



Culture First.
Supporting Aboriginal Art Centres
of Central Australia

ANNUAL REPORT 2021–2022

*Aboriginal people are advised that this report may contain
names of people who have passed on.*

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Cover image:
Alhalkere (One country with three stories... but I'm only going to tell you one)
Josie Pitjara Kunoth
2022
152.4cm x 213.4cm
Acrylic on linen
Utopia Art Centre

—



CHAIRPERSON'S MESSAGE



In communities, art centres are important places. Elders like to sit down, tell stories and teach young people. Young people can use their skills from schooling and learn more about using SAM, computers, cameras, photography, art, stories and technology. Art centres are the main place that helps keeps culture strong. Desart works with art centres, managers, art centre boards, artworkers and artists, and shows them good ideas and ways of doing things, like using SAM, keeping art centre business strong, teaching good governance and how more Aboriginal people can work in the art centre. When everyone works together, the art centre stays strong, and this is good for our culture.

There was COVID again this year and we couldn't travel to many places – we had to stay home and stay safe. Desart made sure art centres were ok with phone and internet meetings, fixing our internet and organising training. The Art Centre Resilience Project continued this year which helped art centres by giving them new buildings, IT and supporting new projects. Desart and CLC partnered together for this.

The Desart Board wants more Aboriginal people working in art centres and doing more art and cultural work in our communities. The Art Worker Program at Desart helps Aboriginal art workers by giving them training and support for jobs in the art centre and art community.

On behalf of the Desart Board, I want to thank Desart staff for the work they do, not just with art centres, and also the other board members, for coming together, sharing ideas and working hard to help keep our art centres and culture strong for younger generations.

Isobel Gorey
Chairperson

Senior women of Papunya Tula Artists in the remote studio in Kintore / Walungurru working on a collaborative piece. Photo by Desart.

“ WE WORK HARD FOR ALL THE DESART ART CENTRES. THE MOST IMPORTANT THING FOR ALL ABORIGINAL ART CENTRES IS CULTURE FIRST. DESART UNDERSTANDS THIS AND I FEEL PROUD THAT DESART SUPPORTS THIS. ”

CHIEF EXECUTIVE OFFICER'S MESSAGE



This year continued to be impacted by COVID-19 and our work was informed by the unique regional challenges and opportunities presented, and the ongoing need to ensure our members' collective visibility. The environment created by COVID-19 impacted our ability to travel and plan activities with certainty, requiring the organisation to be adaptable and responsive. Despite the challenges, Desart responded to the impact of the pandemic by delivering a program of activities supporting our member art centres' business sustainability during uncertain times and continued to deliver the core objectives noted below.

We maintained a focus on improving digital infrastructure in art centres by advocating to industry and governments for improved infrastructure that supports remote business sustainability. With the support of the **Central Land Council**, Desart concluded the Resilience Project in early 2022. This program supported arts projects, minor infrastructure and equipment upgrades and significant investment in IT for art centres located in the

Northern Territory. The **Desart Strong Business Program** continued to provide art centres with an IT support service via our partnership at **Alice Onsite IT**, coupled with direct financial assistance to 15 art centres requiring urgent upgrade of IT hardware.

The Stories Art Money (SAM) Database is a critical management tool for 103 Aboriginal and Torres Strait Islander Art Centres nationwide. The increased online market opportunities afforded to art centres, coupled with the Desart Digital Labelling Project evaluation and advances in technology, led Desart to undertake a review of the SAM Database to ensure that it is fit for purpose, and commenced a preceding co-design process with art centres, to include their feedback into the rebuild of this critical arts management infrastructure.

This digital focus continued to flow into other key programs, including the Desart **Art Centres on Screen** Program, a production of nine short films about member art centres and their artists. The short films were screened across our social media platforms, garnering a phenomenal 75,000 views and an audience reach worldwide. The films have subsequently been used to promote both participating art centres and our regional arts industry more broadly, in a number of arts institutions nationally and internationally.

Art Centres on Screen was strategically presented immediately prior to the inaugural Desart Christmas MarketPlace and directly contributed to the success of the online MarketPlace, in which 26 art centres and 600 artists were involved. The MarketPlace saw a remarkable 14,500 virtual visitors and amassed a total of \$364,000 in sales, the proceeds of which going directly back to art centres and artists.

In 2021, Desart, along with our Desert Mob presenting partner **Araluen Art Centre/** Northern Territory Government, undertook a review of Desert Mob. The key review outcomes recommended that Desert Mob be solely presented by Desart and planning for the delivery of the 2022 Desert Mob began. Creative Economy was contracted to work with us to develop a Desert Mob 2023-2025 Strategic Business Plan.

Partnering again with the **Central Land Council** and **Tangentyere Council**, our 2021 Vincent Lingiari Art Award shone a light on the threats to water rights of Aboriginal peoples in our region. The **Ngawa, Ngapa, Kapi, Kwatye, Water** exhibition presented at the Tangentyere Artists gallery in Mparntwe (Alice Springs) enabled artists to share their concerns on a significant issue that threatens their cultural and proprietary rights.

Supporting the professional development of art workers in our membership is a significant priority. Though we were limited in our capacity to travel over the past year due to various COVID-19 restrictions in place, Desart was nevertheless able to deliver professional development activities aimed at building art workers' skills and knowledge, such as SAM database training, curatorial/exhibition development, industry engagement and digital photography.

