

DESART ANNUAL REPORT 2024/2025



Contents

- Chairperson’s Message **3**
- CEO’s Message..... **5**
- Our Mission, Values and Goals..... **7**
- About Desart **9**
- Our Board..... **10**
- Our Staff..... **11**
- Our Art Centres **12**
- Map of the Membership **13**
- Our Funding **14**
- Our Main Activities **15**
- Goal 1: Represent and be a strong voice for art centres **16**
- Goal 2: Promote best practice management of art centres **17**
- Goal 3: Increase employment and career pathways for Aboriginal people in the arts..... **28**
- Goal 4: Promote Central Australian Aboriginal arts and culture..... **29**
- Our 2024–2025 Audit **33**

Rhonda Sharpe
b. 1977 Luritja people
Bush-dyed woollen blankets
embellished with wool and
cotton
79 x 30 x 18 cm
© Rhonda Sharpe / Yarrenyty
Artere Artists
Desert Mob 2024
Photography Fiona Morrison.



Chairperson's Message



On behalf of the Desart Executive, I am happy to share our 2024–2025 Annual Report with you.

At Desart, everything begins with culture. It isn't just something we talk about—it shapes who we are and everything we do. Our art draws its strength and beauty from this deep well of culture—it's what makes each artwork unique, carrying stories and spirit from the desert into the hands and hearts of people near and far. We see our pieces treasured in galleries and collections across the country and around the world, but their journey always begins here, on Country, nurtured by community. Keeping Culture Strong—this is our purpose and our promise.

When I walk into our art and culture centres, I feel the presence of our elders who laid the groundwork for all we do today. It's their commitment, wisdom, and vision that built the Aboriginal Art Centre movement. I see, too, the faces of young people ready to listen and learn, eager to pick up the stories and skills passed down from those before them. Our young people are the future—they are how our art, our knowledge and our culture will live on.

This past year has brought many achievements for us all. Desert Mob, our annual celebration, once again drew the world's attention to our desert country—showcasing beautiful art, stories, talent and resilience. Our annual conference, with its national focus, became a place for voices from across the Desart membership to come together, learn and inspire each other. Our board have joined with the boards of four other peak bodies, together, we are crafting strong, shared strategies to ensure our sector stays vibrant, sustainable and full of hope for the years ahead.

Desart's work continues to support art centres across the country—from innovative projects like the Digital Labelling Project to the SAM platform, which ensures art centres are thriving businesses as well as thriving creative spaces and our Indigenous cultural and intellectual property is protected.

Looking back, I feel pride in what our CEO and all our staff have achieved this year. I acknowledge my fellow country men and women on the board: Isobel Gorey, Paula Lyons, Joseph Williams, Sally Butler, Sonya Murphy, Tanya Singer and Carita Coulthard. Together, we ensure the stories of our people are heard, celebrated, and passed on.

June Smith
Chairperson

Executive Statement

For us, culture comes first. Our culture is who we are. It came to us from our old people, and we have to carry it on for our young people. It shows us how to live our lives. We express this through our art, how we look after our country and how we teach our young kids.

Our art centres keep our culture strong. They are places that keep our stories strong and safe. They belong to us, Aboriginal people. Art centres are important for us. Art centres are keeping places. Holding the country and storylines.

Desart Executive Committee

Vanessa Inkamala of Iltja Ntjarra - Many Hands Art Centre leading a watercolour workshop. Desert Mob 2024 public program. Photography by Sara Maiorino



CEO's Message



Desart continues to deliver programs that reflect the priorities of our member art centres. We appreciate the ongoing support from the Australian Government, Office for the Arts, IVAS in rebuilding the SAM platform—an essential management tool now used daily by 350 staff across 109 Aboriginal and Torres Strait Islander art centres. Over the past year, Desart provided training and support to 80 art centres. The co-designed rebuild will deliver a more efficient and user-friendly platform, with art centres joining the rollout over the coming year.

Desart also led the national Digital Labelling Project, providing training, hardware, and business support to strengthen systems, cost analysis, retail presentation, and marketing through the Stories Art Money (SAM) database.

Our flagship event, Desert Mob, again delivered an exceptional exhibition and opening weekend, showcasing 185 artworks and achieving \$474,305 in sales—one of Australia's most significant and enduring celebrations of Aboriginal art.

At our 2024 annual conference, members came together under the theme Strong Business, Strong Culture to share successes, challenges and collective strength.

Throughout the year, Desart collaborated closely with peak bodies including ANKA, AACHWA, IACA, and Ananguku Arts to address sector-wide vulnerabilities and plan for a sustainable future.

Desart's work continues with vital support from Creative Australia, the Australian Government – Office for the Arts, the Northern Territory Government, and partners across South Australia, Western Australia, and Queensland. We also acknowledge the generous contributions of the Ian Potter Foundation, NT Major Events Company, and all supporters of Desart and our member art centres.

I want to express my gratitude to the Desart Executive for their guidance and leadership and to the Desart staff, consultants and contractors for their work throughout the year. I would like to acknowledge the Board members, the artists, artworkers and Art Centre staff of the Desart membership for their commitment to Keep Culture Strong!

Philip Watkins
Chief Executive Officer

Dennis Nelson Tjakamarra of Papunya Tjupi Arts in front of his work Kapi Tjukurrpa – Kalipinyapa, 2024, 122 x 92 cm, synthetic polymer paint on linen, Desert Mob 2024. Photography by Sara Maiorino.



Our Mission, Values and Goals

Our Mission

We are committed to supporting Aboriginal art and culture 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.
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.

Hayley Panangka Coulthard, of Hermansburg Potters demonstrating handbuilding skills at the 2 day ceramics workshop, Desert Mob 2024 public programs. Photography by Sara Maiorino.



