

desart

Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Desart Annual Report

July 2017 – June 2018



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

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Chairperson's Message

I was happy to be the Chairperson of Desart again and I worked with the Board Members and staff to make sure that Desart stayed strong. I've been doing this job as Chairperson at Desart for a few years now.

The Desart Board continued to talk up strong for Desart, our art centres and the Aboriginal arts industry, and worked hard for the Desart member art centres. These art centres are in South Australia, Western Australia and the Northern Territory. It's a huge area and it goes way back into the desert.

All of these art centres are going so strong and this is because they have Desart to support them and show them the best ways - and always remembering that 'Culture Comes First'.

Desart Mob 2017 was the biggest Desart Mob ever. This shows how important and popular our art is for all of Australia. It was good to see all of the different kinds of art the different art centres are doing and the different stories. It was my job to open the Desart Mob Symposium. It is good that art centres can share their stories at the Symposium.

In 2018 Desart turned 25, and the Art Worker Program turned 10-years old. These are big, important milestones. The Art Worker Program is really important for our people. It provides training and support for jobs in the future - real training that will help with real employment.

I also opened the Desart Art Centre Conference. The conference is good because a lot of good information is shared. The art centre managers, directors, artists and art workers come into Alice Springs. It is good that everyone can get together.

Desart staff work hard and do their best to help art centres. Desart also does a good job with government to get the Art Centre story across.

Jane Young
Desart Chairperson



Desart Chairperson Jane Young and Desart CEO Philip Watkins opening the 2018 Desart Art Centre Conference.

Chief Executive Officer's Message

Desart, as the peak body for Central Australian Aboriginal Art and Craft Centres continues to maintain, develop and deliver programs relevant to our art centre membership. Our program of activities are guided by our strategic goals and are aimed at strengthening the operational and business priorities of art centres while simultaneously building the existing skills, knowledge and capacities of governing committees, management and art workers.

Over the past year Desart has been celebrating 25 years since incorporation in 1993. Over the past 25 years Desart has built a strong national reputation as an organisation responsive to needs arising from the challenges and opportunities art centres in our region are faced with.

Desart, in consultation with our members strive to develop programs and services that facilitate good business practices, provide a range of professional development activities for art centre staff, as well as being a strong unified voice advocating for the needs of our member art centres. Underpinning this activity is the recognition that Aboriginal cultures, coupled with geographic and social contexts in which Desart and our members operate must define our practices and methods when developing and delivering of our programs and services.

In 2018 Desart celebrated 10 years of the Desart Artworker Program. The Aboriginal Art Worker Program has over the past 10 years developed a suite of professional development programs aimed at growing skills and knowledges relevant to their art centre role and place within the broader Indigenous arts industry while simultaneously providing pathways for Aboriginal art workers to have increased agency within their art centre. I acknowledge the commitment of the Tim Fairfax Family Foundation in their support for Desart and by extension their commitment to building professional capacities of art workers in our region.

Desart's reputation as a leading arts organisation within our sector has been demonstrated by the ongoing investments in Desart. I acknowledge the continued support of the Commonwealth Department of Communication and the Arts, the Australia Council for the Arts and the Northern Territory Government. Additional resourcing over the past year to further develop our strategic capacity and programming has been forthcoming and I note the support received from the Commonwealth Government to further develop the Stories Art Money (SAM) arts management database as well as funding to scope digital solutions that would broaden options to inform consumers of the provenance of work being produced by art centres. In addition, funding provided by the Northern Territory Government has enabled Desart to begin work on a long overdue regional "Aboriginal Arts Workforce Development Plan."



Chief Executive Officer's Message

Support from the Australia Council for the Arts has been important to Desart's increased investment into Desert Mob. In 2017 Desert Mob exceeded all previous sales and audience numbers. The ongoing success of Desert Mob is testament to the partnership Desart has with Araluen Art Centre, but more importantly the commitment by our member art centres to this major national arts event incorporating the exhibition, symposium and arts market. In 2017 the emergence of a significant number of satellite events coinciding with Desert Mob gives me much confidence that Desert Mob will continue to be a significant event on the national arts calendar.

Partnerships are critical to the success of Desart and over the past year our long established relationships with Arts Law, Copyright Agency and the Indigenous Art Code (IAC) has strengthened considerably, with new initiatives and ongoing collaborations being developed and delivered. I note in particular the digital labelling project being developed in partnership with the Copyright Agency, the Desart / Arts Law legal support program delivering specialised legal services to Desart members and the collaborative approach working with the IAC in responding to "Fake Art" and subsequent House of Representatives Inquiry into the growing presence of inauthentic Aboriginal and Torres Strait Islander "style" art and craft products and merchandise for sale across Australia.

I acknowledge and thank the Desart staff for their commitment to support and deliver programs and services to our membership and the ongoing leadership, counsel and respected guidance of the Desart Board

I am confident that the future of Desart, our member art centres and our region's arts industry stands on firm ground which is underpinned by a strong art centre governing committees, committed staff and a reputation that has been built over the past 25 years.

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.

About Desart

Desart is the Association of Central Australian Aboriginal Arts and Craft Centres. Established in 1992, incorporated in 1993, we now count as our members 40 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 8 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.



Desart Board Members: Tuppy Goodwin, Isobel Gorey, Janet Forbes, Kristabell Porter, Yaritji Young, Kathleen Rambler, Jane Young, Graham Beasley, Philip Watkins (Desart CEO) and Hayley Coulthard. Absent: Otto Sims.

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

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

Region	Member	Term ends at AGM
Barkly	Kathleen Rambler	2017
	Graham Beasley	2018
	Kathleen Rambler (re-elected)	2019
Central Desert	Jane Young	2017
	Hayley Coulthard	2018
	Jane Young (re-elected)	2019
Ngaanyatjarra West	Vacant	2017
	Janet Forbes	2018
	Kristabell Porter	2019
North West	Isobel Major	2017
	Otto Sims	2018
	Isobel Gorey	2019
APY South	Tuppy Goodwin	2017
	Yaritji Young	2018
	Tuppy Goodwin (re-elected)	2019

About Desart

Our Staff

Name	Position	Tenure
Philip Watkins	Chief Executive Officer	August 2011 – present
Hannah Grace	Strong Business Program Manager	April 2014 – present
Jasper Coleman	Strong Business Program Officer	October 2016 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – present
Joanne Silverton	Art Worker Educator	May 2017 – March 2018
Penny Watson	Art Worker Program Officer	March 2018 – present
Sally Humm	Executive Administrator	June 2017 – present
Nina Diment	Finance Officer	December 2017 – present
Bronwyn Taylor	SAM Project Manager	August 2015 – present

Nina Diment commenced as the Finance Officer in December, a newly structured position responsible primarily for finance and human resource operations. Nina is experienced in business management, accounting, tax and HR, working previously in Aboriginal corporations, the not-for-profit sector and local government.

Penny Watson was appointed as the Art Worker Program Officer in March 2018. Penny has worked in Aboriginal arts, tertiary education, digital archives, language projects, and several book projects in central Australia since 1990. Prior to Desart she worked for NPY Women's Council, Tjanpi Desert Weavers, Central Land Council, Tangentyere Artists and Batchelor Institute. She has a B Ed (Art), Melbourne University and B A (Hons) Anthropology, Deakin University.

In 2018, as a recommendation from the Administration and Capability Review, the Desart Internal Professional Development Program was developed with Matrix on Board. This program has two components – 5 group professional development workshops to be delivered over 12-months, and coaching sessions for staff with supervision responsibilities. In 2017-2018 the following sessions were completed by Desart staff:

- Workplace Bullying and Harassment
- Project Management
- Time Management
- Frontline Management

Our Art Centres

2018 Desert Members

Artists of Ampilatwatja	Papunya Tula Artists
Arlpwe Artists	Papunya Tjupi Arts
Bindi Mwerre Anthurre Artists	Spinifex Arts Project
Ernabella Arts	Tangentyere Artists
Greenbush Artists	Tapatjatjaka Art and Craft
Hermannsburg Potters	Tjala Arts
Ikuntji Artists	Tjanpi Desert Weavers
Iltja Ntjarra Many Hands Art Centre	Tjarlirli Art
Iwantja Arts	Tjunga Palya
Kaltjiti Arts	Tjukurba Gallery
Keringke Arts	Walkatjara Art
Maruku Arts	Waltja Tjutangku Palyapayi
Martumili Artists	Warakurna Artists
Mimili Maku Arts	Warlayirti Artists
The Minyma Kutjara Art Project	Warlukurlangu Artists
Ninuku Arts	Yarrenyty Arltere Artists
Nyinkka Nyunyu Art & Culture Centre	
Papulankutja 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)

Desart Art Centre Locations



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



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.

