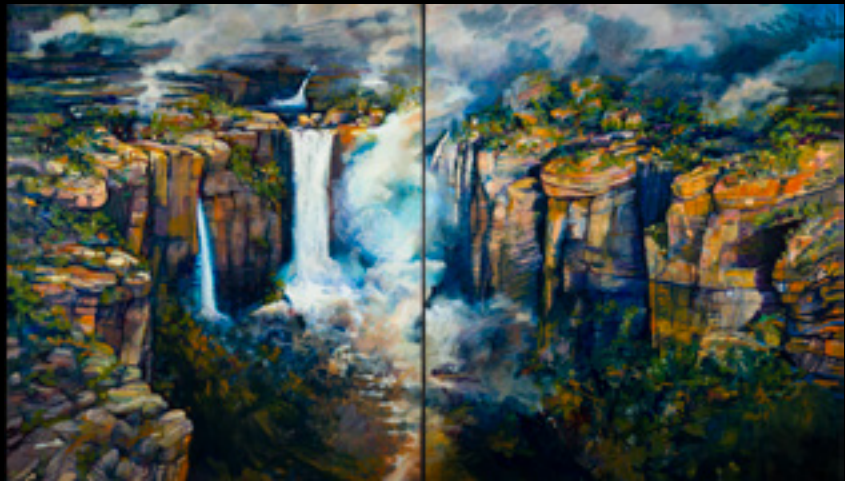
years old), visiting localities where fossils have been found since the 1960s and where no formal palaeontology fieldwork had been undertaken since the 1990s. Cultural knowledge and connection guided all aspects of the field trip, including data collection and travel.

Geoff la Gerche

Renowned Australian painter Geoff la Gerche is recognised for his hyperrealist portraits and striking portrayals of the Australian landscape. La Gerche's passion for depicting the Australian landscape, particularly rocks, pools, waterfalls and gorges, inspired many visits to northern Australia to explore Kakadu and the Kimberley region.

La Gerche's northern Australian landscapes each express something of the colossal impact of the region's natural environment, however his monumental painting *Jim Jim Falls* 1993 stands out among his most majestic achievements. His dramatic rendering of Barrkmalam / Jim Jim Falls depicts the thundering 200 metre high falls dwarfed against the backdrop of the deeply creviced rock faces, vast Arnhem escarpment and storm clouds during the wet season.

In 2023 the artist and his family generously donated several works to MAGNT, including *Jim Jim Falls*, which represent a cross section of his highly regarded practice across printmaking, portraiture and landscape painting. These add to MAGNT's collection of works of artistic excellence which reference the Northern Territory.



Geoff la Gerche, *Jim Jim Falls* 1993, oil on canvas, 2500 x 4000mm. Gift of Nicole and Andre la Gerche, 2023. Museum and Art Gallery of the Northern Territory Collection

Harnessing citizen science



The Golden Worm Goby, currently under taxonomic investigation by Dr Hammer and Dr Larson

Understanding faunal biodiversity and its distribution often relies on the eyes and ears of others. Dr Michael Hammer has continued the Worm Goby Citizen Science program for over 10 years now, where fishos catch and communicate with Michael about unusual gobies on their lines and in their nets. It is paying off. Michael has described the 'worm of death', a new species to Western science, and is working with Emeritus Curator Dr Helen Larson to create a phylogeny and comparative genomics of worm gobies, informed by citizen science.

Dr Dan Edwards is also employing citizen scientists' data collection in collaboration with Dr Jodi Rowley at the Australian Museum to understand speciation and call evolution in Australian frog radiations of the ground (Myobatrachidae) and tree (Pelodydidae) frog families. In a 3-week fellowship in Sydney in early 2023, Dan developed CT scanning protocols and coding pipelines for sorting and labelling the millions of FrogID records.



Red Flag Dancers perform for audiences at the Awards Ceremony



Audiences enjoying the live Awards Ceremony on the lawns of MAGNT featuring some of Australia's most exciting emerging and established performers inspired by the 40-year legacy

2023 Telstra National Aboriginal and Torres Strait Islander Art Awards

Opened to the public 29 July 2023 with Awards Ceremony 11 August 2023. Closed 18 February 2024.

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

Telstra NATSIAA is highly anticipated every year on the national cultural calendar and is consistently the largest exhibition staged by MAGNT. It showcases the rich artistic talent of Aboriginal and Torres Strait Islander artists from across Australia. In 2023 NATSIAA celebrated an important milestone, 40 years honouring Aboriginal Art. The judging panel for 2023 included one of the first judges of the Awards in 1984 - Mr Peter Yanada McKenzie. The Awards Ceremony showcased some of Australia's most exciting emerging and established performers inspired by the 40-year legacy.

The Telstra NATSIAA virtual gallery was also produced for its third consecutive year. MAGNT would like to sincerely thank the selection

panel members and judges for their contribution to the 2023 Telstra NATSIAA.

"Ku', Theewith & Kalampang: The White Cockatoo, Galah and the wandering Dog 2023 is a sculpture that represents who I am as a Thu' Apalech man from the Cape York Peninsula. The colours on this tree are specific to my clan, the Thu' Apalech people. In Wik-Mungkan, my first spoken language, we call this tree yuk thanchal. This tree is also known as milkywood [sic] in English and is the same tree that my ancestors have been using since the beginning of time to create their artefacts. My Puulwuy [father's totem] and my Kathwuy [mother's totem] are represented here too." Keith Wikmunea, winner Telstra Art Award 2023.



2023 Telstra NATSIAA installation view



Keith Wikmunea. Winner of Telstra Art Award. 2023 Telstra NATSIAA. Image: Courtesy of the artist and Spinifex Arts

2023 Award Recipients

Telstra Art Award

Keith Wikmunea, a Thu' Apalech man and artist from Aurukun in Queensland, for his artwork *Ku', Theewith & Kalampang: The White Cockatoo, Galah and the wandering Dog* 2023.

Telstra Multimedia Award

Jimmy John Thaiday, who resides in Erub, Torres Strait, Queensland, for his video work *Just Beneath the Surface* 2023.

Telstra General Painting Award

Julie Nangala Robertson, who resides Yuendumu, Northern Territory, for her artwork *Ngapa Jukurpa (Water Dreaming) – Pirlinyarnu* 2022.

Telstra Bark Painting Award

Owen Yalandja, who resides in Maningrida, Northern Territory, for his artwork *Ngalkodjek Yawkyawk* 2023.

Wandjuk Marika Memorial 3D Award (sponsored by Telstra)

Anne Nginyangka Thompson, who resides in Pukatja/Ernabella, APY Lands, South Australia, for her work *Anangu History* 2023.

Telstra Work on Paper Award

Brenda L Croft, who resides in Kamberri/Canberra, Australian Capital Territory for her work *blood/ memory: Brenda & Christopher II (Gurindji/Malngin/Mudburra; Mara/ Nandi/Njarrindjerri/Ritharrngu; Anglo-Australian/Chinese/German/Irish/Scottish)* 2021, 2022.

Telstra Emerging Artist Award

Dhalmula Burarrwana, who resides in Yirrkala, Northern Territory for her artwork *wanha, dhika, nhawi?* 2022.

Telstra People's Choice Award

Emma Singer, who resides in Mimili, APY Lands, South Australia for her work *Ngayuku Ngura (My Home)* 2023

Telstra Work on Paper Award – Highly Commended

Balwaldja Wanapa Mununggurr, who resides in Darwin, Northern Territory, for his work *Exile* 2023

Education



Exit Art installation view

This year the Education Officer delivered 99 facilitated programs including 88 gallery talks to 2780 students at MAGNT Darwin and facilitated workshops and Touchable Talks to 132 students in the Discovery Centre. The Education Officer also provided 49 local teachers with three Educator Events, covering the exhibitions 52 ACTIONS and Unruly Days, and gave behind the scenes tours of the Wet and Dry stores.

The Education Officer developed a set of MAGNT provocation cards for Educators to use when they visit MAGNT Darwin with their students. The cards cover each gallery and provide thought provoking questions to promote engagement with MAGNT exhibitions and objects, promoting critical and creative thinking. Sets of provocation cards were distributed to all Darwin and Palmerston schools at the beginning of 2024.

This year, a new Education page on MAGNT's website, which hosts 77 educational resources,

was launched. The Education website page provides educators with booking information and resources to accompany their visit to MAGNT Darwin. All resources developed have been aligned to the current Version Nine (9) of the Australian Curriculum.

Exit Art

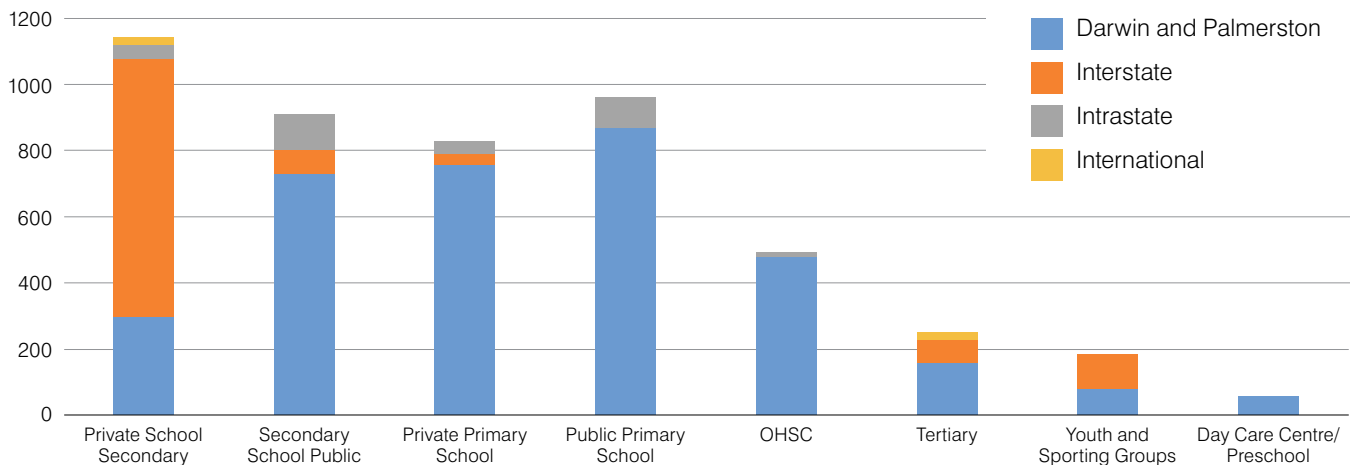
Contemporary Art from 2023 NT Year 12 Students has been a joint initiative with the NT Department of Education since 2004. Exit Art showcased 44 artworks from 40 artists around the Northern Territory. MAGNT hosted Exit Art Study days during March at which 161 Year 11 and 12 Visual Art and Design students attended.



Students engaging in a Museum Inquiry Project developed by Education Officer Jude Dawson, with Conservator Lauren Ravi

Number of students by origin and school

July 2023 – June 2024



Audience Engagement

1. Visits to the Museum: 288,994

Includes all museum sites: MAGNT Darwin, Fannie Bay Gaol, Defence of Darwin Experience, Museum of Central Australia and Megafauna Central.

2. Visits to MAGNT website: 122,500

3. Downloads of MAGNT records on the Atlas of Living Australia website: 21,685

Downloads of 8,992,288 specimen records

4. People engaging with social media: 661,978

Social media engagement measured as sum of Facebook, Twitter and Instagram engagement plus YouTube views

5. Offsite programming: 634 people

Includes all offsite programming: general public and educations/student programs (including virtual programs)

Visitation	(2023–2024)
Visitation to MAGNT Darwin site	207,063
Intra-Territory visitors*	76,062
Interstate visitors*	107,352
Overseas visitors*	23,649
Visits to Fannie Bay Gaol	9,478
Visits to Museum of Central Australia	7,203
Visits to Megafauna Central	12,998
Visits to Defence of Darwin Experience	52,252

*estimate from sampling only

The film *Tiger on the Rocks* was the foundation of a public program presented in July 2023 which blended perspectives on the plight of the thylacine and its significance to the Northern Territory.

The program consisted of five screenings and five panel discussions over a four-day period in July 2023, in both Darwin and Alice Springs. It included a major event at the Deckchair Cinema as part of the Ecological Society of Australia annual conference held in Darwin in July 2023. The panel discussed the multiple perspectives raised in the film, notably the making of the film itself, the cultural significance of the thylacine and the story as presented by Traditional Owners on Stone Country, and the future of the thylacine in the form of the de-extinction program being undertaken by scientists in Melbourne. It was a great example of a topic that spanned MAGNT's collections and work across Aboriginal art and material culture, natural science and palaeontology.

On-site programs

On-site community and family program participants	8,314
On-site community and family programs	297
Formal education visitors to MAGNT	6,275
Intra-Territory students	3,916
Interstate students	1,081
Formal education programs delivered on-site	99

Enquiries

External enquiries answered by MAGNT staff	10,330
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*estimate from sampling only



Panel discussion at the Deckchair Cinema after the public screening of *Tiger on the Rocks*. Panelists from left to right are Professor Andrew Pask, Professor Euan Martin-Ritchie, Cathryn Vasseleu, Pat Fiske, Lois Nadjamerrek and facilitator ABC's Liz Trevaskis

History, Culture and the Arts Collections

The collections team oversees the conservation, digitisation, care and management of the arts, culture and Territory History collections. These multidisciplinary collections are a valuable resource that help visitors learn more about the unique cultural and geographic distinctiveness of the Territory and neighbouring regions.

The Collection Development Strategy, undertaken in 2022, identified a number of gaps in the collection and these have since been adopted as priority collecting criteria guiding decisions about new acquisitions. Of particular focus are contemporary works created since 1990 and ensuring greater gender equity of artists represented in the collection. This year, of the 117 works acquired into the Aboriginal Art and Material Culture collection, 48% were by women artists. We also received a major donation comprising paintings, works on paper and sculpture of contemporary Southeast Asian art which is building our holdings of art from this period.

Preventative Conservation

The Preventive Pest Control Program has been a significant project this year changing a number of practices

around how we operate. A report from Modified Atmospheres provided recommendations which have subsequently influenced a range of functions. Some of the changes include what can be brought into the building, how organic material is stored, how we receive artworks and the proximity of vegetation to the building. These types of preventative practices are crucial, particularly in tropical climates and are an important means by which MAGNT ensures the continued care of the collection.

Digitisation

An online database is a key mechanism by which MAGNT will provide free online access to our Arts and Culture collections directly from our website. It will be an important resource that will enable people, from remote and regional areas

of the Territory, Australia and the world, to learn about the rich history and culture of the region through MAGNT's extraordinary collections.

Before the online database can be realised, the collection must be digitised, a mammoth undertaking given the scale of MAGNT's Arts and Culture collections. A significant boost to this project was received this year with additional funding of \$2.5 million from the Northern Territory Government enabling us to set up a second photographic studio and create three new positions to the digitisation team including a Digitisation Project Coordinator, a Digitisation Officer and another photographer. This has significantly increased our capacity to meet the digitisation schedule and MAGNT is now on track to digitise all collection works for the opening exhibitions at the Northern Territory Art Gallery.

These works will also feature in a publication to accompany the inaugural exhibitions and the online database which is scheduled to launch when the new gallery opens.

Storage Needs Assessment

The Storage Needs Assessment, which was undertaken in 2021, identified a number of projects to maximise storage efficiency for collection items over the coming years. Year Two of the Assessment plan was carried out this year resulting in the rehousing of over 1,200 works on paper and 200 Papunya boards to a new improved storage facility. The craft and contemporary sculpture collections, comprising over 600 items, were also relocated and rehoused in a refurbished storage facility with new racking and shelving systems.

Engagement

Throughout the year 44 access visits to the collection took place including a group of senior men from Millingimbi. The conservation team presented a public workshop on conservation in the tropics and workshops to the Arnhem, Northern and Kimberley Artists (ANKA) Artworkers Extension Program and the Senior Conservator presented a paper at the Asia Pacific Tropical

Climate Conservation Art Research Network in Indonesia.

Honorary Title Holders

As MAGNT Research Associate, Professor Helen Verran's focus is on MAGNT's collection of items originating in Papua New Guinea. She is concerned with elaborating the idea of museum care of ethnographic objects in the light of the museum decolonising movement. Professor Verran has published in *The Planning Moment: Colonial and Postcolonial Histories*. (eds.) Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder, Sarah Van Beurden and Helen Verran. NY: Fordham University Press and will continue to publish and present nationally and internationally.

The Emeritus Curator of Southeast Asian Art, James Bennett, commenced in August 2023 as honorary Adjunct Curator at the West Nusa Tenggara State Museum in Mataram, Lombok. In December 2023, he became the first Australian curator to present a collection-based exhibition, *Kenang-kenangan dari seribu tahun: Koleksi keramik dari Museum NTB [Memories from a thousand years: Ceramics from the Museum NTB collection]*, at an Indonesian public museum. James was invited to be guest speaker at numerous Indonesian institutions,

and, in January 2024, he was appointed as Guest Expert for the Saudi Arabia Al-Madar International Biennale of Islamic Art to be held in Jeddah in 2025.

