



desart

Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Desart Annual Report

July 2018 – June 2019

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



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Cover image: Candy Nelson Nakamarra,
Kalipinyapa Tjukurrpa 128-19, acrylic paint on linen, 2019.
Courtesy the artist and Papunya Tjupi Art Centre

Chairperson’s Message



Our job on the Desart Board is to talk up strong for Desart, our art centres and the Aboriginal arts industry. We work hard for all the Desart member art centres, wherever they are. All the art centres are different, and our region is big – it goes across South Australia, Western Australia and the Northern Territory. But the one thing that is the same for all Aboriginal art centres is what Desart says – culture comes first. I feel proud to be Chairperson for a place that understands this idea.

Desart supports art centres – they are the main place in everyone’s community that keeps culture strong. This year the Desart Board has really been thinking about the idea that the best way we can support our member art centres by everyone working together – Desart working with art centre Boards, managers, artists and art workers.

Desart can show them good ideas and ways

of doing things, like art business ideas, using the SAM database, how to have more Aboriginal people working in the art centre, and how art centre Boards can learn good governance. When everyone works together, this keeps the art centre going to support our culture.

Desert Mob is the most important Desart event every year. This year we can be more proud than usual. We broke the record for sales of artwork, which is really good news because it brings money into our art centres, but it also tells us how much people love our work. We also had the highest number of visitors to Desert Mob ever. Desert Mob is our chance to show off our art and culture to people from all over Australia and the world. We can see that Aboriginal art and culture is important to all Australians. All the art centres put beautiful work in the exhibition to show everyone what they have been doing for that year. It is the chance for us all to come together and see the different styles of artwork and feel proud of what we have done since last Desert Mob. The Desert Mob Symposium just gets better each year. Art centres share their stories and they are doing that in really new and clever ways, like talks, slide shows and little films.

Chairperson’s Message

The Desart Board wants Aboriginal people to work in art centres and to take on important art and cultural work. This year we are excited to see that happening in a new project. In 2019 the Art Worker Program joined up with Museum and Art Gallery of the NT for the first time so that art workers could follow the National Aboriginal and Torres Strait Islander Art Awards to see how they are put together right from the beginning. Desart art workers get to go straight to the top and learn from the best curators in Australia how to look after the best art in Australia.

This is my second term being Chairperson of Desart and I still feel happy working with the Board members and Desart staff. On behalf of the Desart Board I want to thank the staff because of the hard work they do not just with art centres. Desart also represents the art centres to government and helps get the art centre story across to the decision makers.

I want to thank the other Desart Board members too, for another year of hard work coming together, sharing ideas and decisions and taking our ideas back home to your own art centres.

Jane Young
Chairperson

Chief Executive Officer’s Message



Desart, is the peak body representing 35 Aboriginal Art Centres in Central Australia. The programs and services provided to our art centre members are underpinned by best practice management process and seek to ensure our members have access to professional development opportunities, business support and platforms that promote and showcase central desert arts and crafts.

In 2018-19 Desart continued to support members in keeping their art centre business strong. Desart facilitated a significant number of management and studio technician recruitments on behalf of art centres while simultaneously providing professional development opportunities to boards, management and art workers. Of note is the industry engagement project developed and delivered in partnership with the Museum and Art Gallery of the NT, providing art workers in our region the opportunity to

engage and have insight into the process of presenting the 2019 National Aboriginal and Torres Strait Islander Art Award.

Desart strongly advocates for employment of Aboriginal people not just as artists, but in administrative and technical roles. In 2018-19 Desart worked on the *Central Australian Aboriginal Arts Workforce Development* project that seeks to identify strategies enabling greater employment and training opportunities that would increase Aboriginal participation in arts related jobs.

Desart’s partnerships with key arts industry organisations continues to strengthen. It is critical we work closely with the Indigenous Art Code, Copyright Agency and Arts Law to ensure our members have access to information and resources that are current and relevant to art centres’ and artists’ needs, entitlements and priorities. In 2018-19 Desart worked closely with the Copyright Agency on the *Digital Labelling and Blockchain Project* to explore digital options that may assist in the management of resale royalty rights as well as utilising digital platforms to promote authentic art product.

Chief Executive Officer’s Message

Promoting our members’ arts and culture is an important role of Desart. Our ongoing partnership with Araluen Arts Centre in presenting Desert Mob gets stronger each year. In 2018 Desert Mob surpassed all previous sales and audience records, and in doing so gave me much confidence that our major public event of the year has asserted its place in an increasingly competitive national Indigenous arts landscape.

In 2018 Desart reignited our partnership with the Central Land Council and Tangentyere Artists to present the second iteration of the Vincent Lingiari Art Award. The award theme *Our Country – True Story* reflects the sentiment of the 2017 Uluru Statement from the Heart with calls for sovereignty and truth telling. The Vincent Lingiari Art Award will be presented at the Tangentyere Artists Gallery in September 2019.

Desart could not do the work we do without the support of the Australian Government – IVAIS Program, the Australia Council for the Arts, The Tim Fairfax Family Foundation and the Northern Territory Government who all provide operational funding that support our activities. I also acknowledge the support of Centecorp, Chapman and Bailey, Peter Kittle Toyota and Newmont who provide financial support for Desart projects.

I wish to acknowledge and thank the Desart chairperson and board members along with the 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

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.

Desart is the **Association of Central Australian Aboriginal Arts and Craft Centres**. Established in 1992, incorporated in 1993, we now count as our members 35 independently governed Aboriginal Art and Craft Centres representing 8000 artists. We are governed by a 10-member Aboriginal executive committee elected from the membership regions and currently employ 11 staff, servicing a membership area of 1.221 million square kilometres.

We are a collective voice for art centres on matters of shared interest and deliver programs to members that support the development and maintenance of strong governance, administration and infrastructure. Each art centre has its own set of governance, business and individual staff needs. Building and supporting capacities in relevant and useful ways is our strongest challenge. We prioritise opportunities for our membership to market and promote their art and crafts locally, nationally and internationally and to further their ability to remain autonomous, sustainable Aboriginal businesses.

Our programs are developed and delivered on the principle of culture first and industry best practice through rigorous and ongoing consultation. We place emphasis on working together with our membership and key industry stakeholders including arts and Aboriginal community organisations, business, government and industry professionals. We maintain strong relationships with the **Indigenous Art Code**, **Copyright Agency**, **Arts Law** and **Art Centre Peak Bodies**, national and state arts agencies and **Ninti One CRC – Art Economies Research Project**. We have continued to build on established partnerships and nurture new relationships with relevant industry organisations to ensure our objectives are met.

We are a conduit through which art centre business operations (financial, human and infrastructure) are supported and strengthened. It is our aspiration to achieve a balance between Aboriginal cultural expressions (posited within a broader Western arts market) and Western systems of administration and governance.

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 art centres, established as independent corporations, or as art centres which are activities of larger Aboriginal governed organisations.

The Desart Executive Committee comprises of ten Aboriginal members; two from each of the five designated regions; whom are elected for 2 years. Positions are declared vacant at the AGM and commence from the next meeting of the Board following the AGM

Our Staff

Desart welcomed the following new staff in 2018-2019.

Carmel Young has been associated with Desart since 2014. She has managed our international artist exchange, exhibition and art fair programs in Seoul and Shanghai. Carmel has worked with Aboriginal art centres in the Northern Territory since the early 2000's. As an event specialist she has worked for the Darwin Aboriginal Art Fair, Tandanya National Aboriginal Cultural Institute and Tal-Kin-Jeri Dance Group. Carmel has a Master of Management (Arts and Cultural Management) from UniSA and a Graduate Diploma in Art History from Adelaide University.

Tony Collins was the Workforce Development Project Manager from September 2018 to September 2019. His role included consulting with art centres, galleries and arts and tourism industry businesses to develop a strategy to employ more local Aboriginal people in arts industry jobs in Central Australia. Tony has a long history of project management and community development and training with small Aboriginal organisations.

Gina Smith commenced with Desart in March 2019 as the Administration Officer. Gina is a Warumungu/Warlmanpa woman and has held board roles – Deputy of CLC (First woman elected), President of Julalikari Council Aboriginal Corporation and Aboriginal Hostels Limited. Gina has a Diploma of Arts in Community Administration through UniSA. Gina has worked mainly in Aboriginal organisations such as Central Land Council, Anyinginyi Health Aboriginal Corporation, Papulu Appar-Kari and Julalikari Council Aboriginal Corporation. Gina's background is in Aboriginal self determination and Aboriginal governance. Gina has good business skills and was co-owner of Kungkas Can Cook.

Desart continued to provide Professional Development to Desart staff:

- Workplace Bullying and Harassment
 - Project Management
 - Time Management
 - Staff Management
- Outlook and IT Troubleshooting
 - Microsoft Excel
 - First Aid Training
 - 4WD Training

About Desart

Desart Board 2018-2019

REGION	MEMBER	TERM ENDS AT AGM
Barkly	Graham Beasley	2018
	Quincy Stevens	2019
	Kathleen Rambler	2019
Central Desert	Jane Young	2019
	Hayley Coulthard	2020
Ngaanyatjarra West	Janet Forbes	2018
	Kristabell Porter	2019
	Vacant	2019
North West	Isobel Gorey	2019
	Otto Sims	2018
	Vacant	2019
APY South	Yaritji Young	2018
	Tuppy Goodwin	2019
	Vicki Cullinan	2020

Desart Staff 2018-2019

NAME	POSITION	TENURE
Philip Watkins	Chief Executive Officer	August 2011 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – present
Hannah Grace	Strong Business Program Manager	April 2014 – present
Carmel Young	Strong Business Program Manager (Maternity Leave Position)	August 2018 – present
Bronwyn Taylor	SAM Project Manager	August 2015 – present
Jasper Coleman	Strong Business Program Officer	October 2016 – present
Sally Humm	Executive Assistant	June 2017 – January 2019
Nina Diment	Finance & HR Manager	December 2017 – present
Penny Watson	Art Worker Program Educator	May 2018 – present
Tony Collins	Workforce Development Program Officer	September 2018 - September 2019
Gina Smith	Administration Officer	March 2019 – present

