

Desart Annual Report

July 2013 – June 2014

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



Culture First.
Supporting Aboriginal Art Centres
of Central Australia

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Culture First.
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of Central Australia

Chairperson's Message



Jane Young at 2013 Art Centre Conference.

This is my last year as Chairperson of Desart and it has been a good time over the past six years. In thinking about what I wanted to say for the 2014 Annual Report I started thinking about how I started in this role.

A long time ago we had a meeting at Tangentyere about who was going to be on the Desart Board as the Tangentyere representatives; John Oster was there from Desart, some ladies from Hermannsburg and others from town camps. Judith Inkamala was already the Chairperson from the pottery mob and she wanted a younger artist to take her place as a Director on the Desart Board. I was voted in at this meeting.

I think I was a director on the Desart board for maybe two years before I was elected to be the Chairperson. John Oster was still the CEO of Desart then.

Some of my highlights as the Chairperson of Desart was I loved and enjoyed travelling for

Desart business out bush, in Australia and overseas to attend conferences, art fairs, meetings at the national level.

Something that I am very proud of is that I have visited every art centre in the Central Desert Region. At every art centre I visited their staff and artists made me feel welcome and I made friends with quite a lot of them.

Our art centres are important to us. They are our business where we keep culture strong and share our stories. Culture first is what we must always think of but we must also think of the future and for our children to take over our art centres and keep them as strong business where we can keep painting and telling our stories and earning money.

Over the six years I was often approached by artists or staff about problems that were happening within their art centres. My advice to them always was Desart cannot fix those kinds of problems for your art centre. It is up to your art centre's directors and board to talk about the problem and make decisions. Every board has a chairperson and they speak with your manager about these problems and the decisions made by the art centre board.

I loved attending Desart Board meetings to find out what was going on in the art centres and to catch up with the other board members.

Chairperson's Message

The hardest thing as the Chairperson was getting up and reading and talking in English on the stage about who I was and what Desart does. What really helped me to talk up strong for us mob was the Desart staff who gave me a lot of support. I reckon over the six years I have got stronger when talking on the stage.

The Desart staff has been pretty good to me over these years. I had no problem with any of them. I was always treated with respect for the cultural and artistic knowledge and for my many years' experience working in art centres.

Both CEO's I worked with John Oster and then Philip Watkins came and let me know about what was happening at Desart and the art centres all the time including about the money story, events and art centre needs. This really helped me to do my job as the Chairperson.

I would like to thank all the Desart Board members who I have worked with as their Chair, art centre staff, artists, and the Desart staff for the respect and support they gave to me as the Chairperson of Desart.

Jane Young
Chairperson, Desart Inc.



Top left: Jane Young at 2012 Art Centre Conference.

Top right: Jane Young farewelling John Oster, outgoing CEO, 2011.

Bottom left: Jane Young and CEO Philip Watkins, 2014 Desert Mob.

Chief Executive Officer's Message



Philip Watkins at Art Centre Conference 2014.

Desart continues to deliver and grow our core program of activities developed and delivered with the goals of supporting the diverse needs of our member art centres and enabling them to be viable and sustainable businesses.

This year has been a challenging yet very important year for Desart and our members who have had to respond to changing national policy and funding frameworks, develop innovative responses to market conditions and implement strategies to maintain sustainable business practices. The dedication and commitment of art centre governing committee's, staff and most importantly the artists who have stepped up and responded to these challenges and opportunities has impressed me greatly. Central Australian art and culture remains at the core of

Australia's cultural identity and it is the role and outputs of our members who have contributed significantly to ensuring our place in the national arts and cultural landscape.

The past year has been a very active year with Desart's program of activities. Our key activities have continued to focus on human resource and business support to art centre staff and governing committees, provision of Information Technology, Aboriginal art worker professional development and securing opportunities to promote market and sell our arts.

With a rapidly changing political and economic environment coupled with ongoing shifts in market trends; the role of advocating the important social, political and economic role of art centres and the broad benefits they provide to remote and regional Aboriginal communities has been prominent in Desart's efforts this year.

Desart has consolidated key business support activities aligning these activities under the umbrella of the "Strong Business Program". Consolidating these activities has ensured that there is consistency in our objectives, modes of delivery and ultimately our aim to create a shared and equitable benefit across our membership.

Desart has continued to build on international (Asian) market development projects whilst at the same time strengthening our place in events that maintain and strengthen our position within the broader arts ecosystem. Desart has facilitated artistic and cultural exchanges with both China and South Korea leveraging opportunities to develop and grow international business links and artistic partnerships on behalf of our member art centres.

Chief Executive Officer's Message

Our artistic partnerships with Araluen Arts Centre in presenting the suit of Desert Mob events, the Darwin Aboriginal Arts Fair Foundation, the Mbantua Festival and the Art Gallery of South Australia – Tarnanthi Festival have been important relationships that ensure opportunities for Desart member art centres and artists can be realised collectively.

Desart staff, our Chairperson Jane Young and directors have travelled extensively throughout our region over the past year visiting member art centres, presenting at events nationally and internationally as well as representing Desart at various forums promoting the work of Desart and the important contribution that art centres provide in realising community determined artistic, cultural and social priorities.

I acknowledge the strong direction and advice provided by the Desart Chairperson and Directors for their strategic vision and commitment as well as the commitment of the Desart staff in contributing to Desart achieving its strategic objectives.

Philip Watkins
Chief Executive Officer, Desart Inc.



Philip and Ms Li Airon, October 2014.



Philip Watkins and Robert Fielding,
Desert Mob 2013.



Reciprocal
Chinese exchange,
November 2013.

Vision, Mission, Values and Goals

Our vision

Central Australian Aboriginal communities exercise their artistic, cultural, social and economic rights.

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.

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

Ethical: We work in a manner that is ethical and transparent.

Our goals

- Represent and be a strong voice for art centres.
- Promote best practice management of art centres.
- Increase employment and career pathways for Aboriginal people in the arts.
- Promote Central Australian Aboriginal arts and culture.
- Support art centres to acquire and maintain infrastructure and resources.

About Desart

Desart is the non-profit peak industry body for over forty Central Australian Aboriginal art centres. Desart members are community-based enterprises, owned and managed by Aboriginal people in their communities. They provide economic, social and cultural benefits. Desart member's represent approximately three thousand artists, from 16 distinct language groups spread across the Central desert region of Australia. Based in Alice Springs, Desart has been providing support services for art centres for the last twenty one years. Desart is a united voice for art centres and delivers programs that support the maintenance of strong governance and business practices, in addition to offering opportunities to market and promote art. Desart is a conduit for broad engagement with remote art centres and has developed a national reputation for being a strong advocate to governments and the broader arts industry, highlighting the unique position Aboriginal art centres hold in the national arts and cultural landscape, their successes, needs and challenges.

Art centres are important community places. They are innovative and vibrant spaces where culture is kept strong, passed on between old and young and places where Aboriginal people can share their arts and culture with the world.



Pat Ansell Dodds and Jane Young opening Desert Mob Symposium 2013.

Desart Governance

Desart is the Association of Central Australian Aboriginal Art and Craft Centres. 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-owned organisations. In 2014 there are 42 organisations which formed the membership of Desart. Desart provides services to its members to resource, promote, educate and protect the work of Aboriginal artists and art centres.

Desart Executive Committee

The Executive Committee of Desart comprises ten Aboriginal members: 2 each from five designated regions. The following executive members were endorsed at the Annual General Meeting in November 2013.