Dr Christine Tarbett-Buckley pursues research interests into the ecologies of museum practice, generating insights for museum scholars and professionals into the nature of collections and collecting within the unique socio-political context of Northern Australia. Christine coordinates her research initiatives as part of the 'Contemporary Museum Futures Research Program' inaugurated in February 2023 and jointly supported by CDU's Northern Institute and the Museum and Art Gallery of the NT. She presented a research paper to the International Association of Critical Heritage Studies (ACHS) in Galway, Ireland and continues to support MAGNT in areas of policy development.

Natural Sciences

Conservation and Biosecurity focus

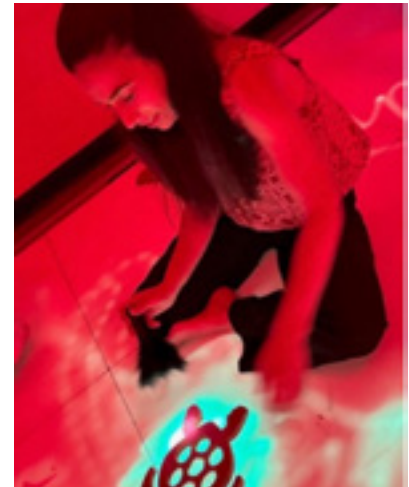
Animals across northern Australia are faced with multiple and increasingly amplified threats to their existence and function. While Dr Adam Yates works to uncover species of the late Miocene (8mya) that went extinct with the changing climate as Australia dried out, other staff and Emeritus curators work to provide data on changing species population size, distribution and reproductive features that feed into urgent conservation decisions. See our publications for details on how long-term climatic stability drives accumulation and maintenance of divergent freshwater fish lineages, and our staff and Honorary contributions to understanding the northern Australia conservation genomics, biosecurity and threatened species landscape.

Skinks are one of our most diverse reptile groups in the NT with more than 130 species found here. Curator of Terrestrial Vertebrates, Dr. Dan Edwards, is shown holding a *Ctenotus storri*. This genus of skinks is one of our more diverse genera.

National Science Week 2023 was launched at MAGNT, which was the perfect opportunity to provide a VIP peek at the major event for National Science Week in Darwin: 'Sea of Light' by Patch Theatre. MAGNT and Darwin Festival, supported by InspiredNT, partnered to bring to life the Sea of Light, an illuminated interactive journey of light and imagination. Over 1200 visitors were introduced to light in the natural world in a talk by Natural Science staff and volunteers, then invited into the Sea of Light to steer ships that left glowing paths of light in their wake as they sailed across the sea's floor. With a UV torch as a paintbrush, participants painted and stencilled their own voyage or bioluminescent animals in the Discovery Centre at MAGNT.



Skinks are one of our most diverse reptile groups in the NT with more than 130 species found here. Curator of Terrestrial Vertebrates, Dr. Dan Edwards, is shown holding a *Ctenotus storri*. This genus of skinks is one of our more diverse genera.



Sarah Reuben working with light and turtles in the Sea of Light experience for National Science Week 2023

	Collection #		Loans **			
	Total accessions	Total acquisitions to date	Outward sent	Outward received	Inward sent	Inward received

Natural Sciences

Terrestrial Vertebrates	165	54321	5 / 327	7 / 96	0 / 0	0 / 0
Fish	323			5 / 17	4 / 42	2 / 3
Invertebrates	2048	167463	9 / 40	11 / 49	2 / 7	0 / 0
Palaeontology/Geology	2036	26348	3 / 36	1 / 1	0 / 0	0 / 0

These figures are for the number of specimen lots, not individual animals

** These x/x figures indicate the total number of loans / the total number of loaned specimens

	TOTAL
Exchanges with other institutions	1
Visiting researchers	17
Number of new species described from the Natural Sciences Collection	12

MAGNT entered into a contractual project arrangement with Charles Darwin University and the Northern Territory Department of Environment, Parks and Water Security to contribute to a project to consolidate eDNA reference libraries for aquatic fauna in the Adelaide River catchment. Dr Michael Hammer will work with a postdoctoral fellow to provide a robust taxonomic framework that will ensure rigorous eDNA sampling in the Territory.

Long term collaborations with the Galapagos National Park have continued for Dr Dan Edwards.

She has analysed genetic sequence data from the only known Floreana Island snake specimen collected by Charles Darwin to inform breeding programs that will repopulate the island with close living relatives of this species.

Dr Michael Hammer and colleagues completed an historical DNA project using museum specimens to uncover the true identity and relationships of an extinct crater lake rainbowfish from Lake Eacham, Atherton Tablelands. The work has both applied outcomes and serves as a broader demonstration for similar

collections-based research globally. Michael's large multi-partner efforts also extended to involvement in a conservation program to successfully rescue and reintroduce the Running River Rainbowfish under critical threat of extinction from hybridisation with an introduced widespread rainbowfish. His work on rainbowfish was recognised internationally with an invitation to speak at the International Rainbowfish Group convention in Germany in June 2024.



Curator of Fishes, Dr Michael Hammer was an invited speaker at the International Rainbowfish Group convention in Bavaria, Germany in June. Image: Gary Lange



A Bindoola Rainbowfish *Melanotaenia* sp. from the Kimberley, Western Australia one of the species discussed in the invited presentation at the International Rainbowfish Group convention

Established in 2012, Bush Blitz is one of MAGNTs strong and enduring science partnerships. Bush Blitz is a species discovery program designed to intensively survey and document the plants and animals across Australia's National Reserve system and is a partnership between Parks Australia - Australian Government, BHP Billiton Sustainable Communities and Earthwatch Australia. It is driven by the knowledge that up to 75 percent of Australia's biodiversity is unknown to science. This year the Australian Government and BHP have renewed their partnership to support the Bush Blitz program in a joint investment of \$11.6 million enabling Bush Blitz to run three expeditions in the Northern Territory over the next 5 years. Meanwhile, in 2023–24, Dr Michael Hammer participated in two Bush Blitz expeditions in Western Australia - Wiliggnin Country based in Charnley River Sanctuary in the West Kimberley and Wudjari Country covering freshwater, estuarine and near shore marine habitats near Esperance. See publications for report details.

Continuing contributions

MAGNT's Honorary staff play a crucial part in extending and amplifying the impact of our collections, caring for them on a weekly basis and assisting with urgent projects. Dr Richard Willan is making inroads on a comprehensive monograph of marine molluscs of Darwin Harbour, contributed to an almost complete conspectus of the molluscs (marine, land and freshwater) of Norfolk Island, an e-book on gastropods for the National Institute of Water and Atmospheric Research (NIWA) and an e-book on the nudibranchs and other sea slugs of the Gold Coast. Dr Barry Russell works on the taxonomy and systematics of lizardfishes (family Synodontidae) and threadfin breams (family Nemipteridae). During the year, he undertook research in Germany, the UK, Taiwan and Japan, and continues to review extinction threat assessments of species of snappers, seabreams and grunts for the International Union for the Conservation of Nature (IUCN) Red List of threatened species. Dr Chris Glasby is coming to the end of a major project – the Annikey Project, a Key to Annelids of the World. Funded by the Australian Biological Resources Study, in collaboration with the Australian Museum and Museum Victoria, AnniKey aims to make accurate identification of



Dr Helen Larson at the Indo-Pacific Fish Conference in Auckland, planning with colleagues from Taipei

Annelids as easy as possible by having keys, taxonomic descriptions and illustrations available online. Chris visited MAGNT in September 2023 to work with Collection Technician Olga Biriukova to produce the final component of the project - further character data entry and the preparation of images required to fully illustrate approximately 150 annelid families of the world. Dr Helen Larson's work focuses on the taxonomy of Indo-Pacific gobioid fishes, mostly on estuarine and coral reef forms, and she is part way through publishing a huge multi-

volume series of Gobioids of the World in addition to her work with the IUCN threatened species group.

Aboriginal Heritage

First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries

MAGNT has made a commitment to align its practices with the national framework First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries and is changing its approach to working with Aboriginal and Torres Strait Islander people. Work has begun incorporating improvements to our processes, policies, procedures and cultural protocols, to ensure we value and centre Aboriginal and Torres Strait Islander knowledge, contributions, perspectives, voices and agency across the Museum.

A resourcing plan is now in place to ensure our commitment to the Roadmap is ongoing and this is reflected in the strong work and outcomes we have achieved in the last 12 months including:

- MAGNT has increased its representation of Indigenous employees to 12% of its workforce.
- Increasing agency and voices through programs and projects

» **The Girraween Lagoon Story, an Excerpt from the Earth Above.**

MAGNT proudly hosted the world premiere film and project by Larrakia Elder Lorraine Williams, entitled The Girraween Lagoon Story, an Excerpt from the Earth Above. Viewers were immersed in a media experience through time of the seven seasons for the Larrakia into a deep dive of 140,000 years of a changing environment. The Earth Above: A Deep Time View of Australia's Epic History was produced by the Deakin Motion Lab for the Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage (CABAH). The Larrakia and Wulna communities collaborated in the creation of The Girraween Lagoon Story.

» **Northern Territory Stolen Generation Event**

Continuing the connection and building relationships with Northern Territory families of Stolen Generations, MAGNT commemorated the 26th Anniversary of National Sorry

Day at the Museum. Monday May 27th was honoured with Truth Telling and Talks marking the start of National Reconciliation Week.

Digitisation of the Rock Art Archive

The Rock Art Digitisation project continues to be a priority for MAGNT and has generated great interest with Aboriginal communities represented in the collection. This project has recorded increasing return visits by communities to the studio and archive contributing to the development of access protocols with MAGNT.

Aboriginal Advisory Body

The inaugural meeting of the Aboriginal Advisory Body (AAB) occurred in Darwin in September 2023. The Body has 9 members representing Aboriginal people across the Northern Territory. The purpose of the AAB is to provide advice and cultural guidance to the MAGNT Board, Executive and staff and the SRC Board. The 9 members met again in February 2024. (See Board members at the back of this report).

Indigenous Repatriation Program

MAGNT continues to strengthen its partnership under the Indigenous Repatriation Program with Indigenous Repatriation Collections and Cultural Access Branch – Office for the Arts (National). This year MAGNT consulted on four projects. Napipa Repatriation, Warlpiri Repatriation, Arnhem Land Repatriation and Western Desert Repatriation.

Strehlow Research Centre

While the Strehlow Research Centre and its archive are closed to the general public, there is a high level of activity behind the scenes, providing access to the collection to authorised users through protocols mediated by the Strehlow Research Centre Board and the senior custodians from the Aranda community.

During the year over 50 consultations were conducted with local Aboriginal custodians about their family trees by referencing the extensive genealogies housed at the Strehlow Research Centre, with many of the consultations required several visits throughout the year.

Senior custodians also visited the Strehlow Research Centre several times to access Aboriginal heritage

material housed in the collection stores. A new Digital Archive Access Studio was officially opened mid 2023 in collaboration with the National Film and Sound Archive of Australia. Visits by Senior Custodians accessing the audio and visual files has significantly increased. Access to this material is also being provided to select independent researchers, as well as to Central Land Council anthropologists relating to their ongoing Native Title research

Case Study

MAGNT Rock Art Digitisation Project 2023-2025

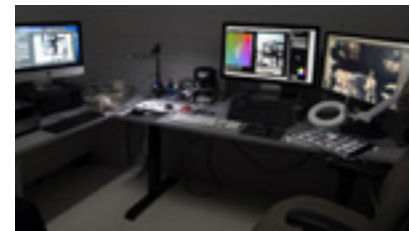
In July 2023, MAGNT's Rock Art Digitisation Project funded by Rock Art Australia (RAA), commenced with the recruitment of a Collection Manager, Eve Chaloupka, and Digital Imaging Officer, David Coltman (the latter commencing in October 2023), to digitise and catalogue over 22,500 Kodachrome Transparencies (colour transparencies). This Archive is an extraordinarily important visual record of rock art sites and sites of high cultural significance throughout the Northern Territory.

The Project Team continues to meet all milestones and is conducting the

project in a culturally appropriate, safe and secure manner. MAGNT is mindful of Indigenous protocols that already exist and Indigenous Cultural and Intellectual property (ICIP) work that is currently under way with the various groups associated with rock art sites and sites of significance documented in material contained in the Rock Art Archive.

Reestablishing connections and rebuilding relationships with Bininj/Mungguy Traditional Owners and Djungkay for sites recorded in the Rock Art Archive has been a priority with individuals and groups visiting or planning to visit MAGNT to meet with the Project Team.

By July 2024, 11,500 colour transparencies had been verified, digitised and catalogued with image quality assessment, colour management, creation of derivatives, saving and back up. This first batch of colour transparencies are now in the Conservation Cool Room for long-term storage. Verification, digitisation and documentation of the second batch of colour transparencies is now underway.



Regional Museums Support

The Regional Museums Program returned to MAGNT in 2024. The program supports the preservation, conservation and display of significant historical cultural material in the NT through grants, capacity building programs and growth of a regional museums network. As part of this, the first round of the Regional Museums Grants opened on 18 March and closed on 5 May 2024.

Regional museums, galleries and cultural centres were invited to apply for funding of up to \$50,000 per applicant, to develop, conserve, preserve or exhibit our unique cultural heritage. A total funding pool of \$200,000 was offered, provided by the Northern Territory Government and administered by MAGNT. It was a very competitive round with 17 applications to the value of \$577,789.33 assessed by an independent panel. Nine successful grants were distributed:

- Aviation Historical Society of the NT Inc, Darwin Aviation Museum - \$20,450
- Bawinanga Aboriginal Corporation, Djomi Museum - \$30,500
- Central Australian Aviation Museum Inc, Central Australian Aviation Museum - \$16,540
- Charles Darwin University, Nursing Museum Textile Conservation - \$6,000
- Chung Wah Society Incorporated, NT Chinese Museum - \$7,810
- FRM Services Limited, Hermannsburg Historic Precinct - \$35,000
- Jilamara Arts and Crafts Association, Muluwurri Museum - \$40,000
- The Historical Society of Katherine Inc, Katherine - \$23,700
- Victoria Daly Regional Council, Timber Creek Museum - \$20,000

Since the Regional Museums role commenced, a network is being re-established with over 30 regional museums, galleries and cultural centres. The Regional Museums Officer has fielded over 100 enquires and visited Mparntwe / Alice Springs and Katherine. The Regional Museums archiving project also continues, digitising and archiving MAGNT's corporate record of engagement with the sector over 30 years.

A significant professional development opportunity was delivered to four participants from the Djomi Museum, Maningrida. Training in a number of aspects of Collections Management was provided including photography, storage, conservation as well as with exhibitions and workshop over a period of two weeks.



MAGNT Territory History Collection Store

Support

Core funding for MAGNT operations is generously provided by the Northern Territory Government. Through grants, partnerships and donations MAGNT receives crucial support to complete work in our four key areas of Natural Science, Territory History, Aboriginal Heritage and Visual Arts.

Thank you to Telstra, Principal Sponsor of the National Aboriginal and Torres Strait Islander Art Awards (NATSIAA). The Awards continue to grow in reputation and prestige thanks to Telstra's steadfast support since 1992.

Telstra NATSIAA is also supported by the Australian and Territory Governments through the Visual Arts and Craft Strategy as well as the Northern Territory Major Events Company, Australian Executor Trustees and Rise Project Consulting who delivered the Virtual Gallery making the Telstra NATSIAA exhibition accessible to the world.

A sincere thank you is extended to the Supporters of Aboriginal Art, a dedicated group whose contributions enable MAGNT to acquire important works for the Aboriginal Art and Material Culture collection.

Individual donors generously give to all areas of MAGNT, Janie Mason AM has an ongoing interest in our natural sciences which has enabled

our science team to research the reptile biodiversity of Groote Eylandt. Jeff Pinkerton OAM and Marilyn Pinkerton's ongoing contributions include donations for acquisitions to be exhibited at the Northern Territory Art Gallery.

On 24 December 2024 it will be 50 years since Darwin was devastated by one of Australia's largest natural disasters. Our annual giving campaign raised over \$32,000 donated from the Darwin community toward the refurbishment of our Cyclone Tracy exhibition.



MAGNT Curator of Aboriginal Art and Aboriginal Culture, Rebekah Raymond, leading Supporters of Aboriginal Art tour through the Telstra NATSIAA exhibition



MAGNT Foundation Members annual tour of the exhibition 40: Celebrating Four Decades of the National Aboriginal and Torres Strait Islander Art Awards, led by Senior Curator of Art, Bryony Nainby

We acknowledge and thank exhibition partners Northern Territory Government, MAGNT Foundation and North West Constructions Pty Ltd for their commitment to this important Territory story.