In June 2018 Desart received funding to complete necessary upgrades to the SAM Database. These upgrades will be started in January 2019 and include:

- Additional functions as requested by Aboriginal & Torres Strait Islander art centres via feedback,
- A larger server due to an increase in art centres using SAM, and,
- Upgrades of existing black boxes. A black box enables data to be stored when no or poor internet is available, then connects to the SAM Database when internet is available, allowing business continuity.

Together with the Copyright Agency and the Department of Communications and the Arts, Desart has commenced a pilot to test digital codes to label authentic Aboriginal products.


Desart continued to auspice funding on behalf of various art centres:

- IVAIS for Hermannsburg Potters 2015–2018
- IEI (Indigenous Employment Initiative) for Tjarlirli Artists 2015–2018
- Remote Communities Ceramics Network for Ernabella Arts & Hermannsburg Potters 2017 – set to expire in 2019

Our Funding

 	<p>The Australia Council for the Arts continues to support Desart 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.</p> <p>In 2017–2018 Desart secured funding from the Australia Council for the Arts for our annual Desert Mob program with projects delivered in September 2017.</p> <p>In May 2018, Desart auspiced funding on behalf of Tangentyere Artists. The grant is used for making a film telling a story about a town camp and the intervention.</p>
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Territory / State Government

	<p>The Northern Territory Arts and Programs Strategy (NTAPS) continues to be fundamental to the delivery of Desart’s annual program. Multi-year funding until December 2018 assists with operational expenses as well as the annual Desert Mob program.</p> <p>Desart received funding through the Department of Business and Trade to design and develop an Aboriginal Arts Workforce Development Strategy. This funding included the employment of a project officer (to commence in the second half of 2018) to identify future pathways for employment, skills development in the Aboriginal art sector in Central Australia.</p> <p>Through its Community Champions Program, the NT Government also provided funds to Desart for a feasibility study for an art centre in Arlparra on behalf of artists in the Utopia region of the NT. This was at the request of the Urapuntja Council.</p> <p>Department of Trade, Business and Innovation and Department of Tourism and Culture supported Desart with an indigenous art exchange program holding an exhibition in Shanghai.</p> <p>Desart auspices funding on behalf of Bindi Lifestyle Solutions for the development of a new website and an arts studio expansion.</p>
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Our Funding

Philanthropic

	<p>In January 2017, Desart sourced a grant from the Tim Fairfax Family Foundation (TFFF) to support the expansion of the Art Worker Program to build the capacity of Aboriginal 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 through this grant. Tim Fairfax Family Foundation continues their multiyear support until 2021.</p>
	<p>In 2018 CentreCorp Foundation continued to support Desart in the delivery of the Desart Art Centre Conference.</p>
	<p>The Industry Skills Advisory Council NT (ISACNT) supported Desart by providing advice and funds for the much-needed development of online videos for the SAM Database. The database is used by 88 Aboriginal and Torres Strait Islander art centres across Australia and funding was used to develop 32 videos that will enable remote and regional art centres to access clear and simple steps on how to complete each task within SAM.</p>
	<p>The Gordon Darling Foundation supported Desart CEO attendance at the 2018 Cairns Indigenous Art Fair and participation in the CIAF Collectors and Curators Program.</p>
	<p>In late 2016 Desart obtained funding from CLC for the newly completed Docker River art centre. Funding to source start-up materials and a salary for an art centre manager were matched by the Ministry for the Arts, giving this art centre a stable platform on which to commence operations.</p>



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

Administration and Capability Review

Desart has undertaken significant growth over the last four years both in terms of staff workload and service offered to its members. As a significant peak body in the Aboriginal art centre sector and with increasing demand to coordinate key projects, services and exhibitions (such as Desart Mob and further development of the SAM Database), Desart has identified the need to expand its resource base to facilitate and satisfy such demand.

It is critical that Desart staff have the necessary skills and capability to not only meet current and future demand for Desart services, but to also be innovative and agile enough to anticipate future opportunities and be sufficiently capable to obtain funding for the successful delivery of services and projects.

With the above in mind, Desart commissioned Nexia Australia to undertake the Administration and Capability Review to evaluate the current organisational structure, staff capabilities, communication and administrative processes, prior to determining the specific future organisational changes. The review was completed in early 2017 with the report outlining the current organisational structure, its identifiable shortcomings and highlights a series of recommendations to address such issues. In addition, a revised organisational structure and implementation plan has been developed to assist Desart to position the organisation in ways that capitalise on the current and future opportunities. The recommendations have been incrementally integrated into planning, operational and administrative processes.

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

Desart continues to partner, participate and/or endorse research projects relevant to our membership to ensure the voices of our member art centres are evident in research outcomes, so that the research can better inform industry stakeholders and policy development. In 2017-2018 Desart has engaged with the following:

- Fake Art Submission to the House of Representatives Inquiry into the growing presence of inauthentic Aboriginal and Torres Strait Islander “style” art and craft products and merchandise for sale across Australia.
- David Throsby AO, Distinguished Professor of Economics, National Survey of Remote Indigenous Artists, Macquarie University.
- Indigo Holcombe-James, PHD Candidate, ‘Cultural platforms’ and barriers to digital participation: platforms, practices, and publics, RMIT University.

Goal 1 – Represent and be a strong voice for art centres

Partnerships

	<p>Araluen Arts Centre</p> <p>In an ongoing partnership with Araluen Arts Centre, Desart continued to deliver Desert Mob Exhibition, Symposium and MarketPlace.</p>
	<p>Barkly Regional Arts (BRA)</p> <p>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.</p>
	<p>Batchelor Institute</p> <p>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.</p>
	<p>Arts Law</p> <p>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.</p>

Goal 1 – Represent and be a strong voice for art centres

External Representation

Desart staff have been active on the following boards and committees:

- Indigenous Art Code, Board Member (Desart CEO, Philip Watkins)
- Darwin Aboriginal Art Fair Foundation, Deputy Chair (Desart CEO, Philip Watkins)
- Tarnanthi Festival, Cultural Advisory Committee
- National Indigenous Art Museum (NIAM) Steering Committee, Co-Chair (Desart CEO, Philip Watkins)
- National Ageing Research Institute (NARI) Advisory Board

Arts Fairs / Conferences

Desart was present at:

- Darwin Aboriginal Art Fair 2017.
- MAP 2018 (Arts NT arts industry conference): the Art Worker Program Manager was a panel guest, discussing Aboriginal employment in the arts industry; other key Desart staff attended as delegates.

- Tarnanthi Art Fair, Adelaide 2017.
- Public presentations regarding Art Centre management opportunities at Adelaide University and Uni SA.
- Wesfarmers Leadership Program of the National Gallery of Australia: the Art Worker Program Manager was a panel guest, discussing Aboriginal employment in the arts industry.



Bronwyn Taylor, Desart SAM Project Manager, and Hannah Grace, Desart Strong Business Program Manager, at the Desart stall at Tarnanthi Art Fair, Adelaide, 2017.

Opposite page: Jasper Coleman, Strong Business Program Manager, preparing to continue travel for a site visit.

Goal 2 – Promote best practice management of art centres

Desart Strong Business Program

The Strong Business Program is an art centre sector capacity building program designed by Desart and co-delivered with Matrix on Board Consulting (Matrix). In 2017-2018 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.

Professional coaching is available for art centre managers and is delivered over the phone in six one-hour sessions with an experienced coach. The content and issues discussed in the coaching are determined by the manager. In 2017-2018, four art centre managers received business coaching and support.

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.

Communication with our members

Desart touches base with members once a month via teleconference. The forum agenda is set in the preceding week, providing an opportunity for managers to share news, discuss ideas and raise issues in the art centre sector. The forum provides a space for peer-to-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 also 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.