About Desart

Desart is the Association of Central Australian Aboriginal Art and Craft Centres, the peak industry body representing Aboriginal art centres across Central Australia. Established in 1992 and incorporated in 1993, we are a non-profit organisation based in Mparntwe/Alice Springs. For over 30 years, Desart has provided advocacy, training, and support to strengthen the work of art centres and the artists they represent.

Today, Desart represents 39 community-controlled Aboriginal art centres across a membership region of 1.22 million square kilometres. These centres support more than 8,000 artists from 16 language groups across five diverse regions. Desart is 100% Aboriginal-led and locally based, governed by a 10-member executive committee elected by our members. In 2024–2025, we employed 16 staff to deliver our programs and services.

Desart provides a strong, united voice on behalf of Aboriginal artists and art centres, ensuring their cultural, social, and economic contributions are recognised and sustained. We work alongside member organisations to strengthen business operations, governance, administration, and infrastructure, supporting their autonomy and long-term viability as Aboriginal-owned enterprises.

Our programs are guided by the values of culture first, consultation, diversity, autonomy and transparency. Through events such as Desert Mob, we create vital opportunities for member art centres to market and promote their work locally, nationally, and internationally, while reinforcing their ability to operate as sustainable, independent businesses.

Partnership and collaboration are central to our work. We maintain strong relationships with member art centres, industry partners, and arts organisations including the Indigenous Art Code, Copyright Agency, Arts Law Centre of Australia, other art centre peak bodies, and national, regional and state arts agencies. By strengthening established collaborations and fostering new partnerships, Desart ensures the shared goals of our members and stakeholders continue to be realised.

Our Board

The Desert Executive Committee comprises ten Aboriginal members, two from each of the five designated regions, who are elected for two years. After this time, positions are declared vacant at the AGM and commence again from the following Board meeting.

At the same time our programs and services were being rolled out to art centres, the Desert Executive Committee remained busy behind the scenes, meeting four times between September 2024 and June 2025. Desert board members travelled into Alice Springs by Greyhound and Bush Bus from all five regions to meet and talk about all the important issues that keep Desert on track and moving forward. Some travel with a family member or companion for the long trip in, which can sometimes mean being away from home for up to a week.

Endorsing annual event programs, funding approvals, program updates and financial reports were all high on the agenda. To help our board members through the meetings, Desert always has our governance Malpa, Maggie Kavanagh with us at our meetings. Maggie helps the board with some of the difficult language in the meetings and makes sure that everyone understands the importance of good governance and the right way that Aboriginal organisations should be run.

Some of the important matters that the board worked on and discussed this year were the final stages and launch of the new SAM platform, the 2024–2025 program of activities and budgets, governance training for the Desert board of directors, and working closely with the other peak Aboriginal art organisations on how we can best talk to government with a united voice about strengthening the Aboriginal arts sector.

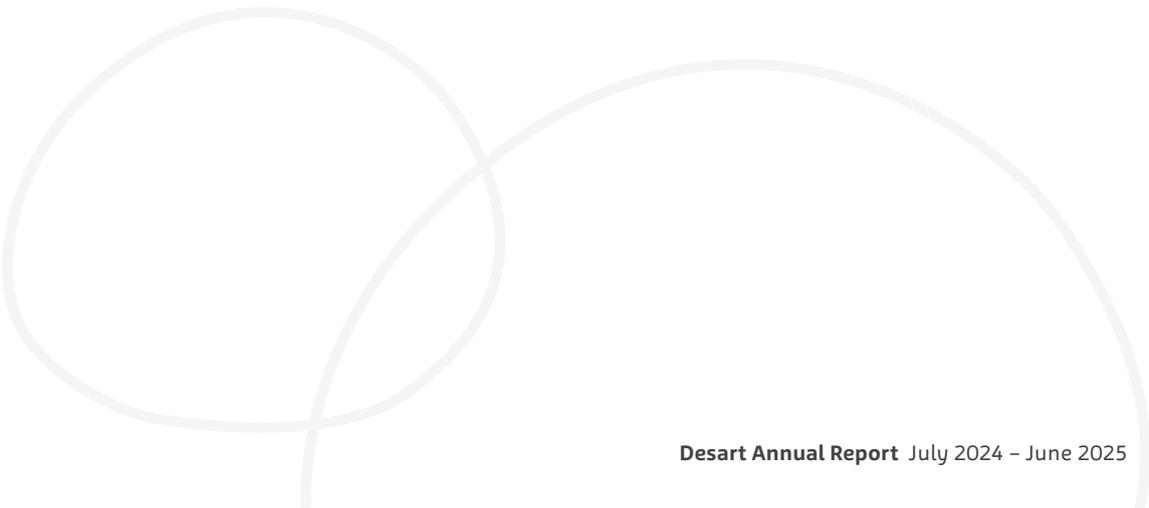
Desert Board 2024-2025

NAME	REGION	TERM END
June Smith – Chairperson	Central Desert	2025
Carita Coulthard	Central Desert	2026
Joseph Williams	Barkly	2026
Sonya Murphy	Barkly	2025
Isobel Nambajimba Gorey	North West	2026
Vacant	North West	
Sally Butler	Ngaanyatjarra West	2026
Paula Lyons	Ngaanyatjarra West	2025
Tanya Singer	APY South	2025
Vacant	APY South	

Our staff

Desart Staff 2024-2025

NAME	POSITION
Philip Watkins	Chief Executive Officer
Paul Sweeney	Corporate Services Manager
Shauna Tilmouth	Administration Officer
Darren Pfitzner	Marketing & Communications Coordinator
Carmel Young	Strong Business Program Manager
Julien Poulson	Strong Business Program Coordinator
Hetti Perkins	Desert Mob Curator
Aspen Beattie	Desert Mob Assistant Curator
Tim Chatwin	Desert Mob Producer
Mel Drew	Desert Mob Assistant Producer
Bronwyn Taylor	SAM Platform Manager
Scott Denholm	SAM Communications & Training Officer
Talitha Kleujer	SAM Rebuild Engagement Coordinator (P/T)
Miranda Williams	SAM Client Liaison Coordinator
Jane Chambers	Digital Labelling Project Coordinator
Zoe Martyn	Digital Labelling Project Officer