Our Art Centres

2018 Desart Members

- Artists of Ampilatwatja

Arlpwe Art & Culture Centre

Bindi Mwerre Anthurre Artists

Ernabella Arts

Hermannsburg Potters

Ikuntji Artists

Iltja Ntjarra Many Hands Art Centre

Iwantja Arts

Kaltjiti Arts

Keringke Arts

Maruku Arts

Martumili Artists

Mimili Maku Arts

The Minyma Kutjara Art Project

Ninuku Arts

Nyinkka Nyunyu Art & Culture Centre

Papulankutja Artists
- Papunya Tula Artists

Papunya Tjupi Arts

Spinifex Arts Project

Tangentyere Artists

Tapatjatjaka Art and Craft

Tjala Arts

Tjanpi Desert Weavers

Tjarlirli Art

Tjungu Palya

Tjukurba Gallery

Walkatjara Art

Waltja Tjutangku Palyapayi

Warakurna Artists

Warlayirti Artists

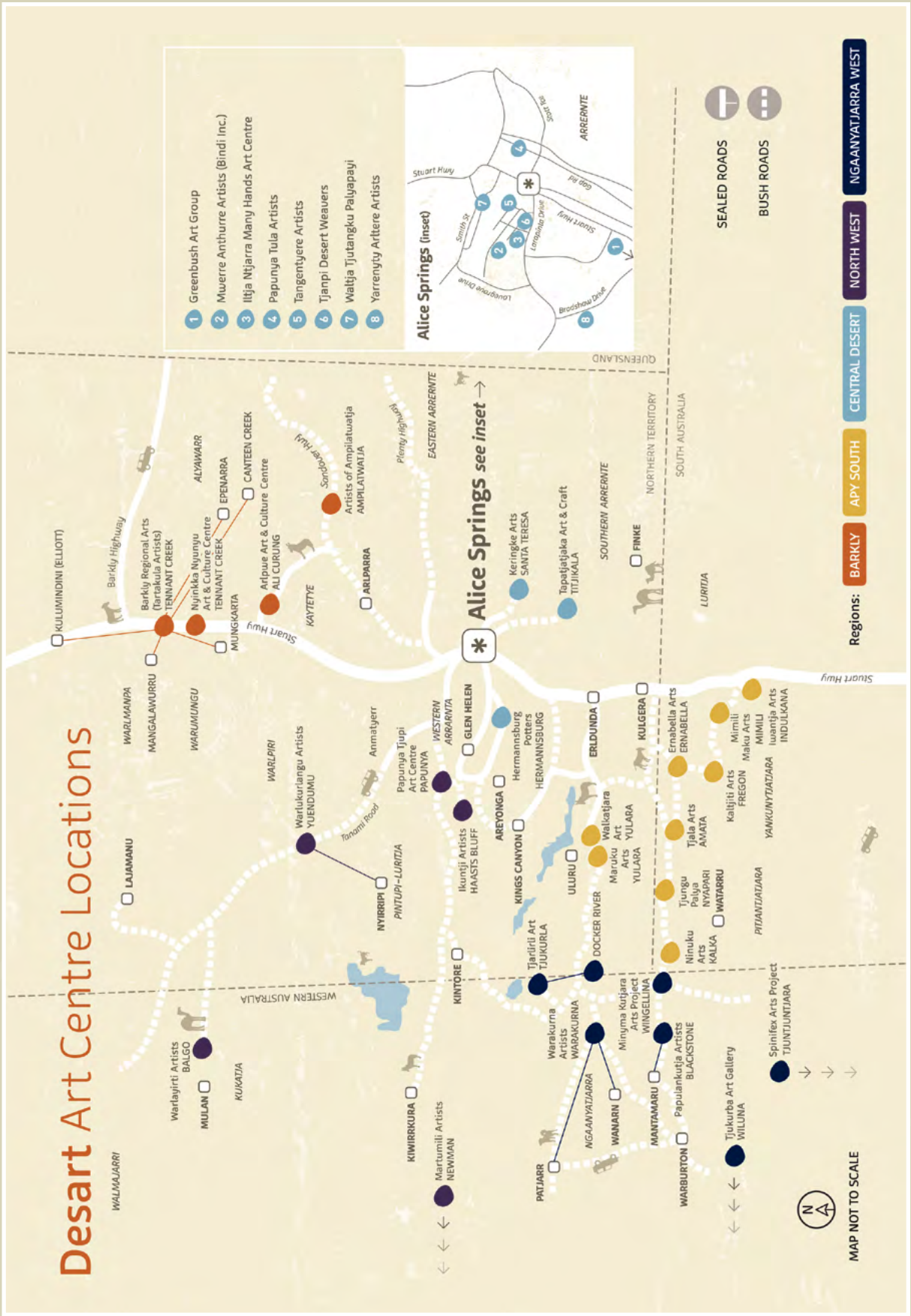
Warlukurlangu Artists

Yarrenyty Arlttere Artists

Associate Members

- Barkly Regional Arts Inc. representing:
- Artists of Canteen Creek
 - Epenarra Artists
 - Mungkarta Artists
 - Tartakula Artists (Tennant Creek)
 - Manglawarru Artists
 - Kulumindini Arts (Elliott)

Map of the Membership



Our Funding

As a non-profit organisation we rely on a variety of funding sources for our programs and core operations. In 2018 Desart continued to be supported by the **Commonwealth** and **Northern Territory** governments, the **Australia Council for the Arts**, philanthropic and commercial sponsors. We are extremely grateful to all our financial supporters noted below.

Commonwealth Government



Australian Government

Indigenous Visual Arts Industry Support

The **Indigenous Visual Arts Industry Support** (IVAIS) program is vital funding for Desart's core activities, now encompassing **Visual Arts and Crafts Strategy** (VACS) funding. In June 2015, Desart secured funding through IVAIS for the five-year period to 2020. This ensures stability in staffing levels, allowing Desart to focus on delivering programs and services to our members.

Desart was able to secure additional funding for digital labelling product training. this continues the work begun by the Digital Labelling project and extends art centre's ability to manage products and link to artist information.

We received funding to complete necessary upgrades to the **SAM Database** and to provide additional functions requested by Aboriginal & Torres Strait Islander art centres.

Together with the **Copyright Agency** and the **Department of Communications and the Arts**, Desart has continued the pilot to test the feasibility of using digital labels on Aboriginal and Torres Strait Islander products in order to assist consumers to make informed choices, increase economic and cultural opportunities for Aboriginal and Torres Strait Islander artists and designers, and assist producers to market and track their products.

On behalf of **Remote Communities Ceramics Network** for Ernabella Arts & Hermannsburg Potters, Desart continued to auspice the Ceramics Project involving 4 art centres, which had come to an end in June 2019.

Key achievements:

- Multiple ceramic skill building workshops in hand building and wheel throwing for over 20 artists were held across South Australia, Northern Territory and Queensland.
- *Berder. Gaba. Urrknga. Wantja*. Exhibition and accompanying publication at Nishi Gallery, Canberra
- Artist in residence for eight artists, held at the Ceramic Workshop, School of Art, Australian National University.
- Beth Inkamala Mbitjana from Hermannsburg and Carlene Thompson from Ernabella Arts presented new ceramic work in a double solo exhibition at Alcaston Gallery in Melbourne.

Our Funding



Australian Government



In April 2017 Desart secured funding from the **Australia Council for the Arts** for operational and programs for the period 2017–2020. This funding allows implementation of our 2016–2021 Business and Strategic Plan and recommendations from the Administration and Capability Review.

This indispensable operational and program funding supports our Strong Business Program including our major annual event, Desert Mob delivered in September 2018.

Territory / State Government



The **Northern Territory Arts and Programs Strategy** (NTAPS) continues to be fundamental to the delivery of Desart's annual program. Multi-year funding ceased in December 2018, assisted with operational expenses as well as the annual Desert Mob program. Desart was successful in receiving one-year funding ending December 2019.

In 2018 Desart received funding through the **Department of Business and Trade** to design and develop an Aboriginal Workforce Development Strategy. This funding included the employment of a Project Manager to identify future pathways for employment, skills development in the Aboriginal art sector in Central Australia. This project is coming to an end in September 2019.

Desart auspiced Arts NT funding for a project that aims to develop a book concept conceived by key women **Utju Artists** (Areyonga community). A three-day workshop was held at CDU in Alice Springs in May, with various artists. The aim is to publish the book in 2020 or 2021.

Desart auspices funding on behalf of **Bindi Lifestyle Solutions** for Bindi studio workbenches, studio extensions and interior fit-out and storage.

Our Funding

Philanthropic



In January 2017, Desart sourced a multi-year support until 2021 from the **Tim Fairfax Family Foundation** to support the expansion of the Art Worker Program to build the capacity of Indigenous art workers in Central Australia. Professional development through accredited and non-accredited training, industry engagement and skills workshops are offered to art workers within Desart’s membership.

Other funding



On behalf of the Irrunytju Community, Desart auspiced a grant received from the **Department of Local Government, Sport and Cultural Industries Western Australia** to provide art workshops throughout 2019 for the Minyma Kutjara art centre.

Donations & Sponsorship



CentreCorp Foundation continued to support Desart in the delivery of the Desart Art Centre Conference in April 2019.



Chapman & Bailey, Alice Springs continued to support Desart’s major event Desart Mob in September 2018.

Our Main Activities

The Desart program of activities is based on the principals 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 principals 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.

GOAL 1

Represent and be a strong voice for art centres

Advocacy

Desart works closely with all tiers of government and industry stakeholders advocating on behalf of our member art centres, championing their importance and successes and addressing their challenges. We work consultatively with other industry service organisations, including the **Indigenous Art Code**, **Office of the Registrar of Indigenous Corporations**, **Arts Law**, the **Copyright Agency** and **Creative Partnerships Australia**, to ensure our members have access to information and resources that meet their aspirations and needs.

Research

- **Central Australian Aboriginal Arts Workforce Development Project** – See Goal 3 Increase employment and career pathways for Aboriginal people in the arts.
- **Digital Labelling Project** – See Goal 4 Promote Central Australian Aboriginal arts and culture
- **Urapuntja Aboriginal Corporation** – Feasibility Study for the establishment of an art centre in the Utopia region of the Northern Territory
- **Urapuntja Aboriginal Corporation** – Business Plan for the establishment of an art centre in the Utopia region of the Northern Territory



Terazita Turner-Young and Hannah Koethe Tangentyere Artists (Image James Henry)

GOAL 1

Represent and be a strong voice for art centres

Partnerships



Araluen Arts Centre

In an ongoing partnership with Araluen Arts Centre, Desart continued to deliver **Desert Mob Exhibition, Symposium and MarketPlace**.



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.



Batchelor Institute

A continued partnership in 2017-2018 for the **Desart Aboriginal Art Worker Program** to develop customised resources using **Australian Qualification Framework** standards at the Certificate level, focusing on the needs of art workers in their career pathways.