Art Centre visits

Visiting staff and artists in their art centres and communities is an important way for us to stay in touch and build supportive relationships with our membership. In 2017-2018 Strong Business Program staff visited Walkatjara Art, Papulankutja Artists, Keringke Arts, Warakurna Artists, Tjarlirli Art, Kaltukatjara Art, Barkly Regional Arts, Alpwe Art and Culture Centre, Maraku Arts and Crafts, Iltjarra Ntjarra (Many Hands) Art Centre, Tangentyere Artists, Mwerre Anthurre (Bindi) Artists, Ninuku Arts, Hermannsburg Potters, Warlukurlangu Artists, Minyma Kutjara Arts Project – Irruntyu, Utju Artists Project and Nyinkka Nyunyu Art and Culture Centre.



Goal 2 – Promote best practice management of art centres

Supporting Industry Organisations

At the 2018 Desart Conference we gave a platform for Arts Law to inform and workshop with Art Centre Managers on legal issues and for Viscopy to talk to our members about licensing agreements, which was well received.

Desart encourages ethical transactions between artists, art centres and the art market by supporting and promoting the Indigenous Art Code (IAC). As members of the IAC, artists and art centres have access to information about all legal and commercial aspects of art practice. Desart supports and creates opportunities for other industry service providers to connect with our members, so that art centres have direct access to current advice, information and legislation on issues, such as the protection of artists' rights and knowledge, stories and imagery.

Strong Business Legal Support Program

In 2018 Desart and Arts Law introduced a new partnership to help 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. All Desart members now receive a complimentary subscription to Arts Law in addition to access to legal support and licensing information.

Over May 13 – 19 2018, Desart Strong Business Program Officer Jasper Coleman and Arts Law Centre of Australia lawyers Robyn Ayres and Clara Edwards visited Tjarlirli Artists, Kaltukatjara Art, Warakurna Art, Papulankutja Art and Walkatjara Art to provide legal assistance to artists and art centre managers. 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), and wills. Twenty-eight artists' wills were collected over the course of the week, with copies housed at the respective art centres and at the Arts Law office in Sydney.



Arts Law lawyer and CEO Robyn Ayres talks with artist Kristabell Porter from Warakurna Artists in Western Australia.

Goal 2 – Promote best practice management of art centres

Professional Development Program for Art Centre Managers

The Professional Development Program for Art Centre Managers was delivered over three days in Alice Springs in early November 2017. The content of the program was based on feedback from the 2016 Program and feedback given to Desert staff throughout the year.

The content of the program covered:

- Financial management and record keeping
- SAM Resources workshop
- Compliance responsibilities for art centres
- Risk management
- Negotiation skills
- Communicating with and managing stakeholders
- Marketing
- Curating for Desert Mob
- Conversation skills for managing staff
- Recruiting, retaining and managing art workers
- Applying good governance for Aboriginal boards and managers
- Succession Planning- planning a good exit for the manager and the art centre

The Professional Development Program was attended by 15 Art Centre Managers and support staff.

“Thank you for such a brilliant set of workshops – I felt really well taken care of, and the workshops were invaluable They gave me really useful tools/knowledge which I’ll take back to community. The workshops were conducted in a really inclusive way and were relevant.”

“This training has made me feel more confident in my job. Having the time away from the studio has helped me to focus on the business and reflect on our strategic business plan in relation to all aspects of this training.”

“Really helpful! Thanks so much for helping me to do my job better!”

Goal 2 – Promote best practice management of art centres



Attendees of the Professional Development Program for Art Centre Managers.

Other Support

Papulankutja Artists, Blackstone, WA

Under the delegation of the Papulankutja Artists governing committee, Desart managed the financial and human resources functions of the art centre for the period 1/7/2017 – 31/12/2017.

Keringke Arts, Santa Teresa, NT

Under the delegation of the Keringke Arts governing committee, Desart managed the financial and human resources functions of the art centre during April, May and June 2018.

Mt Liebig (previously Watiyawanu Artists), NT

During 2017-2018 Desart supported Watiyawanu Artists and Purple House by storing remaining artworks that were made when the art centre was operating. These artworks are now in the care of The Purple House.

Salvation Army, Alice Springs, NT

Desart provided initial industry advice and support to the Salvation Army arts activity program based in Alice Springs. The Salvation Army runs a daily painting program for homeless people and some of their clients are members of art centres from remote communities in the NT, SA and WA.

Utopia region, NT

In 2017-2018 Desart conducted a feasibility study for an art centre in the Utopia region (NT). The study will equip artists and homelands residents of the region and community and industry stakeholders to make well informed decisions about the practicalities and viability of establishing an ethical and culturally safe community-governed art centre.

Goal 2 – Promote best practice management of art centres

Minyma Kutjara, Irrunytju, WA

Desart continues to provide support to Minyma Kutjara whilst the art centre has no manager. Support has included project assistance, inclusion in an international exhibition in Shanghai, cultural collection management, an on-site audit of infrastructure and remaining artwork, support with a sale of artwork within community and preparation for a feasibility study to move forward with reinvigorating the art centre.

HR Program

The following human resources support and assistance is available to full members of Desart, at no charge:

- Art centre manager recruitment: reviewing position description, advertising, shortlisting, interviewing, contract negotiation, appointment of selected candidate and induction
- Art centre manager performance reviews: probationary and annual
- Review of position descriptions plus two copies of the current Desart Art Centre Guidebook.

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.

In 2017-2018 Desart had a significant focus on art centre recruitment. Our intervention and support to the art centres in management transition has ensured a level of business stability during the period of recruitment. Complimenting this activity has been an emphasis on art centre board engagement in the process ensuring increased agency and ownership of the recruitment process.

In 2017-2018 the Desart Strong Business Program assisted 9 art centres to recruit to 11 positions:

- Ernabella Arts – Art Centre Manager
- Iltja Ntjarra Many Hands Art Centre - Art Centre Coordinator and Studio Coordinator
- Keringke Arts – Art Centre Manager
- Martumili Artists – Field Officer
- Ninuku Arts – Art Centre Manager
- Papulankutja Artists - Art Centre Manager
- Papunya Tjupi Arts – Art Centre Manager and Studio Facilitator
- Tjungu Palya – Art Centre Manager
- Warlayirti Artists – Studio Coordinator

Goal 2 – Promote best practice management of art centres



Desart CEO, Philip Watkins addresses the 2018 Desart Art Centre Conference.

Business Support and Mentoring

Art centre manager business support is delivered over the phone at a time that is convenient for the manager or on-site visit by Desart staff. If further expertise is required, Desart connects them to a network of experts in the industry and other service organisations.

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.

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 in March and our Art Centre Managers' Professional Development event in November. 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.

Grant and art prize eblasts

Monthly grant and art prize emails are distributed to the Desart membership to inform them of upcoming opportunities and to encourage managers to enter artists into art prizes and competitions.

Goal 2 – Promote best practice management of art centres

‘Access to professionals, one on one time. So key! Crucial to the development of art centres.’ – Feedback from Art Centre Manager.

*‘I find the specialist workshops with managers the most useful. The presentations are informative, but for practical on the ground work, the specialist workshops are great’
– Feedback from Art Centre Manager*

‘Really good messages from other art centres’ – Feedback from art worker

Desart 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, industry specialists, government agencies, supporting organisations and each other. The 2018 Conference was held in March and centred on the theme ‘Celebrating 25 years supporting Aboriginal art centres of Central Australia’ with 150 attendees. It comprised a four-day program of professional development workshops, presentations and discussions on current policy issues, initiatives and opportunities.

A pre-conference full-day workshop aimed at supporting art centre boards and managers to work through important governance issues together. Facilitated by Sally Clifford (Matrix on Board) the workshop had capacity engagement from managers and board members.

Day One:

- Panel discussions under the banner of ‘25 Years of Desart: Reflection and Vision for the Future’ with Professor John Carty, Beverly Knight and D’Lan Davidson, moderated by Hetti Perkins.
- Presentation by Desart Art Worker Program Manager, Marlene Chisholm celebrating the 10 year anniversary of the Desart Art Worker Program.
- Presentation by The National Ageing Research Institute (NARI) exploring the ways in which art centres in remote communities can link older Aboriginal people to services under consumer directed care.

Day Two:

- Panel discussions under the banner of ‘25 Years of Desart: Reflection and Vision for the Future’ featured, Nici Cumpston, Skye O’Meara, Tjunkaya Tapaya, Peter Mungkuri, Rene Kulitja and Tuppy Goodwin. Linda Rive provided Pitjantjatjara interpretation.
- Philip Watkins and Hetti Perkins discussed the 14 recommendations, presented to the NT Government by the National Indigenous Art Museum Steering Committee, of which they were co-authors.