Desart supported the delivery of the Barkly Artists Camp in collaboration with Barkly Regional Arts and Barkly Region art centre members, and while our physical presence was reduced from previous years, our financial contribution to art materials and facilitation of this event assisted this important regional initiative.

Desart's advocacy and research activities, such as the Digital Labelling Project Evaluation, the SAM review and SAMu2 co-design report, and Desert Mob future business planning, continue to inform future activities and priorities, priorities that build on existing programs like Strong Business and Art Worker (My Job My Learning) Programs.

Desart could not do the work we do without the support of the Australian Government - IVAIS Program, the Australia Council for the Arts and the Northern Territory Government, who all provide operational and program funding. I also acknowledge the support provided by the Central Land Council and the Australian Executor Trustees who have provided valuable support to Desart.

In closing, I acknowledge and thank the Desart Chairperson and Board Members, along with Desart staff, who work hard to make sure that Desart remains relevant and responsive to the needs and interests of our art centre members.

Philip Watkins
Chief Executive Officer

OUR MISSION, VALUES AND GOALS

OUR MISSION

We are committed to supporting Aboriginal art centres, which provide autonomy, sustained growth and stability for Central Australian Aboriginal communities.

OUR VALUES

Culture first

We see culture as the priority and foundation for all our work.

Diversity

We respect the cultural diversity inherent to Central Australian Aboriginal peoples and their communities.

Autonomy

We support the independence and autonomy of our art centre members.

Ethical

We work in a manner that is ethical and transparent.

Consultation

We ensure our work is based on consultation with Aboriginal artists and art centre staff.

OUR GOALS

One Mob, One Voice

Goal 1: Represent and be a strong voice for art centres.

Strong Business

Goal 2: Promote best practice management of art centres.

Goal 5: Support art centres to acquire and maintain infrastructure and resources.

My Job, My Learning

Goal 3: Increase employment and career pathways for Aboriginal people in the arts.

Our Art, Our Culture

Goal 4: Promote Central Australian Aboriginal arts and culture.

Faith Butler, Julieanne Farmer, Women's Collaborative Painting, Nikini, 2021. Photo by Rosie Frecheville, courtesy Tjarlirli and Kaltukatjara Art





ABOUT DESART

Desart is the **Association of Central Australian Aboriginal Arts and Craft Centres**, a not-for-profit peak industry body for Aboriginal art and craft centres across Central Australia. Based in Alice Springs, we have been providing advocacy, training and support services for art centres for over 30 years. Established in 1992 and incorporated in 1993, we represent 37 community controlled Aboriginal art centres across a membership area of 1.221 million square, servicing over 8,000 artists from 16 language groups and five diverse regions.

Desart is 100% local and Aboriginal led, governed by a 10-member executive committee elected from our membership base. During 2021-22, we employed 8 staff members.

Desart provides a united voice on behalf of Aboriginal artists and member art centres, aiming to ensure their recognition and sustainability as a vital cultural, social and economic resource within their communities. Desart helps to support and strengthen art centre business operations, developing and maintaining strong governance, administration and infrastructure.

Our programs are based on the values of culture first, consultation, diversity, autonomy and transparency. Through events like **Desert Mob**, Desart maximises opportunities for the membership to market and promote their art and crafts locally, nationally and internationally, while strengthening their ability to remain autonomous, sustainable Aboriginal businesses.

Desart values collaboration with our membership base and key industry stakeholders. We value our strong relationships with the **Indigenous Art Code, Copyright Agency, Arts Law**, other **art centre peak bodies**, and national, regional, and state arts agencies. We nurture established and create new partnerships with relevant industry organisations to ensure our members' objectives are met.

“

OUR ASPIRATION IS TO ACHIEVE A BALANCE BETWEEN ABORIGINAL CULTURAL EXPRESSION (POSITIONED WITHIN A BROADER WESTERN ARTS MARKET) AND WESTERN SYSTEMS OF ADMINISTRATION AND GOVERNANCE.

”

Sonya Murphy of Arlpwe Art & Culture Centre working on seed jewellery. Photo by Desart.

ABOUT DESART

OUR BOARD

Desart was incorporated in 1993 as a non-profit Aboriginal Association under the Northern Territory Associations Act. Members of Desart are Aboriginal-owned and governed art centres, established as independent corporations and community-based enterprises.

OUR STAFF

Desart welcomed the following new staff in 2021–22:

Angie Stahl commenced with Desart in February 2022 as the General Manager. She has lived and worked in Aboriginal communities across WA, NSW, VIC and the NT since 2010. She managed Baluk Arts in 2021 and Wangki Yupurnanupurru Radio from 2013–2015. Her background includes management, teaching, community arts development and community radio. Angie has a BA (Hons) in Linguistics and Graduate Certificate in Community Development.

Tricia Pearce is a Central Arrernte woman with family connection to Alyawarra and Pertame, as well as being a descendant of the Afghan Cameleers. She has worked in government and non-government sectors, including private enterprise and not for profit organisations. Tricia's qualifications range from Aboriginal Health Practitioner, through to Records Management/Archivist, Training and Assessment, Project Management, Business and Governance. Tricia commenced at Desart as the Project Officer in April 2022.

The **Desart Executive Committee** is comprised of ten Aboriginal members, two from each of the five designated regions, who are elected for 2 years. After this time, positions are declared vacant at the AGM and commence again from the following board meeting.