Our Art Centres

Desart Art & Culture Centre Members 2024

APY South

Ernabella Arts
Iwantja Arts
Kaltjiti Arts
Maruku Arts & Crafts
Mimili Maku Arts
Ninuku Arts
Tjala Arts
Tjungu Palya
Walkatjara Art

Barkly Central

Artists of Ampilatwatja
Arlpwe Art and Culture Centre
Barkly Regional Arts
Engawala Art Centre
Nyinkka Nyunyu Art & Culture Centre
Utopia Art Centre

Central

Greenbush Art Group
Hermannsburg Potters
Iltja Ntjarra – Many Hands Art Centre
Keringke Arts
Ltyentye Apurte Traditional Craft Centre
Mwerre Anthurre Artists Bindi Inc.
Papunya Tula Artists
Tangentyere Artists
Tapatjatjaka Art & Craft Centre
Tjanpi Desert Weavers
Waltja Tjutanku Palyapayi
Yarrenyty Arltere Artists

NG West

Minyma Kutjara Arts Project
Papulankutja Artists
Spinifex Arts Project
Tjarlirli Artists & Kaltukatjara Art
Tjukurba Gallery
Warakurna Artists

Northwest

Ikuntji Artists
Inkwareny Artists
Martumili Artists
Papunya Tjupi Art Centre
Warlukurlangu Artists
Warnayaka Art

Our Funding



Australian Government

Indigenous Visual Arts Industry Support

The Indigenous Visual Arts Industry Support (IVAIS) program through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts – Office for the Arts, is Desart’s largest financial supporter. Their enduring confidence in Desart’s ability to not only deliver programs to our member groups, but also to contribute to and deliver programs in the national landscape is strongly appreciated and acknowledged. Our Operational funds enable a strong core staff to deliver our annual program, **SAM Management** funds have enabled the program to set its sights on the redesign of the database, **SAM Rebuild** funds are well on their way to have a revitalised database to meet the needs of the growing national industry, and the rollout of the **Digital Labelling Program**, following a pilot program, was successfully delivered to 13 Art centres nationally.



Australian Government



Creative Australia’s **Four Year’s Funding** continues to be the stabilising force that guarantees Desart’s annual program of activities is fully funded and delivering the needs of the membership. This program ensures that Desart is focused on the programs themselves, rather than searching for funds to facilitate them.



The Northern Territory Government supported Desart via several departments – Arts NT, Northern Territory Major Events Company and the Community Benefit Fund – funding both operational and Desart’s key annual event, **Desert Mob**. Arts NT remains a strong supporter of Desart with multi-year **Leading Arts Organisation** funding for key administrative and governance tasks, **Desert Mob** multi-year funded through **First Nations Capacity Building** and **Visual Arts and Crafts Strategy**. Multi-year enables Desart to deliver the vision set out in the Desert Mob Strategic Plan 2022-2025.



The Ian Potter Foundation provides funding for the Curatorial Development program, a program that runs throughout the year complementing the Desert Mob program of events. This program is multi-year, 2023-2025.

Our Main Activities

The Desart program of activities is grounded in the principles of capacity building, strong business practices, leadership, and effective governance across all three levels of art centre operations – directors, art centre staff and artists. These principles are delivered through targeted professional development, coordinated workshops with expert facilitators, mentoring, network building and ongoing support. In collaboration with Desart members, the program content is informed by research, evaluation, consultation and industry best practice. Each year, the Desart program is shaped by the goals and outcomes set out in the Desart Business and Strategic Plan 2021–2025.



(L-R) Adrian Jangala Robertson and Billy Tjampitjinpa Kenda of Bindi Mwerre Anthurra Artists in front of their works, Desert Mob 2024. Photography by Sara Maiorino.

Our Main Activities

GOAL 1:

Represent and be a strong voice for art centres

Advocacy

Desart continues to represent art centres and our sector in industry forums including representation on the Darwin Aboriginal Art Fair Foundation (DAAFF) and the Northern Territory's Creative Industries Ministerial Advisory Council (CIMIC).

In August 2024 following the Darwin Aboriginal Art Fair, Desart hosted a meeting between the five peak bodies AACHWA, ANKA, IACA and Ku Arts to seek commitment to work together to develop a pathway forward to Strengthen the Sector. Following on from that initial meeting the peak bodies have met another six times to continue developing a working model for the Coalition of Peaks (working title). In December 2025 all peak bodies and members of their Executive Committees will come together for a three day workshop in Canberra to formulate a sustainable whole of sector strategy to present to the Federal Government.

Digital Labelling Project

Digital labelling (QR codes) on Aboriginal and Torres Strait Islander artwork and products connects artists with audiences, supporting cultural legacy through sharing information about artists, culture and communities. Digital Labelling provides buyers with confidence their purchase is genuine and proceeds from the sale directly support artists and communities.

Stories Art Money (SAM) Platform Rebuild

The new SAM Platform is a complete rebuild of the essential administrative tool for Aboriginal and Torres Strait Islander art and culture centres. It includes improved accounting practices and modern user interface. The new SAM will grow with art centres as technology changes.

This rebuild is made possible through funding by the Australian government who provided \$2.7 million. The new SAM Platform will pilot in November 2025 with rollout taking place in early 2026.

Research



Desart engaged Mukulri Creative led by Emrhan Tjapanangka Sultan to investigate and report on art centre members' level of awareness of Indigenous Cultural and Intellectual Property (ICIP) and perspectives on cultural appropriation in Aboriginal Art. This report will inform future program delivery.