We thank all our funding bodies, partners, donors and the community, for their unwavering support.

MAGNT Foundation

A special thank you to the MAGNT Foundation for their continued support.

The successful *Tiger on the Rocks* public programs in Darwin and Alice Springs were generously funded by the MAGNT Foundation.

MAGNT Foundation are a partner in the refurbishment of the Cyclone Tracy exhibition through their significant donation and assistance in grant funding applications for this project.

MAGNT thanks the MAGNT Foundation board for volunteering their time and resources.

MAGNT Foundation Board

Michael Rees (Chair)
 Neville Pantazis (Dep Chair)
 Ali Dhirani (Treasurer)
 Stephanie Hawkins
 Lesley Richardson
 Alex Ehrlich
 Randal Jones (elected September 2023)
 Rachael Shanahan (retired December 2023)

Donors

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

Platinum

Janie Mason AM

Gold

The Honourable Clare Martin AO

Jeff Pinkerton OAM and
Marilyn Pinkerton

Dr Vicki Krause and Dr Bart Currie

Geoffrey Hassall OAM and Virginia
Milson *

Stephen Shaul

Silver

John and Jane Ayers *

Anonymous

Prof Louise Maple-Brown and
Simon Niblock

Chris and Bidy van Aanholt *

Libby Kingdon and Michael Rowe *

Michael Sitzler and Terri Layman *

Arthur and Suzie Roe *

Diana Laidlaw AM *

Peter and Agnès Cooke *

Rick and Jan Frolich *

Richard and Harriett England *

Candy Bennett *

Alice and Edward Richardson *

Charles Curran AC

John Calvert-Jones AM

Roslynn Bracher AM

Roslyn Packer AC

Rupert Myer AO

Dr Stephen Morton and Dr
Faye Alexander

Bronze

Wendy Pech *

Jacqueline Healy

Louise Partos

Elizabeth & Max Chalmers

Jude and Jono Tolley *

Paul and Helena Lassémillante

Angela Tomazos

Colin and Andrea Wicking

Bev Phelts

Gabrielle Brown

Meg Mooney

Dr. Joseph Paiva

John Hofmeyer, Lesley Booth and the
Boyd Family

Sunbuild Pty Ltd

Richard Ryan AO

* Supporters of Aboriginal Art

Donors

Dr Anne Gray	Wasan Forsyth	Brian Hammond
David Swift	Nola Bailey	Carole Miller OAM
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Derek Pugh	Henriette and Bert Heynen	Dean Ganley
Ian and Jill Kew	Catherine Prince	Lisa Nolan
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Resy van Beek	Gatfield Family	Benjamin Daw
In Memory of Karsten Hauge	Chris Obst	Brenda Webber
The McSkimming Family	The Alawa Mob	Elizabeth Cornford
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Akiyo Keehne	Kathy Gardenal and Poulson Family	Heather Docker
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Suzana Bishop	The Wood Family	Óscar Pampín Cabanas
Maria & Lucia Buccigrossi	Sharon (Barnes) McAlear	
The Darwin Community	Steve Andrews	

Object Donors

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

Chair's Circle

John De Wit
Anne Phelan and John Clark
Konfir Kabo and Monica Lim

Platinum

Geoff Crispin

Gold

Le Gerche Family

Silver

Mark Lewis

Bronze

David Howell
Jennifer Tudehope
Tansy Gleed
Koser Family

Donors

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Jane Miles
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David Watters
Douglas Vemeulen
Greg Ashman
Helen Motbey
Lola Price
Sue Watt
Vlad Romoza
John Cossons
Jeff Pinkerton Collection

Government Partners



Australian Government

Department of Infrastructure, Transport,
Regional Development and Communications
Office for the Arts

Department of Agriculture, Water and the Environment

Parks Australia

Visual Arts and Crafts Strategy

National Indigenous Australians Agency

Telstra NATSIAA Partners

Principal Partner



Project Partners



Accommodation Partner



Key supporters

Sidney Myer Fund

Barbara June Auld Charitable Trust Foundation, The MV & RM Anderson Perpetual Trust,
The David Christison Trust, contributors to the AET Small to Medium Stabilisation Fund

About MAGNT

Our facilities

Established under the *Museum and Art Gallery of the Northern Territory Act 2014*, the Museum and Art Gallery of the Northern Territory (MAGNT) is the Northern Territory's premier cultural institution.

Our principal facility since 1981 is on Larrakia land at Bullocky Point in Darwin, and is home to internationally renowned artistic, cultural and scientific collections and research and exhibition programs.

MAGNT also operates the following venues:

Fannie Bay Gaol – Darwin

Opened in September 1883, Her Majesty's Gaol and Labour Prison was Darwin's only prison for almost 100 years closing in 1979. The gaol precinct was heritage listed in February 1995.

Museum of Central Australia (incorporating the Strehlow Research Centre) – Alice Springs

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

MCA is also home to the Strehlow Research Centre, which houses one of Australia's most important collections of film, sound, archival records and museum objects relating to Aboriginal ceremonial life.

Megafauna Central – Alice Springs

Megafauna Central presents the story of megafauna in Central Australia through displays of the fascinating fossils found at the Alcoota Scientific Reserve. The museum also includes life-size replicas of the giant bird

Dromornis stirtoni and *Baru* the fresh water crocodile that inhabited Central Australia eight million years ago.

Alcoota Scientific Reserve – Central Australia

Located 190 kilometres from Alice Springs, the Alcoota Scientific Reserve is a dense fossil site featuring one of the largest concentrations of terrestrial vertebrates from the late Miocene Epoch in Australia.

We manage the following venues:

Defence of Darwin Experience – Darwin

Opened in 2012 as part of the 70th anniversary commemoration of the bombing of Darwin, the Defence of Darwin Experience tells the story of the bombing of Darwin by the Japanese on 19 February 1942.

Lyons Cottage - Darwin

Located in Darwin's central business district, heritage listed Lyons Cottage was built in 1925 as accommodation for executives of the Eastern Extension Australasia and China Telegraph Company.

Temporary exhibitions

2024 Telstra NATSIAA

22/06/24 – 27/01/25

Exhibition developed by MAGNT
Catalogue + virtual exhibition

Exit Art: Contemporary art from 2023

Year 12 students

17/02/2024 – 02/06/2024

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

52 Actions

02/03/24 – 02/06/24

Exhibition developed by Artspace Sydney, toured by Museums & Galleries of NSW

The Girraween Lagoon Story: An Excerpt from The Earth Above

22/09/2023 – 24/09/2023

Produced by Deakin Motion Lab for the Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage (CABAH). Created in collaboration with the Larrakia and Wulna communities

2023 Telstra NATSIAA

11/08/23 – 18/02/24

(soft opening 29 July 2023)

Exhibition developed by MAGNT
Catalogue + virtual exhibition

40: Celebrating four decades of the National Aboriginal and Torres Strait Islander Art Award

29/04/23 – 4/02/24

Exhibition developed by MAGNT

Long Run Exhibitions

MAGNT Bullocky Point

- Lower Ramp Gallery
- Gumurr'manydji Manapanmirr Djäma (Making successful business together)
- Transformations the changing nature of the Territory
- Unruly Days: Territory Life 1911–1921
- Cyclone Tracy
- Colin Jack-Hinton Maritime Gallery incorporating the Pygmy Blue Whale re-installation
- SHORTS: MAGNT free short film program
- Tiny Territory

Defence of Darwin Experience

- The Track: Strategic Lifeline to the Top End
- Fannie Bay Gaol
- On the Inside: The Fannie Bay Gaol Immersive Listening Experience

Museum of Central Australia

- Frontier Journey: photographs by Otto Tschirn 1915–1918

Megafauna Central

- The story of megafauna in Central Australia through displays of fossils found at the Alcoota Scientific Reserve

Our People

Our Board

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 is responsible for the effective management of MAGNT and is directly accountable to the Northern Territory Government, through the Minister for Arts, Culture and Heritage.

The Hon Clare Martin AO (Chair)

Clare Martin was the first Labor Chief Minister of the Northern Territory and its first female Chief Minister.

John Cossons

John Cossons currently chairs the Audit and Risk Committees for MAGNT, the Department of Education and the Northern Territory Land Corporation and is a former chair for the Department of the Chief Minister's Audit and Risk Committee.

Franchesca Cubillo

Franchesca Cubillo is a Larrakia, Bardi, Wardaman and Yanuwa woman from the Northern Territory and is currently Executive Director, Aboriginal and Torres Strait Islander Arts at the Australia Council for the Arts.

Ray Hall

Ray Hall is an environmental professional with 30 years' experience in Northern Australia and is currently the CEO of EcOz, the NT's largest environmental consultancy business.

Professor Barry Judd

Barry Judd is the Professor and Director of Indigenous Studies at the University of Melbourne. Barry is a descendent of the Pitjantjatjara people of north-west South Australia, British immigrants and Afghan cameleers.

Dr Wendy Ludwig

Wendy Ludwig is a Darwin born and raised Kungarakana and Gurindji woman who has considerable executive leadership experience in the tertiary education, training and employment sectors.

Dr Steve Morton

Steve Morton is an Honorary Professorial Fellow with Charles Darwin University who joined CSIRO in Alice Springs to work in the desert environment that has long been his focus.

James Paspaley

James Paspaley is the CEO and an Executive Director of the Paspaley Group of Companies.

Angela Tomazos

Angela Tomazos is a second generation Greek Australian business leader, advisor, community advocate and a banking and finance professional of 28 plus years.

Philip Watkins

Philip Watkins was born and raised in Alice Springs and is part of large extended Arrernte and Larrakia families. In August 2011, he was appointed the Chief Executive Officer of Desert.

Strehlow Research Centre Board

Michael Liddle (Chair)
Michael Sitzler (Deputy Chair)
Prof. Reuben Bolt
Phillip Gordon
Martin Jugadai
Cleophas Katararinja

Aboriginal Advisory Body

Carol Christophersen (Co-Chair)
Karl Hampton (Co-Chair)
Shaun Angeles
Michael Berto
Dr Debra Dank
Nadine Lee
Gabrial Millar
Michelle Woody Minnapinni
Kevin Lance Tibby Quall

Our Staff

Directorate

Adam Worrall
Louise Partos (from May 2024)
Louise Partos (to May 2024)
Gregory Arnott (to Jan 2024)

Director
Deputy Director
Assistant Director, Content and Innovation
Assistant Director, Corporate Services

Aboriginal Heritage

Pauline Schober (to Dec 2023)
Francisco Gorey
Cameron Lindner Assistant
Winston Green
Evelyn Chaloupka (from Jul 2023)
David Coltman (from Sep 2023)

Head of Aboriginal Heritage
Aboriginal Heritage Officer*
Aboriginal Heritage Officer*
Collections Care Specialist*
Collections Manager (Rock Art)
Digital Imaging Officer (Rock Art)

Collections Management – History, Culture and the Arts

Elaine Labuschagne (to Feb 2024)	Registrar
Penelope Searle (from Feb 2024–May 2024)	Registrar
Dr Rebecca Mirams	Assistant Registrar, Acquisitions and Loans
Kerry-Lynn Nancarrow	Assistant Registrar, Collections Care and Storage
Cameron Wood (from Jan 2024)	Collections Officer (History, Culture and the Arts)
Erin Carew	Collections Officer (EMU)
Kate Land (from Oct 2023–Jan 2024)	Collections Officer (History, Culture and the Arts)
Matthew Parker (from Oct 2023)	Collections Officer (History, Culture and the Arts)
Sara Higgs (from Mar 2024)	Loans and Acquisitions Officer (History, Culture and the Arts)
Sandra Yee (to Sep 2023)	Conservator
Sandra Yee (from Sep 2023)	Senior Conservator
Carolyn McLennan (from Dec 2023)	Conservator - Objects
Eleanor Vallier (from Nov 2023)	Exhibitions Conservator
Lilian Monk	Conservator - Paintings
Lauren Ravi	Assistant Conservator
Katherine Hagebols (from Apr 2024)	Digitisation Project Coordinator
Georgina Campbell (from Oct 2023)	Digital Imaging Officer (Collections)
Ian Hobbs (from Apr 2024)	Digital Imaging Officer, Art Collection
Mark Sherwood (to Sep 2023)	Digital Imaging Officer
Maria Kovner (from Apr 2024)	Art Handler, Digitisation Project
Anna Wommatkimmi-Chapman (from Oct 2023– Jan 2024)	First Nations Project Officer, ALPA Archive
Shannon Christophersen (from Feb 2024)	First Nations Project Officer, ALPA Archive

Corporate Services

Simone Crothers	Corporate Governance Manager
Paula McCullough	Executive Administration Officer
Jing Zhang (from May 2024)	Acting Chief Finance Officer

Jing Zhang (to Apr 2024)	Finance Manager
Yogesh Joshi (from Jun 2024)	Finance Manager
Kelly Emmett	Finance Officer
Kerri Meehan (from May 2024–Jun 2024)	Finance Officer
Kim Watton	HR Manager
Haylea Gusling	Administration Officer
Dinorah Morahan	Facilities and Operational Services Officer
Sagar Sapkota	Senior Cleaner / Facilities Officer
Bal Kumari Rayamajhi (from Apr 2024)	Cleaner
Christian Drilon	Cleaner
Nenita Adolfo (to Apr 2024)	Cleaner
Protsan Sapkota (from Feb 2024)	Cleaner
Tilak Ghimire (to Jan 2024)	Cleaner
Josef De Beer	Central Australia Manager*
Samantha Dubyna (to Feb 2024)	Administration Officer*
Melanie Harper (to Jan 2024)	Senior Visitor Experience Officer*
Melanie Harper (from Feb 2024–Apr 2024)	Acting Administration Officer*
Melanie Harper (from May 2024)	Administration Officer/Senior VEO*

Curatorial – History, Culture and the Arts

Bryony Nainby	Senior Curator of Art
Emily Collins (from Jun 2023)	Curator of Southeast Asian Art and Material Culture
Rebekah Raymond (from Feb 2024)	Curator: Exhibitions and Collections, Aboriginal and Torres Strait Islander Art
Rebekah Raymond (to Jan 2024)	Curator of Aboriginal Art and Material Culture
Jared Archibald	Curator of Territory History
Paige Taylor	Assistant Curator of Territory History
Caddie Brain (from Jan 2024)	Regional Museums Officer

Development

Emily Dunham

Heather Docker (from Mar 2024)

Elizabeth Rogers (from Jan 2024–Apr 2024)

Georgia Beach (to Jul 2023)

Kezia Dilettoso (from Aug 2023–Dec 2023)

Partnerships and Philanthropy Manager

Grants and Relationships Coordinator

Development Officer

Development Officer

Development Officer

Engagement

Alison Copley

Nicole Ogilvie

Judy Dawson

Kate Fennell

Gillian Jones

Fabiola Martinez-Hinojosa (from Mar 2024)

Fabiola Martinez-Hinojosa (to Feb 2024)

Clair Parkinson (from Mar 2024)

Clair Parkinson (from Oct 2023–Mar 2024)

Kathy Gardenal (from Mar 2024)

Kathy Gardenal (to Mar 2024)

Aidan Plant

Bree Baker (from Mar 2024)

Celia Cox (from Oct 2023)

Craig Smith (from Mar 2024)

Elisha Pettit (to Oct 2023)

Ellaby Kenneth

Emma Stocker (from May 2024)

Eve Pawlik (from Mar 2023)

Isla Hooper (to Jul 2023)

Jake Dudgeon (from May 2024)

Head of Engagement

Communications and Marketing Manager

Education Officer

Designer

Visitor Experience Coordinator

Acting Visitor Experience Coordinator

Visitor Experience Supervisor

Acting Visitor Experience Supervisor

Visitor Experience Officer

Acting Visitor Experience Supervisor

Visitor Experience Officer

Visitor Experience Officer

Visitor Experience Officer*

Visitor Experience Officer

Visitor Experience Officer

Visitor Experience Officer

Visitor Experience Officer*

Visitor Experience Officer

Visitor Experience Officer

Visitor Experience Officer*

Visitor Experience Officer

Jessica Laidlaw (to Oct 2023)	Visitor Experience Officer
Jessica Plant	Visitor Experience Officer
Julie Kerr	Visitor Experience Officer*
Kate Land (to Sep 2023)	Visitor Experience Officer
Krittika Nunthasrirat (to Apr 2024)	Visitor Experience Officer
Leonie Brialey (to Nov 2023)	Visitor Experience Officer*
Leslie Rickert (from May 2024)	Visitor Experience Officer
Liam Budalasia (from May 2024)	Visitor Experience Officer
Louise Jones (to Apr 2024)	Visitor Experience Officer
Luca Chase (from Mar 2024)	Visitor Experience Officer
Madelyn Deigan (to Dec 2023)	Visitor Experience Officer*
Manon Kenworthy (from Feb 2024)	Visitor Experience Officer*
Martina Capurso (to Mar 2024)	Visitor Experience Officer*
Martinique Haste (to Dec 2023)	Visitor Experience Officer
Matthew Parker (to Sep 2023)	Visitor Experience Officer
Rita Khayat	Visitor Experience Officer*
Samantha Denton	Visitor Experience Officer*
Sara Higgs (to Feb 2024)	Visitor Experience Officer
Sheryl McPherson	Visitor Experience Officer
Showkat Ara Khan (from May 2024)	Visitor Experience Officer
Sue Barrett	Visitor Experience Officer*
Tamalyn Hanson (to Sep 2023)	Visitor Experience Officer*
Tiana Bateman (from Mar 2024)	Visitor Experience Officer*
Wendy Belohlawek	Visitor Experience Officer