In 2022, we farewelled **Marlene Chisholm and Penny Watson** and two new positions were created – Desert Mob Producer and Governance Support Officer. However the effects of COVID-19 continued to impact on recruitment and, as at June 2022, there remained four vacant positions at Desart (Art Worker Program Manager, Art Worker Program Officer, Administration Officer & Strong Business Program Coordinator).

In February 2022, **Carmel Young** moved positions from Strong Business Program Manager to the Desert Mob Producer, a role dedicated to the management and production of the Desert Mob suite of programs, including the Exhibition, Art Centres on Screen and MarketPlace.

Desart staff were extended through the following professional development and industry engagement: CEO Digital Mentoring Program, Social Media Masterclass, Product Management, Certificate IV updating and representing Desart on the DAAF Executive Board.

DESART BOARD 2021–22

Region	Member	Art Centre
Barkly	Kathleen Rambler	Artists of Ampilatwatja
	Joseph Williams	Nyinkka Nyunyu
Central Desert	June Smith	Keringke Arts
	Hayley Coulthard	Hermannsburg Potters
Ngaanyatjarra West	Jennifer Mitchell	Papulankutja Artists
	Norma Bryant	Minyma Kutjara Arts Project
North West	Isobel Gorey	Papunya Tjupi Arts
	Alison Multa	Ikuntji Artists
APY South	<i>Vacant</i>	

DESART STAFF 2021–22

Name	Position	Tenure
Philip Watkins	Chief Executive Officer	August 2011 – present
Angie Stahl	General Manager	February 2022 – present
Carmel Young	Strong Business Program Manager	August 2018 – Feb 2022
	Desert Mob Producer	February 2022 – present
Eliza Walters	Strong Business Program Officer	June 2020 – present
Bronwyn Taylor	SAM Platform Manager	August 2015 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – March 2022
Leah Grycewicz	Project Officer	August 2020 – November 2021
Aspen Beattie	Administration Officer	August 2021 – January 2022
Tricia Pearce	Governance Support/Project Officer	April 2022 – present

OUR FUNDING

As a non-profit organisation, we rely on a variety of funding sources for our programs and core operations. In 2021-22 Desart continued to be supported by the **Commonwealth and Northern Territory** governments, the **Australia Council for the Arts** and the local lands council. We are tremendously grateful to all our financial supporters below.

COMMONWEALTH GOVERNMENT

The Indigenous Visual Arts Industry Support (IVAIS) program is vital funding for Desart's core activities. Desart's five-year operational funding (2020-2025) continued to provide financial stability and allowed Desart to provide services and support to our members, including internal staffing and SAM Database technical support and training.

In 2021, Desart initiated a review into the SAM Database functions, usability and technical requirements with the intent to ultimately rebuild and upgrade SAM. The key findings from this review were the need to upgrade the user interface of SAM to meet modern user experience design, and speed up the database by moving as well as move images out of the platform to increase speed and house an online system decouple the front end from the back end. The need to future-proof SAM with an upgrade to the technology stack was also recommended.

Based on the recommendations from this review, Desart, along with research partner Prime Motive, completed a series of co-design workshops with the SAM community. We also completed a roadmapping session with Prime Motive and Inyerpocket to articulate a pathway forward for upgrading SAM, which is planned to begin in the next financial year.

IVAIS continued to support the Digital Labelling project with ongoing training in QR code technology via the SAM platform for Aboriginal and Torres Strait Islander art centres nationally, as well as the maintenance of the qr.sam.org.au website. The Digital Labelling Pilot Project evaluation report prepared by the Institute for Public Policy and Governance, University of Technology, Sydney, was distributed to stakeholders. In this report a total of seven recommendations outlined the need to develop resources specific to Aboriginal & Torres Strait Islander (ATSI) art workers, create guidelines and support art centres to develop digital labelling on their products. Using this report, Desart was able to secure further funding from IVAIS for 2022-2025, to further support ATSI art centres with developing digital labels for products.

The Australia Council for the Arts continued to provide Desart with multiyear funding (2021-24) for operational costs and programs, including the delivery of our Annual Program of Activities and Strategic Plan.

TERRITORY/STATE GOVERNMENT

The Northern Territory Government, Department of Tourism, Sport & Culture, **Arts NT** continues to be fundamental to the delivery of Desart's annual program. The 2020-2024 Leading Arts Organisations five-year funding assisted with operational expenses and event delivery as well as the Desert Mob Strategic Business Plan.

LOCAL

In late 2020 Desart received \$612,000 in funding from the **Central Land Council** to deliver the Art Centre Resilience Project in 2021, aiming to provide support and increase digital equity amongst member art centres in the Northern Territory during the COVID-19 pandemic. This included promoting innovation and stimulating growth and recovery from the ongoing impacts of COVID-19, and the subsequent need to transition to online platforms and create digital resources. This created many positives such as increased audience traffic and art centre exposure, and broader national and international reach. It also provided a source of sales income, mitigating COVID-19 related financial downturns, and supported the production of works. With these financial contributions, art centres explored new directions and artistic practices such as animation and screen printing, building skills and developing unique artistic voices and diversified income streams.