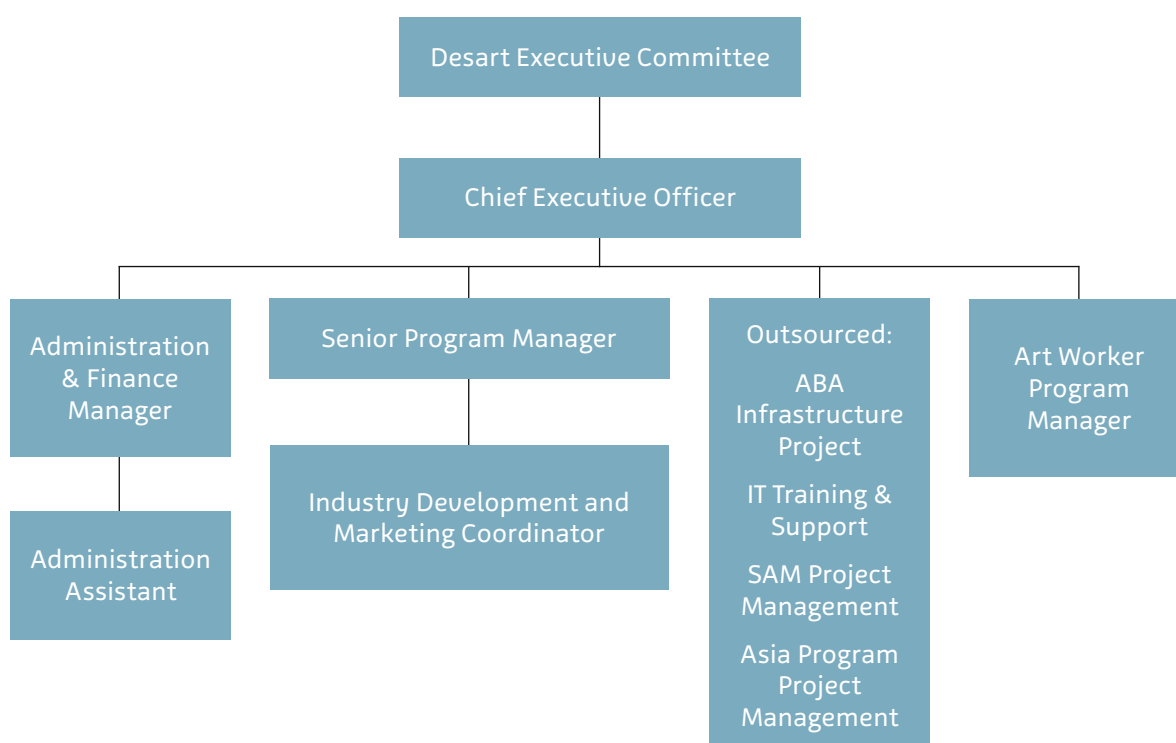
Executive meeting February 2014 (Back row) Heather Anderson, Peter Taylor, Philip Watkins, Maime Butler, Isobel Gorey; (Front row) Tuppy Goodwin, Graham Nelson, Jane Young, Tina Ricky.

Desart Governance

Record of 2014 meeting attendance

Region	Member	Term ends at AGM	Meetings attended	Meetings held
Barkly	Tina Ricky	2015	2	3
	Heather Anderson	2014	2	3
Central Desert	Jane Young	2014	3	3
	Hayley Coulthard	2013	1	2
	Peter Taylor	2015	1	1
Ngaanyatjarra	Graham Nelson	2015	3	3
	Maime Butler	2014	3	3
North West	Isobel Gorey	2015	3	3
	Vacant			
APY South	Ronnie Douglas	2013	1	2
	Tuppy Goodwin	2015	1	1
	Mary Brumby	2014	0	3

Operating structure



Desart Governance

Desart staff 2014

Position	Team Member	Tenure
Philip Watkins	Chief Executive Officer	August 2011 – present
Mellisa Kramer	Administration and Finance Manager	February 2011 – present
Hannah Grace	Senior Program Manager	April 2014 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – present
Parris Dewhurst	Industry Development & Marketing Coordinator	June 2013 – June 2014
Tori Reid	Administration Assistant	March 2013 – May 2014

Outsourced roles, consultants and advisers

Desart would like to acknowledge the valuable work done for Desart during 2013-2014 by the following individuals and organisations:

- Adam Giffiths, Compnet
- Angela Kim, Gallery Yeh
- Beverly Knight, Alcaston Gallery
- Brenda Croft
- Bronwyn Taylor
- Business Solutions Consultancy
- Carly Lane
- Carmel Young, @ Productions
- Cathy McQuade, Arthouse Galley
- Christine Godden
- Donna Carstens, Artist in the Black Coordinator
- Graeme Andrews, Nexia
- Hetti Perkins
- Incheon Arts Platform, Seoul Korea
- Korean Cultural Office, Sydney
- Leanne Buckskin, Manager of Aboriginal Arts Development of Carclew and the Director and Chairperson of the Aboriginal & Torres Straits Islanders Arts Australia Council
- Maggie Kavanagh, Kavanagh Consulting
- Matrix On Board
- Michelle Culpitt, Tent 29
- Nici Cumpston, Curator of Aboriginal & Torres Strait Islander art at Art Gallery of SA
- Otto Sims, Artist
- Patricia Adjei, Indigenous Communications, Copyright Agency
- Raymond Zada, Artist
- Stephen Gilchrist
- Steven Pearce, Steven Pearce Photography
- Tim Acker, Tracker Development
- Wayne Driver, Alice Onsite IT
- Wayne Fan, Director Asian Engagement, Department of the Chief Minister, Northern Territory Government
- Will Tennent, Will Tennent Design

Map of the membership

Desart Art Centre Locations



Desart members 2014

Full Members	
Art Centre Name	Community
Arlpwe Art & Culture	Ali Curung, NT
Artists of Ampilatwatja	Ampilatwatja, NT
Ernabella Arts	Ernabella, SA
Greenbush Art Group	Alice Springs, NT
Hermannsburg Potters	Hermannsburg, NT
Ikuntji Artists	Haasts Bluff, NT
Imanpa Arts	Imanpa, NT
Iwantja Arts & Crafts	Indulkana, SA
Julalikari Arts*	Tennant Creek, NT
Kaltjiti Arts & Crafts	Fregon, SA
Kaltukutjara Community Council	Docker River, NT
Kayili Artists	Patjarr, WA
Keringke Arts	Santa Teresa, NT
Martumili Artists	Newman, WA
Maruku Arts and Crafts	Yulara, NT
Mimili Maku Arts	Mimili, SA
Mwerre Anthurre Artists (Bindi)	Alice Springs, NT
Ngurratjuta Iltja Ntjarra – Many Hands Art Centre	Alice Springs, NT
Ninuku Arts	Kalka & Pipalyatjara, SA
Nyinnka Nyunyu Art & Culture Centre	Tennant Creek, NT
Papulankutja Artists	Blackstone, WA
Papunya Tjupi Art Centre	Kalka & Pipalyatjara, SA
Papunya Tula Artists	Kintore, NT
Spinifex Arts Project	Ilkurlka, WA
Tangentyere Artists	Alice Springs, NT
Tapatjatjaka Art and Craft	Titjikala, NT
Tjala Arts	Amata, SA

Desart members 2014

Full Members

Tjanpi Desert Weavers	Alice Springs, NT
Tjarlirli Arts	Tjukurla, WA
Tjukurba Art Gallery	Wiluna, WA
Tjungu Palya	Nyapari, SA
Tjuwanpa Resource Centre	Tjuwanpa, NT
Walkatjara Art Uluru	Yulara, NT
Waltja Tjutangku Palyapayi	Alice Springs, NT
Warakurna Artists	Warakurna, WA
Waralungku Arts*	Borrooloola, NT
Warlayirti Artists	Balgo Hills, WA
Warlukurlangu Artists	Yuendumu, NT
Warnayaka Art and Culture*	Lajamanu, NT
Yarrenyty-Arltere Artists	Alice Springs, NT

*Membership ceased during 2013-2014 due to closure or withdrawal of membership by the Art Centre

Associate Members

Art Centre Name	Community
Canteen Creek	Canteen Creek, NT
Epenarra	Epenarra, NT
Kulumindini Arts	Elliot, NT
Mangalawarru	Mangalawarru, NT
Mungkarta	Mungkarta, NT

Arts Industry Boards

Desart has been represented on the following boards and committees:

- Ninti One: Aboriginal and Torres Strait Islander Arts Economies Project Advisory Group
- Indigenous Art Commercial Code of Conduct, Board Member
- Darwin Aboriginal Arts Fair Foundation, Deputy Chair (Desart CEO, Philip Watkins)
- Copyright Agency, Resale Royalty Market Advisory Panel Member
- Art Gallery of South Australia, Aboriginal and Torres Strait Arts Festival 2015, Cultural Advisory Committee



Image © Desart.

Funding

As a non-profit organisation Desert relies on a variety of funding sources for its activities. In 2013-2014 Desert continued to be supported through triennial funding from the Commonwealth and Northern Territory Governments; ensuring the continuity of core business programs and staffing until 2015.