Arts Law

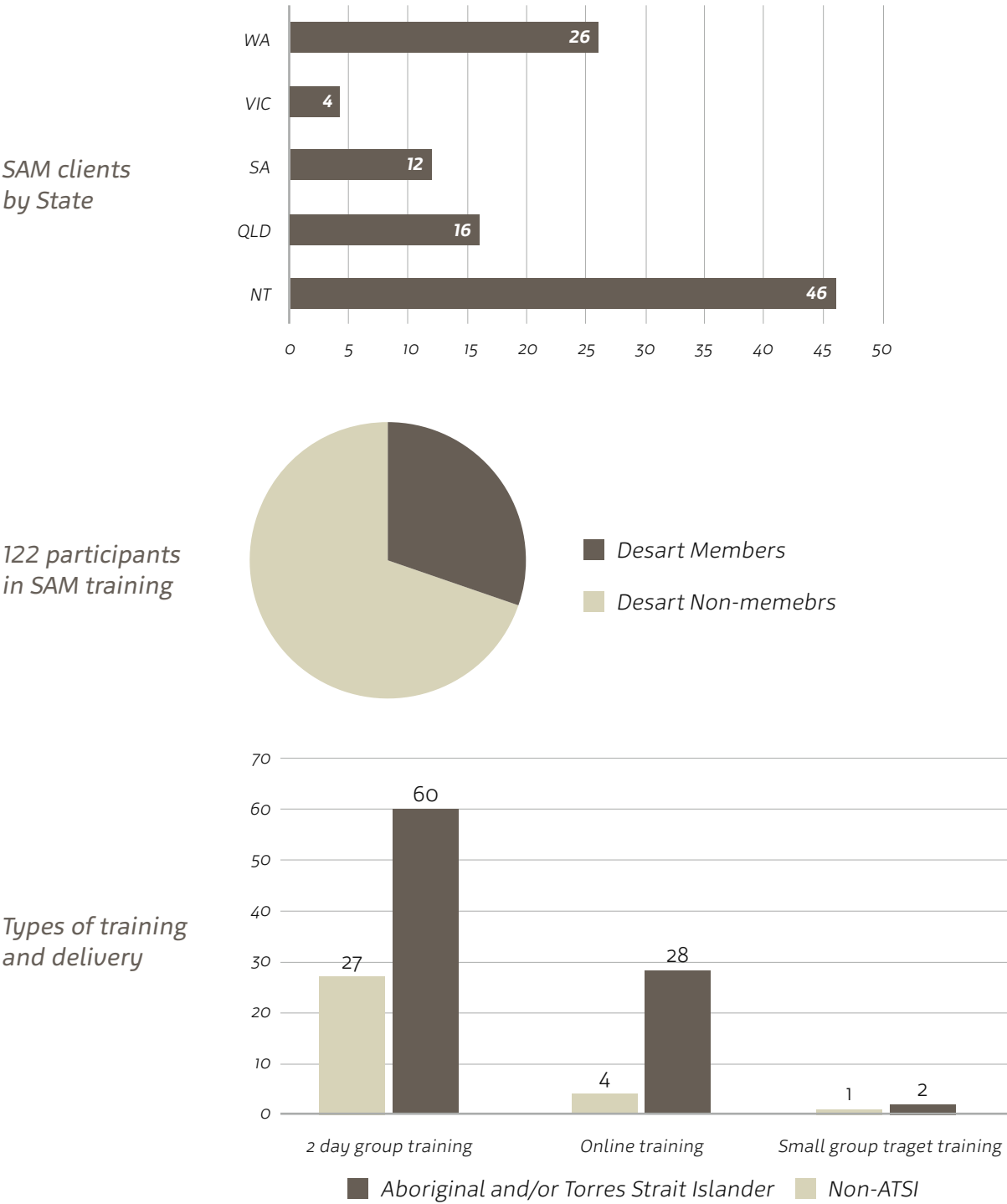
In 2018 a new partnership between Desart and Arts Law was established. Known as the **Strong Business Legal Support Program**, Arts Law and Artists in the Black service, resources and support are available to Desart member art centres.

GOAL 2

Promote best practice management of art centres

Stories Art Money (SAM) Database

Desart has continued to promote, maintain and develop the **SAM Database** on behalf of all art centres nationally. Active SAM clients increased from 88 in July 2018 to 96 active clients in June 2019. A total of 104 SAM licences have been provided as at June 30th 2019.

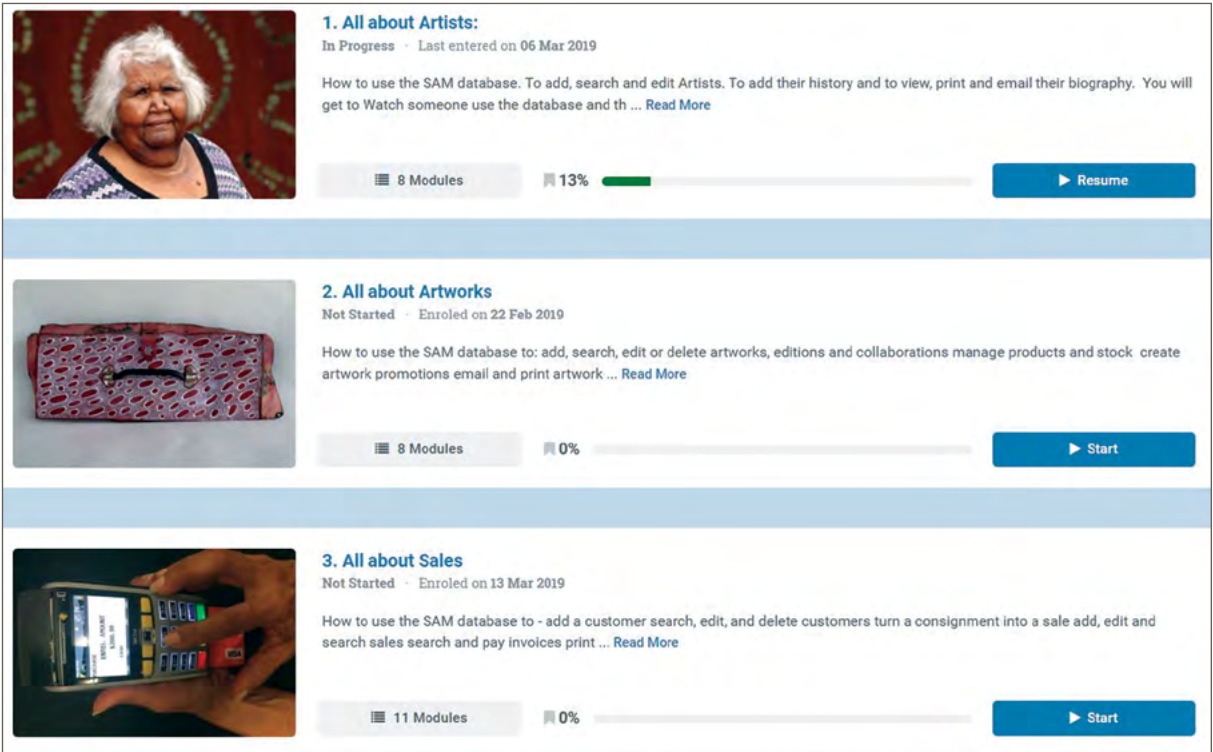


GOAL 2

Promote best practice management of art centres

SAM Learning Portal

Desart has developed a **SAM Learning Portal** which enables online learning of the database. It includes 3 courses: ‘All About Artists’, ‘All About Artwork’ and ‘Sales’. It provides a step by step practical learning guide through the basics in SAM. It is available for new staff, existing staff or anyone who would like to learn how to use SAM.



Home page of the SAM Learning Portal, Featuring Jane Young, Tangentyere Artists and Desart Chairperson

Communication and Support

The **SAM e-news** moved to MailChimp enabling a more visually friendly communication tool for SAM clients. A flier for art centres was developed that includes all links and contact details for training, feedback and support. Ongoing support is provided to art centres and Peak Bodies as required to develop appropriate resources, deliver training both online and face to face. Desart is also working closely with the technical support provider **CompNet** to continue to provide a quality product that enables art centres to work efficiently and effectively.

SAM Upgrade

Based on feedback from Aboriginal and Torres Strait Islander Art Centres, Desart upgraded functionality and some aspects of the interface of SAM. The Server was also upgraded to Solid State, with increase of RAM and moved to a newer Windows server. This increased the capacity and speed of the database. This was made possible with funding from **IVAIS Program, Department of Communications and the Arts**.

GOAL 2

Promote best practice management of art centres

Desart Strong Business Program

The **Strong Business Program** is the Desart art centre sector capacity building program primarily designed for art centre managers and governing boards.

In 2018-19 the program had three focus areas:

- 1. Individual art centre manager support through provision of professional coaching
- 2. Board support through a planned governance program and flexible contingency support
- 3. Professional development program for art centre managers delivered through a series of workshops.

Activities developed, offered and delivered under the **Strong Business Program** in 2018-2019 included:

Business Support and Mentoring

Desart provides training and resources to art centre managers to improve record-keeping administration and business management throughout the year and at our **Art Centre Conference** and **Art Centre Managers' Professional Development**. Desart assists art centres to develop business plans by offering business plan workshops, templates and access to a database of consultants that can support the art centre board and managers to develop effective business plans.



Managers Professional Development Week

GOAL 2

Promote best practice management of art centres

“I felt really supported and realised I am not alone in the issues our Art Centre is facing”
“Informative and broken down in an easy to digest format and proper time was given to the one topic”

Five newly appointed art centre managers participated in the **Professional Business Coaching Program** delivered over the phone in six one-hour sessions with an experienced business coach. The content and issues discussed in the coaching are determined by art centre managers’ business priorities. Those art centres participating included

- Papulankutja Artists
- Ninuku Arts
- Keringke Arts
- Tjarlirli Arts
- Walkatjara Art

Desart also encourages peer-to-peer support and learning at all our industry events to help build and strengthen networks and capacity within the membership.

The **Art Centre Managers Professional Development Week** (November 2018) was delivered over three days in Alice Springs in early November 2018.

The content of the program covered:

- Sustainable business practices
- Pricing: wholesale, retail & GST
- Financial Management for sustainability
- Governance with ORIC
- Compliance responsibilities for art centres
- Negotiation skills & managing partnerships
- Project Management
- Project Collaborations
- Curating for Desert Mob
- Managing staff
- Fair Work and Performance reviews
- Fostering a good workplace culture

GOAL 2

Promote best practice management of art centres

Art centre board members are offered **Governance and Financial Management Training** that is delivered on-site in community. The content of this training is determined by the art centre’s board and manager.