Exhibitions

Wendy Wood	Exhibitions Manager
Antony van Papenrecht	Display Technician
Dylan Owen	Display Coordinator

Fiona Bennie (to Mar 2024)	Exhibitions Coordinator
Kellie Joswig	Exhibitions Coordinator
Neil Pinnick (from Jun 2024)	Exhibitions Coordinator
Kerri Meehan (from Apr 2024–Apr 2024)	Exhibitions Officer

Natural Sciences

Dr Kirsten Abbott	Head of Science
Suzanne Horner	Collections Manager Natural Sciences
Lucyna Kania	Technical Officer (Natural Science)
Olga Biriukova	Technical Officer (Natural Science)
Dr Samuel Arman	Technical Officer, Earth Sciences*
Dr Adam Yates	Senior Curator of Earth Sciences*
Dr Danielle Edwards	Curator of Terrestrial Vertebrates
Dr Michael Hammer	Curator of Fishes
Celeste Yates (from Apr 2024)	Fossil Preparator*
Tasman Dixon (from Apr 2024)	Fossil Preparator*

Emeritus Curators and Research Associates

Dr Christine Tarbett-Buckley	Emeritus Curator
Dr Christopher Glasby	Emeritus Curator of Annelids
Dr Barry Russell	Emeritus Curator of Fishes
Dr Helen Larson	Emeritus Curator of Fishes
Dr Margaret West	Emeritus Curator of Indigenous Art and Material Culture
Dr Richard Willan	Emeritus Curator of Molluscs
Dr Paul Horner	Emeritus Curator of Terrestrial Vertebrates
Dr Daena Murphy	Emeritus Curator of Visual Art
Dr James Bennett	Emeritus Curator Southeast Asian Art and Material Culture
Joel Liddle	Research Associate
Michael Cawthorn	Research Associate
Prof Helen Verran	Research Associate

Dr Christopher Austin

Dr Deepak Pazhayamadom

Adam Burke

Dr Charlotte Watson

Research Associate of Crayfish

Research Associate of Fish

Research Associate of Mangroves

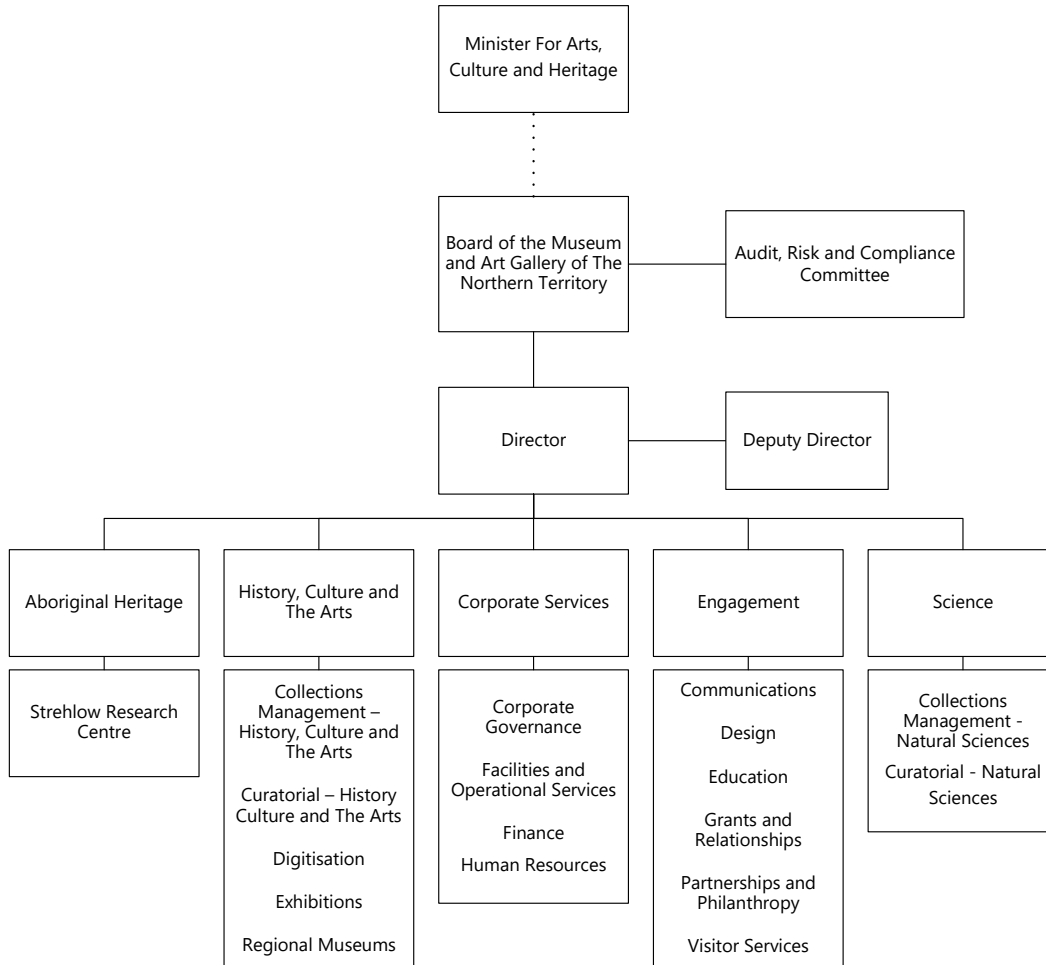
Research Associate of Worms

Work Health and Safety

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

- WHS Committee meetings held quarterly
- WHS newsletters emailed monthly to all MAGNT staff on relevant WHS matters throughout the year
- First Aid and Fire Warden training delivered to relevant staff

Organisational Structure



Our People at a Snapshot

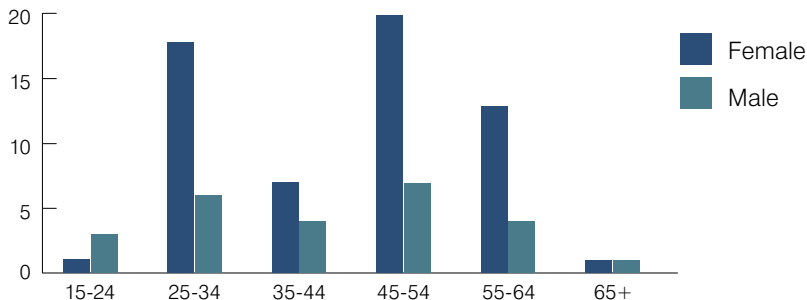
Employment Type

	This FY		Last FY			This FY	Last FY
	Staff	FTE	Staff	FTE			
Full Time	55	55.0	52	52.0	Staff employed by the Board of MAGNT	79	70
Part time	8	5.7	2	1.4	Staff employed by the Northern Territory Government	7	8
Casual	23	3.6	24	4.0			
Total Staff	86	64.3	78	57.4			

Employees by Salary

Salary range	Number of staff	FTE	Female	Male	Non-binary
\$0 – \$59,999	21	3.8	15	6	0
\$60,000 – \$79,999	19	16.7	13	6	0
\$80,000 – \$99,999	21	20	15	6	0
\$100,000 – \$119,999	14	13.8	12	2	0
\$120,000 +	11	10	6	5	0
Total staff	86	64.3	61	25	0

MAGNT Employees by age and gender



Age as at 30/06/2024

Financial Statements

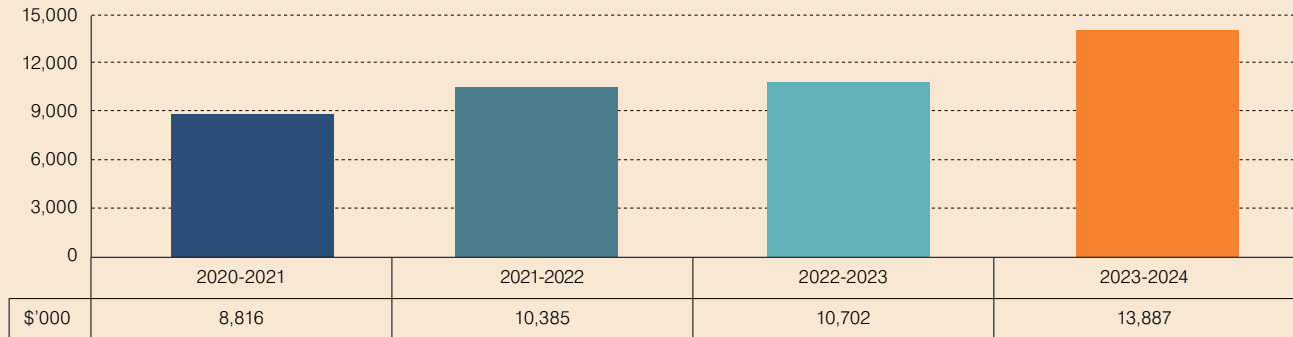
General Purpose Financial Statements

This section contains the financial statements of the Board of the Museum and Art Gallery of the Northern Territory the year ended 30 June 2024.

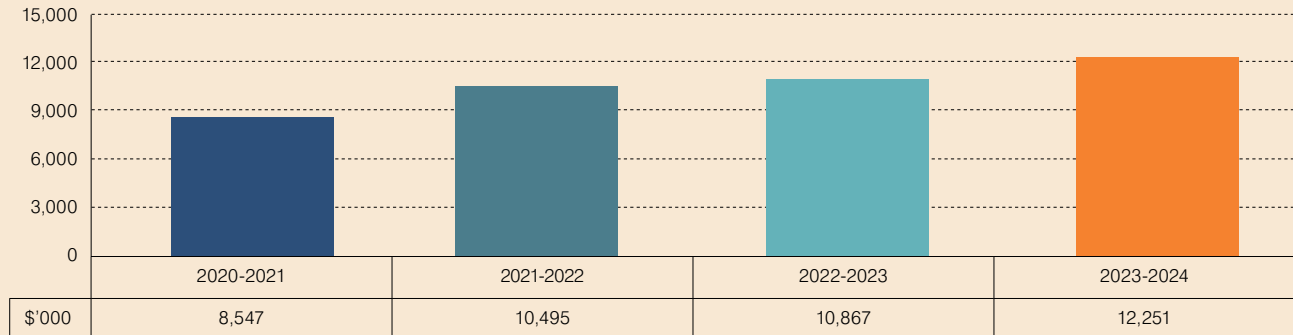
Financial Performance

In 2023–2024, MAGNT reported a surplus of \$1,636,000. Operating income and expenditure over the past four years is shown below.

Income



Expenses



Income

MAGNT received income of \$13.887 million in 2023–2024, which is \$4.017 million less than budgeted. This shortfall is primarily due to unspent Northern Territory Art Gallery (NTAG) funding being recognised as unearned revenue rather than income.

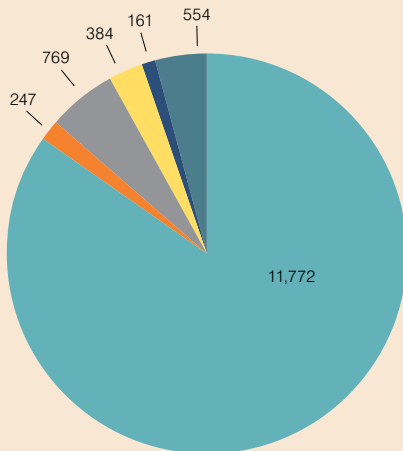
MAGNT is funded predominately through the Northern Territory’s Department of Territory Families, Housing and Communities. Grants from the Commonwealth Government are the next highest funding source and MAGNT also receives income from other institutions and agencies, philanthropic organisations, donors and sponsors, as well as from charges for goods and services supplied, rent and interest.

Expenses

MAGNT incurred \$12.251 million in expenses during 2023–2024 in the delivery of its programs and services, \$5.658 million less than budget. The savings are primarily due to delays in the NTAG opening and operational improvements.

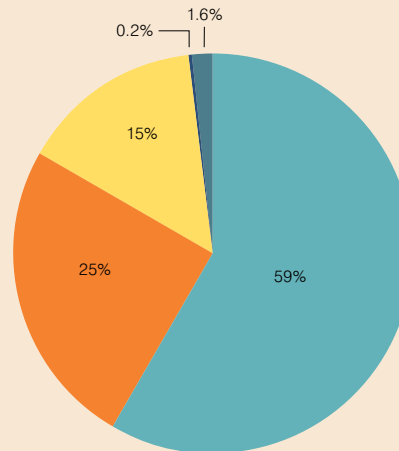
Payments to employees and purchase of goods and services account for 84% of MAGNT’s outlays. Property maintenance is the other major MAGNT expense.

Sources of Income 2023-24 (\$'000)



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

Expense categories 2023-24



- Employee expenses
- Purchases of goods and services
- Property Management
- Depreciation
- Grants and Subsidies Expense

Balance Sheet

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

Assets

MAGNT's assets at 30 June 2024 totalled \$9.049 million.

The assets consist of:

- \$8.854 million of cash, held in a financial institution and cash on hand
- \$92,000 of receivables, owed to MAGNT for goods and services provided
- \$103,000 of property, plant and equipment.

Liabilities

MAGNT's liabilities at 30 June 2024 totalled \$6.753 million.

The balance of liabilities consists of:

- \$722,000 of payables, being the amount owed to creditors for goods and services
- \$561,000 of current and non-current provisions
- \$5,470,000 of current and non-current unearned revenue

Equity

Equity reflects MAGNT's net assets less the liabilities. Equity as at 30 June 2024 was \$2.296 million.

Statement of Changes in Equity

Capital relates to cash and assets that have been transferred directly to MAGNT. The balance of capital at 30 June 2024 was \$241,000. There is a reserve of \$30,000 at that date.

Accumulated funds move each year by the profit or loss of MAGNT. In 2023–2024, accumulated funds have been increased to \$2.025 million as a result of the operating surplus of \$1.636 million.

From the surplus of \$1.636 million, MAGNT allocated \$0.886 million for a further exhibition partnership, the supply of cultural infrastructure and capital/equipment improvements for future financial years and a further \$0.446 million for contract staff commitments as a non-current liability.

Cash Flow Statement

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

MAGNT's cash balances were \$8.854 million at 30 June 2024.

The cash flows are summarised as follows:

2023–2024	\$'000
Operating activities	
Cash received	15,910
Cash spent	10,191
Net Increase (decrease) in cash held	5,719
Investing activities	
Cash Payments for Investing Activities	0
Financing activities	
Advance received	0
Cash at beginning of financial year	3,135
Cash at end of financial year	8,854

CERTIFICATION OF THE FINANCIAL STATEMENTS

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

We further state that the information set out in the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, and notes to and forming part of the financial statements, presents fairly the financial performance and cash flows for the year ended 30 June 2024 and the financial position on that date.