Government



Australian Government
Indigenous Visual Arts Industry Support

Peak body operational funding supporting Desert salaries; Indigenous Employment Initiative supporting art worker positions in the Ngaanyatjarra lands of Western Australia; Stories Art Money database (SAM) & Art worker resource development; Human Resource Support; Business plan development for Docker River art centre through the Attorney Generals' Department – Ministry for the Arts.



Australian Government
Visual Arts and Craft Strategy

Peak body operational funding supporting Desert projects through the Attorney Generals' Department – Ministry for the Arts.



Northern Territory Arts and Programs Strategy (NTAPS) supporting arts programs and services; NTAPS supporting Desert Mob through Department of Arts and Museums – Arts NT.

Regional Economic Development Fund supporting Aboriginal Arts Exchange Program in the Asia Pacific region through Department of Regional Development & Women's Policy.



Australian Government
Visual Arts and Craft Strategy
Northern Territory

Indigenous Visual Arts Professional Development Fund supporting Desert Curatorial Internships and Art Centre Strong Leadership Program through Department of Arts and Museums – Arts NT.

Funding



Aboriginal Benefits Account supporting Art Centre Infrastructure Projects.



Presentation and Promotion through the Aboriginal and Torres Strait Islander Arts Board supporting Desert Mob.



Indigenous Experimental Art Fund through the Emerging and Experimental Arts Board supporting Same but Different III – Innovation and Experimentation in Desert Arts.

Philanthropic



Aboriginal Art Worker Program funding supporting professional development opportunities.



Aboriginal Art Worker Program Culture and Research Protocols & Asia Exchange Program (SOAF).



Aboriginal Art Worker Program funding supporting professional development opportunities

Desart is thankful to all our funding bodies, philanthropic organisations and individuals who continue to show great enthusiasm, loyalty and commitment to the success of Aboriginal art centre's, art workers and Desart. We look forward to strengthening our existing relationships and building new relationships as we look to the future.

Summary of main activities 2013-2014

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



Image © Desart.

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

Advocacy and Research

Desart continues to work closely with all tiers of government and industry stakeholders advocating the role, successes and challenges faced by our member art centres during 2013/14.

Employment and professional development needs of Aboriginal art workers, the important economic, social and cultural role art centres have in community life as well as the challenges faced in supporting the business operations of art centres have been key issues communicated in our advocacy role over the past year.

Peak Body review

The Australian Government Department of Regional Australia, Local Government, Art and Sport, through the Office for the Arts (now Ministry for the Arts) initiated a review into functions and services provided by the five funded peak bodies including Desart in respect to funding under the Indigenous Visual Arts Industry Support (IVAIS) program. The review initiated in 2013 sought to examine service provision with the objective to develop a funding regime that delivers a consistent and cost effective core service to art centres. Desart made a number of written and face to face submissions to the review based on extensive consultation members.

Resale Royalty

The Australian Government Department of Regional Australia, Local Government, Art and Sport through the Office for the Arts conducted a review into the Resale Royalty Scheme (RRS) established in 2010, to provide ongoing income to artists resulting from the resale of art works. The RRS, which has been in place for the past three years has delivered significant benefits to Aboriginal and Torres Strait Islander artists and in particular those artist within the Desart footprint. Desart's submission to the RRS strongly asserts Desart's support for the scheme.



Image © Desart.

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

“To meet the identified training and program needs of our art workers, Desart supports working together by building partnerships between member art centres, Registered Training Providers, other stakeholders and where appropriate other participants of the Aboriginal Arts Industry,” – Marlene Chisholm, Desart Art Worker Program Manager.

Partnerships

Ninti One

Desart values its key partnership with the Ninti One – Indigenous Arts Economies Research Project (IAERP) and has worked with the research team on a number of key activities relating to the IAERP. Initial research outcomes of the IAERP were presented to Desart’s members attending the Desart Art Centre Conference in April 2014.

Araluen Arts Centre

Desart continues to work in partnership with the Araluen Arts Centre in presenting the suite of Desert Mob events including the Desert Mob Exhibition, Symposium and Market Place. Together Desert Mob continues to be a major event on the national Aboriginal arts calendar.

Barkly Regional Arts

Desart continues to work with Barkly Regional Arts to provide opportunities for artists in the Barkly region to participate in innovative arts practices and support Desart’s five associate members.

Batchelor Institute for Indigenous Tertiary Education (BIITE)

Desart has worked closely over the past year with BIITE to develop a professional development program for Aboriginal art workers employed in member art centres. The program presented and was developed and directed by art workers with a strong emphasis on developing computer, administrative and photography skills and developing numeracy and literacy skills to underpin all activities.

BIITE’s commitment to Desart and the art worker program is ongoing as we work together to implement the Desart Workforce Learning and Development Strategy 2014-2016.

Remote Jobs & Communities Program (RJCP) Ngurratjuta:

This developing partnership exists to support community employment and the implementation of the Desart Workforce Learning and Development Strategy 2014-2016.

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

Korean Cultural Office

In April 2014 Desart entered into a Memorandum of Understanding (MoU) with the Korean Cultural Office (KCO). The MoU commits Desart and the KCO (an office established under the Korean Ministry of the Arts) to further explore opportunities to co-operate, develop and present activities that increase awareness and understanding of Indigenous and Korean cultures. The MoU provides a foundation from which Desart can continue to have artistic exchanges, opportunities to develop market awareness and commercial opportunities for our member art centres.

Mbantua Festival

Desart worked closely with the Arrulka Aboriginal Corporation to present an arts market, workshops and exhibition as part of the Mbantua Festival 2013 held in Alice Springs in October 2013.



Dr Dong-ok Lee, Jane Young and Philip Watkins with the signed Memorandum of Understanding with the Korean Cultural Office, Desart Art Centre Conference 2014.

Goal 2 – Promote best practice management of art centres

Stories Art Money (SAM) Database

Desart continues to work with art centres from across Australia on the art management database SAM. In 2014 Desart had a dedicated project manager to oversee the daily functions and assist art centres with the functionality of the database. A further thirty art centres transitioned to SAM in 2013/14 bringing the total live users to 64 by the end of June.

2014 saw the appointment of Compnet to the Maintenance and Support contract, through a competitive tender process supported by Graeme Andrews from Nexia, which will continue to support art centres with functionality of the database.

Desart continues to work with peak body organisations to deliver training sessions throughout the country, including Alice Springs, Darwin, Perth and far north Queensland.

With the support of the Ministry for the Arts, Desart secured funding to have an external IT company conduct a gap analysis of the database. This will be tendered out in early 2015.

Governance and Leadership (Strong Business Program)

Desart worked in partnership with Matrix on Board and Maggie Kavanagh to develop and deliver a targeted program that supports strong art centre business. A key element of the Strong Business Program is to support the professional development of art centre board members in their governance and leadership roles. In the reporting period a number of governance/leadership sessions were conducted with the governing board members of Arlpwe Art Centre (Ali Curung), Artists of Ampilatwatja, Papunya Tjupi (Papunya) & Ikuntji Artists (Haasts Bluff), as well as the Desart executive committee.

To further grow the Strong Business Program, Desart dedicated a full day of the Art Centre Conference program to governance/leadership professional development for art centre board members with facilitators from Matrix on Board. This was an important first for the conference program and provided an opportunity through discussion to explore an understanding throughout the membership around the role of the governance and leadership. The workshop provided a collegiate opportunity for learning and discussing how the different art centre board members work.

“... Matrix coaching helped clarify what was important, assisted with direction and suggested great resolutions particularly funding. Her knowledge and guidance has been invaluable.” Jane Avery, Art Centre Manager, Papulankutja Artists

Goal 2 – Promote best practice management of art centres

Complementing the Board governance/leadership program, Desart introduced in 2014 the *Strong Business Coaching Program*. This new initiative was developed in 2014 in response to the needs of new and emerging art centre managers. The coaching program has been successful in providing ongoing mentoring support to art centre managers at Walkatjara Art (Uluru NT), Papunya Tjupi Aboriginal Corporation (Papunya NT), Papulankutja Artists (Blackstone WA), Tangentyere Artists (Alice Springs NT), Iwantja Arts and Crafts (Indulkana SA) and Tjungu Palya (Nypari SA).



Art Centre executives at 2014 Art Centre Conference 'Strong Business Program' workshop, April 2014.



Ronnie Douglas speaks to the conference group, 2014 Art Centre Conference, April 2014.