Closed and specialist sessions were provided on day one and two of the conference.

Goal 2 – Promote best practice management of art centres

Closed sessions were split into professional streams to allow more open discussion with peers that are more relevant. Managers attended the 'Arts Law and Desart Legal Support Program', 'Project Management Fundamentals' and a session with the Desart CEO. Directors, artists and art workers attended 'Employment Rights and Responsibilities' sessions over two days and a session with Arts Law.

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

Day Three:

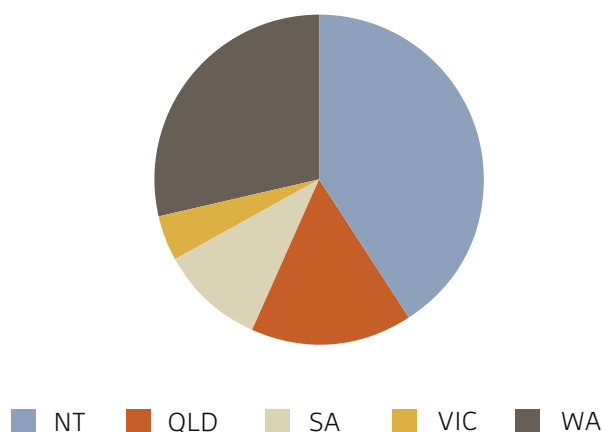
A half-day session on Adobe Lightroom fundamentals software and its application to manage an art centre's image database.

All sessions were well attended with some sessions at capacity. Twenty-seven art centres engaged in the conference.

Stories Art Money (SAM) Database

Desart has continued to promote, maintain and develop the SAM Database on behalf of all art centres nationally. Art centre clients increased from 79 in July 2017 to 88 in June 2018.

88 art centres using SAM by State/Territory



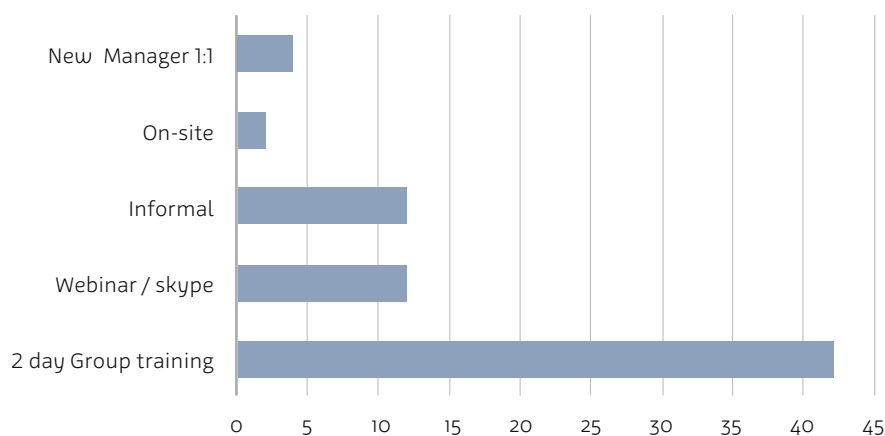
SAM Charter

In 2017-2018 Desart developed a SAM Charter in order to provide a clear vision for SAM. The charter outlines the key principles, governance, objectives and outcomes, as well as the boundaries for what is in and out of scope for SAM.

Goal 2 – Promote best practice management of art centres

SAM Training

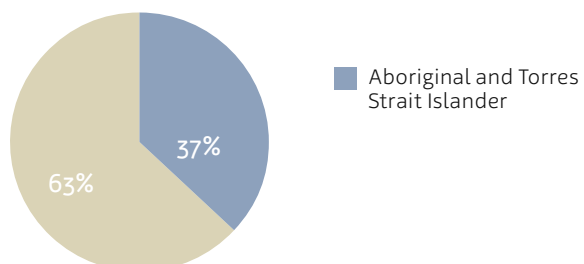
Number of participants in SAM Training



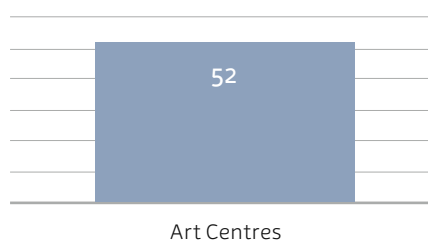
Caption: Arlpwe Art & Culture Centre art workers attend SAM training in Alice Springs in February 2018.



Participants in SAM Training



Number of art centres participating in SAM Training



Goal 2 – Promote best practice management of art centres



Bryce and Stacey, Manager and Assistant Manager of Keringke Arts, attend SAM Training in June 2018.

Resources

The following resources were developed for access by SAM Clients nationally:

Training Videos

32 training videos were created with funding from Industry Skills Advisory Council Northern Territory (ISACNT) and uploaded to the SAM online knowledge base.

Learning Management System

During the period 2017-2018 we undertook research of a Learning Management Systems (LMS). A LMS will provide staff remote access to online training in SAM tasks. It will allow the stepping through of each task and at the completion of a course the learner will receive a certificate.

Development of content for the LMS began with a series of SCORM files being produced with funding from ISACNT.

A Guide to Image Management in Art Centres

This document outlines best practice of image management, metadata storage and backup systems within art centres. This is available on the SAM Resource page.

Adobe Lightroom Workshop

A workshop in Adobe Lightroom was provided to art centres participating in the Desert Art Centre Conference in March 2018. The workshop was led by local photographer Jeff Tan, with 20 participants from 10 Desert member art centres.

Communication and Support

A regular e-news is sent out to art centres, industry and bookkeepers/accountants to provide them with information about updates to the database, training and resources.

Desart continues to work with clients and technical support provider CompNet to deliver a quality product that enables art centres to work efficiently and effectively.

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

Aboriginal Art Worker Program

2018 marked the 10th anniversary of the Desart Art Worker Program. During the Desart Conference in March we celebrated this milestone and acknowledged the decade of work by a select group of art workers in their community art centres with a certificate presentation and a slide show including acknowledging the five art workers who graduated from their Batchelor Institute course in November 2017.

Over the past ten years Desart has facilitated Aboriginal art workers to connect with major cultural institutions around the country and go behind the scenes to understand what happens to art when it leaves an art centre: how it is conserved, displayed, documented, handled and so on. The art workers have come to understand their own place in the wider network of the art world and been exposed to the possibility of career opportunities beyond an art centre in their home community. Through hanging exhibitions, judging the Desart Photography Prize, being invited to travel with gallery education programs and speak at symposiums and conferences, the Desart art workers have built personal relationships with many preeminent Indigenous curators and gained a wealth of experience and confidence. They have strengthened their literacy, numeracy and digital technology skills through accredited training. They have upskilled in photography workshops and competed in the Desart Photography Prize. They have become spokespeople, experts and writers about the art work and artists of their home art centres. Most importantly these are individuals who self-identify as being ready and keen to be mentored in much greater depth through every aspect of the arts industry.

The Desart Art Worker Program would like to acknowledge the great partnerships that support this program. It is a partnership with our generous funders the Tim Fairfax Family Foundation (TFFF), Ministry of the Arts, Australia Council and Arts NT. It is a partnership with the art centre boards and a partnership with the art centre managers. The program has a training partnership with Batchelor Institute and Arts Law and we have developed close relationships with Art Gallery SA, the Art Gallery of NSW, National Gallery of Australia, Flinders University Art Museum's ATSI collections, Art Lab SA, Kaurua Living Culture centre and ACE Open. And of course, there are the art workers themselves. Desart would like to acknowledge the art workers' contributions to building strong art centre businesses, employment and communities prior to and in the past 10 years.

In the statistics we have been collecting this year show a stable and engaged art worker workforce. We have found there are now approximately 125 art workers employed in the Desart membership. The data information is as accurate as we could manage with a 73% response rate from art centres:

- 125 workers, 37 are men and 87 are women, that is roughly a 30 / 70 % split.
- Since 2014 that is an increase of 2 % in male workers.
- 24 workers under 28 years of age and 69 over 28 years of age which is 26% younger workforce compared to 74% of older art workers.
- 8 fulltime employees or 6.5% and 40 part-time which is 32.5%.
- 75 are casual art workers, 61% of the total employed.