We want to protect our culture, but we also need to understand how, and why.

Our Main Activities

GOAL 2:

Promote best practice management of art centres

Desart Strong Business Program

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

The program has four focus areas:

1. Individual art centre manager support through provision of professional and personal 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.
4. Legal support - artists and art centres.



Papulankutja Artists

Desart continued to oversee the management of the art centre and provided governance support to the directors of Papulankutja Artists, while also providing management mentoring to the newly appointed art centre Manager.



Louise Robertson from Yarrenyty Artere Artists presentation, True Stories from Larapinta Valley, at the Desert Mob 2024 Symposium. Photography by Sara Maiorino.

Our Main Activities

100
Art Centre
Attendees



4
Peak Body
Representatives



5
Industry
Specialists



2
Federal Funding
Agencies

Art Centre Conference

In the lead in to this year's conference members were sent a workbook to consider the topics that would be discussed at the conference. This provided an opportunity to be prepared for the topics of the conference



The workbook gave us time to think and talk about our art centre.



The 2025 Desart Conference, Strong Business, Strong Culture; Strengthening the Sector was held in Mparntwe on the 15th and 16th of April, and brought together the Desart membership for two days of collaborative workshop discussions focused on strengthening one of Australia's most vibrant sectors: the Aboriginal and Torres Strait Islander community-owned art and culture sector.

This pivotal event served as a forum for 100 members to share their insights and experiences, with outcomes contributing directly to the development of a whole-of-sector strategy. The conference welcomed input from key partner organisations, including ANKA, IACA, and Ku Arts, ensuring a broad and inclusive approach.

Throughout the conference, the vital role of art centres was highlighted, not only as hubs for art production and sales, but as essential pillars supporting cultural preservation, employment, youth and aged care programs, educational initiatives and broader community wellbeing.

Art centres were recognised for their contributions to cultural activities, community support during significant times and as gateways to government services.

With 39 art centres in the Desart membership and aspirations for more communities to establish their own, the conference underscored the far-reaching impact of these centres. The Strong Business, Strong Culture: Strengthening the Sector Conference was dedicated to listening to those with direct experience in the Central Australian Aboriginal Community Controlled Art and Culture sector. The insights gathered will guide Desart's advocacy and strategic direction, ensuring the sustainability and continued growth of the sector for the benefit of all stakeholders.



Thank you so much for a wonderful conference, I thoroughly enjoyed hearing from industry professionals and connecting with other art centres.

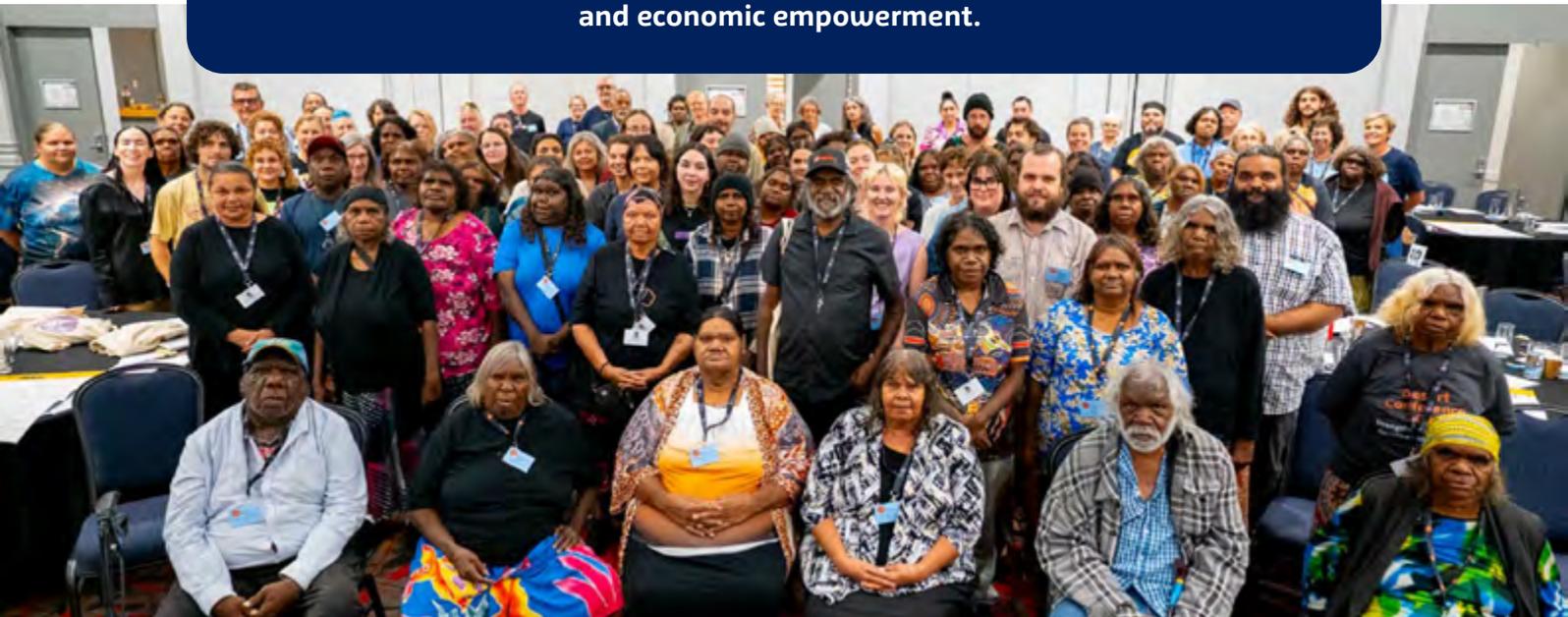


Our Main Activities



Live conference graphics © sarahcookcreative.com

Strengthening the Aboriginal art centre sector requires a balanced framework where strong cultural foundations empower strong business practices, and together they build resilient, sustainable centres that honour Indigenous heritage while thriving economically. This integrated approach ensures the sector’s vitality and its crucial role in cultural preservation, community cohesion and economic empowerment.