EASA – Employee Counseling Service

Desart's Employee Assistance Program was implemented to give an additional outlet for art centre staff. From working in the challenging environment of remote communities, it was found that staff needed the opportunity to talk through problems and issues with counsellors. Since its inception the counselling service program has supported art centre staff through a variety of issues ranging from personal problems to mediation.

Goal 2 – Promote best practice management of art centres

Art Centre Conference

Desart art centre conference – *knowing our place knowing our market*

Held at Desert Knowledge Precinct, the annual Desert Conference was attended by more than 120 art centre managers, artists, governing board members and art workers.

The theme of the conference was to further explore issues raised in the 2013 Art Centre Conference in response to the need to develop new markets and products in a new 'normal' post GFC global economy.

The conference was hosted by two time ATSIA new media award winner Raymond Zada, known for his work 'racebook'.

Researchers from the CRC-REP's Aboriginal and Torres Strait Islander Art Economies project presented early findings from two of their research areas around core economic themes across the art centre sector.

This long-term research project is exploring all points of the ATSI art value chain – production, sales, customers, funding and finances. This was the first time the data had been presented. The researchers stressed what was presented at the conference was only a fraction of the data gathered not only from art centres but from government and commercial sectors.

Principal research leader Tim Acker outlined the rapid pace of change in art centres from funding sources and the distribution to art centres, peak bodies and industry development.

A 'developing international markets' session presented by Desart CEO, and Wayne Fan (Director Asian Engagement, Department of the Chief Minister, Northern Territory Government) had great interest with 15 attendees seeking advice about Desart's international program, which has presented works from member art centres at the Seoul Open Art Fair as well as artist exchange programs with China and South Korea.



Clockwise left to right: Desart executive Tuppy Goodwin and Tjungurra George; Art Centre Managers; Presenter Kim Peterson; Kaltjiti Art Centre at 2014 Art Centre Conference, April 2014.

Goal 2 – Promote best practice management of art centres

APY Art Centre Town Studio

First implemented in 2012 by APY art centres in partnership with Desart, the town studio was again a great success in 2013/14. With the generous support of Australia Council, APY art centres were able to again offer artists from their region a safe and cool space to work in for 'at risk' artists who are traditionally targeted by 'carpet baggers'.

The art centre located at Desert Knowledge precinct was again located in a state of the art painters studio at Batchelor Institute and was well attended by 29 artists from 5 art centres producing more than 90 works over the four week period. This year saw a commitment from Alice Springs gallery Talapi to purchase completed works up front from the art centre, which was invaluable to the success of the project.

Desart acknowledges that the town studio project was successful due to the commitment from artists, art centre staff, and the support of Batchelor Institute, Talapi, Chapman & Bailey, Woolworths and Coles.



Artists Anyupa Martin from Ninuku Arts and Marinka Tunkin from Tjala Arts, in the studio, December 2013.
Image courtesy Tjala Arts.



Tjunga Palya and Tjala Artists – Yaritji Young Director at Tjala Arts, Maureen Baker Chairperson at Tjunga Palya, work with Berryl Jimmy, Kay Baker and Marrita Baker, December 2013.
Image courtesy Tjala Arts.

Grant Blast

Desart introduced an email-newsletter called *Grant Blast*. The *Grant Blast* lists up and coming grants most relevant to Aboriginal art centres. The categories include Projects, Arts Development, Awards and Fellowships, Quick Response Grants and Other. It has received very positive feedback from Desart members and will continue to be published as a monthly edition.

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

The Desert Aboriginal Art Worker Program was established in 2008 to address the low numbers of local Aboriginal people employed in Central Australian art centres. Aboriginal art workers are employed alongside artists and art centre managers in a number of roles.

The program provides training, mentoring and employment opportunities for a substantial number of Aboriginal art workers.

Message from the Art Worker Program Manager

Ultimately the most important role an art worker has is to support the maintenance and practice of their Aboriginal culture. Not long after starting with Desert in April, 2013 the chair Jane Young and I were talking about how important the art worker role is and the need for sustainable art centres, community and Aboriginal culture. Looking towards the future Jane expressed how she would like to see more school leavers taking up employment within their art centres with a proper career and training pathways in place for them *“maybe they could train to become the Manager of their art centre.”* My response to her was *“we need to get it right for the art workers now and then we can we show young people their career and training pathway alongside strong community role models.”*

What an art worker brings to the art centre is the knowledge of their community, how things are done culturally and their language skills. All of these things assist them to work with their artist, elders and managers. Robert Fielding, (Mimili Maku Arts) best describes the importance of the art worker’s job by saying; *“we are the people that make art centres breathe life. We are the ones that hold stories, song, dance and culture. We work for our people”*

To be a professional art worker they must learn about and gain arts industry knowledge, skills and practices plus employability skills. How do we engage art workers within the learning space? What is apparent is art workers have had very limited exposure to the wider Aboriginal and non-Aboriginal arts industry – an art centre is a small part of a large industry. It is critical that these connections with industry are made and combined with engaging with other art workers from other art centres to give them a sense of belonging to something outside of themselves and their community art centres. Professional development, skills training and learning also needs to be customised and taught in a context which is relevant to the art worker’s role and opportunity is given for them to practice their new skills within an art centre context.

To meet the aims identified and the direction of the Desert chair the following activities were undertaken within the Art Worker Program.

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

Art Worker Professional Development and Training Week

“I want more training because I’d like to manage my art centre professionally by myself one day. I’d like to go to exhibitions to talk.”
Estelle Mick, art worker Canteen Creek Artists.

“The course was deadly and I have learned a lot and came here to improve my spelling and reading and I am proud of myself for taking a chance.”
Joe’anne Silverton, art worker Tangentyere artists.

“It was inspiring to see such dedication of the participants throughout the week.” *Prue Hemming, Senior Lecturer for the Foundation Skills BIITE*

This Professional Development and Training week replaced the annual art worker conference and offered a more comprehensive and tailored experience for art workers regarding their professional development. Workshops offered were:

- Computer skills
- Arts Law ‘Working together towards photography protocols’
- Curating
- Digital photography skills and editing
- Textile design
- Roles and responsibilities of art workers
- Language, Literacy and Numeracy (Assessment).

The majority of art workers were assessed at Australian Core Skills Framework Level 1 for reading, writing, numeracy, oral English communications and learning. At level 1 art workers are able to work alongside a mentor where prompting and advice can be provided. All resources and workshops were customised to enhance the training and learning experience and were relevant to work based skills and learning context within community art centre.

The valuable assessment data informed the development of the training and career pathways for art workers and Desart’s *Workforce Learning and Development Strategy 2014-2016*.

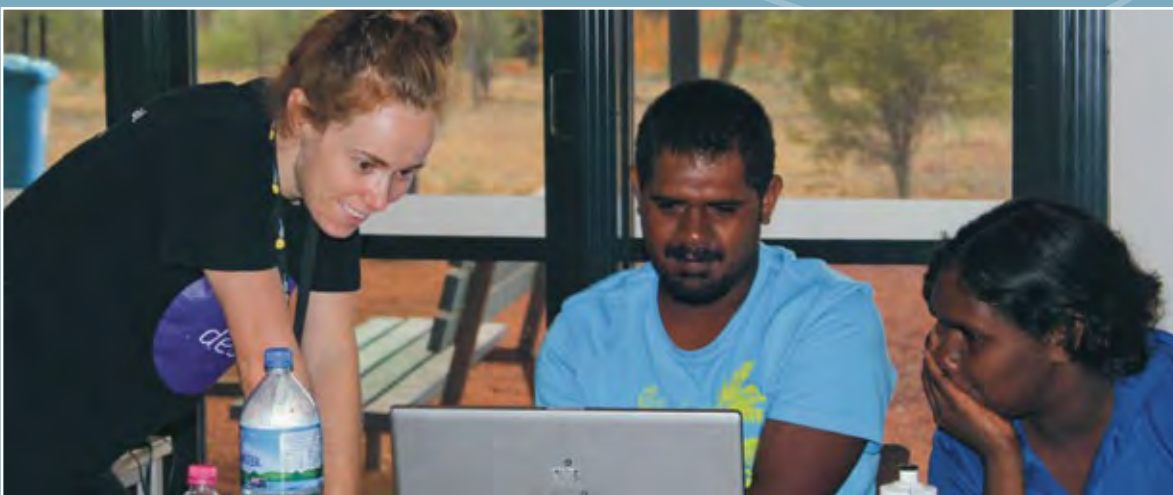
Goal 3 – Increase employment and career pathways for Aboriginal people in the arts



Top: Serena Hayes practicing photography skills, November 2013.