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



The Honourable Clare Martin
CHAIR

30 October 2024



Adam Worrall
DIRECTOR

30 October 2024

COMPREHENSIVE OPERATING STATEMENT

For the year ended 30 June 2024

	Note	2024 \$000	2023 \$000
INCOME			
Grants and subsidies revenue	3	12,788	9,637
Sales of goods and services	4	384	700
Rental income	4	161	153
Interest revenue	4	554	200
TOTAL INCOME		13,887	10,702
EXPENSES			
Employee expenses		7,168	6,446
Administrative expenses			
Purchases of goods and services	5	3,021	2,765
Property management		1,832	1,626
Depreciation and amortisation	8	30	30
Grants and subsidies expenses		200	-
TOTAL EXPENSES		12,251	10,867
NET SURPLUS/(DEFICIT)		1,636	(165)
OTHER COMPREHENSIVE INCOME			
		-	-
TOTAL OTHER COMPREHENSIVE INCOME		-	-
COMPREHENSIVE RESULT			
		1,636	(165)

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

BALANCE SHEET

As at 30 June 2024

	Note	2024 \$000	2023 \$000
ASSETS			
Current Assets			
Cash and deposits	6	8,854	3,135
Receivables	7	92	111
Total Current Assets		8,946	3,246
Non-Current Assets			
Property, plant and equipment	8	55	61
Heritage and cultural assets	8	48	59
Total Non-Current Assets		103	120
TOTAL ASSETS		9,049	3,366
LIABILITIES			
Current Liabilities			
Payables	9	722	492
Provisions	10	422	419
Other liabilities	11	5,024	1,722
Total Current Liabilities		6,168	2,633
Non - Current Liabilities			
Other Liabilities	11	446	-
Long Service Leave Provision	10	139	73
Total Non - Current Liabilities		585	73
TOTAL LIABILITIES		6,753	2,706
NET ASSETS		2,296	660
EQUITY			
Capital		241	241
Reserves	12	30	30
Accumulated funds		2,025	389
TOTAL EQUITY		2,296	660

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2024

	Note	Equity at 1 July 2023 \$000	Comprehensive result \$000	Equity at 1 July 2024 \$000
Accumulated Funds		389	1,636	2,025
Reserves	12	30	-	30
Capital		241	-	241
TOTAL EQUITY		660	1,636	2,296

For the year ended 30 June 2023

	Note	Equity at 1 July 2022 \$000	Comprehensive result \$000	Equity at 1 July 2023 \$000
Accumulated Funds		554	(165)	389
Reserves	12	30	-	30
Capital		241	-	241
TOTAL EQUITY		825	(165)	660

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 2024

	Note	2024 \$000	2023 \$000
Cash Flows from Operating Activities			
Operating Receipts			
Grants and subsidies received		12,788	10,408
Receipts from sales of goods and services		2,568	1,564
Interest received		554	200
TOTAL OPERATING RECEIPTS		15,910	12,172
Operating Payments			
Payments to employees		(7,070)	(6,504)
Payments for goods and services		(2,908)	(4,766)
Grants and Subsidies paid		(200)	-
TOTAL OPERATING PAYMENTS		(10,178)	(11,270)
Net Cash From (Used In) Operating Activities	13	5,732	902
Cash Flows Used In Investing Activities			
Cash Payments			
Purchases of assets		(13)	-
Net Cash Flows Used In Investing Activities		(13)	-
Net increase in cash held		5,719	902
Cash at beginning of financial year		3,135	2,233
CASH AT END OF FINANCIAL YEAR	6	8,854	3,135

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

INDEX OF NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2024

NOTE

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2. Statement of Material Accounting Policies

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3. Grants and Subsidies Revenue
4. Other Income

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5. Purchases of Goods and Services

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7. Receivables
8. Property, Plant and Equipment

LIABILITIES

9. Payables
10. Provisions
11. Other Liabilities

EQUITY

12. Reserves

OTHER DISCLOSURES

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

1. OBJECTIVES AND FUNDING

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

Our vision is **'We connect people to the stories of the Northern Territory'**.

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

MAGNT is predominantly funded by and is dependent on the Northern Territory Government through a funding agreement between the Department of Territory Families, Housing and Communities and MAGNT. The current agreement is for 5 years to 30 June 2028 and provides funding for core activities, programs and services as well as specific funding for the new Northern Territory Art Gallery (NTAG). The agreement gives confidence that MAGNT can prepare its financial statements on a going concern basis.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

a) Statement of Compliance

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

The financial statements of MAGNT include:

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

b) Basis of Accounting

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

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

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

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

b) Basis of Accounting (continued)

New and Amended Accounting Policies Adopted by the Entity

AASB 2021-2: Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates

MAGNT adopted AASB 2021-2 which makes some small amendments to a number of standards including: AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement. No Australian accounting standards have been early adopted for 2023-24.

The adoption of the amendment did not have a material impact on the financial statements.

New and Amended Accounting Policies Not Yet Adopted by MAGNT

AASB 2020-1: Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current
The amendment amends AASB 101 to clarify whether a liability should be presented as current or non-current. MAGNT plans on adopting the amendments for the reporting period ending 30 June 2025. The amendment is not expected to have a material impact on the financial statements once adopted.

No other new and amended accounting standards not yet adopted are expected to have a material effect on MAGNT and will be adopted as required.

c) Reporting entity

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

d) Comparative

Where necessary, comparative information for the 2022-2023 financial year has been reclassified to provide consistency with current year disclosures.

e) Presentation and Rounding of Amounts

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

f) Changes in Accounting Policies

There have been no changes to accounting policies adopted in 2023-24 as a result of management decisions.

g) Accounting Judgments and Estimates

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

2. STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

g) Accounting Judgments and Estimates (continued)

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 material effects on the financial statements are disclosed in the relevant notes to the financial statements.

h) Goods and Services Tax

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

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

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

i) Contributions by and Distributions to Government

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

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

3. GRANTS AND SUBSIDIES REVENUE

	2024 \$000	2023 \$000
INCOME		
Grants from Northern Territory Government	11,772	9,366
Commonwealth Government	247	187
Other agencies, philanthropic groups and sponsors	769	84
	12,788	9,637

3. GRANTS AND SUBSIDIES REVENUE (CONTINUED)

Many income streams of not-for-profit entities are not similar in substance to standard contract revenue with customers. For this reason, the AASB developed AASB 1058 Income of Not-for-Profit Entities to provide accounting requirements for these other forms of income (e.g., certain grants, bequests, donations and income arising from other fundraising activities). AASB 1058 is the residual accounting standard for a not-for-profit entity's income which does not fall in the scope of another standard, mainly:

- revenue or a contract liability arising from a contract with a customer, in accordance with AASB 15 Revenue from Contracts with Customers; or
- contributions by owners, in accordance with AASB 1004 Contributions

Grants, bequests and donations recognised under AASB 15

Income from grants, bequests and donations that are enforceable and with sufficiently specific performance obligations is accounted for as revenue from contracts with customers under AASB 15. Revenue is recognised when MAGNT satisfies the performance obligation by providing services or goods and is recognised based on the consideration specified in the funding agreement and to the extent that it is highly probable a significant reversal of the revenue will not occur. The funding payments are normally received in advance or shortly after the relevant obligation is satisfied.

Funding received in advance of recognising the associated revenue is recorded as a contract liability. During the year, MAGNT received \$3,691,321 to procure furniture, fittings and equipment and develop content for exhibitions ready for the opening of the NTAG. MAGNT also received \$446,298 towards the digitisation of its visual arts collection and activities to increase Aboriginal engagement. The funding was unspent at 30 June 2024 and recognised as a liability.

Grants, bequests and donations recognised under AASB 1058

Income from grants, bequest and donations without any sufficiently specific performance obligations, or contracts that are not enforceable, is recognised when MAGNT has an unconditional right to receive the funding which usually coincides with the receipt of cash. On initial recognition of the funding, MAGNT recognises any related contributions by owners, increases in liabilities, decreases in assets, and revenue ('related amounts') in accordance with other Australian Accounting Standards.

Income from grants, bequests and donations is recognised at the fair value of the consideration received, exclusive of the amount of GST.

4. OTHER INCOME

Sale of Goods and Services

Revenue from sales of goods and services is recognised at the time of transaction. Typically, this is when control of the goods or services has transferred and MAGNT satisfied its performance obligations by transferring the goods or promised services to the customer.

Interest

Interest on cash and deposits is recognised as it accrues using the effective interest rate method.

Rental Income

Rental revenue from leasing the Café and gift shop is recognised as revenue on a straight-line bases over the term of the lease. Rental income received is recognized as revenue on a monthly basis.

All income is recognised at the fair value of the consideration received, exclusive of the amount of GST.

5. PURCHASES OF GOODS AND SERVICES

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

	2024 \$000	2023 \$000
Goods and services expenses:		
Agent service fee	582	485
Artwork and public programs	621	574
Communication	57	62
Consultants fees	171	244
Consumables and general expenses	405	479
Freight	29	37
Information and technology expenses	390	351
Insurance Premiums	100	60
Marketing and promotion ⁽¹⁾	185	109
Motor vehicle expenses	70	74
Official duty fares	178	191
Office equipment expenses	172	60
Training and studies expenses	61	39
TOTAL	3,021	2,765

⁽¹⁾ Marketing and promotion

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

6. CASH AND DEPOSITS

	2024 \$000	2023 \$000
Cash on hand	1	1
Cash at bank	8,854	3,134
	8,854	3,135

For the purposes of the Balance Sheet and the Cash Flow Statement, cash includes cash on hand, cash at bank and cash equivalents. Cash equivalents are highly liquid short-term investments that are readily convertible to cash.

7. RECEIVABLES

	2024 \$000	2023 \$000
Accounts receivable	42	73
	42	73
GST receivables	36	21
Prepayments	14	17
	50	38
TOTAL RECEIVABLES	92	111

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

There is no allowance for impairment losses as none of the receivables are considered uncollectible and doubtful. Analyses of the age of the receivables that are past due as at the reporting date are disclosed in an aging schedule under credit risk in Note 14 Financial Instruments. Reconciliation of changes in the allowance accounts is also presented.

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

8. PROPERTY, PLANT AND EQUIPMENT

	2024 \$000	2023 \$000
Plant and Office Equipment		
At cost	457	442
Less: Accumulated depreciation	(402)	(381)
	55	61
Heritage and Cultural Assets		
At cost	122	122
Less: accumulated depreciation	(74)	(63)
	48	59
TOTAL PROPERTY, PLANT AND EQUIPMENT	103	120

8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Acquisitions

All items of property, plant and equipment with a cost, or other value, equal to or greater than \$10,000 are recognised in the year of acquisition and depreciated as outlined below. Items of property, plant and equipment below the \$10,000 threshold are expensed in the year of acquisition.

Subsequent Additional Costs

Costs incurred on property, plant and equipment subsequent to initial acquisition are capitalised when it is probable that future economic benefits in excess of the originally assessed performance of the asset will flow to MAGNT in future years. Where these costs represent separate components of a complex asset, they are accounted for as separate assets and are separately depreciated over their expected useful lives.

Impairment of Assets

An asset is said to be impaired when the asset's carrying amount exceeds its recoverable amount.

Non-current physical and intangible MAGNT assets are assessed for indicators of impairment on an annual basis or whenever there is indication of impairment. If an indicator of impairment exists, MAGNT determines the asset's recoverable amount. The asset's recoverable amount is determined as the higher of the asset's depreciated replacement cost and fair value less costs to sell. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

Impairment losses are recognised in the Comprehensive Operating Statement. They are disclosed as an expense unless the asset is carried at a revalued amount. Where the asset is measured at a revalued amount, the impairment loss is offset against the asset revaluation surplus for that class of asset to the extent that an available balance exists in the asset revaluation surplus.

In certain situations, an impairment loss may subsequently be reversed. Where an impairment loss is subsequently reversed, the carrying amount of the asset is increased to the revised estimate of its recoverable amount. A reversal of an impairment loss is recognised in the Comprehensive Operating Statement as income, unless the asset is carried at a revalued amount, in which case the impairment reversal results in an increase in the asset revaluation surplus.

MAGNT property, plant and equipment assets were assessed for impairment as at 30 June 2024. No impairment adjustments were required as a result of this review.

Depreciation and Amortisation Expense

Items of property, plant and equipment, including buildings but excluding land, have limited useful lives and are depreciated or amortised using the straight-line method over their estimated useful lives.

Amortisation applies in relation to intangible non-current assets with limited useful lives and is calculated and accounted for in a similar manner to depreciation.

8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

The estimated useful lives for each class of asset are in accordance with the Treasurer's Directions and are determined as follows:

Asset Category	2024	2023
Office Equipment	5 to 15 years	5 to 15 years
Computer Hardware	4 years	4 years
Transport Equipment	10 years	10 years
Plant and Equipment	10 years	10 years

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

2024 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2023-24 is set out below:

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Total \$000
Carrying Amount as at 1 July 2023	61	59	120
Additions	13	0	13
Depreciation	(19)	(11)	(30)
Carrying Amount as at 30 June 2024	55	48	103

2023 Property, Plant and Equipment Reconciliations

A reconciliation of the carrying amount of property, plant and equipment at the beginning and end of 2022-23 is set out below:

	Plant & Office Equipment \$000	Heritage & Cultural Assets \$000	Total \$000
Carrying Amount as at 1 July 2022	70	80	150
Depreciation	(9)	(21)	(30)
Carrying Amount as at 30 June 2023	61	59	120

9. PAYABLES

	2024 \$000	2023 \$000
Accounts payable	71	40
Accrued expenses	544	351
Other payables	107	101
Total Payables	722	492

Liabilities for accounts payable and other amounts payable are carried at cost, which is the fair value of the consideration to be paid in the future for goods and services received, whether or not billed to MAGNT. Accounts payable are normally settled within 30 days.

10. PROVISIONS

	2024 \$000	2023 \$000
Current		
<i>Employee benefits</i>		
Recreation leave	340	334
Leave loading	14	19
<i>Other current provisions</i>		
Other provisions	68	66
Total Current Provision	422	419
Non-current provision		
<i>Employee benefits</i>		
Long Service Leave Provision	139	73
Total Non-current Provisions	139	73
TOTAL PROVISIONS	561	492

MAGNT employed 78 employees as at 30 June 2024 and 75 employees as at 30 June 2023. Other provisions include payroll tax, fringe benefit tax and employee superannuation contributions.

10. PROVISIONS (CONTINUED)

Reconciliations of Provisions

Balance as at 1 July	492	683
Additional provisions recognised	77	20
Reductions arising from payments	(8)	(211)
Balance as at 30 June	561	492

Employee Benefits

Provision is made for employee benefits accumulated as a result of employees rendering services up to the reporting date. These benefits include wages and salaries and recreation leave.

Liabilities arising in respect of wages and salaries, recreation leave and other employee benefit liabilities that fall due within twelve months of reporting date are classified as current liabilities and are measured at amounts expected to be paid.

No provision is made for sick leave, which is non-vesting, as the anticipated pattern of future sick leave to be taken is less than the entitlement accruing in each reporting period.

Employee benefit expenses are recognised on a net basis in respect of the following categories:

- wages and salaries, non-monetary benefits, recreation leave, sick leave and other leave entitlements
- other types of employee benefits including long service leave and on cost provision.

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

11. OTHER LIABILITIES

	2024 \$000	2023 \$000
Current		
Unearned revenue	5,024	951
GST payable	-	771
TOTAL OTHER LIABILITIES	5,024	1,722
	2024 \$000	2023 \$000
Non-Current		
Unearned Revenue	446	-

12. RESERVES

Asset revaluation surplus

(a) Nature and purpose of the asset revaluation surplus

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

(b) Movements in the asset revaluation surplus

	Plant and office equipment		Total	
	2024 \$000	2023 \$000	2024 \$000	2023 \$000
Balance as at 1 July	30	30	30	30
Transfers to accumulated funds	-	-	-	-
BALANCE AS AT 30 JUNE	30	30	30	30

13. NOTES TO THE CASH FLOW STATEMENT

(a) Reconciliation of Cash

The total of cash and deposits of MAGNT recorded in the Balance Sheet as at 30 June 2024 and 30 June 2023 are consistent with cash recorded in the Cash Flow Statement.

	2024 \$000	2023 \$000
Net Surplus/(Deficit)	1,636	(165)
<i>Non-cash items:</i>		
Depreciation and amortisation	30	30
<i>Changes in assets and liabilities:</i>		
Decrease/(Increase) in receivables	18	33
(Decrease)/Increase in payables	231	132
(Decrease)/Increase in provision for employee benefits and other provisions	69	(191)
(Decrease)/Increase in other liabilities	3,748	1,063
NET CASH FROM OPERATING ACTIVITIES	5,732	902

14. FINANCIAL INSTRUMENTS

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

MAGNT manages its assets and liabilities to ensure going concern of the entity by maintaining a balance between its assets and liabilities. The capital structure of MAGNT includes equity and net surpluses retained. In both financial years 2023 and 2024, MAGNT did not hold any loans or borrowings from third party institutions.

a) Categorisation of Financial Instruments

The financial instruments held by MAGNT include cash and bank deposits, trade receivables and receivable from other government entities, trade and other payables and financial leases. MAGNT has limited exposure to financial risk.