Governance workshops were held with:

- Papulankutja Artists
- Ninuku Arts
- Keringke Arts
- Warakurna Artists
- Tjarlirli Arts

Desart Human Resources (HR) Support Program

A significant activity of the **Strong Business Program** is working with art centres to recruit experienced and qualified professional staff. The following human resources (HR) support and assistance is available to members of Desart:

- Art centre manager recruitment: advertising, shortlisting, interviewing, contract negotiation, appointment of selected candidate and induction
- Art centre manager performance reviews: probationary and annual
- Review of position descriptions

In 2018-19 Desart assisted 10 art centres to recruit new staff:

- Arlpwe – interim Art Centre Managers
- Ernabella Arts – Ceramics Studio Manager and Studio Manager
- Ninuku Arts – Art Centre Manager
- Papulankutja - Art Centre Manager
- Papunya Tjupi – Studio Coordinator, Men’s Facilitator
- Tjanpi Desert Weavers – Sales & Marketing, Gallery Assistant
- Tangentyere – Studio Coordinator
- Tjarlirli Art Centre – Art Centre Coordinator and Studio Coordinator
- Tjungu Palya – Studio Manager
- Warakurna – Studio Coordinator

Other services provided included:

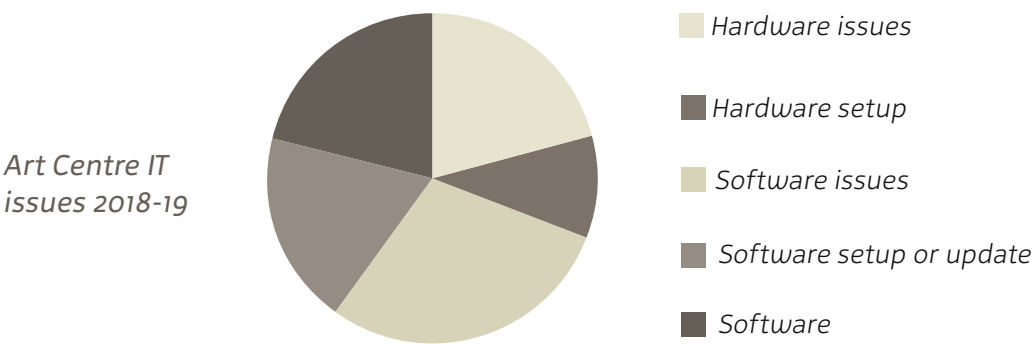
EASA Counselling service is available for art centre managers 24/7. Assistance is given to those who need crisis locum support as well as general HR advice and support.

GOAL 2

Promote best practice management of art centres



L-R: Stephanie Parkin Copyright Australia, Robyn Ayres Arts Law, Gabrielle Sullivan Indigenous Art Code Fake Art Harms presentation



Information Technology (IT) Support Program

Desart provides an **Information Technology support program** for our member art centres. Over the past year 16 art centres requested support from Desart for this service.

Working with Arts Industry Organisations

Desart supports and partners with arts industry service organisations enabling art centres access to current advice, information and legislation relevant to art centre business.

Arts Law, Copyright Agency and the Indigenous Art Code presented information at the 2019 **Desart Conference** through a series of workshops with art centre managers on legal issues impacting on art centre business, licensing agreements and compliance with art code principles.

In 2018 the Indigenous Art Code with Arts Law presented information about the **Fake Art Campaign** and sought input from the membership for the **Senate Committee Inquiry – Competition and Consumer Amendment (Prevention of Exploitation of Indigenous Cultural Expressions) Bill 2019**.

Desart and Arts Law continued their partnership to deliver specialised legal services to Desart members. The partnership aims to increase art centres’ understanding of the law and enable them to get advice on the legal and related business issues affecting art centres and artists.

GOAL 2

Promote best practice management of art centres

In November 2018, Arts Law presented a two-day workshop as part of the **Art Centre Manager Professional Development** week. They provided one-on-one Arts Law clinics and a workshop with a focus on the *Personal Property Security Act*.

In November 2018, Desart and Arts Law Centre visited Barkly Regional Arts and met with artists from Tartukula Art Centre, Canteen Creek and Kuliminidi Arts and Nyinkka Nyunyu to provide legal assistance to artists and art centre managers.

In June 2019, Desart and Arts Law visited Tangentyere and Yarenyty Arltere Artists (Alice Springs) and travelled to Ikuntji Artists at Haasts Bluff. Expert advice was delivered to artists and art centre managers on a range of issues, including artists' rights (copyright and moral rights), protecting **Indigenous Culture and Intellectual Property** (ICIP), artists and art centre contracts, licensing agreements, and between the two visits 20 artist's wills were prepared, with copies housed at the respective art centres and at the Arts Law office in Sydney.

The Desart Annual Art Centre Conference

The **Desart Art Centre Conference** is the annual event for art centre managers, directors, artists and art workers to connect, network, and engage with Desart staff, arts industry specialists, government agencies, supporting organisations and each other.

The 2019 **Desart Art Centre Conference** was held 15-17 April 2019. The conference program included professional development workshops, presentations and discussions on current policy issues, initiatives and opportunities.

148 people registered for the conference with 27 Desart member art centres being represented.

Overview of Conference Program

A pre-conference workshop was held, aimed at supporting art centres and their managers to work through Human Resource compliance with legislation, recruitment and retention strategies and succession planning.

Concurrent with the HR Workshop was a technical skills workshop aimed at studio workers facilitated by Chapman & Bailey. The workshop aimed to build skills and knowledge required in the studio and included canvas stretching, colour mixing and canvas prep.

On the same day a cohort of Art Workers visited Keringke Arts (Santa Teresa) and had insight into the operations of another art centre.

The **Desart Conference** Program included presentations on recent research and projects including:

- Indigo Holcombe-James: Cultural Platforms and Barriers to Digital Participation: Platforms, Practices and Publics.
- Professor David Throsby and Katya Petetskaya: Integrating Art Production and Economic Development in Central Desert (NT) and the APY Lands (SA)
- Harold Furber & Owen Cole: National Indigenous Culture Centre

GOAL 2

Promote best practice management of art centres

'The meeting with art centres and artists was really helpful and I would like that to happen again next year' (Art Worker)

'It was pretty bloody good! Congrats to the team!' (Art Centre Manager)

The conference program included workshops with:

- Copyright Agency: Resale Royalty and licencing.
- Andrew Wisemen, Allens law firm: key issues relating to the legal protection of ICIP and proposed changes to the Australian Consumer Law
- Panel Discussion on Fake Art, which included representatives from Arts Law, Copyright Agency and the Indigenous Art Code
- Australia Council: the proposed **National Indigenous Cultural Authority**.

Specialist sessions provided the opportunity for one on one or small group 30-minute meetings with specialists from Arts Law, Creative Partnerships Australia, Arts SA, Department of Communications and the Arts, Arts NT, Copyright Australia, Matrix on Board and Desart Art Worker Program.

Communication with our members

Desart Monthly Phone Forum with members is held once a month via teleconference. The forum provides an opportunity for managers to share news, discuss ideas and raise issues in the art centre sector. The forum provides a space for peer-peer learning and networking, with special guests invited on occasion.

Desart conducts an **Annual Art Centre Survey** with our membership, which informs our priorities and programs for the year. It also provides an avenue for managers to inform us of their professional development needs. We survey our membership following Desart events including the **Desart Art Centre Conference** and **Desert Mob**, allowing us to build upon and improve the events according to the needs of our membership.

Monthly **Grant and Art Prize e-blast** emails are distributed to the Desart membership to inform them of upcoming funding opportunities and to encourage art centre managers to consider entering works into art prizes and competitions.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Desart Art Workers (from left) Kathleen Rambler, Sharon Butcher, Elaine Sandy, Maurice Petrick and Cornelius Ebatarinja work with Museum & Art Gallery of the NT curator Luke Scholes on exhibition design of the 2019 Telstra National Aboriginal and Torres Strait Islander Art Awards as part of the inaugural Desart and MAGNT NATSIAA Art Worker Program, Alice Springs, June 2019

Aboriginal Art Worker Program

While last financial year was a celebration of a decade of the **Art Worker Program**, 2018 – 2019 has been a year of reflection and consolidation of thinking around our practice. This year we have had the opportunity to focus fully on our specialised professional development projects and in 2019 implemented a new industry engagement program based around the Telstra National Aboriginal and **Torres Strait Islander Art Award** (NATSIAA) by partnering with the Museum and Art Gallery of the NT. Over five months art workers shadowed Museum and Art Gallery of the NT curator of Aboriginal Art through the Telstra National Aboriginal & Torres Strait Islander Art Award selection and curatorial process.

The Art Worker Program continues to use our records to track individual art worker progress and employ statistics as evidence to reflect upon and inform our practice, and to understand trends in art worker engagement with our professional development programs across all activities since 2015. We have been documenting our program's underpinning philosophy and approaches to increasing career pathways in the arts for Aboriginal people. The resulting better-practice model of professional development and training has informed the **Desart Workforce Development Project** via the **Art Worker Program Case Study**.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts

Our evidence shows that successful professional development for art workers only occurs when the art workers are interested and ready to engage; art centre managers and boards are stable and see the value of investing in their Aboriginal workforce and the art worker Program is well-resourced to provide opportunities and experiences. The Art Worker Program now targets individual art workers and art centres where these conditions occur so that the greatest professional development advances can be achieved.

Over the past 12 months the **Desart Art Worker Program** has developed a close collaborative partnership between the Papunya Tjupi art centre board, manager, and art workers; and the Art Worker Program is well-resourced via **Tim Fairfax Family Foundation** (TFFF) philanthropic funding. This partnership has resulted in increased engagement from the cohort of Art Workers in that art centre. TFFF funding for on-site workshops in photography and curatorial skills at Papunya Tjupi in 2019 have led to a tangible increase in confidence, enthusiasm, skills and engagement in the art workers, who have a greater appreciation of what they are capable of. Five of these art workers applied for the new **NATSIAA Industry Engagement program**, one of whom was successful. Two art workers recently excelled in the **Coby Edgar curatorial workshop**. They painted and reinvigorated the art centre gallery space which resulted in strong community interest and pride. The newly established **Papunya Tjupi Men's Program** is supported by male art workers, for whom **the Desart Art Worker Program** is organising a tailored curatorial workshop with an established Aboriginal male curator in October 2019.

Some other key outcomes for the **Art Worker Program** this year are:

- We have designed and implemented an interview process and matrix of selection criteria for art workers applying to participate in our professional development programs. This establishes high expectations and ensures that resources are used on art workers who self-identify as interested and we assess as being ready. The interview-selection process affords art workers a rarely experienced, useful professional development opportunity and enables us to provide constructive feedback and advice for individual art workers. The process also establishes expectations that art workers will be engaged in their own learning, independent and have strategies to overcome barriers. Early evidence suggests that we have a higher retention rate and greater skills acquisition in the programs when the cohort has been through this rigorous selection process.
- Our record-keeping allows us to confidently present evidence-based reporting to our boards, to art centres, to state and national governments and philanthropic funders. It enables us to develop policy and strategies and sets up systems useful for succession planning for the program.
- Art workers are increasingly taking on leadership and governance roles: currently there are five art workers on the Desart Board, for example.