Middle: Art workers Photoshop workshop with facilitator Tracey Allen, November 2013.

Bottom: Warren Belia, Danielle Turner participating in Computer workshops with Parris Dewhurst, November 2013.



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

Workforce Learning and Development Strategy 2014–2016

The Desart Executive have strongly articulated the critical need and desire to have more local Aboriginal people be involved in the governance, management, administration, studio practices, marketing and cultural roles within the Aboriginal art centre landscape of Central Australia (Desart Executive meeting February, 2014).

As the peak body Desart promotes a future vision that strengthens art centres sustainability by developing a skilled Aboriginal workforce aligned to employment and career pathways. The Aboriginal art centre workforce urgently needs to address low literacy and numeracy, employability, industry skills and knowledge before Aboriginal art workers can reach their full capacity within their community art centres.

The goal is to have more Aboriginal people trained with the necessary skills and practices to have the capacity to take up or continue employment within the art centre and Aboriginal arts industries.

This strategy builds on the foundations that were established in the 2012-2014 Desart Business Plan however the new strategy provides the actions and the developmental work needed to ensure increased outcomes for professional skills development, training and learning for art workers and the connection to employment, the arts industry and career pathways.

Having a skilled Aboriginal workforce in the long term will support a more sustainable future for art centres and their communities.

Industry Engagement Internship

Ten art workers travelled to Adelaide with Art Worker Program Manager Marlene Chisholm and co-facilitator Corrine Berry from Barkly Regional Arts to undertake a week long program that focused on inquiry, connectedness and inclusiveness with the arts industry.

INQUIRY: Exposing art workers to a range of Indigenous and non-Indigenous art spaces and places, programs and activities in relation to Aboriginal art across diverse contexts. Art workers were asked the following questions:

- What happens to your art when it leaves your community art centres?
- What role does the art worker play?
- What relationship does the art workers role have to the arts industry outside of community art centre?

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

CONNECTEDNESS: To give art workers a sense of belonging to something outside of themselves and their art centre i.e. the wider Aboriginal/non-Aboriginal arts industry and to other art workers. To help art workers feel connected and supported so they can engage within their learning space.

INCLUSIVENESS: A sense of belonging which links to justice, fairness and empowerment for art workers.

Overall the program really supported the art workers to engage, connect and feel included to learn new knowledge and understanding.

After listening to workers from the Carclew Youth Arts Program:
“It was good for me to hear Leanne say it is important for artists & art workers to learn more skills about Administrative and the Business side. I do administration work.” Joe’anne Silverton, Tangentyere Artists



Top left: The Art workers listening to Fiona Salmon talk about the curating (Image By Jodie Young).

Top right: Joe’anne Silverton, Fiona Salmon, Jodie Young, Rosina Ryder, Marlene Chisholm, Alison Multa, Louise Daniels, Ann-Marie Dixon, Christine Multa, Corrine Berry, Delma Forbes, Kanytjupai Robin, Tjungurra George at Flinders University Indigenous Collections (Image By Ann-Marie Dixon).

Bottom: Industry Engagement Internship, Adelaide, March 2014.

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

Art Worker Mentoring

To be an effective mentor it is important first to establish and build trusting relationships with art workers. Establishing these relationships has been the focus of the Art Worker Program Manager during the past year. Mentoring occurs when visiting art centres, planning and delivering the Art worker Professional Development and Training Week, Industry Engagement Internship, Photography Prize, Barkly Artist Camp, Korean Artist Exchange and individual art workers or their art centre managers make contact with the program. Mentoring sessions have mostly centred on confidence building by supporting art workers to come into the learning space; as well as skills development e.g. planning and being a reflective thinker, career development and available training options.

Barkly Artist Camp

Initiated by art centres located in the Barkly region, the annual Desert Barkly Artists Camp consists of workshops that run over 3 days at Likkaparta Outstation 60km from Tennant Creek. It is a time for artists, art centre staff, managers and artworkers from the Barkly region to come together and make art in an inclusive environment.

This year's camp program had collage workshops by Rolande Souliere, weaving workshops by Sandy Elverd and photography and film workshops by Steven Pearce.

Overall it was a great success and participants, facilitators and staff have all commented that it was an excellent experience and great fun to be a part of as well as important skills development and knowledge sharing.



Weaving workshop, Barkly Artist Camp, June 2014.



Parris Dewhurst and Heather Anderson presenting their woven art works, Barkly Artist Camp, June 2014.

Goal 4 – Promote Central Australian Aboriginal arts and culture

A key focus of Desart is to promote its member Aboriginal art centres and by extension central Australian Aboriginal art and culture. This past year we have continued to work with local, regional, national and international media to ensure a wide promotion of achievements and positive stories relating to Aboriginal arts and culture. Marketing and promotional activities are focused in two key areas:

1. The promotion of Desart activities to our membership and broader community.
2. Providing members with opportunities to promote and market their art and crafts.

Desert Mob 2013

In its 23rd year, Desert Mob continued to showcase and promote the incredible diversity of Aboriginal art and craft from Central Australia. The weekend kicked off with the exhibition opening held on a Thursday evening at Araluen Art Centre in Alice Springs. More than 1500 artists, art workers, art centre managers, staff, curators, collectors, tourists and locals came to view more than 280 artworks from emerging and established artists to network with arts industry professionals. In addition to the gallery exhibition, all works were presented in an online gallery through Desart's freshly launched website. The exhibition was attended by more than 5000 visitors over the 8 weeks it was on display.

The Desert Mob Symposium continued to grow and provide a unique space for Aboriginal artists to share their stories in their voices. The program took the theme of *Faces, Places and Spaces*. Presentations included Warakurna artists describing the process behind their beautifully crafted



light-boxes that depicted scenes from everyday life; Martumili artists showing excerpts from their exhibition *We Don't Need a Map* – a Martu experience of the Western Desert; Ernabella Arts showcasing large pots made in their artist residency in Jingdezhen, China; and Mimili Maku talked about *Kinara Pulkapakani* (the rising moon), a digital biography project that captured artists' stories through a series of culturally rich short films. Special guest artist Yhonnie Scarce shared stories on her art practice exploring the political and aesthetic power of glass. The Symposium concluded with a special presentation from the Tjanpi Desert Weavers on the exhibition they participated in at the Museum of Contemporary Art called *String Theory – Focus on Contemporary Australian Art*.

Marketplace the following day was a huge success with enthusiastic buyers flocking to the foyer, entrance and the sidewalk of Araluen Arts Centre to acquire affordable arts and crafts from member art centres.

Desert Mob Symposium program.
Photo by Gabrielle Sullivan.

Goal 4 – Promote Central Australian Aboriginal arts and culture



Top: Desert Mob 2013.



Clockwise left to right: Papunya Tjupi presenting Happy / Sad Painting Project, Desert Mob Symposium 2013; Warakurna Artists present their light box project, Desert Mob Symposium 2013; Tjanpi Desert Weavers presenting their MCA String Theory exhibition, Desert Mob Symposium 2013.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Mbantua Festival

In October, Desart member art centres were invited to participate in the inaugural Mbantua Festival held at Alice Springs Telegraph Station Historical Reserve. This gave Desart members the opportunity to participate, promote and sell artwork through a marketplace, arts workshops and exhibitions. The art market was held under the verandahs of the historic bungalow site. Art centres sold a variety of affordable and collectable artwork ranging from fibre art, paintings, jewellery, sculptures and prints. The market was striking and vibrant with artworks splayed across the site for festival-goers to buy and mingle with artists and art centre staff. Coinciding with the art market was a program of workshops run by Tjanpi Desert Weavers, Tangentyere Artists, Hermannsburg Potters and Ngurratjuta Itjja Ntjarra/ Many Hands Art Centre, and included weaving, jewellery-making, pottery making and watercolour painting. These workshops had high engagement and gave participants the opportunity to learn new techniques directly from the artists.

The Family Trees exhibition curated by Hetti Perkins, was a stunning indoor/ outdoor exhibition works from Desart member art centres. The artworks embraced experimentation and innovation, whilst keeping culture and traditions strong. The exhibition celebrated the enduring strength and power of family ties and the ongoing connectedness to the desert lands.