Desart members & staff, Peak body representatives and Industry specialists at the Strong Business, Strong Culture, Strengthening the Sector, Desert Conference 2025. Photography by Deuris Hasan.

Our Main Activities

4WD Training provided to

4

Art Centres



First Aid Training provided to

1

Art Centre



Arts Law membership to

4

Art Centres

Recruitment

The Strong Business Program supported the recruitment of staff for 7 art centres throughout 2024-25. This included advertising vacant positions, interviewing and onboarding, contract and position description review and annual performance reviews.

46 hours delivered to 18 Art Centre staff & individual mentoring to 3 new Art Centre Managers

Professional Development

Desart provides a range of professional development opportunities to our membership that include mentoring new art centre managers, and providing workshops in identified areas of need. In 2024 we delivered a day long Work Health and Safety Workshop with NT WorkSafe for art centre staff.

Our Subsidy and Training programs are designed to provide tailored opportunities for art centres.

Subsidy Program

Desart provides a \$200 subsidy for all art centres toward an Arts Law subscription, which is half the cost. For those art centres that do not belong to a wider organisation Desart provides a \$200 subsidy for two art centre staff per year for 4WD and First Aid.

Art Centre Outreach

- Ikuntji Artists
- Papunya Tjupi
- Warlukurlangu

Support Art Centres to Acquire and Maintain Infrastructure and Resources

In the last reporting period Desart collaborated with Arnhem Northern and Kimberly Artists (ANKA) on Arts NT Arts and Culture Infrastructure Survey. The Evaluation report released in July 2024 will inform Desart's future strategies. The report can be viewed here desart.com.au/publication/nt-arts-and-culture-infrastructure-survey-report-2023

Our Main Activities

Information Technology (IT) Support Program)



Desart provides an Information Technology (IT) support service to all our member art centres. IT services are supported through a service agreement with One IT.

Desart Support Services provided to art centres 2024-2025.

Governance & Management support. Desart continued providing management support to Papulankutja Artists as well as mentoring support for the new art centre manager.

Arts Law subscriptions. As of January 2024 Desart offers a subsidy toward an Arts Law subscription.

EASA (Personal) Confidential Counselling Support. 15 engagements and 28 sessions for art centre staff to this service.

Information Technology support via contracted IT Support Service. 79 engagements for support from 12 Desart member art centres.

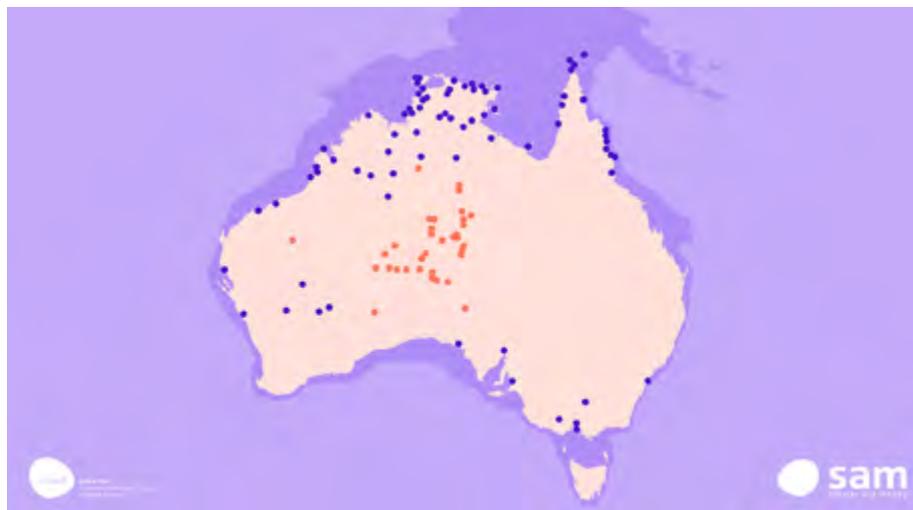
SAM Platform Support. SAM technical support was provided on 832 occasions across 241 hours.

SAM – Stories Art Money - Platform

SAM is an online artwork management system built specifically for Aboriginal and Torres Strait Islander (ATSI) art centres. The platform allows for the cataloguing of artwork, artists and products and is a Point-of-Sale system that links to artist payments.

This financial year there were 109 active art centres using SAM, with over 350 staff using the system for their everyday art centre work.

SAM Clients by state & Territory



1 New South Wales

4 Victoria

12 South Australia

15 Queensland

30 Western Australia

47 Northern Territory

Our Main Activities

80

Total training participants



19

Identified as Aboriginal and/or Torres Strait Islander



29

Desart Members vs 57 non-Desart members

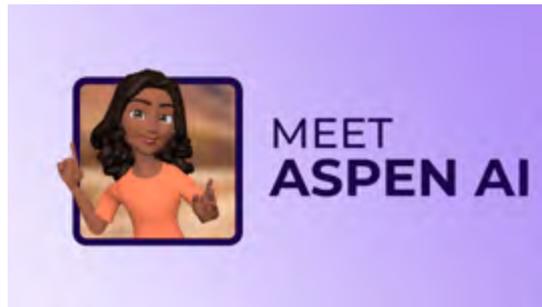


61

Delivered over 61 individual sessions

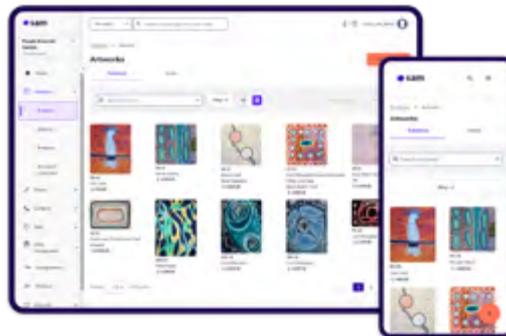
Training & Support

The training focus for FYE25 was building a new accessible online course for the new SAM Platform. This course allows users to learn at their pace and tailors to their user permissions.