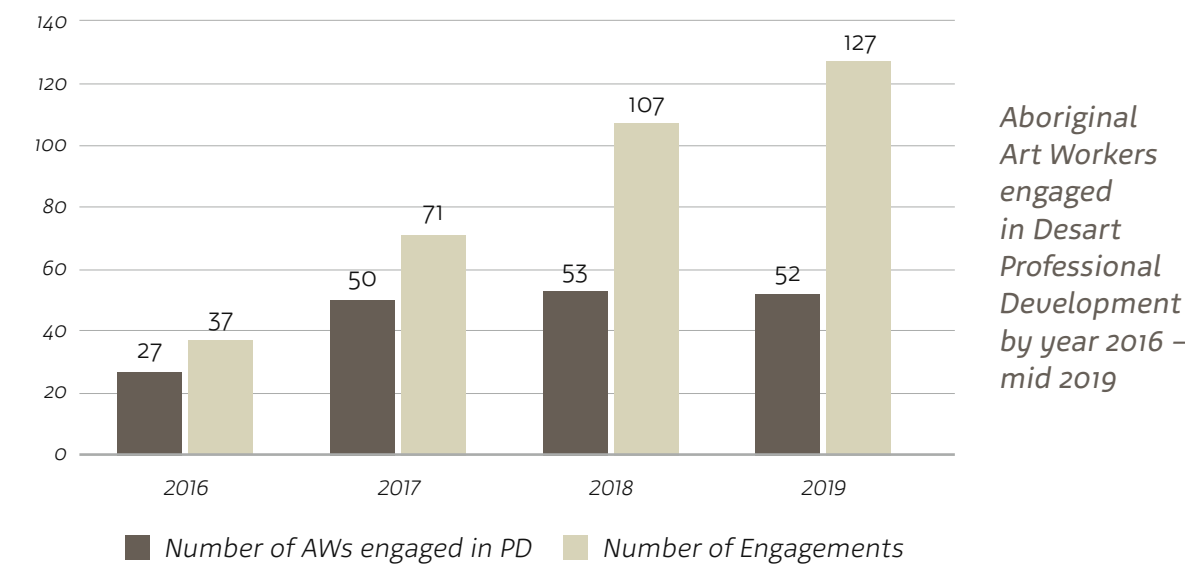
GOAL 3

Increase employment and career pathways for Aboriginal people in the arts

An Engaged Art Worker Workforce

The increase in number of engagements indicates that not only are more Aboriginal art workers accessing the **Desart Art Worker Program** opportunities, but they are doing so repeatedly, which better supports career pathways and specialisation. Note: statistics are taken by calendar year, the results for 2019 are only the 6 months to July.

Our statistics show that the number of art workers accessing **Desart Art Worker Program** specialised professional development opportunities (photography, curatorial, industry engagement etc) is increasing, and that these individuals are accessing opportunities repeatedly. This indicates that these art workers are engaged in their careers and learning. The **Art Worker Program** is committed to offering recurring, scaffolded, progressive opportunities to those individuals who identify as being ready and interested; rather than scattering one-off opportunities widely to multiple people who each achieve very little advancement from a single engagement approach. Note: the 2019 statistics capture only the 6 months until June, but already suggest participation rates will exceed 2018. Another pleasing result of our data collection is the indication that rates of male participation are steady, providing Aboriginal men with an increase in job and professional development opportunities. This result shows we have been working to address a workforce gender imbalance in art centres.



“I just want to see young kids participating in the Art Worker Program and seeing more of the younger generation work at the art centre to learn from the older ones, what to do for future generations ... and learn what’s happening to the art work and where it goes.” – Kathleen Rambler, Artists of Ampilatwatja Art Worker and participant in the Desart and MAGNT NATSIAA Art Worker Program

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Maurice Petrick and Cornelius Ebatarinja measuring to cut mat in a conservation workshop at Museum and Art Gallery of the NT in Darwin during the Desart and MAGNT NATSIAA Art Worker Program, May 2019

Art Worker Industry Engagement

The Desart **Art Worker Industry Engagement Program** is designed to demystify what happens to art when it leaves the art centre and gives art workers expectations of and access to nationally recognised standards of excellence in the arts and a sense of belonging. Desart is fortunate to have strong professional links to curators who warmly welcome the Art Worker Program into the major public galleries around the country. art workers meeting and establishing relationships with curators such as Coby Edgar, Hetti Perkins, Clothilde Bullen, Nici Cumpston, Brenda Croft, Glenn Iseger-Pilkington and Luke Scholes broadens career aspirations for art workers. For some art workers it is a revelation that Aboriginal people can be arts professionals as well as the creators of art. After participating in multiple Desart Industry Engagement and Curatorial programs, one art worker has shifted her focus from working to be the art centre manager to aspiring to be a curator/conservator.

In October 2018 the Art Worker Program Manager took six male art workers to Perth for the first Desart Industry Engagement trip to that city. Desart was fortunate to engage Western Australia Aboriginal curator Glenn Iseger-Pilkington to co-design and co-facilitate the Perth program, and to benefit from his excellent connections into the eight cultural and art institutions visited there.

An exciting new development in 2019 has been the Desart Art Worker program’s new partnership with **Museum and Art Gallery of the Northern Territory (MAGNT)** to establish the **Desart and MAGNT National Aboriginal Torres Strait Islander Art Award (NATSIAA)** Art Worker Program; a new approach to Industry Engagement. A small cohort of art workers have been able to delve more deeply into concepts only touched upon in our **Curatorial and Industry Engagement** programs previously. Three female and two male art workers attended the series of five week-long

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Glenn Iseger-Pilkington and Traditional Owner Barry McGuire welcome the Desart Art Worker Industry Engagement team to Kings Park, Perth, October 2018

internships in Sydney, Darwin and Alice Springs from April – August 2019 with Desart and MAGNT staff. The cohort experienced hands-on work as installers, conservators, curators, designers, custodians, writers, public engagement officers and authorities on Aboriginal art. The art workers played a key role in being able to recognise cultural issues, providing a direct link to their communities where the art was created. The art workers were able to provide guidance on matters of sensitivity or correct inaccuracies. Curator of Aboriginal Art Luke Scholes and the Museum and Art Gallery of the NT staff could not have been more receptive, welcoming and generous with their time and skills. The partnership was mutually beneficial.

The Art Worker Program has documented an extensive list of the skills and learnings the art workers have been exposed to throughout this program. Although expensive to deliver, the Desart Art Worker Program has been able to convey to our funders, Tim Fairfax Family Foundation and the Ministry for the Arts, that this program has had excellent outcomes for the art workers who have increased in confidence, skills and an appreciation of the importance of Aboriginal people taking on professional arts roles and breaking down the barriers to working in our cultural institutions.

Art workers have seen for themselves that these cultural institutions, which house and exhibit important collections of Aboriginal arts and artefacts, desperately and urgently need in-house Aboriginal cultural knowledge, expertise, advice and community connections. This realisation for the art workers has created an enormous shift in understanding how vital it is to pave career paths in the arts for themselves and future generations.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts

Art Worker Accredited Training

To develop numeracy, literacy and digital technology skills, 17 art workers enrolled either in one or both of the following professional development art worker's courses offered by **Batchelor Institute of Indigenous Tertiary Education**: FSK10113 Certificate 1 in Access to Vocational Pathways; FSK10213 Certificate 1 in Skills for Vocational Pathways. Art workers were drawn from Kaltjiti Arts (SA); Papulankutja Artists (WA), and NT art centres Hermannsburg Potters, Ittja Ntjarra Many Hands, Yarrenyty Arltjere and Papunya Tjupi Arts and Arlpwe Art & Culture Centre. Two art workers from SA graduated in November 2018.

After six years of working in partnership with **Batchelor Institute** to deliver literacy, numeracy and business outcomes for art workers, this year Desart took the opportunity to reflect on our own strengths in delivering the Art Worker Program. Desart decided to prioritise and focus on what we do well, namely providing the specialised professional development engagements. Art centres may independently enrol art workers in accredited courses in future.



BIITE graduation ceremony in September 2018 where 2017 graduates received their certificates, from left: Kathleen Rambler Artists of Ampilatwatja, back row Arlpwe Art and Culture Centre graduates Damien Brown, Peter Corbett, Clinton Walker, Graham Beasley and Quincy Stevens; front Desart Chair Jane Young, Batchelor Institute, Desert People's Centre, Alice Springs 14 September 2018

Photography Workshops

Photography workshops remain an essential and sought-after form of professional development for art workers. Desart employed a professional photographer with excellent communication and teaching skills to work with art workers in their home art centres in a series of back-to-back workshops in February – March 2019. These were held at Ittja Ntjarra Many Hands (Alice Springs), Yarrenyty Arltjere (Alice Springs), Papunya Tjupi Arts (Papunya), Walkatjara Art (Mutitjulu / Yulara) and Tjarlirli – Kaltukatjara (Docker River). The managers of these art centres were all extremely responsive, communicative and prepared to make in-kind contributions (accommodation etc) to ensure the workshops went ahead, which added to the success of this program.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Steven Pearce instructs Art Worker Scott Wilford how to photograph artwork in a makeshift studio at Walkatjara Art during the facilitated photography workshop, Yulara NT, March 2019

The art workers were taught how to use their own art centres’ digital cameras, how to set up makeshift studios in available spaces for the best results, how to upload the images of artists and paintings to the art centre computer, how to shoot and edit short films on iPads. The facilitator provided extremely detailed and useful feedback about each individual participant. The art workers responded very positively to the opportunity.