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

Art Centre Visits and Training

The Desert Art Worker Program made 27 visits to art centres during 2017-2018 to support art workers and facilitate professional development. The on-site visits by the Art Worker Program staff were to:

- Deliver on-site training in computer and photography skills plus SAM Database;
- Inform art centres and art workers about the Art Worker Program suite of activities and encourage their participation;
- Take accredited training enrolments and complete Abstudy forms;
- Accompany the curator as a cultural mentor and as an emerging co-facilitator of curatorial workshops in remote art centres;
- Continue connecting and building relationships with art centre staff and boards;
- Exhibit laminated A3 copies of the 2017 Desert Photography Prize for the Pipalyatjara, Kalka, Docker River and Irrunytju communities to promote the Desert Photography Prize and inspire more Aboriginal photographers.

SAM training was also delivered at the Desert office by the Art Worker Program either by one-on-one, small groups or as a group to town based and remote art workers visiting Alice Springs.

Art Worker Professional Development and Training

To develop numeracy, literacy and digital technical skills, 18 art workers enrolled either in one or both of the following Professional Development art worker courses offered by Batchelor Institute;

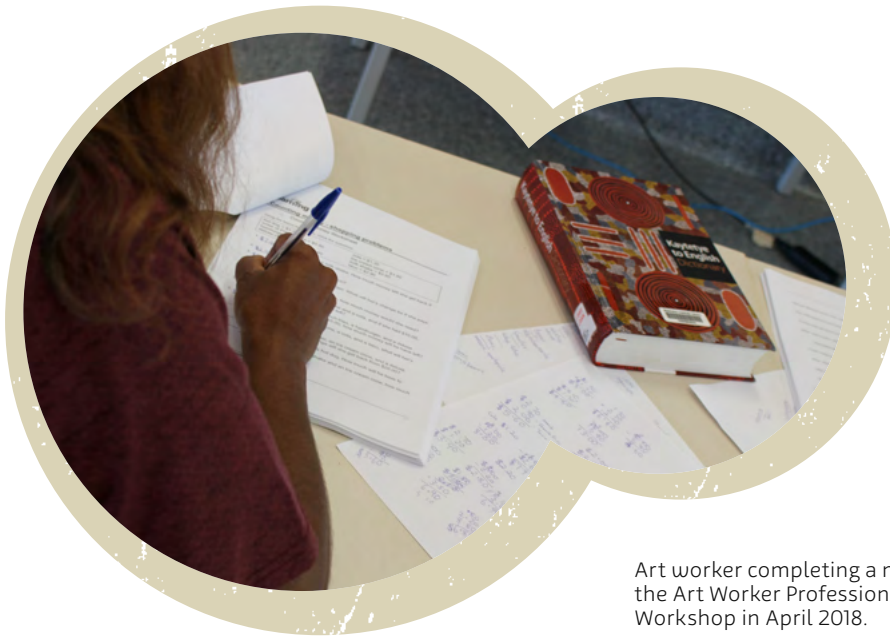
- Certificate 1 in Access to Vocational Pathways
- Certificate 1 in Skills for Vocational Pathways

The breakdown of art workers enrolled comprised of:

- 11 continuing students from 2016 - 2017 (3 SA + 8 NT)
- 7 new enrolments for 2018 (5 NT + 2 WA)
- Total 18 students drawn from 6 art centres across the tristate region

There were 6 workshops in total delivered between November 2017 and June 2018. The first cohort of art workers graduated from Batchelor Institute in November 2017. Desert acknowledged the 5 Northern Territory graduates at a presentation ceremony during the Desert Conference in March 2018. By June 2018 the 5 art workers had also completed Certificate 1 in Skills for Vocational Pathways and were also joined by an additional 3 graduating art workers.

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



Art worker completing a numeracy activity at the Art Worker Professional Development Week Workshop in April 2018.

Industry Engagement

The Art Worker Industry Engagement program fosters continued and increasingly close relationships between art workers, Desart and peak national cultural and arts institutions. This gives art workers expectations of, and access to nationally recognised standards of excellence in the arts and a sense of belonging at that level.

Two industry engagement trips were made to Adelaide in October 2017 and May 2018 where a total of 12 art workers participated and 7 institutions were visited. The October trip targeted male art workers for the very first time.



Male art workers are shown the Flinders University Museum Collection Database as part of Industry Engagement.

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



Female art workers visit the Art Gallery of South Australia Exhibition, Divided Worlds, and listen to a curatorial talk by co-acting Director Lisa Slade.

Photography Workshops

Four photography workshops were provided by professional photographers for art workers.

Ernabella Arts: The workshops were attended by 4 art workers. These workshops significantly increased their skills and knowledge of photography for 3D objects, specifically around lighting and editing images of ceramic works. Throughout the workshop the facilitator worked with the art workers to develop a step-by-step illustrated reference guide in plain English for lighting and shooting Ernabella ceramics. The document is a highly useful reference guide not only for the current art workers but also future staff.

Ikuntji Artists: The Art Worker Program supplemented funding from the Australia Council Chosen Project (Film) and the Indigenous Language Arts Program to extend their 2017 photography program to include film. We supplemented the funding for a professional photographer and a film maker to travel from Alice Springs to Haasts Bluff for a series of 4 workshops from February to June. The project's aim was to capture stories which the artists and art workers see as important through their eyes and their point of view.

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



Art worker photographs the artists Batik works at the Barkly Artist Camp 2018.

Barkly: A regional photography workshop was held during the Barkly Artist Camp which was attended by 4 art workers. Due to the experience of one of the art workers in photography she co-facilitated this workshop as a part of her professional development with the professional photographer. Basic camera and photography skills were taught.

Alice Springs: A photography workshop teaching basic camera and photography skills was facilitated by a professional and was delivered at the Art Worker Professional Development week at Batchelor Institute Alice Springs Campus to 3 Arlpwe art workers.

“When you look at all photos we use to take before the workshop and the ones now you can see that the ones now are much stronger. We didn’t know how to use the lights properly before and so our photos were very dark. Now they wirunya mulapa (really good)” - Lynette Lewis, art worker, Ernabella Arts.

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

Curatorial Program

Five art workers (3 NT and 2 WA) attended a curatorial workshop in September 2017 to curate and install the Desert Photography Prize to coincide Desert Mob 2017. The workshop was facilitated by Coby Edgar, Assistant Curator Aboriginal & Torres Strait Islander Arts, Art Gallery of NSW.

This year an opportunity arose to provide a curatorial training program to art workers in May and June 2018, on site in selected Northern Territory community art centre galleries. Desert identified two art centre workers, based in Alice Springs who have shown a strong dedication to learning more about curatorial process, critical writing as well as installation and conservation of works of art. Both art workers are alumni of the Curatorial Program and both had expressed a need for further, art centre specific training. A second element of this program offered an introductory curatorial program to art workers located in Aboriginal communities at Santa Teresa (Keringke Arts), and Ali Curung (Arlpwe Art & Culture Centre).



Art workers curate and install the 2017 Desert Photography Prize.



Curator Coby Edgar explains to art workers how to look after and display traditional art works in their Art Centre Gallery, Ali Curung, 2018.

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

“The resources were good and having Coby here to share her knowledge with us built my confidence. I will take back to our art centres all the skills I have learnt to improve installing exhibitions at my art centre.” – Terazita Turner-Young, art worker, Tangentyere Artists.

“We have been learning about better ways to present the artefacts like the spears, woomeras, boomerangs and paintings, and how to take care of them. This is about keeping our culture strong to show our future generations.” – Art workers from Arlpwe Art & Culture Centre.

Employment Rights and Responsibilities Research Project

The main objective of this project is to create a guide of industrial relations legislation and human resource better practice information suitable for use by Aboriginal art workers, their boards and art centre managers. Resources will be created with language, literacy and numeracy of the target audience in mind:

- To de-code industrial relations laws
- To create a better practice guide for art centres to employ art workers
- To educate art workers in their rights and responsibilities as employees
- To consolidate existing research and resources into a simple guide
- To consolidate templates and resources for easy accessibility, implementation and use

An Employment Rights and Responsibilities workshop was held at the 2018 Desart Conference, attended by 33 art workers and their board directors. The purpose of the workshop was to identify gaps in understanding about employment and to introduce the Fair Work National Employment Standards. The session was well attended and well received and showed us that more work needs to be done in this area.