Using AI and the voice of a Desart staff member, an avatar was created. Aspen AI guides learners through the course and provides context to the administrative tasks.

SAM Rebuild



With funding received from the Australian Government – Office for the Arts (OFTA) – Indigenous Visual Arts Industry Support Program (IVAIS), Desart has been rebuilding the SAM Platform while maintaining the ongoing delivery of SAM support to art centres.

Technical Support

832 occasions of SAM Technical Support provided in 241 hours



Good Design Awards

Desart partnered with Symplicit in 2023 to build the new SAM Platform. In 2024, our design partner was awarded two **Good Design Awards** for:

- **Digital Design, Interface Design** – Art Management Software
- **Social Impact** – Inclusive design with Indigenous Art Centres

SAM digital design supports the future of strong art centre business. These awards are testament to a SAM that has been **built for art centres, by art centres.**

Our Main Activities



Hermannsburg Potters Pilot

Desart completed the first pilot of the new SAM Platform with Hermannsburg Potters in December 2024. Through this pilot we learnt a lot about what needed further work and received feedback on what was successfully working, such as the interface design. With these takeaways we went back to the developers to continue work and plan for the second pilot.

SAM trainer Scott Denholm and Josie Fly at Hermannsburg Potters.

150

Participants in SAM Rebuild Webinars



55

Art Centres individually called to support change management



44

Individual online sessions in data cleaning to prepare for transition to new SAM

Change Management

To support change management of SAM Clients to the new SAM Platform we engaged art centres in a series of Webinars throughout early 2025. These sessions provided information on how the platform was developing, new features and APIv3 information for web designers.

Data cleaning

To avoid 'messy' data moving into the new SAM we've been supporting art centres to clean up their data. This will ensure the migration to the new SAM is smoother and the data is more uniform.

Desart met with **44 art centres online** to work through the data cleaning list needed for their transition to the new SAM. **Over 55 art centres** were called to ensure they understood the needs of updating their data.

Funding

APIv3 funding from Arts SA, Arts QLD, ARTS NT and AACHWA

- Funding to support individual art centres to upgrade their online stores to the new SAM Platform API.

IVAIS Funding for SAM Rebuild

- Additional funding for the rebuild.

Our Main Activities

What is the Digital Labelling Project?

A national project led by Desart to include QR codes on Aboriginal and Torres Strait Islander Art Centre products and artworks in the retail market. Designed to elevate market prominence of art centre products.

Digital labelling (QR codes) on Aboriginal and Torres Strait Islander artwork and products connect artists with audiences, supporting cultural legacy by sharing information about artists, culture and communities.

QRs provide the consumer with confidence their purchase is genuine and proceeds from the sale directly support artists and their communities.

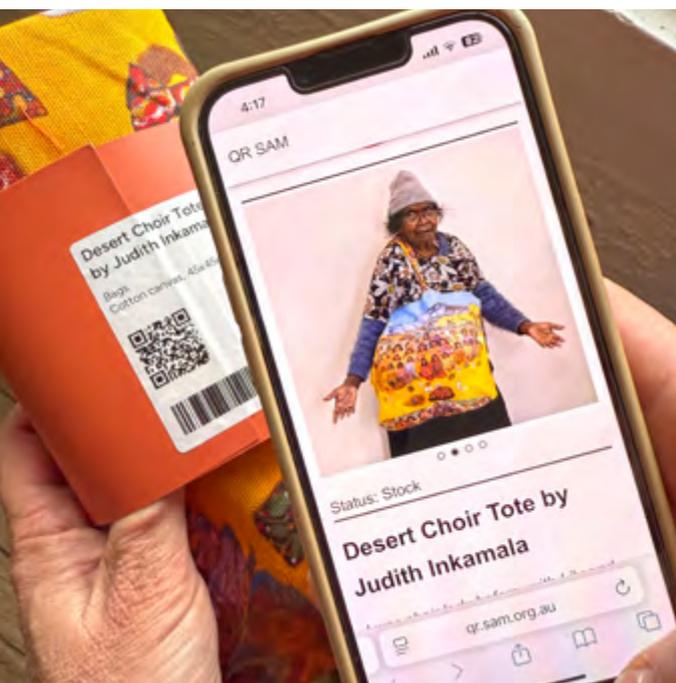
What support has the project delivered?

The Project provided a combination of practical on-the-ground and remote support tailored to each art centre, their staff and Aboriginal and Torres Strait Islander art workers.

With a focus on how an art centre participates in the retail market, it provided support in the business areas of systems and processes, costs and profits analysis, purchasing specialised equipment, in-person training, improved retail presentation, storytelling, photography, marketing, sales and using Desart's Stories Art Money (SAM) database to its full potential.



The Project made us ask lots of important questions, like: Could we charge more, what are the freight costs, how much stock do we have/need?



How does it work?

1. The customer scans QR codes on artworks and products to learn more about the artists, stories and communities behind them.
2. The companion barcode is used by art centres to support Point-of-Sale transactions.
3. Both sets of data are hosted on Desart's Stories Art Money (SAM) database.

Phone displaying the results of scanning QR code on Digital labelling on Hermannsburg Potters Product.

Our Main Activities

What are the impacts & benefits for art centres?

Increased efficiencies in migrating sales and provenance to digital systems, making greater use of the SAM database and new technologies.