Asia Program

With significant support from the Northern Territory Department of the Chief Minister, Department of Business and Department of Arts and Museums – Arts NT, Desart was able to explore opportunities for market development and cultural exchange in China and South Korea. Building on activities from 2012/13 Desart facilitated reciprocal cultural exchanges providing the foundation to undertake market research and explore commercial opportunities on behalf of our members.



Rhonda Dick talking about her photograph with Australian Deputy Ambassador to Republic of Korea Brendan Berne, Desart Mob exhibition Seoul June 2014.

Goal 4 – Promote Central Australian Aboriginal arts and culture

The Korean and Chinese exchange program was invaluable in relation to providing opportunities to engage in multi-disciplinary art forms and developing new cultural, artistic and commercial partnerships. Desart is excited about future partnerships and cultural exchanges for our and have entered into a Memorandum of Understanding with the Korean Culture Office Australia (ROK Ministry of Arts); committing to working together on activities that promote Aboriginal and Korean arts and culture as well as an ongoing exhibition program in Korea and China in the latter part of 2014.



Chinese artists exchange October 2013, Ampilatwatja.

Seoul Open Arts Fair (Republic of Korea)

Presented in May 2014, the Seoul Open Art Fair (SOAF) is now in its ninth year and is a significant and anticipated event in the Korean arts calendar. It features over 90 galleries primarily from Korea but also the United States of America and Japan. Desart was the only Australian booth presented in 2014 giving a unique insight in Aboriginal art from the Central Australian region. Over 50,000 people attend this ticketed event annually, held in the impressive COEX convention centre in the Gangnam district of Seoul.

Goal 4 – Promote Central Australian Aboriginal arts and culture

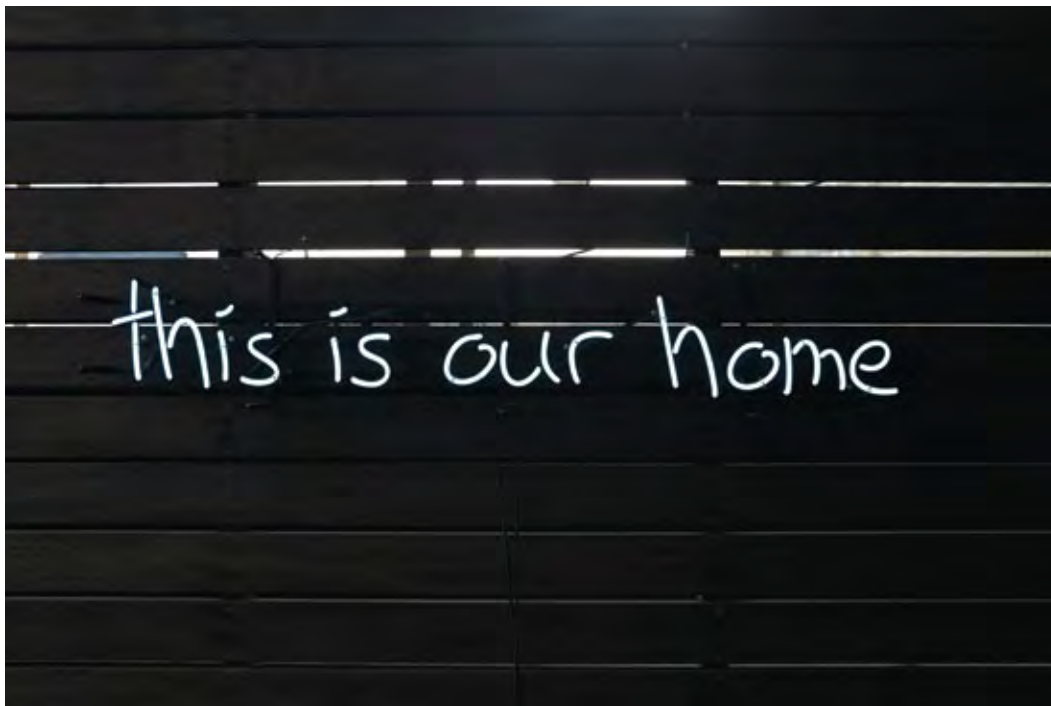
Desart was again supported with in kind assistance from the SOAF committee, Gallery Yeh and the Australian Embassy. Desart was featured as a 'special exhibition' in the program and within the physical space of the arts fair. Desart CEO, Philip Watkins gave two presentations on Aboriginal art from the Central Desert and the role that art centres play in the facilitation, development and presentation of the visual arts.

Key outcomes and opportunities have been realised including links made between galleries/private collectors and our members, market exposure and opportunity for future exhibitions and income generated from sales.

ARTHOUSE Gallery Yongsan-gu Seoul (South Korea)

Working closely with Juliet Woo of Austrade (South Korea) and Cathy McQuade, Director ARTHOUSE Gallery Seoul Desart presented the *Apmere – Home* Exhibition at Arthouse Gallery to coincide with the 2014 Seoul Open Arts Fair. Desart was able to leverage the opportunity provided by attendance at the fair to generate further sales for 'high end' works.

Ms McQuade provided tremendous knowledge about the Korean market and was incredibly generous with her time and gallery space. The exhibition was opened by the Australian Ambassador to the Republic of Korea, Mr. Bill Paterson, to an invited group of 70 VIP guests. A 180 page catalogue was produced with introductions from both Philip Watkins and the Ambassador, and translated into Korean. Significant sales were achieved as well as the opportunity for further market exposure.



Arthouse Gallery Seoul, May 2014

Goal 4 – Promote Central Australian Aboriginal arts and culture

Korean Artists Exchange

In partnership with the Arts Council of Korea, Desart and members hosted a group of Korean artists to Central Australia in August 2013. The Korean artists included a painter, photographer, film maker, architect and multi-media artist who shared their arts practice with artists from the art centres. In May 2014 Desart participated in a reciprocal exchange. Seven Aboriginal artists visited Incheon Arts Platform in Seoul and engaged in a range of artistic and cultural activities that not only exposed the artists to Korean arts and culture but provided opportunity to further share and grow awareness of Central Desert arts and culture to a growing Korean audience.



Opening night Apmere – Home, Seoul Korea, May 2014.



Korean Artists Exchange, Seoul Korea, June 2014.



Beyula Napanangka, Isobel Gorey, Tjimpuna Williams and Rhonda Dick – Desart Mob Exhibition Incheon Arts Platform, Korea, June 2014.

Goal 4 – Promote Central Australian Aboriginal arts and culture



Otto Sims, Artist, Warlukurlangu Artists (Yuendumu), June 2014.

“... [O]nce again I was given an opportunity to show and share our art and my culture to the Korean people on the artist exchange.

It is good for our culture and art because we put our culture right at the top so other people of different cultures can learn we have a rich culture too – the first Australians.

With this exchange program it has put me at another level how I want to be as an artist and role model for my community and especially for our younger people back in Yuendumu and young Aboriginal people in central Australia.

If we can do it, others can do it too.

One of the important thing you have to do when you go on an exchange is you need to talk up and share your culture and art.

You shouldn't be shy. I was happy to share and talk about my culture and ask questions of their culture and art.

It is good to share with our communities when we get home what we have done, what we saw, who we met and where we went.

When on an exchange we are Ambassadors and role model for our people and for Australia.

This exchange will influence me to be more professional as an artist not only in Australia but abroad to hopefully be more recognised. In my community previously old artist went overseas to have our art recognised. They have set the way for us all, they prepared the way for us I am following in their footsteps and we all need to think about this and encourage our young emerging artist to take on this role too and maybe do an exchange.

I hope this program will continue in the future.”

Goal 4 – Promote Central Australian Aboriginal arts and culture

China Artists Exchange

In collaboration with the Shanghai International Cultural Institute and Meou Gallery, Desart and members hosted Chinese artists in October 2013. The Chinese artists visited the communities of Yuendumu and Ampilatwatja and while travelling through Alice were exposed to the Mbantua Festival being presented at the Alice Springs Telegraph Station.

In November 2013 Desart participated in the reciprocal exchange that included Aboriginal artists visiting Shanghai and engaging in a range of artistic and cultural activities that not only highlighted traditional and contemporary Chinese arts but provided opportunity to further share and grow awareness of Central Australian Aboriginal art and culture.