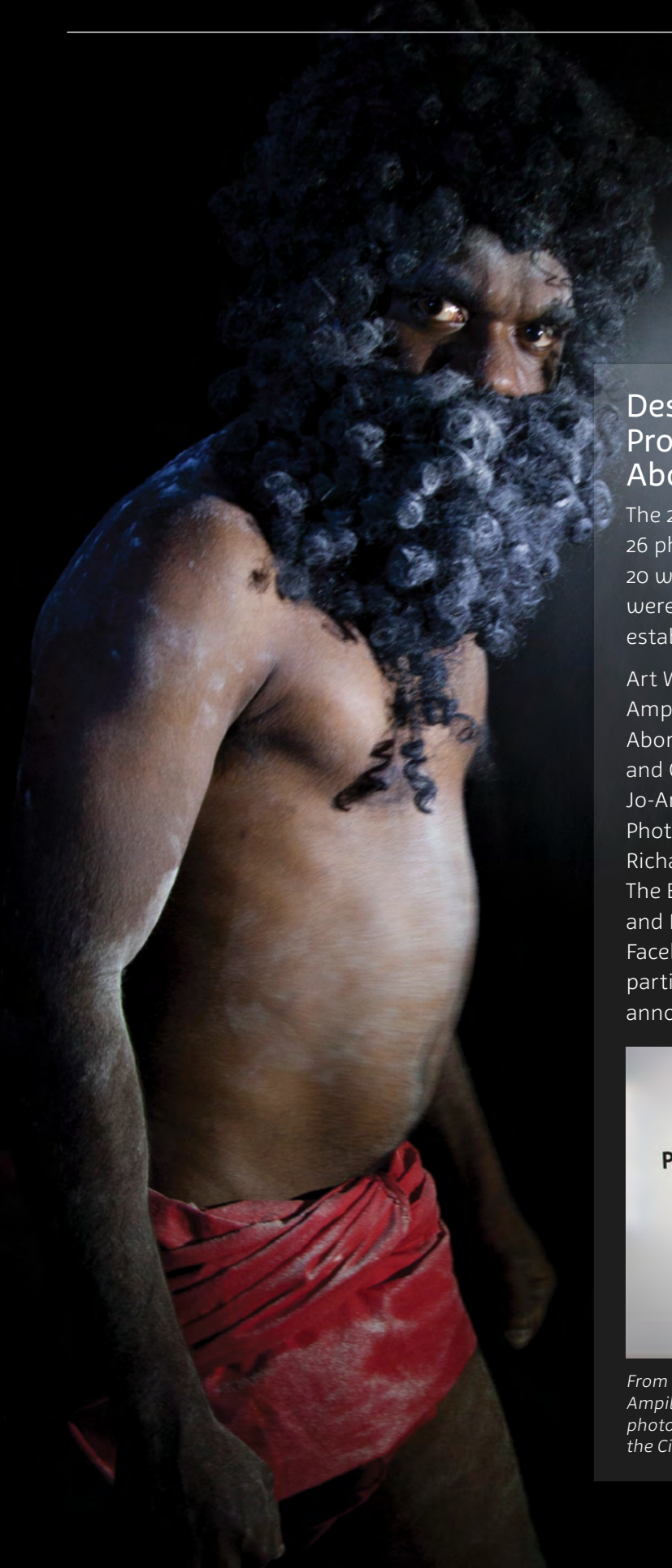
The Art Worker Program also engaged a professional photographer to deliver photography and iPad workshops at the 2019 **Barkly Artists Camp**. There were three participants from Arlpwe Art & Culture Centre where a mini movie was produced documenting the camp. The Hermannsburg Potters also continued to hone their photography skills in a **Desart Art Worker Program** workshop in their art centre. At Batchelor Institute, art workers studying **Unit FSKDIGo1: Use digital technology for basic workplace tasks** and **FSKDIGO2: Use digital technology for simple workplace tasks** undertook photography, iPad and digital skills training. Art worker photography workshops have proven to be so valuable that one art centre is now independently seeking funding to continue art worker training in photography.

“It was really helpful, Steve taught me in a really good way, and I feel confident handling the camera and editing now.” – Scott Wilford, Walkatjara Art, Yulara, NT.

“I learnt a lot from this workshop. It was fun. I feel more confident using a digital camera and doing cataloguing.” – Gloria Mocketarinja, Art Worker, Iltja Ntjarra Many Hands, Alice Springs.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Desart Photography Prize: Promoting Central Australian Aboriginal Arts and Culture

The 2018 **Desart Photography Prize** attracted 26 photographic entries from 10 art centres; 20 were selected as finalists. Photographers were men and women, young and senior, established and emerging artists.

Art Worker Kathleen Rambler (Artists of Ampilatwatja) co-judged the Prize with Aboriginal photographer and Senior Arts and Culture Officer at the City of Gold Coast Jo-Anne Driessens. This year’s Desart Photography Prize winner was Martumili artist Richard Mandijalu, *Black Magic – Spiritual Man*. The Exhibition opening was well attended, and Desart live-streamed the event on Facebook. Remote art centres were excited to participate electronically and hear the winning announcement in real time.



From left: Art Worker Kathleen Rambler (Artists of Ampilatwatja) co-judged the Prize with Aboriginal photographer and Senior Arts and Culture Officer at the City of Gold Coast Jo-Anne Driessens

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts



Papunya Tjupi Art Worker Belinda Cool measures a Doris Bush painting for exhibition installation, assisted by Deanne Major during the curatorial workshop at Papunya Tjupi, May 2019

Curatorial Program

The Desart Art Worker Program is fortunate to be able to call upon the skills of some of the country's top curators and the support and generosity of their employer institutions to ensure that Art Workers advance their curatorial skills and are mentored by the best. This year Desart has supported art workers in curatorial professional development by:

- Continuing to run onsite curatorial workshops in art centres delivered by Coby Edgar, Assistant Curator Aboriginal and Torres Strait Islander Art, Art Gallery of NSW which this year included:
 - Hermannsburg Potters, Ntaria, 23rd May 2019
 - Iltja Ntjarra Many Hands, Alice Springs, 24th May, individual mentoring for Marisa Maher
 - Tangentyere Artists, Alice Springs, 24th May, individual mentoring for Nadine Moseley
 - Papunya Tjupi Arts, Papunya NT, 27th and 28th May, curatorial workshop with Belinda Cool and Deanne Major.
- Organising and funding art workers to attend a curatorial and installation workshop for the **Desart Photography Prize** in November 2018, in Alice Springs facilitated by Coby Edgar, Assistant Curator Aboriginal and Torres Strait Islander Art, Art Gallery of NSW.
- Funding Iltja Ntjarra Many Hands Art Worker Marisa Maher to attend the **Darwin Aboriginal Arts Fair Curatorial Conference** 7–8 August 2018.
- Funding and accompanying two art workers from the Barkly region to attend the **SPARK NT Symposium: Curatorial practice unpacked**, convened by Artback NT and Godinymayin Yijard Rivers Arts and Culture Centre, Katherine NT, 6–7th July 2018. The two-day symposium brought leading curators from around the country with artists and arts practitioners to consider the current state of curatorial practice in the NT. The role of the curator was unpacked, professional experiences were shared, and future pathways were explored.
- Supporting Terazita Turner-Young from Tangentyere Artists to apply for Wesfarmer National Gallery of Australia Visual Arts Leadership Program. Terazita was successful.

GOAL 3

Increase employment and career pathways for Aboriginal people in the arts

Art Centre Visits, Mentoring and Training

Desart Art Worker Program staff in the 2018–2019 financial year made 31 visits to 17 to community art centres for: art worker professional development; art worker support (e.g. re domestic violence workplace matter); taking **BIITE** enrolments; mentoring, tutoring, offering literacy and writing support; onsite curatorial workshops; to celebrate art worker achievements (e.g. art workers installing Papunya Tjupi Arts Christmas show); providing employment rights and responsibilities advice; meeting and supporting new managers with art worker employment; encouraging art centres to apply for Visual Arts Industry Support Art Worker Funding (backed up with a letter of support from Desart); and to promote Art Worker Program activities.

Aboriginal Workforce and Enterprise Development Program

In July 2018 Desart received funding from the NT Government **Department of Trade, Business and Innovation** (DTBI) to undertake an **Aboriginal Workforce and Enterprise Development Program** for the Aboriginal Art Industry in Central Australia. In September 2018 Tony Collins was recruited as Project Manager for this project which had the following brief:

- Review the literature about Aboriginal art sector employment and enterprise development
- Identify existing industry employment models operating in Central Australia
- Map visual art sector opportunities and identify barriers to employment for:
 - Aboriginal people in Alice Springs
 - Aboriginal people across all Desart art centre communities
- Consult with art centre art workers, management and governing committees
- Consult with businesses and art galleries with regards to employment opportunities
- Identify and map employment and career opportunities for Aboriginal art sector workers
- Develop a roadmap including timelines and budget for the implementation of the Program
- Set up a program steering committee to provide support and oversight

During the 12 months from September 2018 to September 2019 Desart consulted with 107 groups and individuals representing stakeholders in the Central Australian art industry including government, business, education and training, employment and arts organisations. National organisations were also consulted. More than 120 documents were examined and included in the literature review. Progress reports were delivered to DTBI in January and June 2019 and the final report was delivered in September 2019.

The final report outlines a strategy to increase the employment of local Aboriginal people in all roles at all levels of the Central Australian art industry. The key recommendations included the establishment of a three-year pilot traineeship program, a scholarship system for local Aboriginal students undertaking higher education study and a new Aboriginal training organisation to deliver culturally appropriate accredited training in Central Australia.

Desert Mob

The 2018 **Desert Mob** surpassed all previous records in its 28th year, cementing its position as one of the most significant Aboriginal art events in the country. It provides a unique opportunity for art lovers to engage with Aboriginal artists and artworkers and through the Symposium hear about innovative programs being created in art centres.

Elaine Kngwarrae Peckham, Apmereke-artweye of Mparntwe, a senior Central Arrernte cultural custodian of Alice Springs welcomed all visitors to country, with opening speeches delivered by Araluen Cultural Precinct Director Mark Crees, Desert CEO Philip Watkins, and NT Minister for Tourism and Culture Lauren Moss. The official opening was delivered by Rene Kulitja, Traditional Owner for Mutitjulu and Director of the NPY Women's Council and an artist with Maruku Arts and Tjanpi Desert Weavers.

The opening weekend saw 7000 visitors and collectors attend the exhibition which showcased 262 remarkable works of art from 236 artists drawn from 31 remote Aboriginal art centres across the NT, SA, and WA. The **MarketPlace** was equally impressive with over 3000 people attending to purchase work from any one of the 29 art centres. Estimated total sales for the marketplace were \$370,000.

The sales opportunities of the **MarketPlace** provide further autonomy, sustained growth and stability for Aboriginal owned art centres.

The **Desert Mob Symposium** celebrated Desert's 25 year anniversary and had capacity audiences of 500 and was live streamed on Desert's FB page. There were 7 presentations in 2018 celebrating the cultural and artistic achievements of the artists and art workers of the Desert member Aboriginal art centres. The insightful presentations by Aboriginal artists, their art centres and special guests explored contemporary practice through art that is grounded in deep cultural knowledge.

- *Tjanpi Desert Weavers – Papa Tales* a short animation
- Hermannsburg Potters, Ernabella Arts and the Remote Community Ceramics Network
- Book Launch – *The Master from Marnpi, the life and art of Mick Namarari Tjapaltjarri*
- *Every face has a story, every story has a face: Kulila!* Presented by Tangentyere Art Worker Terazita Turner-Young
- *Never Stop Riding* a short film presented by Iwantja Arts
- Martumili Arts and Spinifex Hill – Pujiman, the culmination of their two year collaboration.
- *Restricted Images*, Warlukurlangu Artists



Desert Mob 2018 Exhibition
Rene Kulitja, (Maruku Arts) performs
Inma at the opening of DM18
(Image James Henry)



Left: Desert Mob 2018 Exhibition

Below: Desert Mob 2018 Marketplace Ikuntji Artists Beadwork

(Images James Henry)



"We've had an amazing couple of days visiting Alice Springs, starting with the Exhibition opening night with the choir and the wonderful welcome and speech, then the Symposium to hear all those wonderful stories was something very special and the marketplace it was an exciting time for us and we have some beautiful art to take home." – Desert Mob attendee



Clockwise L-R:

Nancy Nanana Jackson and Judith Yinyika Chambers Tutjurangara Massacre (Circus Water Rockhole Massacre), Minarri tjanpi (wild harvested grass), wire, wool and raffia, dimensions variable

Desert Mob 2018 Marketplace: Keringke Arts' Stacey Davis, Serena Hayes and Jilary Lynch

Desert Mob 2018 Symposium: Alison Milyka Carroll, Chair of Ernabella Arts and Roxanne Carroll

(Images James Henry)



GOAL 4

Promote Central Australian Aboriginal arts and culture

Digital Labelling Project

In 2018 the Federal Government provided funding to Desart to test the feasibility of using digital labels on Aboriginal and Torres Strait Islander products in order to assist consumers to make informed choices, increase economic and cultural opportunities for ATSI artists and designers, and assist producers to market and track their products.