Australian Government
Indigenous Visual Arts Industry Support



OUR MAIN ACTIVITIES

The Desart program of activities is based on the principles of capacity-building, best practice business models, leadership and good governance across the three tiers of art centre operations – directors, art centre staff and artists. These principles are put into practice through the provision of professional development opportunities, coordinated workshops with professional facilitators, building networks, support and mentoring. In consultation with Desart members, the content of the Desart program is based on research, review, inquiry and industry best practice. Desart's annual program of activities is guided by the desired outcomes of the continuing Desart Business & Strategic Plans 2016–2021.

OUR MAIN ACTIVITIES

GOAL 1 REPRESENT AND BE A STRONG VOICE FOR ART CENTRES

PARTNERSHIPS

ARTS LAW

The **Strong Business Legal Support Program** continued throughout 2021–22 providing legal support and resources to Desart members, delivered in partnership with Arts Law and Artists in the Black. Through their membership, art centres have access to free legal advice and referrals. This year there were two pro bono referrals and 57 instances of legal advice, covering Wills & Estate Planning, PPSR Registration, Copyright, Licensing, Contract Reviews, Commissions, Debt Recovery and Art Prize Reviews. Arts Law arranged the translation of a wills video “A Tale of Two Families” into Warlpiri, Luritja, Pitjantjatjara and Ngaanyatjarra. This financial year saw an increase in advice given on estate management for artists in aged care.



CENTRAL LAND COUNCIL

The Desart Resilience Project was developed to support member art centres, promoting innovation while stimulating growth and recovery following the impact of COVID-19. Developed in partnership with the **Central Land Council** (CLC), the program aimed to provide practical and sustained support for NT based art centres with the primary objective of ensuring Aboriginal artists and art workers and their enterprises have a strong future.

Activities supported included:

- 12 territory-based art centres applied and received funding for:
- 13 arts projects
- 15 infrastructure projects
- 15 IT projects improving connectivity and digital infrastructure
- Also 12 independent artists were supported with new materials

The CLC continued to support Desart’s 2021 Vincent Lingiari Art Award.



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DESART ASSISTED ART CENTRES IN RECRUITING FOR NINE ROLES

RESEARCH

Digital Labelling Evaluation Report (Aug 2021).

Desert Mob Review (Sept 2021).

Desart SAM Portal Design/Tech Research Report (Nov 2021).

Submission in response to consultation paper and roundtable discussions to the National Indigenous Visual Arts Action Plan 2021–25.

BARKLY REGIONAL ARTS (BRA)

Desart continues to work closely with **Barkly Regional Arts** in the delivery of arts activities to five associate member art centres in their region. Operationally supported through BRA, art centres situated in Canteen Creek, Epenarra, Mungkarta, Mangalawurru and Kulumindini participate in most Desart events including art worker professional development, Desert Mob and artist camps. This partnership with BRA is crucial for strengthening relationships with artists in these communities.



URAPUNTJA ABORIGINAL CORPORATION

Utopia Art Centre transitioned from Desart management to Urapuntja Aboriginal Corporation in September 2021. The art centre has achieved much in their inaugural year building on the successes of its compelling and distinctive art history.

The art centre has engaged a core group of 60 emerging and established painters, both in Arlparra and through bush studio programs and has had two works acquired by ArtBank and some public art commissions. Art Centre Manager Sophia Lunn said the year’s success is a “testament to the community support and the strong cultural history of the region.”



**Urapuntja
Aboriginal Corporation**
Utopia Homelands

“IT JUST INCREASES A GREATER UNDERSTANDING AND RESPECT FOR CULTURE AND GIVES CERTAINTY TO THE BUYER THAT THEY ARE ACCESSING AN AUTHENTIC PRODUCT.”

– DESART CEO PHILIP WATKINS



*OLD PEOPLE GAVE US THAT POWER A LONG TIME AGO AND NOW
WE'RE MAKING STRONG CANVAS HERE. THIS IS OUR ART STORY NOW.*
— ARTIST AND BOARD MEMBER SAM JAMPIJINPA MBITJANA, UTOPIA ART CENTRE

OUR MAIN ACTIVITIES

GOAL 2 PROMOTE BEST PRACTICE MANAGEMENT OF ART CENTRES

DESART STRONG BUSINESS PROGRAM

The Strong Business Program is Desart's art centre capacity building program primarily designed for art centre managers and governing boards. The activities support art centres to be sustainable and have viable best-practice administrative and operational processes.



ARLPWE ART AND CULTURE CENTRE

Desart held delegated management authority for **Arlpwe Art & Culture Centre** until September 2022 and provided ongoing governance support to their directors.



PAPULANKUTJA ART CENTRE

Desart oversaw the management of the art centre and provided governance support to the Directors of **Papulankutja Art Centre**.



ARTS LAW

Due to ongoing travel restrictions and biosecurity laws, Desart and **Arts Law's** outreach program for 2021–22 was redirected to the creation of digital resources.

NEW MEMBERS

Desart welcomed two new members in 2021–22 – **Utopia Art Centre** and **Ltyentye Apurte Traditional Craft Centre**.

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NEW MEMBERS IN
2021/2022

RECRUITMENT

The **Strong Business Program** supported the recruitment of staff for nine art centres throughout 2021–22. This included advertising vacant positions, interviewing and onboarding, contract and position description review and advice. We also conducted three performance reviews of art centre managers.