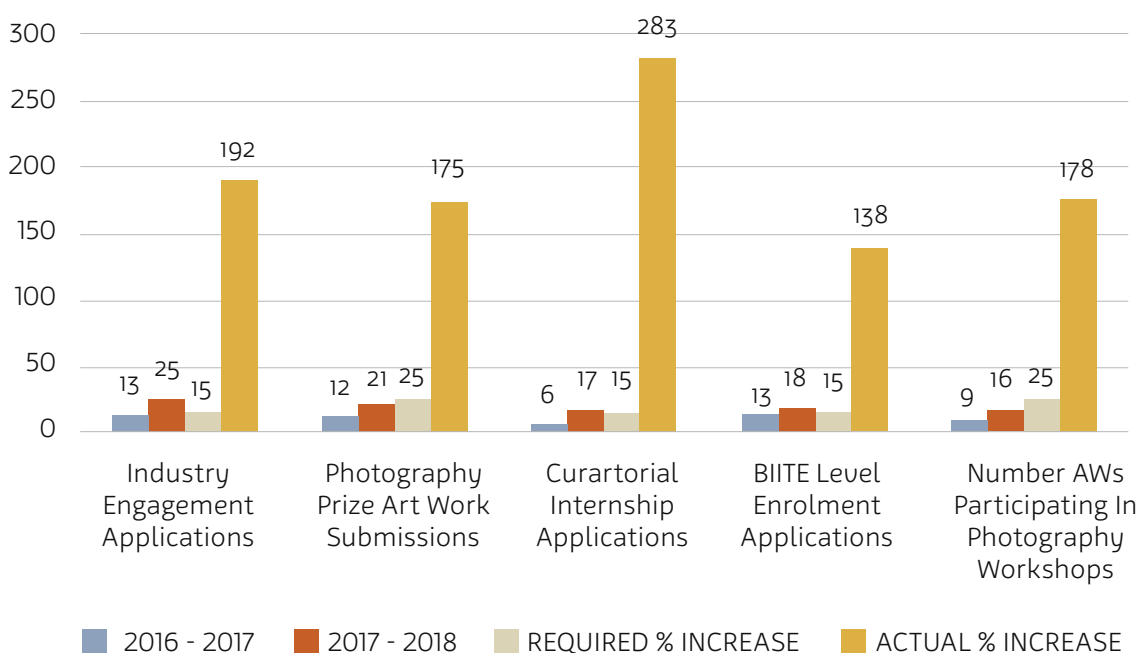
Senior art worker Judith Inkamala from Hermannsburg Potters talks about employment rights and responsibilities during a workshop at the 2018 Desart Conference.



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

Increase in Opportunities

Desart Art Worker Programs KPIs and increases 2017 - 2018



As can be seen, there has been a major increase in participation rates across all areas of the Desart Art Worker Program.

Through TFFF funding, the Desart Art Worker Program has been able to grow and strengthen to the point where we are seeing a snowball effect of art workers wanting to engage, as well as the wider Aboriginal arts industry wanting to support the program. For example, the Senior Curator of ATSI Arts, Art Gallery of South Australia recognised the potential of an art worker attending Desart Industry Engagement June 2017 and invited her to co-facilitate in the institution's education and outreach program for the major Tarnanthi Festival held in October 2017. The AGSA Educational program staff made a trip to Central Australia to maintain contact and mentoring support for this art worker and to introduce themselves to other art workers and their art centres.

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

Once again during this year's Industry Engagement trip, another art worker was invited to return to two institutions; the Art Gallery of SA and Art Lab to undertake further professional development. This year we have also been able to offer on-site curatorial workshops and one-on-one mentoring to art workers. Coby Edgar, Assistant ATSI Curator, Art Gallery of NSW, provided on-site mentoring and skill development in 4 art centres and one regional photography workshop. We are seeing a significant two-way exchange between arts institutions and art workers in their art centres as a result of industry engagement trips and the curatorial program.

Aboriginal Arts Workforce Development Strategy

Desart has received funding through the Department of Business and Trade to design and develop an Aboriginal Arts Workforce Development Strategy. This funding included the employment of a project officer (to commence in the second half of 2018) to identify future pathways for employment, skills development in the Aboriginal art sector in Central Australia.

The project officer will work with Desart member art centres, and Central Australian businesses and art galleries to map employment pathways for Aboriginal art sector workers and develop and design programs and strategies which support Aboriginal employment and training within the visual arts sector.

Desert Mob

The 2017 Desert Mob had the highest sales records in its 27-year history, confirming its formidable standing as a major Australian Indigenous arts event. It is also a vehicle through which visitors can gain a unique insight into the lives and cultures of Aboriginal artists living in the vast and spectacular outback country of Central Australia. Desert Mob is a unique annual gathering of artists, artworks and art lovers, in the heart of the region, Alice Springs.

The opening weekend saw more than 6000 visitors and collectors attend the exhibition which had a total of 256 artworks from 30 participating Central Australia Aboriginal Art Centres. Desert Mob 2017 was officially opened by four artists from Iwantja Arts; Vincent Namatjira, Peter Mungkuri, Betty Muffler and Betty Chimney.

The Desert Mob Symposium program celebrated the artistic and cultural achievements of the artists of Desert-member Aboriginal art centres. The insightful presentations by Aboriginal artists, their art centres, and special guests explored contemporary concerns through art that is grounded in deep cultural knowledge.

An audience of 500 attended the 2017 Desert Mob Symposium. There were 9 presentations involving 100 artists from 10 art centres:

- APY Hub Collective Australian War Memorial senior men's collaborative project
- The New Work and Old Ways presented by Hermannsburg Potters
- NGURRA project presented by Tjarlirli Art, Warakurna Artists and Papulankutja Artists
- Tjungunutja: from having come together presented by the Tjungunutja curatorial team and Museum and Art Gallery of the Northern Territory
- The Desert Photography Prize 2017
- Celebrating 10 Years of the Barkly Artist Camp
- Sharing our way presented by Babbarra Women's Centre from Maningrida
- Four short films by the Artists of Ampilatwatja
- Tjulpu Wiltja presented by Tjanpi Desert Weavers

This year the Symposium was also live video streamed for the first time on the Desert Facebook page. This attracted 3926 views expanding the event to a worldwide audience.

Twenty-nine Desert member art centres participated in the Desert Mob 2017 MarketPlace, with an estimated 2000 local, national and international visitors to the event. A vast array of paintings, textiles, woven items, artefacts, ceramics and jewellery were sold directly from the artists, with total sales estimated at \$370,000.

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

Tjanpi Desert Weavers delivered a floor talk during the MarketPlace this year. Illawanti Ken, Mary Pan and Nyurpaya Kaika Burton spoke, with interpretation by Linda Rive. The event was live streamed to the Desert Facebook page with 1400 people viewing it.



Exhibition opening. Photo by James Henry.

‘I always love having the opportunity to see such a broad range of works from the art centres. The exhibition provides a beautiful moment to take stock and to be inspired. I also always enjoy the artist centred presentations at the Symposium’ – Desert Mob Art Centre attendee

‘It was a really moving and inspirational event - keep up the good work’ – Symposium attendee



Peter Mungkuri, Vincent Namatjira, Betty Muffler and Betty Chimney opening the Exhibition. Photo by James Henry.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Barkly Artist Camp

The Barkly Artist Camp (BAC) is an annual event delivered by Desert 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 over 20-22 June 2018 and was the tenth annual event. Eighteen artists from five art centres (Arlpwe Art and Craft, Tennant Creek, Epenarra, Elliott and Canteen Creek) participated in the camp and engaged in Batik and Photography workshops.



Participants and facilitators at the Barkly Artist Camp, June 2018.