In order to develop an appropriate digital label that could be adopted by Aboriginal and Torres Strait Islander Art Centres nationally, Desart worked with 3 art centres – **Martumili Artists** (WA), **Tangentyere Artists** (NT) and **Girringun Aboriginal Art Centre** (Qld) to analyse their business needs and product requirements. A QR code [Quick Response barcode] was identified as the most suitable label to be used due to its existence and use within Asian markets. The SAM Database was updated so that information on the products page can be linked to a QR Code. This can be activated by the art centre.

As part of the trial the QR Code was applied by Girringun Aboriginal Art Centre on 5 of their products.

Desart also worked with **Copyright Agency**, as part of this project, to assist with the exploration of Blockchain and solutions for their Resale Royalty data collection.



Girringun Aboriginal Art Centre Snap Cards with QR code on display

GOAL 4

Promote Central Australian Aboriginal arts and culture

Minyma Kutjara Arts Project, Irruntyu, WA

Desart continues to provide support to **Minyma Kutjara Arts Project** whilst the art centre has no ongoing operational funding. On behalf of the Irruntyju Community, Desart auspiced a grant from the Department of Culture and the Arts, WA to deliver a series of arts development workshops in Irruntyju throughout 2019. As part of this, two art workers were able to travel to *Revealed Exhibition* and hold a market stall in Fremantle WA. Desart also supported the delivery of a workshop in 2018 which enabled two art workers to attend the Desert Mob MarketPlace and sell Minyma Kutjara art works.



Noreen Parker painting on found object at Minyma Kutjara Arts Project, Irruntyju, WA, March 2019



Norma Bryant, Diane Dawson and arts facilitator Claire Freer at the Minyma Kujtara Desert Mob MarketPlace stall, Alice Springs, September 2018



Jimmy Frank Jnr Nyinkka Nyunyu Arts and Culture Centre Artist and Cultural Advisor

GOAL 4

Promote Central Australian Aboriginal arts and culture

Barkly Artists Camp

The **Barkly Artist Camp** (BAC) is an annual event delivered by Desart and Barkly Regional Arts, comprising a three-day program of arts facilitation workshops and professional development activities for artists and Art Workers in the Barkly Region. The camp was held 3–5 June at Juno Camp, Tennant Creek. Twenty artists camped on site while another 25 travelled from Tennant Creek each day. The participating art centres were Arlpwe Art & Culture Centre, Artists of Ampilatwatja, Kulumindini (Elliott), Epenarra, Nyinkka Nyunyu Art & Culture Centre, and Tartukula Artists (Tennant Creek). Workshops included video and photography; weaving and jewellery making, painting on found objects and artefact making. The Australia Council presented information on the proposed National Indigenous Cultural Authority to participating artists.



Graeme Beasley
Arlpwe Art and Culture
Centre Art Worker at
Barkly Artist Camp
(Image Jasper Coleman)

Alice Springs Aboriginal Art Centre Precinct

In early 2019 Desart worked closely with Alice Springs based art centres, including Tangentyere Artists, Tjanpi Desert Weavers, Bindi Mwerre Anthurre Artists, Yarrentye Arltjere Artists and Iltja Ntjarra Many Hands Art Centre to develop marketing materials promoting their art centres. This collaborative approach in developing marketing materials is aimed at promoting exposure of the Aboriginal Art Centre Precinct as a tourist attraction of Alice Springs.

Australian Museums and Galleries Association National Conference – MarketPlace

Desart facilitated the presentation and promotion of a **Desert Mob style MarketPlace** for visitors attending the Australian Museums and Galleries Association (AMaGA) National Conference in Alice Springs in May 2019. Twenty-one Desart member art centres participated in the MarketPlace held to coincide with the conference. Over 400 visitors attended the three-hour market

GOAL 5

Support art centres to acquire and maintain infrastructure and resources

Remote Area Services Infrastructure Audit

Desart contracted **Remote Area Services** (RAS) to conduct infrastructure audits required for upgrades and maintenance needs on behalf of Maruku Arts & Crafts, Papulankutja Artists, Walkatjara Art and Warakurna Artists. Art Centres identified immediate maintenance and renovation requirements for existing infrastructure. The infrastructure reports will assist art centres to prioritise infrastructure needs relative to budget and provide baseline evidence and costings necessary for funding submissions.

Special purpose financial statements for the year ended 30 June 2019



Special purpose financial statements for the year ended 30 June 2019

Desart Incorporated

Independent Audit Report to the members of Desart Incorporated

Report on the Audit of the Financial Report

Qualified Opinion

We have audited the accompanying financial report, being a special purpose financial report of Desart Incorporated (the Association), which comprises the statement of financial position as at 30 June 2019, the statement of income and expenditure and 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 the management committee.

In our opinion, except for the effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial report of the Association for the year ended 30 June 2019 is prepared, in all material respects, in accordance with the Northern Territory Associations Act 2017.

Basis for Qualified Opinion

Completeness of income

The entity derives revenue from a number of sources, including membership fees, sales, service charges, administration and sundry items. The management committee has determined it is impracticable to establish controls over the collection of revenue, other than with respect to grant revenue, prior to entry into the financial records. With the exception of grant revenue, which we are able to verify, the evidence available to us regarding revenue was limited and our audit procedures had to be restricted to the amounts recorded in the financial records. Therefore, with the exception of grant revenue, we are unable to express an opinion as to whether the revenue presented in the financial report is complete.

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 Association in accordance with the auditor independence requirements of 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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Special purpose financial statements for the year ended 30 June 2019

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report is prepared to assist the Association in meeting the reporting requirements of Northern Territory Associations Act 2017. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Association and should not be distributed to or used by parties other than the Association. Our opinion is not modified in respect of this matter.

Responsibilities of Management and Those Charged with Governance

Management is responsible for the preparation and fair presentation of the financial report in accordance with the Northern Territory Associations Act 2017, and for such internal control as management determines is necessary to enable the preparation of the financial report is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Association'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 management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Association's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our 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 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 the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.



PERKS AUDIT PTY LTD
Chartered Accountants
Suite 7, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871



Peter J Hill
Director
Registered Company Auditor

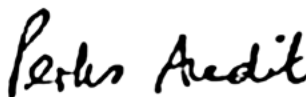
Dated this 6th day of November 2019

Special purpose financial statements for the year ended 30 June 2019

Desart Inc

Disclaimer to the members of Desart Inc

The additional financial data presented on pages 14 -34 is in accordance with the books and records of the association which have been subjected to the auditing procedures applied in our statutory audit of the association for the financial year ended 30 June 2019. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Desart Inc.) in respect of such data, including any errors or omissions therein however caused.



Perks Audit Pty Ltd
Suite 7, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871



Peter J Hill
Director
Registered Company Auditor

Dated this 6th day of November 2019

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

STATEMENT BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 30 JUNE 2019

Your committee members submit the financial report of Desart Incorporated for the financial year ended 30 June 2019.

The names of the members of the committee of the association during or since the end of the financial year are:

Jane Young	Isobel Gorey
Vicki Cullinan	Hayley Coulthard
Tuppy Goodwin	Kristobell Porter
Kathleen Rambler	

There were no significant changes in the nature of activities during the financial year.

The surplus (deficit) of the association for the year is:
\$83,570

In our opinion:

- a) the accompanying financial statements as set out on the attached pages, being special purpose financial statements, are drawn up so as to present fairly the state of affairs of the Association as at the end of the financial year and the result of the Association for the year then ended;
- b) the accounts of the Association have been properly prepared and are in accordance with the books of account of the Association; and
- c) there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

Isobel GOREY
Committee member

Jane Young
Committee member

Date 4/11/19

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2019

	Notes	2019 \$	2018 \$
Grant Income	12	1,999,728	2,056,517
Unexpended Grant brought forward	10	400,410	326,515
Unexpended Grant at year end	10	(396,543)	(400,410)
Other Income	11	453,750	465,611
Employee benefits expense		(778,867)	(827,638)
Depreciation and amortisation expenses		(114,074)	(167,037)
Other expenses		(1,480,834)	(1,456,234)
Surplus (deficit) for the year		83,570	(2,677)
Accumulated funds at the start of the year		620,617	488,740
Transfer from reserves		71,056	134,554
Transfer to reserves		-	-
Accumulated funds at the end of the year		775,243	620,617

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2019

	Notes	2019 \$	2018 \$
CURRENT ASSETS			
Cash and cash equivalents	2	1,366,884	1,431,056
Trade and other receivables	3	16,269	43,063
Other current assets	4	14,345	47,620
		<u>1,397,498</u>	<u>1,521,739</u>
NON CURRENT ASSETS			
Property, plant and equipment	5	609,923	660,521
TOTAL NON CURRENT ASSETS		<u>609,923</u>	<u>660,521</u>
TOTAL ASSETS		<u>2,007,420</u>	<u>2,182,260</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	48,845	178,623
Income in advance	7	300,973	45,775
Short-term provisions	8	66,549	43,347
Unexpended grants	10	396,543	400,410
TOTAL CURRENT LIABILITIES		<u>812,910</u>	<u>668,155</u>
NON-CURRENT LIABILITIES			
Long service leave provision	9	49,428	40,592
TOTAL LIABILITIES		<u>862,338</u>	<u>1,120,747</u>
NET ASSETS		<u>1,145,082</u>	<u>1,061,512</u>
EQUITY			
Intangible asset reserve		-	-
Buildings Reserve		369,839	440,895
Accumulated funds		<u>775,243</u>	<u>620,617</u>
		1,145,082	1,061,512