225

TOTAL # OF TRAINING PARTICIPANTS

89

ABORIGINAL & TORRES STRAIT ISLANDER PARTICIPANTS

70

DESART MEMBERS VS 155 NON-DESART MEMBERS

464

INSTANCES OF SUPPORT FROM SAM TECHNICAL SUPPORT

STORIES ART MONEY (SAM) PLATFORM

This financial year, the number of Aboriginal and Torres Strait Islander art centres using **SAM** increased to 102 active art centres by June 2022. However, due to ongoing travel and COVID-19 restrictions, we focused on delivering online training. There were **225** participants in training with **89** identifying as Aboriginal and/or Torres Strait Islander, and **155** as non-Desart art centre members. The SAM technical support team provided email and phone support to **464** individual enquiries.

ONLINE STORE INTEGRATION

Throughout the COVID-19 period, art centres increasingly focused on their online stores. Desart responded to this by expanding the **SAM APIv2** to improve data flow between SAM and art centre online sales platforms. We aimed to support efficient workflows for art centre staff. By the end of June 2022, art centres had begun to use the expanded SAM APIv2, efficiently sending online sales back to SAM. Due to the growth of SAM and our commitment to providing best service to art centres, we created a new SAM Communications & Training role, due to start in late 2022. This role will support the SAM Platform Manager and reach out to art centres to ensure optimum training is delivered nationally.

were made to update the backend technology and the UX to modern standards. This led to a series of co-design workshops with the SAM community that allowed Prime Motive to develop a suite of concept designs for an improved interface. A set of SAM Experience Principles were also developed to guide future design work. In partnership with Prime Motive and technology company Inyerpocket, Desart completed roadmapping in June 2022, for the steps involved in developing a renewed SAM.

RESEARCH

Desart continued to work with de-identified SAM data to develop reports that benefit art centres and the broader Aboriginal and Torres Strait Islander arts industry. This included working with the **Productivity Commission** to provide bespoke reports/submission supporting their research into 'the value, nature and structure of the markets for Aboriginal and Torres Strait Islander arts and crafts and policies to address deficiencies in the markets.'

FUTURE OF SAM

Desart undertook a literacy and numeracy review of SAM with an independent consultant in July 2021. This report outlined the areas of improvement required in the user interface of SAM. In late 2021 Desart engaged Prime Motive, a user experience (UX) design company, to review both the front and backend design of SAM. From this a series of recommendations

OUR MAIN ACTIVITIES

GOAL 3 INCREASE EMPLOYMENT AND CAREER PATHWAYS FOR ABORIGINAL PEOPLE IN THE ARTS

ABORIGINAL ART WORKER PROGRAM

During this financial year the Desart's Art Worker Program's delivery was greatly affected by COVID-19 travel restrictions and biosecurity laws applied to Aboriginal communities within the membership area. In addition to ongoing career support, mentoring and literacy/numeracy support, the Desart Art Worker Program was able to deliver the following activities:

DESART PHOTOGRAPHY PRIZE CURATORIAL WORKSHOP

The 2021 Desart Photography Prize Curatorial Workshop was held in Alice Springs at the Desart ArtSpace on the 6-8 September. The Art worker curatorial and installation team this year was Hayley Coulthard (Hermannsburg Potters), Kathy Inkamala (Iltja Ntjarra Many Hands) and Kathleen Rambler (Artists of Ampilatwatja), facilitated by Penny Watson (Penny Watson Consulting).

Topics covered in the workshop included curation and installation, conservation, collections, exhibition design, health and safety issues and solutions. Participants were also able to view the 2021 Vincent Lingiari Art Award Exhibition before the opening which was a good opportunity to consider design choice and exhibition flow.



(L-R) Kathy Inkamala, Kathleen Rambler and Hayley Coulthard checking their hang of the 2021 Desart Photography Prize at the Desart Gallery, September 2021. Photo by Penny Watson, Desart.

“ONCE YOU LEARN HOW TO DO IT YOU UNDERSTAND MORE. THE HARD THING WE DID WAS CHOOSE PHOTOS, WHERE THEY BELONGED, MEASURING AND HANGING IN THE RIGHT PLACES – KATHLEEN RAMBLER ON HER CURATORIAL AND INSTALLATION WORKSHOP EXPERIENCE”



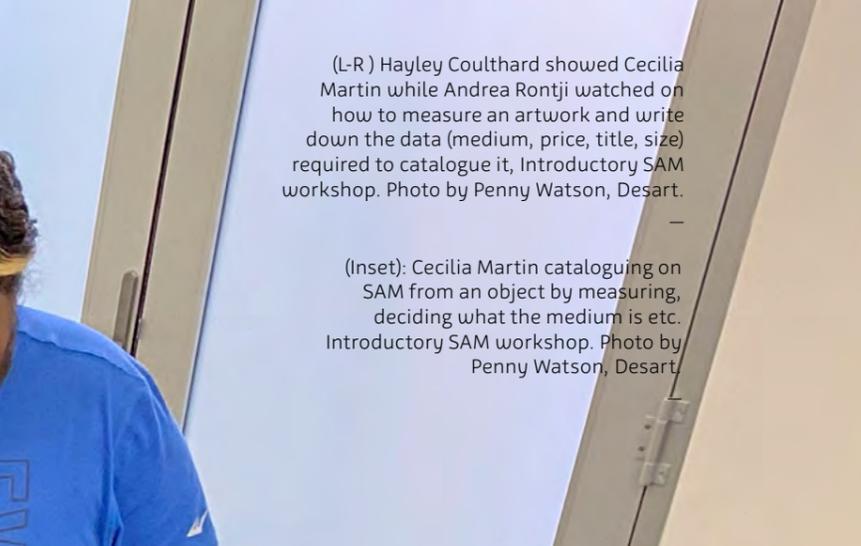
Kathleen Rambler, in the Desart ArtSpace, practicing dusting in readiness for packing works to exhibit the 2021 Desart Photography Prize. Featuring *Mutuka Palyarnu Manta (Car made of clay)* by Julianne Farmer of Tjarlirli Art. Photo by Penny Watson, Desart.