- Greater understanding of the business-side of running an art centre. Accurately documenting costs, reviewing pricing, and consideration of inputs and outputs.
- Improved understanding and tracking of product sales, through proper cataloguing and increased use of SAM database.
- Major uplift in the professionalism and visual appeal of artworks and products, as well as retail displays and online material.
- Connections to suppliers, including graphic designers, printers, photographers and manufacturers.
- Reliable and accessible product provenance recorded.
- Improved point of sale processes, with more staff including art workers able to use the barcode scanner and transact a sale. Reducing pressure on art centre managers and coordinators.
- Thinking strategically about product sales and marketing.
- Significant time and cost saving by consumers being able to access information directly via QR codes.

PARTICIPATING ART CENTRES

Bindi Mwerre Anthurre Artists, Alice Springs, NT

Bula'Bula Arts Aboriginal Corporation, Ramingining, NT

Hermannsburg Potters, Hermannsburg, NT

Djilpin Arts, Beswick, NT

Ikuntji Artists, Haasts Bluff, NT

Mangkaja Arts, Fitzroy Crossing, WA

Mowanjum Aboriginal Art and Culture, Derby, WA

Nagula Jarndu, Broome, WA

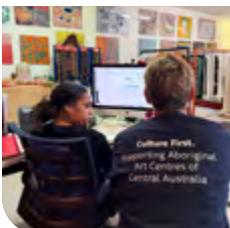
Juluwarlu Art Group, Ngurrawaana / Perth, WA

Yalanji Arts, Mossman Gorge, QLD

Erub Arts, Darnley Island, Torres Strait

Kaiela Arts, Shepparton, VIC

Ernabella Arts, Pukatja Community, APY Lands, SA



This project will change how we do business.

Desart staff working onsite with Shaquoiah at Mangkaja Arts in Fitzroy Crossing, WA



Our Main Activities

Project Delivery: July 1 2024 – June 30 2025

As of 30 June 2025, Desart completed the implementation of Digital Labelling to 12 x art centres, with 1 remaining art centre (Kaiela Arts) completed in July 2025.

Engagement/ Outcomes

During this period, from 1 July 2024 - 30 June 2025, we completed the following activities:

Engagement

- Desart staff and contractors visited art centres **18** times, working on site with **10** art centres at least once. **6** were visited at least twice. **4** were Desart member art centres.
- **2** Desart staff and **3** Desart contractors managed the roll out of digital labelling across **10** art centres.
- **54** participants in the project, **32** of those identified as Aboriginal and Torres Strait Islander.
- Sourced, purchased, delivered, installed and provided equipment to **9** art centres to improve their studio photography.
- Sourced, purchased, delivered, installed and provided equipment and training to **9** art centres in label printing and POS barcode scanners.
- Delivered training, support and added capacity on site to art centre staff and art workers.
- Completed DLP delivery and implementation to **7** art centres.

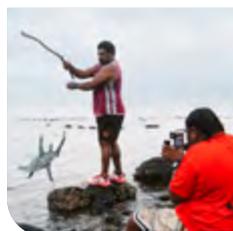
Evaluation Report

Desart engaged UTS to undertake an independent evaluation report of the project. An Interim Evaluation Report focused on preliminary findings for the first 5 completed art centres was completed in December 2024. A Final Evaluation Report is underway and will be completed in October 2025 with findings and future recommendations.



Improved point of sale processes.

– Josie from Hermannsburg, making sales at DesertMob marketplace using barcode scanners and labelling implemented through the DLP



It's changed all our workloads, our art worker has more time to do other things.

– Liz and Jimmy using new photography equipment to capture images for QR codes at Erub Arts, TSI





“ Gives Artists their own voice in a practical way.
- Natasha Namatjira Carroll showing her new digital labelling of Minyma Tjuta (Many Women) T-Shirt, Ernabella Arts ”



“ Our products look 100% better now!
- Ikuntji Designs new fabric packaging and labelling, developed as part of DLP ”

Our Main Activities

GOAL 3:

Increase employment and career pathways for Aboriginal people in the arts

Professional Development Activity 2024-2025

Sam Platform Training Online	19 Participants
Photography Ipad/Slr	9 Art Centres
Video/Story Telling Techniques	9 Art Centres
Business/Admin (Sam Label Printing/Bar Codes	9 Art Centres



Harriette Bryant, of Mimili Maku Art Centre, with her work, According to Harriette (#2) assemblage of serving plates with paper and synthetic polymer paint collage, approx 130 x 130 cm, Desert Mob 2024. Photography by Sara Maiorino.



Small text on the pedestal label, including a QR code.

GOAL 4:

Promote Central Australian Aboriginal Arts and Culture

Rona Panangka Rubuntja, of Hermannsburg Potters, with her work *Before Country at the Desert Mob* 2024 Artist's Preview. Photography by Sara Maiorino.



Desert Mob 2024

Desert Mob is an art and cultural event of national significance and a key event for Aboriginal artists, art centres and their communities of Central Australia, presented on Arrernte Country in Mparntwe / Alice Springs. Desert Mob 2024 was the 34th iteration of the event and the third year of Desert's management. Through a dynamic collaboration with art centres, curators Hetti Perkins and Aspen Beattie shaped a cohesive and impactful exhibition, by the inclusion of the Desert Mob Symposium and significantly expanded public programming, presentations and performances. Desert Mob 2024, held at the Araluen Arts Centre and Cultural Precinct, comprised an exhibition, symposium, marketplace, public programs, and satellite event activations across Mparntwe and was officially opened by Rene Kulitja of Maruku Arts.

Our Main Activities

323
Attendees

.....

Desert Mob Exhibition

The Desert Mob 2024 exhibition featured **185** works by over **200** artists representing **32** Desert member art centres. The works represented many forms of contemporary arts practice, including painting, ceramics, sculpture, works on paper, weaving and textiles. The entry requirements for works are that they are new, previously unseen, and available to purchase. Several works were acquired by the National Gallery of Australia, Araluen Arts Centre and Artbank.