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

STATEMENT OF CHANGES OF EQUITY AS AT 30 JUNE 2019

	Notes	Retained Earnings \$	Intangible Depreciation Reserve \$	Buildings Depreciation Reserve \$	Total \$
Balance at July 2017		488,740	63,498	511,951	1,064,189
Annual depreciation / retained earnings		134,554	(63,498)	(71,056)	-
Net operating profit		(2,677)	-	-	(2,677)
Balance at June 2018		<u>620,617</u>	<u>-</u>	<u>440,895</u>	<u>1,061,512</u>
Annual depreciation / retained Earnings		71,056		(71,056)	-
Net operating profit		83,570	-	-	83,570
Balance at June 2019		<u>775,243</u>	<u>-</u>	<u>369,839</u>	<u>1,145,082</u>

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2019

	Notes	2019 \$	2018 \$
INCOME			
Other revenue	11	453,750	465,611
Unexpended grants brought forward	10	400,410	326,515
Unexpended grants	10	(396,543)	(400,410)
Grants Income	12	1,999,728	2,056,517
		<u>2,457,345</u>	<u>2,448,233</u>
EXPENSES			
Administration costs		252,430	228,812
Art Centre support		101,769	74,420
Art Centre subsidies		19,178	17,454
Art Worker program		100,777	64,133
Artists camp		34,443	37,178
Auditors remuneration		5,000	5,200
Bad debts written off		13,797	36,057
Bank charges		6,733	3,221
Capital infrastructure - art centres		-	120,000
Ceramics program		88,972	59,740
Cleaning		3,555	1,698
Conferences/Events		39,629	44,997
Consultancy fee		43,796	144,818
Depreciation		114,074	167,037
Desert Mob expenses		55,710	56,868
Electricity		5,965	6,490
Insurance		9,672	20,714
Desart IT support		15,956	11,985
Legal costs		41	3,538
Marketing & promotion		59,896	33,510
Materials & supplies		7,711	4,783
Meeting expenses		81,600	55,859
Motor vehicle expenses		46,685	51,589
Non Depr Asset <\$5000		5,216	1,539
Petty cash discrepancies		-	1
Postage		5,179	1,716
Printing & stationary		5,664	8,736

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2019 (Cont'd)

	Notes	2019 \$	2018 \$
Program expenses		169,603	23,337
Recruitment		16,353	10,112
Rent		92,295	86,276
Repairs and maintenance		6,012	3,464
Salaries and wages		713,481	758,459
Stories Art Money expenses		59,748	95,425
Staff / Art worker training and welfare		13,400	17,290
Subscriptions		9,316	5,848
Superannuation contributions		65,386	69,179
Tax - Fringe Benefits		23,092	20,744
Telephone & Internet		7,767	10,272
Travelling expenses		66,872	88,408
Grants repaid		7,000	-
		<u>2,373,774</u>	<u>2,450,910</u>
NET OPERATING PROFIT		83,570	(2,677)
Accumulated funds at the beginning of the financial year		620,617	488,740
Transfer to reserves		-	-
Transfer from reserves		71,056	134,554
TOTAL AVAILABLE FOR APPROPRIATION		775,244	620,617
ACCUMULATED FUNDS AT THE END OF THE FINANCIAL YEAR		775,244	620,617

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

1 Significant Accounting Policies

Financial Reporting Framework

The entity is not a reporting entity because in the opinion of the directors there are unlikely to exist users of the financial statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these “special purpose financial statements” have been prepared to satisfy the directors' reporting requirements under the NT Associations Act.

Statement of compliance

The financial statements have been prepared in accordance with the NT Associations Act and the recognition and measurement requirements, but not the disclosure requirements, specified by all accounting standards and interpretations.

The financial statements have been prepared on the basis of historical cost, except for the revaluation of certain non current assets. Cost is based on the fair values of consideration given in exchange for assets.

Significant Accounting Policies

Accounting policies are selected and applied in a manner which ensures that the resultant financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions and other events is reported. The following significant accounting policies have been adopted in the preparation and presentation of the financial statements:

Economic dependency

A significant volume of the organisation's revenue is from Government grants.

Employee benefits

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave, and long service leave when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured as the present value of the estimated future cash outflows to be made by the entity in respect of services provided by employees up to reporting date.

Contributions to defined contribution superannuation plans are expensed when incurred.

Goods & Services Tax

Revenues, expenses and assets are recognised net of the amount of GST. Receivables and payables are recognised inclusive of GST. The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

Government Grants

Grants are recognised as revenue in accordance with the year to which they relate. Grants receivable for the current year but not received are accrued as a receivable, grants for future years, received in the current year are treated as a liability.

Where contributions recognised as revenues during the reporting period were obtained on the condition that they be expended in a particular manner or used over a particular period, and those conditions were undischarged as at the reporting date, the amounts pertaining to those undischarged conditions are disclosed in these notes.

Unexpended grants at year end which are refundable to the funding body are transferred to current liabilities.

The balance of all grants which were received for a specific purpose and which remain unexpended at year end, is transferred to current liabilities.

Income tax

The organisation is not subject to income tax.

Leased Assets

Leased assets classified as finance leases are recognised as assets. The amount initially brought to account is the present value of the minimum lease payments.

A finance lease is one which effectively transfers from the lessor to the lessee substantially all the risks and benefits incidental to ownership of the leased property. Finance leased assets are amortised on a straight line basis over the estimated useful life of the asset.

Finance lease payments are allocated between interest expense and reduction of lease liability over the term of the lease. The interest expense is determined by applying the interest rate implicit in the lease to the outstanding lease liability at the beginning of each lease payment period.

Operating lease payments are charged as an expense in the period in which they are incurred.

Property, Plant and Equipment

Property, plant and equipment are stated at cost less accumulated depreciation.

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is calculated on a straight line basis so as to write off the net cost of each asset over its expected useful life. The following rates are used:

Plant and equipment	15% to 40%
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Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

Provisions

Provisions are recognised when the entity has a present obligation (legal or constructive) as a result of a past event, it is probable that the entity will be required to settle the obligation, and a reliable estimate can be made of the amount of the obligation.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

Revenue Recognition

Revenue is measured at the fair value of the consideration received or receivable. Revenue is reduced for estimated customer returns, rebates and other similar allowances.

Revenue from the sale of goods is recognised when the entity has transferred to the buyer the significant risks and rewards of ownership and the amount of revenue can be measured reliably and it is probable that the related economic benefits associated will flow to the entity.

Revenue from a contract to provide services is recognised by reference to the stage of completion of the contract. Revenue from time and material contracts is recognised at the contractual rates as labour hours are delivered and direct expenses are incurred.

	2019 \$	2018 \$
2 Cash And Cash Equivalents		
Cash on hand	803	500
Cash at bank - Operational account	14,582	18,552
Cash at bank - ABA account	16,231	16,229
Cash at bank - Online Saver account	1,325,865	1,386,371
Cash at bank - Public Fund	9,403	9,403
Pay Pal Accounts	-	-
	<u>1,366,884</u>	<u>1,431,055</u>

3 Trade And Other Receivables

CURRENT

Trade receivables	16,269	78,263
Doubtful debts	-	(35,200)
	<u>16,269</u>	<u>43,063</u>

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

	2019 \$	2018 \$
4 Other Assets		
CURRENT		
Deposits paid (refundable)	-	18,782
Prepayments	14,345	28,838
Prepaid credit cards	-	-
	<u>14,345</u>	<u>47,620</u>
5 Property, Plant And Equipment		
Buildings	568,450	568,450
Less accumulated depreciation	(198,611)	(127,555)
	<u>369,839</u>	<u>440,895</u>
Leasehold improvements	227,383	227,383
Less amortisation	(53,911)	(31,173)
	<u>173,472</u>	<u>196,210</u>
Office furniture and equipment	73,306	58,959
Less accumulated depreciation	(56,386)	(47,866)
	<u>16,920</u>	<u>11,093</u>
Intangible	366,622	317,494
Intangible accumulated depreciation	(327,320)	(317,494)
	<u>39,302</u>	<u>-</u>
Furniture and fittings	47,425	47,425
Less accumulated depreciation	(37,035)	(35,101)
	<u>10,390</u>	<u>12,324</u>
Total Property, plant and equipment	609,923	660,522

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

	2019 \$	2018 \$
6 Trade And Other Payables		
CURRENT		
Goods and services tax	1,906	59,059
Trade creditors	4,830	59,147
Withholding taxes payable	12,386	12,232
Superannuation	(10,350)	-
Wages payable	19,881	12,912
Other employer Eexpenses payable	-	-
Accrued charges	20,938	34,947
Employee liabilities	(746)	327
	<u>48,845</u>	<u>178,623</u>
7 Income In Advance		
Grants in advance	258,812	416,500
Desart revenue in advance	8,400	8,650
SAM revenue in advance	33,761	32,625
	<u>300,973</u>	<u>457,775</u>
8 Provisions		
CURRENT		
Employee provisions	66,549	43,347
	<u>66,549</u>	<u>43,347</u>
9 Non-Current		
Long service leave provision	<u>49,428</u>	<u>40,592</u>

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

	2019 \$	2018 \$
10 Unexpended Grants		
MOA - Annual/ Multi Year	56,922	-
MOA - SAM Server Upgrade	-	69,655
MOA - Digital Labelling	95,049	130,787
MOA - Ceramics Project	-	15,173
Australia Council - Terezita Young	-	10,763
Arts NT - NTAPS	66,577	18,417
Arts NT - Desert Mob	-	30,806
NT Government - History Grant	-	7,000
Tim Fairfax Family Foundation	35,044	70,830
NTG - Workforce	52,348	-
WAG - Future Focus	49,784	-
Australia Council - Four Years Funding	40,184	46,978
Other	635	-
	<u>396,543</u>	<u>400,410</u>
11 Other Revenue		
Interest received	5,984	5,414
Stories Art Money sales	79,624	78,877
Artwork sales	-	1,228
Other revenue	5,655	5,725
Membership fees	17,050	8,567
Recoveries	77,297	91,312
Administration fees	252,181	246,642
Sponsorship	5,909	-
Donations	10,000	12,182
Sale of assets	50	15,665
	<u>453,750</u>	<u>465,611</u>

Special purpose financial statements for the year ended 30 June 2019

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2019

	2019 \$	2018 \$
12 Grant Income		
MOA- Annual/Multi year	920,433	1,180,351
ARTS NT	329,010	325,332
Australia Council	304,515	314,425
Tim FairFax Family Foundation	166,000	163,000
ISACNT	-	33,409
Dept Local Gov Sports Cultural Industries	99,770	-
Dept Trade & Business Innov	180,000	-
NT Govt - Dept Trade, Business & Innovation	-	20,000
NT Govt - Dept Tourism & Culture	-	20,000
	<u>1,999,728</u>	<u>2,056,517</u>

Desart Inc.
11/54 Todd Mall (Reg Harris Lane)
PO Box 9219 Alice Springs
Northern Territory Australia 0871

P: +61 (0) 8 8953 4736
F: +61 (0) 8 8953 4517
E: mail@desart.com.au
W: www.desart.com.au