“We’ve just been picked up by our Chinese hosts, we’re travelling very fast, narrowly missing trucks and others also travelling very fast on the freeway from Pudong Shanghai Airport; a party of 7, which includes 4 artists from Ampilatwatja, Yuendumu and Ngurratjuta, [Maruku mob will come the next day] one art centre manager, one project manager and Mr Philip Watkins, the CEO of Desart, whose drive and vision has extended Desart’s reach into Asia. The people are fascinated by the artists, rushing in to have their photo taken the artists are in awe of all the buildings “there’s all our country” says the ever sharp Otto Jungarryi Sims referring to all the steel buildings; all that ore. For the next 10 days the team from the Northern Territory will visit artists in their studios, their cultural organisations and cultural sites but all the time the discussion will be on the work, its always about the work: Who taught you, who will you teach, what is your story.”
Carmel Young, Desart, November 2013



Chinese reciprocal exchange, November 2013.

Goal 4 – Promote Central Australian Aboriginal arts and culture

The exceptional support, commitment and confidence from the Northern Territory Government has allowed Desart to create artistic and commercial pathways into China that aim to strengthen artistic, cultural and commercial relationships. The foundations established will be ongoing with an exhibition program scheduled for the second half of 2014.

Photography Prize

At Desart we have recognised the importance of ensuring Aboriginal art workers have access to media technologies. Desart initiated a series of digital photography workshops that aim to up skill art workers in this media so that they can have an active role in recording art works for administration, presentation and creative and artistic purposes. While the aim of the digital photography workshops has been to provide technical skills we have also established a photography prize to encourage artistic and more recently curatorial skills development.

This year's prize was exhibited at the Tangentyere Gallery for the first time after being successfully hung by nine art workers under the guidance of Aboriginal Curator Carly Lane. Brenda Croft (Senior Research Fellow, National Institute for Experimental Arts) and Stephen Gilchrist (Curator) judged the prize.

"I was fortunate enough to be invited here for last year's inaugural award and coming back now, it's inspirational to see how much the award has grown, both in numbers of entries submitted by art workers/artists, and the breadth of the subject matter and the approach of each photographer." Brenda Croft, Opening night speech, Tangentyere Artists Gallery, November 2013

With the ongoing generosity of Beverly Knight and the Alcaston team, a selection of prize works was exhibited in Alcaston Gallery, Melbourne in May 2014.

In June 2014 a selection of photographic works from the 2012 and 2013 prize was also exhibited in Desart Mob at the Incheon Arts Platform in South Korea.

Professional photographer Steven Pearce delivered the art centre photography workshops and worked with Desart to develop an electronic resource *Let's Get Started with Photography*. This series of ten episodes presented in workshop format on photography and camera skills makes the delivery of photography workshops more effective on the ground in art centres as opposed to physical delivery of workshops.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Winner

My Grandmother went hunting, Christine Multa, Ikuntji Artists, 2013.



Highly Commended

Bush Coconut by Joe'anne Silverton, Tangentyere Artists.

My favourite places (panel 2) by Pamela Hogan, Papulunkutja Artists.

Seven Sisters Tjukurpa by Rhonda Dick, Tjala Arts.

City Lights (panel 2) by Anastine Ken, Tjala Arts.



Ngayuku Ngura (My country) and *Tjilpi's Painting room* by Sharon Ken, Tjala Arts.

Goal 4 – Promote Central Australian Aboriginal arts and culture

Highly Commended

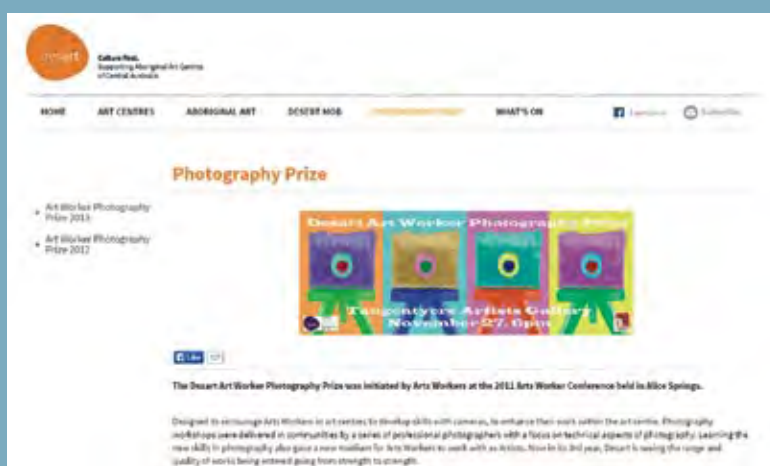


Lead singer Geoffrey Yungett with Yurliya Band by Kristabel Porter, Warakurna Artists.



Violet Hammer, looking for didjeridoo hollows by Miriam Charlie, Waralungku Artists, 2013.

Goal 4 – Promote Central Australian Aboriginal arts and culture



Website

Desart's redeveloped website was launched in September 2013 to coincide with Desert Mob. Desart engaged Portable Studios to redevelop the website to have a more contemporary, user-friendly feel that showcased Desart member art centres and Desart. The minimal, contemporary design was implemented to highlight the stunning artwork and photographs featured on the website. The new website has the ability to house online galleries, of which the first was Desert Mob 2013. In the nine months to June, Desart's website saw more than 8000 users view more than 39,000 pages.

Social Media



Desart has introduced a Facebook page which links to Desart's newly designed website. Desart's Facebook page is used to build stronger connections to our art centres and key stakeholders, share art centre and industry news, keep the public updated on Desart's programs and share photographs of Desart's key events. The Desart Facebook page had over 2000 page visits to June 2014.

Goal 4 – Promote Central Australian Aboriginal arts and culture



Newsletter

Desart continued to produce its quarterly newsletter *The Desert Mob* available in an online version on our website or hard copy distributed to over more than 250 organisations nationally. The newsletter features art, articles and photographs from art centres, information on programs and services Desart offers, key dates, grant deadlines and contacts.

The Desert Mob, December 2013 edition.



Brochure

Desart updated its brochure to feature an image by Tiger Yaltangki titled *Wanampi – Rainbow Serpent* 2013, Iwantja Arts. This beautifully designed brochure is seen as the first point of contact to art centres. Desart distributes these brochures to art centres, arts and cultural institutions, tourism bodies, hotels, town council and the general public.

Desart Aboriginal Art Centres map.
Image: *Wanampi – Rainbow Serpent*,
Tiger Yaltangki, 2013, acrylic on linen,
122 x 101 cm, © Iwantja Arts & Crafts.

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

Art Centre Infrastructure

The Art Centre Infrastructure Project is funded from the Aboriginal Benefits Account and administered through the Australian Government.

2013-2014 saw the completion of the Nyirripi Art Shed, supported by Warlukurlangu Aboriginal Corporation.

“The completion of the Shed has spurred an outburst of artistic activity in the community. In this financial year to date 191 Nyirripi artists have participated with Warlukurlangu Artists, probably most of the adult community.” Warlukurlangu Artists report to ABA, June 2014

In addition, Desart continued to progress arts infrastructure works related to the development of the proposed Docker River art centre and improvements at Walkatjara Art Uluru.

Desart continues to assess the needs of art centres and seek avenues of funding to implement the ongoing needs of remote community art centres.



Nyirripi Art Studio.



IT Service and Support

Desart's IT support program is a highly sought after service that enables art centre staff to focus on their business without the worry of troubleshooting complex IT issues.

In 2014, 18 member art centres accessed this service provided by Business Solutions Consultancy (BSC). BSC provided a total of 353 hours of support for issues ranging from software installations, connectivity, backups and expertise in acquiring new hardware.

Special purpose financial statements for the year ended 30 June 2014



Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Special purpose financial statements for the year ended 30 June 2014

Desart Inc

Independent Audit Report to the members of Desart Inc

Report on the Financial Report

We have audited the accompanying financial report being a special purpose financial report, of Desart Inc, which comprises the statement of financial position as at 30 June 2014, the statement of income and expenditure for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by the management committee.

Committee's Responsibility for the Financial Report

The committee of Desart Inc are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1, is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial report.

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

Basis for Qualified Audit Opinion

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.

Special purpose financial statements for the year ended 30 June 2014

Desart Inc

Independent Audit Report to the members of Desart Inc

Qualified Opinion

In our opinion, except for the effects on the financial statements of such adjustments, if any, might have been required had the limitation on our audit procedures referred to in the qualification paragraph not existed, the report presents fairly, in all material respects, the financial position of Desart Inc as at 30 June 2014 and its financial performance for the year then ended.