“THE TEAM CAME UP WITH REALLY INTERESTING THEMES AND GROUPINGS, FOR EXAMPLE IT WAS SUGGESTED TO GROUP THREE IMAGES TOGETHER WHICH REPRESENTED TIMES OF DAY – SUNRISE, MIDDLE OF THE DAY, CONCLUDING WITH SUNSET. ANOTHER SUGGESTION WAS GROUPING WORKS WHICH SAT WELL TOGETHER ACCORDING TO SHAPE AND STRONG AREAS OF BLACK – PENNY WATSON ON THE 2021 CURATORIAL WORKSHOP”

**KULINTJAKU ULURUNYA PANYA MALAKUNGU
NGURA WALYTJA PITI UNGKUNTJA 1985-ANGKA**
Commemorating the Hand Back of
Ayers Rock to Traditional Owners, 1985

Commemorative limited edition endorsed by a group of traditional owners
REPEEULURU + korari + Nyotyuno Windlass MIPPER BARBARA +
Tony Tjamiwa + kotakura X Nui Minyintini + May CASSOY ULURU



(L-R) Hayley Coulthard showed Cecilia Martin while Andrea Rontji watched on how to measure an artwork and write down the data (medium, price, title, size) required to catalogue it, Introductory SAM workshop. Photo by Penny Watson, Desart.

(Inset): Cecilia Martin cataloguing on SAM from an object by measuring, deciding what the medium is etc. Introductory SAM workshop. Photo by Penny Watson, Desart.

ART WORKERS SAM INTRODUCTORY WORKSHOP

The **SAM Art Worker Introductory Workshop** was held in Alice Springs 6th – 9th September at the Desart Training room with SAM trainer Penny Watson (Penny Watson Consulting). Participating art workers were Hayley Coulthard and Andrea Rontji (Hermannsburg Potters) and Cecilia Martin (Arlpwe Art & Culture Centre).

What has worked well in the Art Worker Program this year?

Despite the Art Worker Program being only able to deliver two training workshops activities in 2021-22, the participating art workers were thirsty to learn, interested and engaged. The size of the workshop groups was manageable in delivering teaching and practical activities.

We also took the opportunity to have Fiona Bennie speak about the Telstra NATSIAA prize, which was a wonderful enhancement to our content. We also spent time at the Vincent Lingiari Art Award and in the 2020 Photography Prize to deconstruct other curators' exhibition design decisions, which was extremely beneficial.

OUR MAIN ACTIVITIES

GOAL 4 PROMOTE CENTRAL AUSTRALIAN ABORIGINAL ARTS AND CULTURE

Desart successfully delivered many events and activities despite the barriers presented by the COVID-19 pandemic. Throughout 2021-22, Desart focused on supporting art centres needing digital upgrades and infrastructure to facilitate connectivity, online sales, building digital marketing collateral and increasing/maintaining exposure. This required a high level of operational flexibility and shifted focus from our standard activities.

ART CENTRES ONLINE

Art Centres Online was eight days of big stories and big works direct from the desert, including an online MarketPlace and Art Centres on Screen.

DESART CHRISTMAS MARKETPLACE

The online **Christmas MarketPlace** held from 5-8 November saw \$364,000 generated from 849 works sold. The sale received around 14,500 virtual visits with 25,000 of the online visitors being international, further broadening both Desart's and the memberships exposure worldwide and promotion of Central Australian Aboriginal art and culture.

\$364,000

SALES GENERATED FROM A TOTAL OF
849 ARTWORKS SOLD

14,500

VIRTUAL VISITS

ART CENTRES ON SCREEN

This year's **Art Centres on Screen** was held from 1-4 November. A series of 16 short films, produced by Desart in collaboration with nine art centres were screen showcasing the works, life and stories of Central Australian artists. Another five films produced by art centres were also screened as part of the program. An impressive 75,000 views were generated across our social media channels, and a selection of these films were screened at Tarnanthi (Adelaide) and IOTA21 (Fremantle). Thirteen films were screened in MAGNT's 2021 public program and at the 2022 Revealed Exhibition, and all films were broadcast by ICTV. The Australian War Memorial acquired the sculpture, painting and film associated with Noreen Parker's Maralinga Series and the film accompanied exhibitions at the Seattle Art Museum. Discussions are currently underway with Ronin Films for use the films as educational and public library resources.

To view films subscribe to **Desart TV on YouTube**

Noreen Parker in the Minyma Kutjara Arts Project studio. Image by Eliza Walters, Desart.



“THIS IS A TRUE STORY THAT MY MOTHER USED TO TELL ME.. THIS STORY THAT HAPPENED OUT AT MARALINGA.. THIS IS THE BIG BOMB THAT WAS DETONATED, AND THE SANDHILLS THAT RUN ACROSS. THIS BOMB BLAST WAS REALLY FAR AWAY. THIS CAUSED A HUGE CLOUD OF SMOKE TO RISE UP. THEY WERE ALL FRIGHTENED, THE WOMEN AND CHILDREN IN THEIR HUMPIES.. MY MOTHER AND THE OTHERS HEARD THE NEWS THAT THE BOMB HAD GONE OFF THERE. THEY THOUGHT THAT IT MIGHT HAVE BEEN A RAINBOW SERPENT, BUT THEN THEY SAW THE HUGE SMOKE DRIFTING TOWARDS THEM, MAKING THE SKY DARK.”