'I liked learning batiks. It was the first time I've done that. I want to learn more.'
– Barkly Artist Camp participant.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Desart- China 2018 Artists' Exchange and Exhibition

In June 2018 Desart participated in an artist exchange program and an exhibition in Shanghai, in partnership with The Shanghai International Cultural Association (SICA). Six remote art centre members travelled to China, visiting arts organisations in Shanghai and participated in an artists' exchange in the ceramics city of Jingdezhen. Desart artists visiting Jingdezhen were introduced to the traditions and contemporary manifestations of ceramic making in China including current ceramic practice and painting techniques. The exchange culminated in the exhibition 'Red Soil Under Sun Glow – Exhibition of Australian Indigenous Artists and Chinese Artists'. The exhibition was held at the prestigious Tongji University Museum which sits within the campus of the University and which has a population of 35,000. The exhibition featured 27 large scale works from Warlukurlangu Artists, Papunya Tjupi Art Centre, Tangentyere Artists, Hermannsburg Potters and Minyma Kutjara Arts Project. The exhibition ran June 8 – 30 July 2018 with over 30,000 visitors to the gallery. A public presentation was delivered by Desart CEO Philip Watkins alongside artists Otto Sims and Isobel Gorey. There was strong engagement in the presentation with questions around artistic motivation, iconography and ethical buying of Aboriginal art. The role of Desart and art centres was heavily promoted within the exhibition itself as well as in the 200+ page full colour catalogue.



Patrick Williams and Otto Sims from Warlukurlangu Artists, Candy Nelson and Isobel Gorey from Papunya Tjupi Arts, and Hayley Coulthard and Beth Inkamala from Hermannsburg Potters.

Goal 4 – Promote Central Australian Aboriginal arts and culture



Art worker installing the travelling 2017 Desart Photography Prize in her art centre at Kalka, South Australia.

2017 Desart Photography Prize

In 2017 there were 21 entries in the Desart Photography Prize, from 23 artists representing 14 Desart member art centres. For the first time photographic works not only included digital but also lumen prints by Ittja Ntjarra Many Hands Artists. The prize was judged by Hetti Perkins, curator, writer and presenter with Miriam Charlie, photographer and art worker with Nyinkka Nyunyu Art & Culture Centre.

This year's Desart Photography Prize winner was Ikuntji artist Roseanna Larry with her image *Family (Waltja)* taken whilst attending the Ikuntji photography and camera workshop.

An A3 laminated version of each image was exhibited during on-site visits to Kaltukatjara Arts at Docker River and Ninuku art centres – a special highlight for nine-year-old photographer Aiden Watson of Pipalyatjara was being able to share his work and all the other prize entries in an exhibition with his peers at his school.



Roseanna Larry's photograph, *Family (Waltja)*, winner of the 2017 Desart Photography Prize.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Promotions

Website

Desart's website has an average of 1500 visits per month which increases during the Desert Mob Exhibition period. Images of Desert Mobs works are uploaded as a gallery on the website including specifications of each work.

The goals of the website are:

1. Strengthen the Desart brand and be a positive first impression of the organisation
2. Promote Central Australian Aboriginal arts and culture, educate, promote ethical buying
3. Increase visitors to Desart member websites and increase business to art centres
4. Support member art centres by providing online resources
5. Present Desart's work and achievements to attract/maintain funding

In June 2018 a redeveloped website was launched. This redevelopment was sought to improve the design, architecture and functionality in order to enhance Desart's online presence and user experience.

Cross promotion between the website and Desart's social media platforms continues to build stronger connections to our art centres and stakeholders by sharing art centre and industry news, Desart's programs and events.



Goal 4 – Promote Central Australian Aboriginal arts and culture

The Desert Radar Newsletter

Desart produces a quarterly newsletter that features art and short stories, highlighting services that Desart offers, key dates, grant deadlines and contacts. Each edition also features an artwork poster showcasing artists from the Desart membership.

Over 600 printed copies of The Desert Radar are distributed throughout Australia, and over 1000 people subscribe to the electronic version and it is also available on our website.

Aboriginal Arts Centres Map Brochure

Desart's Aboriginal Art Centres map brochure was updated to incorporate revised contact details for Desart members. This version features a painting titled Tika Tika by Nola Yurnangurnu Campbell 2016, Warakurna Arts. This map is distributed to various galleries throughout Australia and the Tourism Central Australia office in Alice Springs.

Social Media – Facebook and Instagram

Desart continued to use Facebook to connect with members as well as a global audience promoting our programs, achievements and events of our member art centres and job opportunities. It also aims to expand the market for Aboriginal art, improve awareness of the industry's successes and attract support for ethical purchasing.

Desart's Facebook likes increased by 17% again in 2017-2018. Art centre member Facebook posts and events are also regularly shared on the Desart Facebook page.

Followers of the Desart Instagram account increased by 140% in 2017-2018, increasing to 1105. Continued implementation of a social media strategy across both platforms will further increase promotion of Desart, Aboriginal art centres and the industry as a whole.

Business at Sunset

Desart hosted a Chamber of Commerce NT 'Business at Sunset' in July 2017. Business at Sunset is a social event that enhances networking amongst business in Alice Springs and was an opportunity to showcase Desart and the Aboriginal arts industry. The 2016

Desart Photography Prize was still on display in our Gallery, Talapi loaned some works for display from our member art centres and the 2016 Desert Mob Exhibition was projected. 75 people attended from local Alice Springs businesses.



Business at Sunset.

Goal 5 – Support art centres to acquire and maintain infrastructure and resources

Art Centre Infrastructure

Desart continues to assess the needs of art centres and advocate widely for funding to meet the significant and often critical needs of remote art centres. In 2017 Desart worked closely with the Hermannsburg Potters to assess the infrastructure needs of the art centre, with upgrades to be completed in 2018. Bindi – Mwerre Anthurre Artists also successfully applied for an infrastructure grant in 2017, for which Desart is the auspicing body.

Desart also assisted numerous art centre members in applying for grant and funding applications by providing letters of support.

IT Service and Support

Desart provides a free of charge IT support service to all art centres. As part of the Strong Business IT Support Program, arts centres access unlimited support with computer and email setup, troubleshooting problems, virus removal, and various other assistance. In 2017-2018 21 art centres accessed this support.

Special purpose financial statements for the year ended 30 June 2018



desart

Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Special purpose financial statements for the year ended 30 June 2018

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 2018, 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 2018 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.

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.

Special purpose financial statements for the year ended 30 June 2018

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 18th day of October 2018

Special purpose financial statements for the year ended 30 June 2018

Desart Inc

Disclaimer to the members of Desart Inc

The additional financial data presented on pages 14 -42 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 2018. 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 18th Day of October 2018

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

STATEMENT BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 30 JUNE 2018

Your committee members submit the financial report of Desart Incorporated for the financial year ended 30 June 2018.

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

Otto Sims	Isobel Gorey
Jane Young	Yaritji Young
Janet Forbes	Hayley Coulthard
Tuppy Goodwin	Kristobell Porter
Kathleen Rambler	Graham Beasley

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

The surplus (deficit) of the association for the year is:
(\$2,677)

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.

Hayley Coulthard
Committee member

Tuppy Goodwin
Committee member

5/10/2018
Date

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2018

	Notes	2018 \$	2017 \$
Grant income	12	2,056,517	1,569,577
Unexpended grant brought forward	10	326,515	329,152
Unexpended grant at year end	10	(400,410)	(326,515)
Other income	11	465,611	442,599
Employee benefits expense		(827,638)	(764,622)
Depreciation and amortisation expenses		(167,037)	(132,068)
Other expenses		(1,456,234)	(1,083,917)
Surplus (deficit) for the year		(2,677)	34,205
Accumulated funds at the start of the year		488,740	341,855
Transfer from reserves		134,554	112,680
Transfer to reserves		-	-
Accumulated funds at the end of the year		620,617	488,740

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2018

	Notes	2018 \$	2017 \$
CURRENT ASSETS			
Cash and cash equivalents	2	1,431,056	868,657
Trade and other receivables	3	43,063	58,910
Other current assets	4	47,620	10,720
		<u>1,521,738</u>	<u>938,287</u>
NON CURRENT ASSETS			
Property, plant and equipment	5	660,521	809,494
TOTAL NON CURRENT ASSETS		<u>660,521</u>	<u>809,494</u>
TOTAL ASSETS		<u><u>2,182,260</u></u>	<u><u>1,747,781</u></u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	178,623	124,222
Income in advance	7	457,775	178,125
Short-term provisions	8	43,347	28,230
Unexpended grants	10	400,410	326,515
TOTAL CURRENT LIABILITIES		<u>1,080,155</u>	<u>657,092</u>
NON-CURRENT LIABILITIES			
Long service leave provision	9	40,592	26,500
TOTAL LIABILITIES		<u><u>1,120,747</u></u>	<u><u>683,592</u></u>
NET ASSETS		<u><u>1,061,512</u></u>	<u><u>1,064,189</u></u>
EQUITY			
Intangible asset reserve		-	63,498
Buildings reserve		440,895	511,951
Accumulated funds		<u>620,617</u>	<u>488,740</u>
		<u>1,061,512</u>	<u>1,064,189</u>