The carried forward amounts of MAGNT's financial assets and liabilities at the end of financial year are disclosed in the table below:

	2024 \$000	2023 \$000
Financial Assets		
Cash and deposits	8,854	3,135
Receivables	42	73
TOTAL	8,896	3,208
Financial Liabilities		
Payables and other liabilities	6,192	1,443
TOTAL	6,192	1,443

b) Credit Risk

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

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

14. FINANCIAL INSTRUMENTS (CONTINUED)

b) Credit Risk (continued)

Receivables

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

Internal Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2023-24			
Not overdue	4	-	4
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
TOTAL	4	-	4
2022-23			
Not overdue	55	-	55
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
TOTAL	55	-	55

External Receivables	Aging of Receivables \$000	Aging of Impaired Receivables \$000	Net Receivables \$000
2023-24			
Not overdue	38	-	38
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
TOTAL	38	-	38
2022-23			
Not overdue	18	-	18
Overdue for less than 30 days	-	-	-
Overdue for 30 to 60 days	-	-	-
Overdue for more than 60 days	-	-	-
TOTAL	18	-	18

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

14. FINANCIAL INSTRUMENTS (CONTINUED)

c) Liquidity Risk

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

Maturity analysis for financial assets and liabilities

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

	Variable Interest Rate			Non-Interest Bearing		Total \$000	Weighted average effective interest rate %
	Less than a Year \$000	1 to 5 Years \$000	More than 5 Years \$000	Less than a year \$000			
2024 Financial assets							
Cash and deposits	8,854	-	-	-	8,854	4.8	
Receivables	-	-	-	92	92	-	
TOTAL FINANCIAL ASSETS	8,854	-	-	92	8,946	-	
Financial Liabilities							
Payables	-	-	-	722	722	-	
Other financial liabilities	-	446	-	5,024	5,470	-	
TOTAL FINANCIAL LIABILITIES	-	446	-	5,746	6,192	-	
2023 Financial Assets							
Cash and deposits	3,135	-	-	-	3,135	5.44	
Receivables	-	-	-	111	111	-	
TOTAL FINANCIAL ASSETS	3,135	-	-	111	3,246	5.44	
Financial Liabilities							
Payables	-	-	-	492	492	-	
Other financial liabilities	-	-	-	1,722	1,722	-	
TOTAL FINANCIAL LIABILITIES	-	-	-	2,214	2,214	-	

14. FINANCIAL INSTRUMENTS (CONTINUED)

c) Liquidity Risk (continued)

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

d) Market Risk

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

Market Sensitivity Analysis

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

	100 basis points increase \$000	Profit or Loss and Equity 100 basis points decrease \$000
30 June 2024		
Financial assets – cash at bank	88.54	(88.54)
NET SENSITIVITY	88.54	(88.54)
30 June 2023		
Financial assets – cash at bank	31.35	(31.35)
NET SENSITIVITY	31.35	(31.35)

Interest Rate Risk

MAGNT does not have any interest bearing loans or borrowings, hence has limited risk in terms of interest rate fluctuations. However, the bank deposits held by MAGNT are subject to fluctuations in variable interest rates, the effect of which is disclosed in the table above and under liquidity risk.

Foreign Currency risk

MAGNT has limited exposure to currency risk as it does not hold borrowings denominated in foreign currencies but has minor transactional currency exposures arising from occasional low value purchases in a foreign currency.

Price Risk

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

e) Net Fair Value of Financial Instruments

The value prescribed as carried forward in the financial statement, approximates the value of financial assets and financial liabilities held by MAGNT at the end of the financial year.

15. RELATED PARTY TRANSACTIONS

i) Related Parties

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

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

ii) Key Management Personnel (KMP)

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

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

These donations were all settled in cash:

	2024 \$000	2023 \$000
Type of KMP		
Board members	2	4
Directorate	1	2
TOTAL	3	6

Non-cash donation:

Further to the above donations, during the year, an Aboriginal artwork was donated by one of the key management personnel under the Australian Government Cultural gifts program.

iii) Remuneration of Key Management Personnel

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

	2023-24 \$000	2022-23 \$000
Short-term benefits	556	585
Post-employment benefits – superannuation	60	61
Long-term benefits	-	-
Termination benefits	-	-
TOTAL	616	646

15. RELATED PARTY TRANSACTIONS (CONTINUED)

iv) Related party transactions:

Transactions with Northern Territory Government controlled entities

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

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

Related Party	Revenue from related parties \$000	Payments to related parties \$000	Amounts owed by related parties \$000	Amounts owed to related parties \$000
All NTG Government departments	11,886	677	29	50

MAGNT's transactions with other government entities are not individually material.

Other related party transactions are as follows:

There were no related party transactions between Key Management Personnel, their spouses, children, and dependents who are close family members, and MAGNT during 2023-24.

16. EVENTS SUBSEQUENT TO BALANCE DATE

MAGNT has entered a Major Exhibition Partnership Agreement that will be signed after the MAGNT Board formally endorse the project at the Board Meeting on 25 September 2024. The Partnership Agreement requires MAGNT to contribute \$500,000 to deliver the Croc Exhibition in 2027.

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

MAGNT had no contingent liabilities or contingent assets as at 30 June 2024 or 30 June 2023.

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

There were no write offs, postponements, waivers, gifts or ex gratia payments during the year ended 30 June 2024.

19. BUDGETARY INFORMATION

Comprehensive Operating Statement	2023-24 Actual \$000	2023-24 Original Budget \$000	Variance \$000	Note
INCOME				
Grants and subsidies revenue	12,788	17,045	(4,257)	(1)
Sales of goods and services	545	737	(192)	
Interest revenue	554	122	432	(2)
TOTAL INCOME	13,887	17,904	(4,017)	
EXPENSES				
Employee expenses	7,168	9,029	(1,861)	(3)
Administrative expenses				
Purchases of goods and services	3,021	6,686	(3,665)	(4)
Property Management	1,832	1,955	(123)	
Depreciation and amortisation	30	38	(8)	
Grants and Subsidies Expenses	200	201	(1)	
TOTAL EXPENSES	12,251	17,909	(5,658)	
NET (DEFICIT)/SURPLUS	1,636	(5)	1,641	
OTHER COMPREHENSIVE INCOME	-	-	-	
TOTAL OTHER COMPREHENSIVE INCOME	-	-	-	
COMPREHENSIVE RESULT	1,636	(5)	1,641	

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

- (1) The budgeted revenue is \$4.25 million more than the actual revenue. The reasons for this variation are:
 - \$466K of the variation is due to revenue being moved to unearned revenue recognised for the digitisation visual arts collection and activities to increase Aboriginal engagement.
 - \$3.68 million of the variation is attributed to the NTAG unspent funds. Due to delays in building openings, the funding designated for furniture fitting, exhibitions, and program development has been recognized as unearned revenue and will carry over to the following financial year.
- (2) Interest revenue exceeded the budget by \$432,000 due to the accumulation of unspent funds in term deposits and an increase in bank interest rates during the reporting period.
- (3) The actual salary expense is \$1.86 million less than budgeted, primarily due to delays in recruiting for NTAG project positions and difficulties in filling certain other positions, which led to extended vacancies.
- (4) Actual purchases of goods and services expenses are \$3.6 million less than budgeted. The main reason for this is that \$3.6 million, which was planned for NTAG furniture fitting, exhibitions, and program development, could not be spent due to delays in the NTAG projects.

19. BUDGETARY INFORMATION (CONTINUED)

Balance Sheet	2023-24 Actual \$000	2023-24 Original Budget \$000	Variance \$000	Note
ASSETS				
Current assets				
Cash and deposits	8,854	3,135	5,719	(1)
Receivables	92	111	(19)	
Total current assets	8,946	3,246	5,700	
Non-current assets				
Property, plant and equipment	55	61	(6)	
Heritage and cultural assets	48	59	(11)	
Total non-current assets	103	120	(17)	
TOTAL ASSETS	9,049	3,366	5,683	
LIABILITIES				
Current liabilities				
Payables	722	492	230	
Provisions	422	419	3	
Other liabilities	5,024	1,722	3,302	(2)
Total current liabilities	6,168	2,633	3,535	
Non-Current liabilities				
Other Liabilities – non-current	446	-	446	(3)
Provision –non current	139	73	66	
Total non-current liabilities	585	73	512	
TOTAL LIABILITIES	6,753	2,706	4,047	
NET ASSETS	2,296	660	1,636	
EQUITY				
Capital	241	241	-	
Reserves	30	30	-	
Accumulated funds	2,025	389	1,636	
TOTAL EQUITY	2,296	660	1,636	

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

- (1) The \$5.7million positive variation in cash and deposit is the direct result of the unspent fund as analysis in previous page item (1).
- (2) The Other Liabilities-current balance has increased due to the rise in unearned revenue, which is attributable to the deferral of projects to the following financial year. These projects include NTAG (\$3.68 million), Aboriginal Benefit Account (ABA) grant (\$135,000), Telstra NATSIAA Sponsorship (\$302,000), INPEX Steam grant (\$138,000), and several smaller grants.
- (3) The Other Liabilities-non-current of \$466K is related to Note 3. During the year, MAGNT also received \$446,298 towards the digitisation of its visual arts collection and activities to increase Aboriginal engagement. The funding was unspent at 30 June 2024 and recognised as a liability.

19. BUDGETARY INFORMATION (CONTINUED)

Cash Flow Statement	2023-24 Actual \$000	2023-24 Original Budget \$000	Variance \$000	Note
CASH FLOWS FROM OPERATING ACTIVITIES				
Operating receipts				
Grants received	12,788	17,045	(4,257)	(1)
Receipts from sales of goods and services	2,568	737	1,831	(1)
Interest received	554	122	432	(2)
TOTAL OPERATING RECEIPTS	15,910	17,904	(1,994)	
Operating payments				
Payments to employees	(7,070)	(9,030)	1,960	(3)
Payments for goods and services	(3,108)	(8,842)	5,734	(4)
TOTAL OPERATING PAYMENTS	(10,178)	(17,872)	7,694	
Net cash from operating activities	5,732	32	5,700	
Net cash used in financing activities	(13)	-	(13)	
Net increase in cash held	5,719	32	5,687	
Cash at beginning of financial year	3,135	3,135	-	
CASH AT END OF FINANCIAL YEAR	8,854	3,167	5,687	

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

- (1) The variance of \$4.2 million is due to the budgeted grants revenue is more than the grant revenue actually recognised in the reporting period. The \$5 million allocated to current unearned revenue. The variance of \$1.8 million due to the current unearned revenue categorised under sales of goods and services in cashflow statement.
- (2) Interest revenue exceeded the budget by \$432,000 due to the accumulation of unspent funds in term deposits and an increase in bank interest rates during the reporting period.
- (3) The actual payment to employee is \$1.9 million less than budgeted, primarily due to delays in recruiting for NTAG project positions and difficulties in filling certain other positions, which led to extended vacancies.
- (4) The actual payment for goods and services is \$5.7 million less than budgeted. This is due to general savings across operational activities; \$3.68 million unspent for NTAG due to the project delay; and \$1.3 million allocated to fulfill some of the performance obligations in multiple upcoming financial years.



Sea of Light experience for National Science Week 2023



Auditor-General

**Independent Auditor's Report
to the Minister for People, Sport and Culture
Board of the Museum and Art Gallery of the Northern Territory**

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Opinion

I have audited the accompanying financial report of the Board of the Museum and Art Gallery of the Northern Territory, which comprises the balance sheet as at 30 June 2024, the comprehensive operating statement, the statement of changes in equity and the cash flow statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification of the financial statements by the Board and the Director.

In my opinion, the accompanying financial report of the Board of the Museum and Art Gallery of the Northern Territory has been prepared in accordance with Australian Accounting Standards and the *Museum and Art Gallery of the Northern Territory Act 2014* giving a true and fair view of the financial position of the Board of the Museum and Art Gallery of the Northern Territory as at 30 June 2024, and of its financial performance and its cash flows for the year ended on that date.

Basis for Opinion

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

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

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

Responsibilities of the Director for the Financial Report

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

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

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



Auditor-General

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Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

Jara K Dean
Auditor-General for the Northern Territory
Darwin, Northern Territory

30 October 2024

Appendix 1 - Acquisitions

Southeast Asian Art

Jim Allen Abel (born 1975 Luwu, Ina, South Sulawesi, Indonesia) *Shalat Eid, Alun-Alun Lor, Yogyakarta*, 2015, from *Kaleidoskop* folio, 2015, mezzotint, ed 6/10. Gift of Stephen Shaul, 2023.

Fauzan Abusalam (born 1994s Surakarta, Central Java, Indonesia) *Kemana Perginya Sang Raja: Forest Fire after Raden Saleh No. 1*, 2019, silkscreen. Gift of Stephen Shaul, 2023.

Rachmad Afandi (born 1994 Yogyakarta, Central Java, Indonesia) *Bagian dari narasi*, 2018, screenprint. Gift of Stephen Shaul, 2023.

Abenk Alter (born 1985 Jakarta, West Java, Indonesia) *Untitled 4*, 2016, synthetic polymer paint on canvas. Gift of Stephen Shaul, 2023.

I Dewa Ngakan Made Ardana, (born 1980 Semarapura, Klungkung, Bali, Indonesia) *Portrait of Ngr Longgong (1-4)* from *Confession*

series, 2015, synthetic polymer paint on canvas; *Looking For Long Lost Brother*, 2016, synthetic polymer paint on canvas. Gift of Stephen Shaul, 2023.

Wimo Ambala Bayang (born 1976 Magelang, East Java, Indonesia) *Something Nothing*, from *Kaleidoskop* folio, 2015, pigment print, ed 1/10. Gift of Stephen Shaul, 2023.

Maryanto Beb (born 1977 Jakarta, Indonesia) *Pertanian Minyak Wonocolo*, 2015, from *Kaleidoskop* folio, 2015, etching, ed 1/10. Gift of Stephen Shaul, 2023.

I Wayan Bukul (active Bali 1970s-80s) *The supreme god Acintya seated on a throne*, c1970-80, satin wood. Donated through the Australian Government's Cultural Gifts Program, 2022.

Prihatmoko 'Moki' Catur, (born 1982 Yogyakarta, Indonesia) *Soekarno with Jong's*, 2015, from *Kaleidoskop* folio, 2015, silkscreen, ed 5/10. Gift of Stephen Shaul, 2023.

Iwan Effendi (born 1979 Yogyakarta, Central Java, Indonesia) *She*, from *Kaleidoskop* folio, 2015, mezzotint, ed 5/10. Gift of Stephen Shaul, 2023.

Yogie Achmad Ginanjar (born 1981 Bandung, West Java, Indonesia) *The lying solidier*, 2017, oil on canvas board. Gift of Stephen Shaul, 2023.

Hendra 'HeHe' Harsono (born 1983 Kediri, East Java, Indonesia) *Kabar Baik Tidak Datang Di Akhir Pekan*, from *Kaleidoskop* folio, 2015, silkscreen, ed 4/10. Gift of Stephen Shaul, 2023.

Lilu Herlambang, (born c1980s Jakarta, West Java, Indonesia) *Bali, Boy and the Sea*, 2017, pigment print on paper. Gift of Stephen Shaul, 2023.

Arwin Hidayat (born 1983 Yogyakarta, Central Java, Indonesia) *Untitled*, 2015, ink on paper. Gift of Stephen Shaul, 2023.

Agung Kurniawan (born 1968 Jember, East Java, Indonesia) *Catatan*, 2015, from *Kaleidoskop* folio, 2015, etching, ed 2/5. Gift of Stephen Shaul, 2023.

Rizqi Maulana (born 1996 Sidoarjo, East Java, Indonesia) *Rajah Soekarno (Khusyu)*, 2020, ink on paper. Gift of Stephen Shaul, 2023.

Etza Meisyara (born 1991 Bandung, West Java, Indonesia) *Garam di Laut, Asam di Gunung, Bertemu dalam Belanga #5*, 2019, etched copper plates, charcoal, salt, machine with sound, 2019. Gift of Stephen Shaul, 2023.

Vendy Methodos (born 1982 Yogyakarta, Central Java, Indonesia) *Life is too short*, 2018, screenprint; *Roses are red*, 2018, screenprint. Gift of Stephen Shaul, 2023.

Made Mungguh (active Bali 1970s-80s) *Siwa and Parwati seated on Nadini the sacred bull*, c1970-80, wood. Donated through the Australian Government's Cultural Gifts Program, 2022.

Hestu A Nugroho (Setu Legi) (born 1971 Yogyakarta, Central Java, Indonesia) *Untitled*, nd, synthetic polymer paint on linen; *Untitled (Save our forest)*, nd, synthetic polymer paint and woodblock print on canvas. Gift of Stephen Shaul, 2023.

Once known artist (active Bali, Indonesia 1970s-80s), *Abduction of Princess Sita*, from *Kakawin Ramayana*, c1970-80, ebony wood; *Brahma riding naga*, c1970-80, wood with pigment; *The Oleg dancer*, c1970-80, wood; *Winged lion*, c1970-80, wood with pigment; *Wisnu riding Garuda*, c1970-80, wood with pigment; Donated through the Australian Government's Cultural Gifts Program, 2022.

Once known artist (active Bali, Indonesia 1940s-50s), *Priest praying*, c1945-1955, pigment on canvas. Donated through the Australian Government's Cultural Gifts Program, 2022.

Once known artist (active Bali, Indonesia 1920s-50s), *Pair of shrine hangings with coins (Kepeng lamak)*, c1925-1950, wood with metal coins, mirrors, textile, twine, gold paint, mixed media. Donated through the Australian Government's Cultural Gifts Program, 2022.

Jatra Palepati (born 1980 Indonesia) *Selamatkan Kendeng*, 2016, screenprint. Gift of Stephen Shaul, 2023.

Arya Pandjalu (born 1976 Bandung, West Java, Indonesia) *I sing to the music that comes from the madness of the heart*, 2014, resin, silver plating, stone; *Break*

free, 2014, resin, silver plating, stone. Gift of Stephen Shaul, 2023.