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ART CENTRES INVOLVED IN ART
CENTRES ON SCREEN

75,000

VIEWS

OUR MAIN ACTIVITIES

2021 VINCENT LINGIARI ART AWARD

The 2021 **Vincent Lingiari Art Award** was presented in September by Desart in partnership with the Central Land Council and the Tangentyere Council. The theme this year was *Ngawa, Ngapa, Kapi, Kwatye, Water*, reflecting the concerns of Aboriginal peoples regarding human and cultural rights to safe, secure and adequate sources of water, and the impact of mining and pastoralism on those water sources. Hetti Perkins was engaged as the curator who mentored Marisa Maher, emerging curator and assistant manager of Iltja Ntjarra Many Hands art centre, in selecting 26 works from a total of 41 entries. Sixteen art centres participated in the exhibition with 900 people attending the exhibition and opening and 1435 online visitors through virtual gallery, captured and hosted by Agency Projects.

The winner was Grace Kemarre Robinya of Tangentyere Artists with her elegant work *Raining at Laramba*, an “unequivocal, elegant and profound statement about kwatye. It captures the dramatic vistas of rain in desert country and conveys the transformative and life-giving power of water.”

The Delegates Choice Award Leah Leaman of Karungkarni Art and Culture Centre, with her work *Following The Waterways*.

A TOTAL OF
1435
VISITORS ATTENDED ONLINE AND
900 IN PERSON

Grace Robinya in front of her 2021 Vincent Lingiari Art Award winning work *Raining at Laramba*, 2021. Image Oliver Eclipse, Desart.



“LOVE YOUR WORK! YOU GUYS ARE DOING GREAT THINGS SUPPORTING REMOTE ART CENTRES AND BRINGING THEIR MAGNIFICENT WORK TO THE WORLD IN DIFFICULT TIMES!”



OUR MAIN ACTIVITIES

DESART PHOTOGRAPHY PRIZE: SHARING STORIES, BUILDING DIGITAL SKILLS

This year Desart celebrated the 10th Anniversary of the **Desart Photography Prize**. The Photography Prize began in 2012 in art centres with Aboriginal art workers attending Desart initiated digital workshops, such as photography. What is really pleasing for Desart is to see Aboriginal photographers coming out of the Central desert regions. It is a significant shift to have Aboriginal people not only in front of the camera but behind the lens owning the camera, owning the stories. This is an achievement to celebrate alongside the 15 entries from five member art centres received for this year's prize and over the past ten years.

This year the Desart Photography Prize was judged by Art Gallery of NSW Curator of Aboriginal and Torres Strait Islander Art Coby Edgar. The 2021 winner was Tanya Singer, *My Mother's Favourite Flowers*, Maruku Arts.

DESERT MOB

In 2021, Desart sought a review in **Desert Mob**, traditionally co-managed between Araluen Art Centre and Desart. NTG commissioned the review which was completed in late 2021 and it was proposed that Desart take full responsibility for the management, production and delivery of the event from 2022 onwards, establishing, for the first time, a fully Aboriginal-led and curated Desert Mob event. In 2022, a Desert Mob Strategic Business Plan was created which articulated its future vision and purpose, while highlighting the event's potential and addressing governance and sustainability with adequate resourcing.

Desart Photography Prize winner Tanya Singer holding the trophy in front of her winning piece, *My Mother's Favourite Flowers* (left). Photo by Desart.



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SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

INDEPENDENT AUDITOR'S REPORT

To: The Members of Desart Inc

Report on the Audit of the Financial Report

We have audited the accompanying financial report of Desart Inc, which comprises the statement of financial position as at 30 June 2022, the Statement of profit and Loss, Statement of changes in equity, for the year then ended, and notes to the financial statements including a summary of significant accounting policies, and the Statement by committee members.

In our opinion the financial report of Desart Inc, has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012, including:

- (a) giving a true and fair view of the Desart Inc financial position as at 30 June 2022, and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and Division 60 the Australian Charities and Not-for-profits Commission Regulations 2013.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Desart Inc in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Regulations 2013 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code. We confirm that the independence declaration required by the Australian Charities and Not-for-profits Commission Regulations 2013, which has been given to the Board of Desart Inc, would be in the same terms if given to the Board as at the time of this auditor's report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of the Board for the Financial Report

The Board of Desart Inc are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulations 2013, Regulations and for such internal control as the Board determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board are responsible for assessing the Desart Inc's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board either intend to liquidate the Desart Inc or to cease operations, or have no realistic alternative but to do so. The going concern basis of accounting is appropriate when it is reasonably foreseeable that the company will be able to meet its liabilities as they fall due.

The Board are responsible for overseeing the Desart Inc's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted an independent audit of the financial report in order to express an opinion on it to the members.

Our objective is 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 our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the 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 aggregate, they could reasonably be expected to influence the economic decisions of members taken on the basis of this financial report.