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

STATEMENT OF CHANGES OF EQUITY AS AT 30 JUNE 2018

	Notes	Retained Earnings \$	Intangible Depreciation Reserve \$	Buildings Depreciation Reserve \$	Total \$
Balance at July 2016		341,855	126,997	561,132	1,029,984
Annual depreciation / retained earnings		112,680	(63,499)	(49,181)	-
Net operating profit		34,205	-	-	34,205
Balance at June 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		620,617	-	440,895	1,061,512

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE AS AT 30 JUNE 2018

	Notes	2018 \$	2017 \$
INCOME			
Other revenue	11	465,611	442,599
Unexpended grants brought forward	10	326,515	329,152
Unexpended grants	10	(400,410)	(326,515)
Grants Income	12	2,056,517	1,569,577
		<u>2,448,233</u>	<u>2,014,813</u>
EXPENSES			
Administration costs		228,812	270,516
Art centre support		74,420	-
Art centre subsidies		17,454	37,398
Art Worker Program		64,133	-
Artists camp		37,178	46,467
Auditors remuneration		5,200	8,000
Bad debts written off		36,057	2,702
Bank charges		3,221	2,765
Capital infrastructure – art centres		120,000	4,654
Ceramics program		59,740	-
Cleaning		1,698	977
Conferences/Events		44,997	30,153
Consultancy fee		144,818	52,107
Depreciation		167,037	132,068
Desert Mob expenses		56,868	65,398
Electricity		6,490	6,800
Insurance		20,714	13,082
Desart IT support		11,985	17,226
Legal costs		3,538	520
Marketing & promotion		33,510	47,310
Materials & supplies		4,783	-
Meeting expenses		55,859	39,680
Motor vehicle expenses		51,589	31,101
Non Depr Asset <\$5000		1,539	-
Petty cash discrepancies		1	-

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE AS AT 30 JUNE 2018 (Cont'd)

	Notes	2018 \$	2017 \$
Postage		1,716	1,940
Printing & stationery		8,736	5,381
Program expenses		23,337	17,948
Recruitment		10,112	23,829
Rent		86,276	78,255
Repairs and maintenance		3,464	3,394
Salaries and wages		758,459	700,643
Stories Art Money expenses		95,425	83,575
Staff / Art worker training and welfare		17,290	69,978
Subscriptions		5,848	6,053
Superannuation contributions		69,179	63,979
Tax – Fringe Benefits		20,744	51,813
Telephone		10,272	11,461
Travelling expenses		88,408	51,335
Grants repaid		-	2,100
		<u>2,450,910</u>	<u>1,980,608</u>
NET OPERATING PROFIT		(2,677)	34,205
Accumulated funds at the beginning of the financial year		488,740	341,855
Transfer to reserves			-
Transfer from reserves		134,554	112,680
TOTAL AVAILABLE FOR APPROPRIATION		<u>620,617</u>	<u>488,740</u>
ACCUMULATED FUNDS AT THE END OF THE FINANCIAL YEAR		<u><u>620,617</u></u>	<u><u>488,740</u></u>

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS AS AT 30 JUNE 2018

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 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

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 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

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.

	2018 \$	2017 \$
2 Cash And Cash Equivalents		
Cash on hand	500	390
Cash at bank - Operational account	18,552	18,675
Cash at bank - ABA account	16,229	16,228
Cash at bank - Online Saver account	1,386,371	821,551
Cash at bank - Public Fund	9,403	9,403
Pay Pal Accounts	-	2,410
	<u>1,431,056</u>	<u>868,657</u>

3 Trade And Other Receivables

CURRENT

Trade receivables	78,263	58,910
Doubtful debts	(35,200)	-
	<u>43,063</u>	<u>58,910</u>

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

	2018 \$	2017 \$
4 Other Assets		
CURRENT		
Deposits paid (refundable)	18,782	-
Prepayments	28,838	10,720
Prepaid credit cards	-	-
	<u>47,620</u>	<u>10,720</u>
5 Property, Plant And Equipment		
Buildings	568,450	568,450
Less accumulated depreciation	(127,555)	(56,499)
	<u>440,895</u>	<u>511,951</u>
Leasehold improvements	227,383	213,825
Less amortisation	(31,173)	(8,661)
	<u>196,210</u>	<u>205,164</u>
Motor vehicles	-	56,048
Less accumulated depreciation	-	(56,048)
	<u>-</u>	<u>1</u>
Office furniture and equipment	58,959	54,451
Less accumulated depreciation	(47,866)	(40,966)
	<u>11,093</u>	<u>13,485</u>
Intangible	317,494	317,494
Intangible accumulated depreciation	(317,494)	(253,996)
	<u>-</u>	<u>63,498</u>
Furniture and fittings	47,425	47,425
Less accumulated depreciation	(35,101)	(32,030)
	<u>12,324</u>	<u>15,395</u>
Total Property, plant and equipment	660,521	809,494

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

	2018 \$	2017 \$
6 Trade And Other Payables		
CURRENT		
Goods and services tax	59,059	19,746
Trade creditors	59,147	16,684
Withholding taxes payable	12,232	10,384
Superannuation	-	-
Wages payable	12,912	20,433
Other employer expenses payable	-	9,570
Accrued charges	34,947	47,405
Employee liabilities	327	-
	<u>178,623</u>	<u>124,222</u>
7 Income In Advance		
Grants in advance	416,500	150,000
Desart revenue in advance	8,650	-
SAM revenue in advance	32,625	28,125
	<u>457,775</u>	<u>178,125</u>
8 Provisions		
CURRENT		
Employee provisions	43,347	28,230
	<u>43,347</u>	<u>28,230</u>
9 Non-Current		
Long service leave provision	<u>40,592</u>	<u>26,500</u>

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

	2018 \$	2017 \$
10 Unexpended Grants		
MOA - Annual/ Multi Year	-	79,897
MOA - SAM Server Upgrade	69,655	-
MOA - Digital Labelling	130,787	-
MOA - Ceramics Project	15,173	-
Australia Council - Terezita Young	10,763	-
Arts NT - NTAPS	18,417	71,215
Arts NT - Desert Mob	30,806	-
NT Government - History Grant	7,000	7,000
Tim Fairfax Family Foundation	70,830	39,528
NT Govt - Chief Minister	-	28,446
ISACNT	-	22,068
DCA	-	8,740
Australia Council - Four Years Funding	46,978	55,594
Central Land Council	-	14,027
Other	-	-
	<u>400,410</u>	<u>326,515</u>
11 Other Revenue		
Interest received	5,414	5,365
Stories Art Money sales	78,877	66,910
Artwork sales	1,228	11,876
Other revenue	5,725	15,355
Membership fees	8,567	10,920
Recoveries	91,312	86,349
Administration fees	246,642	212,036
Donations	12,182	33,788
Sale of assets	15,665	-
	<u>465,611</u>	<u>442,599</u>

Special purpose financial statements for the year ended 30 June 2018

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2018

	2018 \$	2017 \$
12 Grant Income		
MOA- Annual/Multi year (formally OFTA)	1,180,351	986,246
ARTS NT - NTAPS	325,332	222,232
Australia Council	314,425	197,744
Tim FairFax Family Foundation	163,000	80,000
ISACNT	33,409	33,409
NT Govt - Chief Minister	-	28,446
Arts QLD	-	1,500
Central Land Council	-	20,000
NT Govt - Dept Trade, Business & Innovation	20,000	-
NT Govt - Dept Tourism & Culture	20,000	-
	<u>2,056,517</u>	<u>1,569,577</u>



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Culture First.
Supporting Aboriginal Art Centres
of Central Australia



Australian Government
Indigenous Visual Arts Industry Support



Australian Government
Visual Arts and Craft Strategy
Northern Territory



Australian Government
Visual Arts and Craft Strategy



Australian Government



Australian Government
Department of Families,
Housing, Community Services
and Indigenous Affairs