Sulung Widya Prasastya (born 1985 Magelang, East Java, Indonesia) *Improved formula*, from *Kaleidoskop* folio, 2015, silkscreen, ed 3/10. Gift of Stephen Shaul, 2023.

Hendra 'Blankon' Priyadhani (born 1981 Ponorogo, East Java, Indonesia) *Untitled*, 2017, mixed media assemblage; *Untitled*, 2017, mixed media assemblage. Gift of Stephen Shaul, 2023.

MMufti Priyanka (1980-2004 Bandung, West Java, Indonesia) *Untitled*, 2014, ink on paper. Gift of Stephen Shaul, 2023.

I Wayan Pugeg, (born 1935 Singapadu, Gianyar, Bali, Indonesia) *Bertapa Ramayana*, from *Kakawin Ramayana*, 1980, jackfruit wood (nangka); *Jatayu, King of the Birds, attacking Rahwana*, from *Kakawin Ramayana*, late 1970s, ebony wood; *Siwa standing on the coconut*, c1970-1980, sawo wood, *Bima fighting the naga serpent*, from *Serat Dewi Ruci*, c1975, ebony wood; *The meditation of Arjuna*, from *Kakawin Arjunawiwaha*, late 1960s, jackfruit wood (nangka); *Hanuman's search for the magical 'herb of great cure'*, from *Kakawin Ramayana*, late 1960s, jackfruit wood (nangka); *Hanuman swallowed by Surasa the naga serpent*, from *Kakawin Ramayana*, c1970-80, jackfruit wood

(nangka); *Hanuman fighting Surasa the naga serpent*, from *Kakawin Ramayana*, c1970-80, jackfruit wood (nangka); *Seated Hanuman*, from *Kakawin Ramayana*, c1970-80, wood; *Hanuman flying with the burning torch*, from *Kakawin Ramayana*, c1970-80, jackfruit wood (nangka); *Pair of naga serpents, Basuki and Taksaka*, c1970-80, hitam (ebony) wood; *Portrait head of Gadjä Mada, Chief Minister of Majapahit*, c1970-80, jackfruit wood (nangka). Donated through the Australian Government's Cultural Gifts Program, 2022.

I Wayan Purne (active Bali 1970s-80s) *Seated priest with handbell*, c1970-80, jackfruit wood (nangka). Donated through the Australian Government's Cultural Gifts Program, 2022.

Ida Bagus Putu Purwa (born 1976 Sanur, Bali, Indonesia) *Just do it*, nd, collage and synthetic polymer paint on canvas. Gift of Stephen Shaul, 2023.

Dian Suci Rahmawati (born 1985 Kebumen, Central Java, Indonesia) *There's Nothing to Pack*, 2020, watercolour. Gift of Stephen Shaul, 2023.

Wayan Ramia (active Bali 1970s-80s) *The frog prince dancing*, c1970-80, coconut wood. Donated through the Australian Government's Cultural Gifts Program, 2022.

Wedhar Riyadi (born 1980 Yogyakarta, Central Java, Indonesia) *Just Like Flower #3*, from *Kaleidoskop folio*, 2015, etching, ed 4/10. Gift of Stephen Shaul, 2023.

Edwin Roseno (born 1979 Banyuwangi, East Java, Indonesia) *Happiness*, from *Kaleidoskop folio*, 2015, pigment print, ed 7/10. Gift of Stephen Shaul, 2023.

Laksmi Shitaresmi (born 1974 Yogyakarta, Indonesia) *Huluks Hilir*, 2020, recycled plastic waste. Gift of Stephen Shaul, 2023.

Nadya Jiwa Saraswati (born 1994 Braunschweig, Germany) *Dibalut Rindu, Diseka Biru (Wrapped in Yearning, Bathed in Blue)*, 2017, oil on canvas. Gift of Stephen Shaul, 2023.

Wendhi Tri Setyoko (born 1994 Yogyakarta, Central Java, Indonesia) *Kahanan*, 2020, synthetic polymer paint on paper. Gift of Stephen Shaul, 2023.

Sekarputi Sidhiawati (Sekar Puti) (born 1986 Jakarta, West Java, Indonesia) *Sisterhood #1*, 2019, ceramic. Gift of Stephen Shaul, 2023.

I Wayan Sudira (active Bali 1970s-80s) *Saraswati, goddess of the arts*, c1970-80, wood; *Prince Rama and the golden deer*, from *Kakawin Ramayana*, c1970-80, wood. Donated through the Australian Government's Cultural Gifts Program, 2022.

Uji 'Hahan' Handoko Eko Saputro (born 1983 Kebumen, Java, Indonesia) *¥€\$*, 2015, from *Kaleidoskop folio*, 2015, silkscreen, ed 8/10. Gift of Stephen Shaul, 2023.

I Made Tampek (active Bali 1970s-80s) *Young acolyte with two fruit*, c1970-80, satin wood. Donated through the Australian Government's Cultural Gifts Program, 2022.

Akiq Abdul Wahid (born 1976 Kediri, East Java, Indonesia) *Still Life*, from *Kaleidoskop folio*, 2015, pigment print, ed 9/10. Gift of Stephen Shaul, 2023.

Surya Wirawan (born 1973 Mojokerto, East Java, Indonesia) *Daily Lives (Detail)*, 2015, watercolour; *Kabotan Sungu*, 2016, watercolour; *Cinta Sim pang Siur*, 2017, watercolour. Gift of Stephen Shaul, 2023.

Aboriginal Art and Material Culture

Aileen Henry Ripijingimpi (Tiwi language, 1956-2001 Milikapti/ Melville Island, Northern Territory) *Jilamara*, c2002, natural pigments on paper. Gift of Anne Phelan and John Clark, 2024.

Alice Nampitjinpa Dixon, (Luritja, Pintupi language, c1943-2020 Walungurru region, Western Australia) *Untitled*, c2003, synthetic polymer paint on linen. Gift of Anne Phelan and John Clark, 2024.

Anindilyakwa Artist Collective (Anindilyakwa language, Umbakumba, Four Mile Outstation, Thompson's Bay Outstation and Angurugu, Groote Eylandt, Northern Territory) **Noeleen Danjibana Lalara**, born 1970; **Maicie Lalara**, born 1986; **Sheanah Shakita Marawili**, born 2002; **Charlene Wanambi**, born 1985; **Elsie Bara**, born 1967; **Marcia Mamarika**, born 1970; **Elouise Lalara**, born 1986; **Jeanelle Mamarika**, born 1978; **Annabelle Dingmalmurrangkama Amagula**, born 1965; **Meaghan Wanambi**, born 1984, *Dadikwakwakwa (Doll Shells)*, 2023, earth pigments, native seeds, pandanus, bush string, stringybark, silk, natural dyes, human hair, sand, synthetic polymer paint on shells. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2023.

Anne Nginyangka Thompson (Pitjantjatjara Yankunytjatjara language/APY Lands, born 1986 Mparntwe /Alice Springs, Northern Territory) *Anangu History*, 2023, underglaze on stoneware. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2023.

Audrey Martin Napanangka (Warlpiri language, born 1950 Yuendumu, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Bai Bai Napangardi (Kukatja/Njarti language, 1939-2020 Wirrimanu, Balgo, Western Desert, Western Australia) *Untitled*, 2004, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Balwaldja Wanapa Munungurr (Yolngu Matha language, born 1968 Yirrkala, Northern Territory) *Exile*, 2013, ink on paper. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2023.

Bede Tungutalum (Tiwi language, born 1952 Wurrumiyanga/Bathurst Island, Northern Territory) *Dancing Men*, 1972, woodblock print on cotton. Gift of the Koser Family, 2024.

Boxer Tjampitjin Milner (Tjaru language, c1934-2009 Matwanangu, Stuart Creek region, Western Australia) *Purkitj*, 2005, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Brenda L Croft, (Gurindji, Malgin and Mudburra/Fitzmaurice language, born 1964 Boorloo/ Perth) *'blood/ memory: Brenda & Christopher II (Gurindji/Malgin/Mudburra; Mara/ Ngarrindjeri/Ritharrngu; Anglo-Australian/Chinese/German/Irish/ Scottish)* 2021, 2022, ultra chrome pigment. Purchased with funds gifted by Roslyne Bracher AM, John Calvert-Jones AM, Charles Curran AC, Rupert Myer AO and Roslyn Packer AC, 2023.

Christine Yukenbarri (Kukatja language, born 1977 Derby, Western Australia) *Winpurpurla*, 2005, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Cowboy Louie Pwerl (Eastern Anmatyerre language, c1941-2022 Utopia, Northern Territory) *Tyerreker Kenhe*, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Danny Gibson Tjapaltjarri, (Pintupi language, born 1976 Kiwirrkura, Western Australia) not titled, 2009, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

David Milaybuma, (Kunwinjku-Kundedjnjenghmi language, 1938-1994, Western Arnhem Land, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Donna Burak (Tiwi Language, born 1972 Pirlangimpi/Melville Island, Northern Territory) not titled, nd, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Eddie Puruntatmeri (Tiwi Language, 1948-1995 Wurrumiyanga/Bathurst Island, Northern Territory) *Stoneware pot*, 1976, stoneware; *Stoneware vase*, 1976, stoneware. Gift of the Koser Family, 2024.

England Banggala (Burrarra language, c1925-2001 Cadell River West Arnhem Land, Northern Territory) not titled, nd, natural pigments on bark. Gift of Anne Phelan and John Clark, 2024.

Freda Warlapinni (Tiwi language, c1928 -2003, Mirrikawuyanga/ Melville Island, Northern Territory) *Untitled*, 2001, natural pigments on linen. Gift of Anne Phelan and John Clark, 2024.

Gambali Ngurruwuthun (Munyuku language, c1940-2001, Yirrkala, Northeast Arnhem Land, Northern Territory) *Untitled*, nd, natural pigments on bark. Gift of Anne Phelan and John Clark, 2024.

Gaypalani Wanambi (Yolngu Matha language, born 1986, Eastern Arnhem Land, Northern Territory) *Dawurr*, 2023, enamel paint on aluminium. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2023.

George Tjapanangka, (Pintupi language, 1938-2002 Kintore Region, Northern Territory) not titled, 1999, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Gulumbu Yunupingu (Gumatj language, 1943-2012 Gunyangara East Arnhem Land, Northern Territory) *Untitled*, c2003, natural pigments on canvas board. Gift of Anne Phelan and John Clark, 2024.

Helicopter Tjungurrayi (Kukatja/ Manyjilyjarra language, born c1946 Nynmi, Western Australia) *Inyiparra*, 1998, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Ivan Namirrkki (Kuninjku language, born 1960 West Arnhem Land, Northern Territory) *Djarlahdjarlah (barramundi)*, nd, natural pigments on bark. Gift of Anne Phelan and John Clark, 2024.

Jack Dale (Ngarinyin language, 1922-2013 Imanji, Kimberley, Western Australia) *Jalala*, 2006, synthetic polymer paint and natural pigments on linen. Gift of Anne Phelan and John Clark, 2024.

Jean Baptiste Apuatimi (Tiwi language, 1940-2013 Malawu/ Bathurst Island, Northern Territory) *Untitled*, 2005, natural pigments and synthetic polymer paint on paper; *Untitled*, 2005, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Jimmy (Mawukura) Nerimah (Walmajarri language, c1926-2013 Great Sandy Desert, Western Australia) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

John Bosco Tipiloura (Tiwi Language, born 1952 Wurrumiyanga/ Bathurst Island, Northern Territory) *Stoneware vessel with lid*, 1977. Gift of the Koser Family, 2024.

Johnny Mosquito (Kukatja language, c1920-2004, Great Sandy Desert, Western Australia) *Karnti bush potatoes*, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Judy Watson Napangardi, (Warlpiri language, c1935-2016, Yuendumu, Northern Territory) *Mina Mina Tjurkupa*, 2003, synthetic polymer paint on linen, *Ceremonial skirt*, 2000, screenprint. Gift of Anne Phelan and John Clark, 2024.

Julie Robinson Nangala (Warlpiri language, born 1973 Yuendumu, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Kampirr Veronica Lulu Napangarti (Walmajarri/Kukatja language, born 1952 Lake Stretch, Western Australia) *Mungul*, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Kanya Tjapangati (Pintupi language, born c1951 Pamatjatunya, Jupiter Well region, Western Australia) (*Tingari Cycle*), 1994, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Katungka Napanangka (Pintupi language, c1950-2010, Kintore region, Western Australia) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Keith Wikmunea (Wik-Alkan and Wik-Mungkan language, born 1967 Aurukun, north Queensland) *Ku', Theewith & Kalampang: The White Cockatoo, Galah and the Wandering Dog*, 2023, earth pigments on binderson milkwood. Purchased 2023, Telstra Collection and through the MAGNT Supporters of Aboriginal Art.

Kunmanara (Ray) Ken ([Pitjantjatjara](#)/[Yankunytjatjara](#) language, c1940-2018 Amata, South Australia) *Kapi tjukla (Rock hole)*, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Leoni (Lilly) Carpenter (Tiwi Language, born 1987 Pirlangimpi/ Melville Island Northern Territory) *Kulama design*, 2005, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Lily Karadada, (Tjarintji/ Woonamba language born c1937 Prince Regent River, Western Australia) (*Wandjina*), nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Lorna Fencer Napurrurla (Warlpiri language, c1920-2006, Chila Well region, Northern Territory) *Little White Potato*, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Maria Josette Orsto (Tiwi language, 1962-2000 Pularumpi/ Melville Island, Northern Territory) not titled, c2000s, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Martin Tjanmpitjinpa, (Pintupi language, c1965-2007 Western Desert Region, Western Australia) not titled, 2004, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Mary Kunyi (Kanngi), (Ngan'gikurunggurr language, 1925-2005 Moyle River region, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Mick Kubarkku (Eastern Kunwinjku language, c1922-2008 Kukabarnaka, Maningrida, Arnhem Land, Northern Territory) *Dibdib (female spirit being)*, 1999, natural pigments on bark. Gift of Anne Phelan and John Clark, 2024.

Mignonette Jamin (Murrinh-Patha/ Miriwoon language, 1932-2010 Muthanoongamaya/Madjalindy Valley, Northern Territory) *Madjalindy*, 2003, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Miriam Napanangka, (Manyjiljarra language, born c1950 Kukatja, Kimberley region, Western Australia) not titled, nd, synthetic polymer paint on canvas; not titled, 1999, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Mitjili Napurrula, (Pintupi language, 1945-2019 Papunya, Northern Territory) *Watiya Tjuta*, 1998, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Molly Napurrula Tasman, (Warlpiri language, born c1936 Tanami Desert region, Northern Territory) *Seed Dreaming*, 2009, synthetic polymer paint on canvas; *Ngurlu* (small black seed), 2008, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Muntja Nungarrayi (Wangkatjunka/Kukatja language, c1930-1997 Tobin Lake region, Western Australia) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Naata Nungurrayi, (Pintupi language, 1932-2021 Kumiilinga, Pollock Hills, Western Australia) *Untitled*, 2000, synthetic polymer paint on canvas; *Untitled*, 2004, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Nancy Nungurrayi (Pintupi language, 1935-2010 Pollock Hills region, Western Australia) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Ningura Napurrula, (Pintupi language, c1938-2013 Watulka, Mparntwe/Alice Springs, Northern Territory) *Untitled*, 2004, synthetic

polymer paint on linen; not titled, c1999, synthetic polymer paint on linen. Gift of Anne Phelan and John Clark, 2024.

Nyurapayia Nampitjinpa, (Pintupi language, c1946 – 2014 Yumara, Docker River region Western Australia) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Once known artist, *Stoneware plate*, c1975. Gift of the Koser Family, 2024.

Owen Yalandja (Kuninjku language, born 1962 Maningrida, Central Arnhem Land, Northern Territory) *Ngalkodjek Yawkyawk*, 2023, earth pigments on stringybark. Purchased with funds donated by the MAGNT Supporters of Aboriginal Art, 2023.

Paddy Carol Tjungarrayi (Warlpiri Ngalyia language, 1932-2002 Yarrungkanyi, north-west Yuendumu, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Pansy Napangati, (Warlpiri language, born 1949 Haasts Bluff, Central Australia, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024

Pantjiya Nungurrayi (Pintupi, Luritja language, born c1936 Haasts Bluff, Northern Territory) not titled, nd, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Patrick Mung Mung (Gija language, born c1944 Spring Creek, Western Australia) not titled, 2001, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Patrick Tjungurrayi (Pintupi and Kukatja language, c1935-2017 Yalanggerri, Jupiter Well region, Western Australia) *Untitled*, 2004, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Peter Nabarlambarl (Kunwinjku language, 1930-2001 Gunbalanya/Oenpelli, West Arnhem Land, Northern Territory) *Marundji*, 1996, natural pigments on bark; *Milnjijaway*, 1996, natural pigments on bark. Gift of Anne Phelan and John Clark, 2024.