Perks Audit & Assurance
PERKS AUDIT & ASSURANCE
Chartered Accountants
Suites 3 4, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871

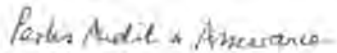
P Hill
Peter J Hill
Partner
Dated this 25th day of September 2014 at Alice Springs

Special purpose financial statements for the year ended 30 June 2014

Desart Inc

Disclaimer to the members of Desart Inc

The additional financial data presented on pages 14 & 15 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 2014. 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 & ASSURANCE
Chartered Accountants
Suites 3-4, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871



Peter J Hill
Partner

Dated this 25th day of September, 2014

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

STATEMENT BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 30 JUNE 2014

Your committee members submit the financial report of Desart Incorporated for the financial year ended 30 June 2014.

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

Jane Young
Tina Ricky
Peter Taylor
Tuppy Goodwin
Heather Anderson

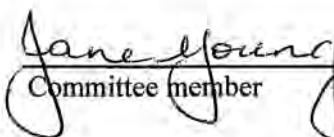
Maime Butler
Graham Nelson
Isobel Gorey
Mary Brumby

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

The surplus (deficit) of the association for the year is:
(\$67,488)

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.


Committee member


Committee member

30/07/2014

Date

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2014

		2014	2013
	Notes	\$	\$
Grant Income	12	1,313,504	2,085,107
Unexpended		677,693	716,931
Unexpended Grant brought forward		(680,355)	(677,693)
Other Income		323,709	242,549
Employee benefits expense		(520,827)	(654,194)
Depreciation and amortisation expenses		(87,659)	(21,742)
Other expenses		(1,093,553)	(1,754,447)
Surplus (deficit) for the year		(67,488)	(63,489)
Accumulated funds at the start of the year		313,483	376,972
Transfer from Reserves		63,499	
Accumulated funds at the end of the year		309,494	313,483

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2014

	Notes	2014 \$	2013 \$
CURRENT ASSETS			
Cash and cash equivalents	2	965,465	985,409
Trade and other receivables	3	20,627	8,083
Other current assets	4		
		988,967	994,915
NON CURRENT ASSETS			
Property, plant and equipment	5	317,457	62,293
TOTAL NON CURRENT ASSETS		317,457	62,293
TOTAL ASSETS		1,306,424	1,057,208
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	21,571	16,719
Short-term provisions	7	36,871	39,833
Other	8	684,492	687,173
TOTAL CURRENT LIABILITIES		742,934	743,725
TOTAL LIABILITIES		742,934	743,725
NET ASSETS		563,490	313,483
EQUITY			
Capital Reserve	13	253,995	-
Accumulated funds	14	309,494	313,483
		563,489	313,483

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2014

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 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2014 (cont'd)

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:

Buildings	2.5% to 4%
Plant and equipment	15% to 40%
Leased assets	20%

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.

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2014 (cont'd)

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.

	2014 \$	2013 \$
2 CASH AND CASH EQUIVILANTS		
Cash on hand	353	1,000
Cash at bank – Operational acct	40,536	30,346
Cash at bank – ABA acct	16,977	15,545
Cash at bank – Online Saver acct	883,395	913,815
Cash at bank – Public Fund	24,203	24,703
	965,465	985,409
3 TRADE AND OTHER RECEIVABLES		
CURRENT		
Trade receivables	20,627	8,083
	20,627	8,083
4 OTHER ASSETS		
CURRENT		
Prepayments	2,540	1,423
Prepaid credit cards	335	
	2,875	1,423

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2014 (cont'd)

	2014 \$	2013 \$
5 PROPERTY, PLANT AND EQUIPMENT		
Motor vehicles	56,048	56,048
Less accumulated depreciation	(30,923)	(18,312)
	25,125	37,736
Office furniture and equipment	41,789	106,730
Less accumulated depreciation	(19,372)	(84,481)
	22,417	22,249
Intangible	317,494	
Intangible accumulated depreciation	(63,499)	
	253,995	
Furniture and fittings	92,511	20,113
Less accumulated depreciation	(76,591)	(17,805)
	15,920	2,308
Total Property, plant and equipment	317,457	62,293
6 TRADE AND OTHER PAYABLES		
CURRENT		
Goods and Services Tax	807	960
Trade Creditors	14,815	10,953
Withholding taxes payable	4,532	4,806
Superannuation	1,129	
Wages Payable	288	
	21,571	16,719
7 PROVISIONS		
Analysis of Total Provisions		
Current	36,871	39,833

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2014 (cont'd)

	2014	2013
	\$	\$
8 OTHER LIABILITIES		
CURRENT		
Accrued charges	4,137	9,480
Unexpended grants	680,355	677,693
	684,492	687,173
9 INTEREST RECEIVED		
Other Corporations	25,404	35,835
10 OTHER REVENUE		
Stories Art Money Sales	35,030	7,635
Artwork sales – behalf of Art Centres	30,546	11,636
Other Revenue	6,685	91
	72,261	19,362
11 RECOVERIES		
Recoveries	96,581	42,556
Insurance	-	-
	96,581	42,556

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2014 (cont'd)

	2014	2013
	\$	\$
12 GRANT INCOME		
OFTA – Annual/Multi year	862,236	978,918
ARTS NT – Desert Mob Project Funding	29,357	28,179
Australia Council – Annual Program	30,000	30,000
ABA Funding	102,717	674,350
ARTS NT – Annual/Multi Year	235,194	204,950
Dept of Health & Aging – Licence Auspice	6,000	6,000
Country Arts SA	-	1,500
Arts SA	-	2,366
Dept of Business – NT Govt	-	37,480
Dept of Regional Development & Womens Policy – NT Govt	-	100,000
Copyright Agency	10,000	10,000
Centrecorp	-	11,364
Sidney Myer	38,000	-
	1,313,504	2,085,107
13 RESERVES		
Intangible Asset Reserve	253,995	
Opening Balance for year	0	
Movements/ Additions during year	317,494	
Annual Depreciation	(63,499)	
	253,995	
14 RETAINED EARNINGS		
Retained Earnings at beginning of financial year	313,483	
Net profit / loss for year	(67,488)	
Transfers from reserves	63,499	
	309,494	

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2014

		2014	2013
	Notes	\$	\$
INCOME			
Donations Received		15,000	15,000
Administration Fee		104,713	120,296
Interest received	9	25,404	35,835
Other Revenue	10	72,261	19,362
Recoveries	11	96,581	42,556
Fees and Services		9,750	9,500
Unexpended Grants brought forward		677,693	716,931
Unexpended Grants		(680,355)	(677,693)
Grants Income	12	1,313,504	2,085,107
		1,634,551	2,366,894
EXPENSES			
Administration Costs		113,853	146,949
Advertising			17,959
Art Centre IT Support		33,353	72,102
Art Centre subsidies		60,111	49,330
Artists camp		46,604	-
Auditors remuneration		2,500	5,000
Bad debts written off			11,693
Bank charges		1,141	867
Capital infrastructure – Art Centres		20,863	774,519
Cleaning		1,150	1,202
Conferences/Events		85,745	71,794
Consultancy fee		84,666	68,141
Depreciation		87,659	21,742
Desert Mob expenses		38,406	30,394
Electricity		5,500	5,346
Employees entitlement		-	21,297

Special purpose financial statements for the year ended 30 June 2014

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2014

	Notes	2014 \$	2013 \$
Insurance		10,355	9,695
Legal costs		10,995	1,561
Loss on disposal of assets		655	
Marketing & Promotion		24,974	33,743
Meeting Expenses		66,727	62,163
Motor vehicle expenses		10,114	12,023
Postage		4,026	5,203
Printing & Stationary		7,474	3,020
Project expenses		160,265	135,647
Recruitment		743	10,135
Rent		46,608	49,835
Repairs and maintenance		2,440	1,178
Salaries and wages		484,656	585,500
Stories Art Money expenses		97,026	
Staff / Artworker training and welfare		65,776	44,036
Subscriptions		3,994	2,872
Superannuation contributions		36,171	47,397
Tax – Fringe Benefits		45,010	50,791
Telephone		9,015	11,332
Travelling expenses		33,464	65,917
		1,702,039	2,430,383
NET OPERATING PROFIT		(67,488)	(63,489)
Accumulated Funds at the beginning of the financial year		313,483	376,972
Transfers from reserves		63,499	
TOTAL AVAILABLE FOR APPROPRIATION		309,494	313,483
ACCUMULATED FUNDS AT THE END OF THE FINANCIAL YEAR		309,494	313,483

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