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LIABILITY LIMITED BY A SCHEME APPROVED UNDER PROFESSIONAL STANDARDS LEGISLATION

Macleod Corporation Pty Ltd is a CPA practice

CERTIFIED PRACTISING ACCOUNTANTS

SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

We have complied with the competency standards set by Australian Securities & Investments Commission (ASIC). Our audit has been conducted in accordance with Australian Auditing Standards. These standards require that we comply with relevant ethical requirements relating to audit engagements, and plan and perform the audit to obtain reasonable assurance as to whether the financial report is free from material misstatement.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We 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 our 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 controls 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 the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- Conclude on the appropriateness of Boards' 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 company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in the auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause the company 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.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Report on Other Legal and Regulatory Requirements

In accordance with the requirements of section 60-30 of the ACNC Act. We are satisfied that:

- a) we have received all information, explanation and assistance necessary for the conduct of the audit.
- b) management has kept financial records sufficient to enable the financial report to be prepared and audited.
- c) management has kept other records as required by the ACNC Act.



Paul Gilbert FCPA MBA
Macleod Corporation Pty Ltd
Unit 8, 76 Proudlove Pde, ALBANY WA 6330

Dated this 24th day of October 2022



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CERTIFIED PRACTISING ACCOUNTANTS

SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2022

	Notes	2022	2021
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	3,004,694.89	1,853,271.08
Trade and other Receivables	4	112,753.45	173,458.46
Prepayments		20,781.91	-
Total Current Assets		3,138,230.25	2,026,729.54
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	295,577.08	421,655.40
Total Non-Current Assets		295,577.08	421,655.40
TOTAL ASSETS		3,433,807.33	2,448,384.94
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	239,737.21	220,030.86
Employee Benefits		39,495.75	65,206.00
Other financial liabilities	7	1,742,630.03	831,527.43
Total Current Liabilities		2,021,862.99	1,116,764.29
NON-CURRENT LIABILITIES			
Employee Benefits		51,735.00	61,812.75
Total Non-Current Liabilities		51,735.00	61,812.75
Total Liabilities		2,073,597.99	1,178,577.04
NET ASSETS		1,360,209.34	1,269,807.90
EQUITY			
General Reserve		369,839.00	369,839.00
Retained Profits		990,370.34	899,968.90
Total Equity		1,360,209.34	1,269,807.90

**SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 30 JUNE 2022**

DESART INC

**DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
INCOME		
Trading Profit		
Grant Income	2,645,576.20	1,836,275.00
Unexpended Grant brought forward	393,663.65	806,666.75
Unexpended Grants carried forward	(1,149,766.26)	(393,663.65)
Other revenue	493,259.66	474,197.35
Total Trading Profit	2,382,733.25	2,723,475.45
TOTAL INCOME	2,382,733.25	2,723,475.45
EXPENSES		
Administration Costs	297,050.57	267,920.38
Art Camp	9,090.91	1,620.00
Art Centre Subsidies	-	4,733.59
Art Centre Support	110,974.49	66,207.38
Art Worker Program	12,153.83	58,958.16
Audit Fees	4,300.00	10,400.00
Bad Debts	1,700.00	-
Bank Fees	1,021.13	1,573.22
Bookkeeping	44,370.00	43,940.00
Cleaning	9,158.57	3,125.40
Conference / Events	-	33,250.07
Consultant	181,728.94	59,565.75
Depreciation	107,703.13	113,353.61
Desert Mob Expenses	60,510.47	94,928.59
Electricity	4,964.19	5,375.44
Fringe Benefits Tax	35,920.80	41,643.00
Grants repaid	43,226.00	-
Insurance	8,923.45	7,325.30
IT Support	26,960.55	25,686.58
Legal	14,485.23	1,484.01
Marketing & Promotion	32,209.05	26,613.67
Materials & Supplies	33,246.17	54,326.41
Meeting Expenses	38,221.11	70,126.78

**SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 30 JUNE 2022**

DESART INC

**DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30 JUNE 2022**

	2022	2021
Motor Vehicle Expenses	67,686.05	60,408.43
Non Depr Assets <\$5,000	31,856.24	105,543.25
Postage	2,088.98	3,092.17
Printing & Stationary	3,696.84	9,822.31
Program Expenses	214,308.15	422,600.64
Recruitment	5,759.70	1,989.09
Repairs & Maintenance	1,695.50	7,734.02
Rent	98,536.60	98,630.28
Salaries & Wages	591,364.42	712,012.37
Stories Art Money Expenses	87,586.45	112,207.31
Subscriptions	14,737.49	11,811.26
Superannuation	57,896.83	59,658.01
Telephone & Internet	10,107.00	8,711.90
Training	3,807.05	5,890.84
Travel Expenses	23,285.92	54,293.33
Total Expenses	2,292,331.81	2,666,562.55
NET PROFIT	90,401.44	56,912.90

SPECIAL PURPOSE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

Statement by Members of the Committee

DESART INC

For the year ended 30 June 2022

The directors of the Association declare that:

1. the financial statements and notes for the year ended 30 June 2022:
1. comply with Accounting Standards as stated in basis of preparation Note 1 and
2. give a true and fair view of the financial position and performance of the Association;
2. In the directors' opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:

Committee Member *Isobel FOREY* Committee Member *Hayley Coulthard*

Dated this 28 day of October 20 22



Australian Government
Indigenous Visual Arts Industry Support



Australian Government



Australia Council
for the Arts

Northern Territory
Government