Peter Waḍaymu Ganambarr (Yolngu language, 1930-1997 Galiwin'ku/Elcho Island, Arnhem Land Northern Territory) not titled, c1997, natural pigments on board. Gift of Anne Phelan and John Clark, 2024.

Roslyn Orsto (Tiwi language, born 1958 Nguuu/Bathurst Island, Northern Territory) *Tunga*, 2007, natural pigments on canvas. Gift of Anne Phelan and John Clark, 2024.

Selena Galang(a) (Yolŋu Matha language, born 1971 Elcho Island) *Untitled*, 2016, natural ochres on board. Gift of Anne Phelan and John Clark, 2024.

Tatali Nangala (Pintupi language, c1925-1999 Kintore Ranges, between Northern Territory and Western Australia) not titled, 1996, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Terry Long Jakamarra, (Warlpiri language, born 1977 Yuendumu, Northern Territory) *Water Dreaming*, c2013, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Timothy Cook (Tiwi Language, born 1958 Milikapiti/Melville Island, Northern Territory) not titled, c1997, natural pigments on board. Gift of Anne Phelan and John Clark, 2024.

Walangkura Napanangka (Pintupi language, c1946-2014, Tjiturunga, Kintore Region, between Northern Territory and Western Australia) *Untitled*, 1999, synthetic polymer paint on canvas. Gift of Anne Phelan and John Clark, 2024.

Australian Art

Geoff La Gerche (born 1940 Sale, Victoria) *Jim Jim Falls*, 1993, oil on canvas; *The Anguish and Anger of Xavier Herbert*, (diptych), 1980, oil on canvas; *Making of the landscape – Metal*, 1990, 3 panel etching on paper. Gift of Nicole and Andre La Gerche, 2023.

Jon Lewis, (1950-2020, United States of America, Australia) *Albino girl*, 1986, gelatin silver photograph; *Mr Poleng at Batukan Festival*, 1986, gelatin silver photograph; *Old woman watches dancers practise, Batuan*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Temple priest or Mangku at Tanah Lot*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Tari Legong performers in fayu*, gelatin silver photograph; *Ogoh-ogoh, Taman*, 1986, gelatin silver photograph; *Djimat, famed dancer and teacher of Batuan*, 1986, gelatin silver photograph; *Tortoise*, 1986, gelatin silver photograph; *Sasak girl at dawn*, 1986, gelatin silver photograph; *Man and boy, Terawangan*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *Girls*

working a hill, Terawangan Lombok, 1986, gelatin silver photograph; *Early morning spearfishing expedition, Terawangan*, 1986, gelatin silver photograph; *Bugis spearfishermen, Gili Terawangan, Lombok*, 1986, gelatin silver photograph; *Untitled*, 1986, gelatin silver photograph; *By prau to Gili Terawangan, Indonesia*, 1986, gelatin silver photograph; *Retreat, view from rear of the ferry back to Bali*, 1986, gelatin silver photograph. Gift of Jon Lewis Estate, 2024..

Territory History

Australian Stock Horse Society NT Division Silver Plate Ice Bucket Trophy, c1977, bakelite. Gift of Creative Jewellers, 2023.

Kevin Benson OAM Collection, 26 photographs and a newspaper article documenting damage caused by Cyclone Tracy. Gift of Kay Benson, 2024.

Alfo Bilinceri, *Cyclone Tracy Damage*, 2 Super 8 films showing damage caused by Cyclone Tracy, 1974-75, acetate film. Gift of Alfio Bilinceri, 2023.

Ashman Collection, 4 photographs and 9 front pages from newspapers relating to Darwin before and after Cyclone Tracy. Gift of Greg Ashman, 2024.

Boothby Collection, 29 photographs, newspaper articles and a postcard relating to the Boothby family's experience of Cyclone Tracy. Gift of Boothby family, 2024.

Clement Charles Boulter, *Plan of Arnhem Land: A Topographical Survey*, 1915, graphite pencil and ink on fabric map. Gift of Jennifer Jane Tudehope, 2023.

Ruby Eleanor Bulkeley, 'Photo album and travel diary of Ruby Eleanor Bulkeley,' 1937, gelatin silver photographs, cotton, vinyl, paper. Gift of David Howell, 2023.

Child's suitcase, 1970s, metal reinforced cardboard and plastic, manufactured by W. T. Weeks NSW MFG Pty Ltd. Gift of Catherine Swan, 2023.

Alan Churchward Collection, diary and documents relating to evacuation procedures following Cyclone Tracy. Gift of Alan Churchward, 2024.

Terry Dahlenburg Collection, 24 photographs and pamphlets relating to the reconstruction of Darwin following Cyclone Tracy. Gift of Rick Dahlenburg, 2024.

Barry and Carol Ebert Collection, 93 photographs of Darwin before and immediately after Cyclone Tracy. Gift of Barry Ebert, 2024.

Marc Fraser Collection, 81 photographs, graph and letter pertaining to Cyclone Tracy belonging to Marc Fraser, a Mechanical Engineer for the Department of Civil Aviation. Gift of Marc Fraser, 2024.

Tansy Gleed Collection, 38 items from the 1970s belonging to the donor at the time of Cyclone Tracy including a Christmas Tree, Christmas decorations, toys, books, photographs, magazine articles and a newspaper article. Gift of Tansy Gleed, 2024.

Gower Collection, 36 photographs documenting damage caused by Cyclone Tracy. Gift of Peter Gower, 2024.

Green Collection, Cyclone shelter, c1976, concrete pipe. Gift of Ron Green Estate, 2024. Dining table belonging to Ron Green, 1930s, wood. Purchased 2024.

John Hawkins Collection, 26 photographs documenting damage caused by Cyclone Tracy. Gift of John Hawkins, 2024.

Frank Hewett Collection, 21 photographs and other items from the Darwin Reconstruction Commission 1975-77. Gift of Anita Russ, 2024.

Keith Kroger Collection, journal, newspaper articles, map, pamphlet and books relating to events associated with Cyclone Tracy. Gift of Keith Kroger, 2024.

Hugo Maihak AB, Electrical Piezometer Instrument, 1960s, metal, glass, leather. Gift of Power and Water Corporation, 2023.

Royal Philharmonic Orchestra and various performing artists, *Darwin – Song for a City*, 1975, Royal Opera House, London, long-playing vinyl record, The Decca Record Company Limited. Gift of Phil Church, 2023.

Royal Philharmonic Orchestra and various performing artists, *Darwin – Song for a City*, 1975, Royal Opera House, London, recording on magnetic tape and Girl Guide cloth badge given for fundraising efforts in the Darwin Appeal following Cyclone Tracy. Gift of Sue Watt, 2024.

Lee Mettner Collection, 88 photographs, scrapbook, newspaper clippings and information booklets relating to damage caused by Cyclone Tracy. Gift of Shayne Murray, 2024.

McColl Collection, 28 items relating to the reconciliation ceremony between the Northern Territory Government and the families of Albert McColl and Dhakiyarr Wirrpananda, 2002. Includes photographs, newspaper articles, invitations and a DVD recording. Gift of Margaret Castillo, 2024.

Pearson Collection, scrapbook, documents, postcard and books relating to Cyclone Tracy. Gift of Marie-Louise Pearson, 2024.

Phillips Collection, photograph album and items belonging to Ivan Phillips, a leading craftsman at the Darwin RAAF base at the time of Cyclone Tracy. Gift of Rob Phillips, 2024.

Jeff Pinkerton Collection, documents relating to the aftermath of Cyclone Tracy. Gift of Jeff Pinkerton, 2024.

Price Collection, painting by prisoner from Fannie Bay Gaol and typewriter found during clean-up following Cyclone Tracy. Gift of Lola Price, 2024.

Romoza Collection, newspapers relating to Cyclone Tracy. Gift of Vlad Romoza, 2024.

Sewell Collection, World War Two nursing memorabilia comprising photographs, a suitcase, medals and ephemera representing the military service of Australian Army nurse, C.E. Coates who served in the Northern Territory. Gift of Judith Marianne Dunkley, 2023.

Beverley and Peter Stenson Collection, 75 newspaper clippings, personal diaries, card and letters pertaining to the damage and clean-up following Cyclone Tracy. Gift of Maya Cooper, 2024.

Colin Stephens Collection, painting by Herbert Knoll, c1971, pen, briefcase and documents relating to Darwin in the aftermath of Cyclone Tracy. Gift of Helen Motbey, 2024

8 Top FM, magnetic audio tape of radio program commemorating the 10th anniversary of Cyclone Tracy. Gift of David Watters, 2024.

Tracy the bear, c1973, synthetic fabric with polyester wadding, manufactured by Jakas Soft Toys. Gift of Carole Richards, 2023.

Unknown photographer, *Damaged house*, 1974, type C photograph. Gift of Catherine Swan, 2023.

Unknown photographer, *Eileen Cossons helping out in the community kitchen*, c1975, digital photograph. Gift of John Cossons, 2023.

Vermeulen Collection, 106 photographs of the aftermath of Cyclone Tracy. Gift of Douglas Vermeulen, 2024.

Carol Wahl Collection. Ephemera from the 1970s relating to Kerry and Carol Wahl's personal experience of Cyclone Tracy including letters, a handmade dress worn by Carol during the cyclone and documents issued by the Department of the Northern Territory. Gift of Carol Wahl, 2023.

Graham Walker Collection, video and six slides documenting damage caused by Cyclone Tracy. Gift of Graham Walker, 2024.

Sylvia Walter, 'Architecture for Northern Australia', 1964, unpublished thesis about housing in tropical climates. Gift of Sylvia Walter, 2024.

Ray Withy Collection, camera, photograph album, documents, newspaper articles and booklets relating to Cyclone Tracy. Gift of Ray Withy, 2024

Appendix 2 - Publications

Chandrasekara U, Mancuso M, Sumner J, **Edwards DL**, Zdenek C & Fry BG (2024) Sugar-coated survival: N-glycosylation as a unique bearded dragon venom resistance trait within Australian agamid lizards. *Comparative Biochemistry and Physiology C: Toxicology & Pharmacology* 282: 109929.

Sistrom MJ, Andrews H & **Edwards DL** (2024) Comparative genomics of Japanese encephalitis virus shows low rates of recombination and a suite of sites under episodic diversifying selection. *PLoS Neglected Tropical Diseases* 18(1): e0011459.

Alves PR, **Glasby CJ**, Paiva PC & Santos CSG (2024) Is *Namalycastis abiuma* (Grube, 1871) (Annelida: Nereididae) restricted to its type-locality? Evidence from morphological and molecular data. *Ocean and Coastal Research* 72 (Suppl. 1): e24028, <http://doi.org/10.1590/2675-2824072.23098>

Hsueh P-W & **Glasby CJ** (2024) A new species of *Phascalion* (*Phascalion*) (Sipuncula, Golfingiidae)

from bathyal benthos off the coast of Western Australia. *Australian Journal of Taxonomy* 50: 1–5. doi: <https://doi.org/10.54102/ajt.93q58>

Wilson RS, **Glasby CJ** & Bakken T (2023) The Nereididae (Annelida) – diagnoses, descriptions, and a key to the genera. *ZooKeys* 1182: 35-134. <https://doi.org/10.3897/zookeys.1182.104258>

Buckley SJ, Brauer CJ, Unmack PJ, **Hammer MP**, Adams M, Beatty SJ, Morgan DL & Beheregaray LB (2024) Long-term climatic stability drives accumulation and maintenance of divergent freshwater fish lineages in a temperate biodiversity hotspot. *Heredity* 133: 149–159.

Egan JP, Simons AM, Alavi-Yeganeh MS, **Hammer MP**, Tongnunui P, Dahiana A, Betancur-R R & Bloom DD (2024) Phylogenomics, lineage diversification rates, and the evolution of diadromy in Clupeiformes (anchovies, herrings, sardines, and relatives). *Systematic Biology* syae022.

Hammer MP, Ritchie J & Moore GI (2023) Wudjari Country (Esperance) Bush Blitz: Inland, Estuarine & Near-shore marine Fishes. *Report to Director of National Parks*. Western Australian Museum and Museum & Art Gallery of the Northern Territory. p. 18.

Hammer MP, Whiterod NS, Grandjean F, Tromp JJ, Horner SK & Austin CM (2024). Rediscovery, systematics and conservation of an enigmatic freshwater crayfish (Parastacidae) from the Australian monsoon tropics. *Aquatic Conservation: Marine and Freshwater Systems* 34(6): e4172.

Moore GI, Ritchie J & **Hammer MP** (2023) Wudjari Country (Esperance) Bush Blitz: Recherche Archipelago Fishes. *Report to Director of National Parks*. Western Australian Museum, Perth. p. 19.

Moy K, Schaffer J, **Hammer MP**, Attard CRM, Beheregaray LB, Duncan R, Lintermans M, Brown C & Unmack PJ (2023) Alternative conservation outcomes from aquatic fauna translocations: losing and saving the Running River rainbowfish. *Aquatic Conservation: Marine and Freshwater Systems* 33(12): 1145–1459.

Tims AR, Unmack PJ, **Hammer MP**, Brown C, Adams M, McGee MD (2024) Museum genomics reveals the hybrid origin of an extinct crater lake endemic. *Systematic Biology* 73(3): 506–520.

Unmack PJ, Cook BD, Johnson JB, **Hammer MP** & Adams M (2023) Phylogeography of a widespread Australian freshwater fish, western carp gudgeon (Eleotridae: *Hypseleotris klunzingeri*): cryptic species, hybrid zones and strong intra-specific divergences. *Ecology and Evolution* 13(11): e1068.

Ragul, S., Manoj, A., Mahadevan, G., Murugan, A. and **Larson, H.** 2024. First record of two gobiid fishes (Perciformes: Gobiidae) from Indian waters. *Journal of the Marine Biological Association of the United Kingdom* 104 (e35): 1–7.

Banchongmanee S, **Russell B**, Aungtonya C, Panbow T & Rodcharoen E (2023) Revision of nemipterid fishes in the reference collection of Phuket Marine Biological Centre. *Phuket Marine Biological Centre Research Bulletin* 80: 53–91. <https://doi.org/10.14456/pmbcrb.2023.3>

Hochkirch A, Bilz M, Ferreira CC, Danielczak A, Allen D, ... **Russell, B.**, et al. (2023) A multitaxon analysis of European Red Lists reveals major threats to biodiversity. *PLoS ONE* 18(11): e0293083. <https://doi.org/10.1371/journal.pone.0293083>

Ishihara S, **Russell BC** & Motomura H (2023) Reinstatement and redescription of the monacle bream *Scolopsis regina* Whitley 1937 (Perciformes: Nemipteridae). *Ichthyological Research* <https://doi.org/10.1007/s10228-023-00940-2>

Vilasri V, Pattarapongpan S, **Russell B**, Obata K & Kawai T (2023) Checklist of Fishes collected by bottom otter-trawling from upper Gulf of Thailand by MV-SEAFDEC 2 cruise in December 2019. *Thailand Natural History Museum Journal* 17(2): 67–104.

Bourke P, Brockwell S, O’Foghlú, B & **Willan RC** (2023) Rounded toothed pearl-shell mounds at Elizabeth River near Darwin, Northern Territory. *Australian Archaeology* 2023: 9 pp. <https://doi.org/10.1080/03122417.2023.2249245>

Taylor P (2024) Site formation processes of underfloor material preservation at Fremantle Prison, Western Australia. *Australian Archaeology*, 90(2): 229–235. <https://doi.org/10.1080/03122417.2024.2360767>

Köhler F, **Willan RC**, **Bourke AJ**, **Barden P** & Shea M (2024) A new species of land snail, *Xanthomelon amurdamilumila*, from the North East Isles off Groote Eylandt (Ayangkidarrba), Gulf of Carpentaria, Australia (Stylommatophora, Camaenidae). *Zoosystematics and Evolution* 100(1): 61–68.

Wilshire KH, Giblot-Ducray D, Hill K, Herdina, **Willan RC**, Ellard K & Deveney MR (2023) Assessment of analytical and field performance of qPCR assays for priority marine pests. Report to the Department of Agriculture, Fisheries and Forestry. *SARDI Research Report 1189*. 111 pp.

Yates AM, Ristevski J & Salisbury SW (2023) The last *Baru* (Crocodylia, Mekosuchinae): a new species of ‘cleaver-headed crocodile’ from central Australia and the turnover of crocodylians during the Late Miocene in Australia. *Papers in Paleontology*. 9 (5), 1–50.

Yates AM, Stein M (2024) A reinterpretation and taxonomic revision of *Ultrastenos willisi* Stein, Hand and Archer, 2016, a short-snouted mekosuchine crocodylian from the Oligocene of northern Australia. *Palaeontologia Electronica*. 27 (1), 1–36.



Museum and Art Gallery of the Northern Territory

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

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