Exhibition outcomes:

- Total number of exhibition artworks: **185**
- Total number of artworks sold: **150**
- Total Sales: **\$474,305.00**
- Sales represented **74.28%** of the exhibition value
- Sales payments to art centres: **\$328,933.50**
- Desert Commission: **\$145,371.50** (inc. GST)
- **14** works acquired by institutions: National Gallery of Australia x 3, Artbank x 9, Araluen Arts Centre x 2
- Attendees: **7536**



Rene Kulitja of Maruku Arts, officially opening Desert Mob 2024. Photography by Sara Maiorino.

Desert Mob Symposium

Eastern Arrernte woman Jade Turner was the MC for the 2024 Desert Mob Symposium, an event reintroduced in 2023. Desert brought back the day-long Symposium as part of its programming to spotlight presentations by artists and groups from member art centres. In 2024, the program showcased a diverse range of exciting projects, with presentations including:

- **Kililpi tjuṯa (Many stars)** – Desmond Woodforde and Harriette Bryant of Mimili Maku Arts.
- **Past, present & future: 40 years** – Rene Kulitja representing Maruku Arts.
- **Apmer malangh (Beautiful land)** – presented by the Artists of Ampilatwatja.
- **London calling** – Adrian Robertson from Bindi Mwerre Anthurre Artists.
- **Nintiringanyi, kunpuringanyi (Learning, becoming strong)** – a weaving demonstration by Tjanpi Desert Weavers.
- **True Stories from Larapinta Valley** – a puppet show and debut screening 'The Fix-It Man and Fix-It Wooman' short film by Yarrenyty Arlttere Artists.
- **Clay Country** – ceramics panel featuring Arlpwe Art and Culture Centre, Ernabella Arts & Hermannsburg Potters.
- **Iwantja Inma** – Song, Dance, Ceremony – film screening and inma performance by Iwantja Arts.



Iwantja Arts artist Alan Wilson at the Desert Mob 2024 Symposium. Photography by Sara Maiorino.



“

Visiting Desert Mob was, in many ways, the highlight of my Australia trip. It allowed me a view into a vast cosmology of knowing. The presentations, performances, exhibitions and the market allowed me to gain a sense of the complexity and diversity of rich practices, cultures and systems too often bundled together in ill-fitting labels. I left with both heart and mind expanded. Thank you.

– Hammad Nasar, London-based international curator

”



Our Main Activities

Desert Mob Marketplace

The 2024 Desert Mob Marketplace featured 29 stallholders including new members Engawala Art Centre and Inkwareny Artists of Yuelamu. 8CCC broadcast live from the Marketplace and featured live musical performances.

Desert Mob Public Programs

- Ceramics demonstrations – Ernabella Arts
- Soft Sculpture Workshop – Yarrenyty Arltere Artists
- Watercolour Workshop - Iltja Ntjarra Many Hands Art Centre
- 2 day Ceramics Workshop – Hermannsburg Potters
- 2 presentations of Desert Mob After Dark

Desert Mob Satellite Events

Desert Mob included several Mparntwe-based art centres, galleries and arts organisations' events in the program. In 2024, these included:

- Palyani – Purple House
- Thathaka - Red – Tangentyere Artists + Yarrenyty Arltere Artists
- First Forms – Arlpwe Art & Culture Centre at Central Craft
- Irrititja palulanguru kuwarritja – from the past to today – Papunya Tula Artists
- My Place – Yipirinya School Students at Central Craft
- Yuupurnju: A Warlpiri song cycle – Book launch at Red Kangaroo Books
- Lingka: Simon Hogan + Ngayuku Tjukurpa, Wati Ngintaka (My Story, Perentie Lizard Man) Reggie Uluru – 8 Hele Gallery
- Bindi Magic – Bindi Mwerre Anthurre Artists



Keanu Nelson Tjakamarra of Papunya, and Yuta Matsumura, performing at Desert Mob 2024. Photography by Sara Maiorino.

Special purpose financial statements for the year ended 30 June 2025

Auditor's Report	34
Statement of Financial Position	35
Detailed Profit and Loss Statement	37
Statement by Members of the Committee	39

*Alison Milyika Carroll of Ernabella Arts, ceramics demonstration
at Desert Mob 2024 Public Program. Photography by Sara Maiorino.*



Special purpose financial statements for the year ended 30 June 2025

INDEPENDENT AUDITOR'S REPORT

To: The Members of Desart Inc

Report on the Audit of the Financial Report

We have audited the accompanying financial report of Desart Inc, which comprises the statement of financial position as at 30 June 2025, the Statement of profit and Loss, Statement of changes in equity, for the year then ended, and notes to the financial statements including a summary of significant accounting policies, and the Statement by committee members.

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

- (a) giving a true and fair view of the Desart Inc financial position as at 30 June 2025, and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards and Division 60 the Australian Charities and Not-for-profits Commission Regulations 2013.

Basis for Opinion

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

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

Responsibilities of the Board for the Financial Report

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

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

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

Auditor's responsibilities for the audit of the financial report

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

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



LIABILITY LIMITED BY A SCHEME APPROVED UNDER PROFESSIONAL STANDARDS LEGISLATION

Macleod Corporation Pty Ltd is a CPA practice



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CERTIFIED PRACTISING ACCOUNTANTS



Special purpose financial statements for the year ended 30 June 2025

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

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

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

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

Report on Other Legal and Regulatory Requirements

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

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



Paul Gilbert FCPA MBA
Macleod Corporation Pty Ltd

Dated this 18th November 2025



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CERTIFIED PRACTICING ACCOUNTANTS

Special purpose financial statements for the year ended 30 June 2025

DESART INC.

Statement of Financial Position As at 30 June 2025

	NOTES	30 JUNE 2025	30 JUNE 2024
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	3	5,123,343.05	4,114,682.75
Trade and other Receivables	4	55,155.63	149,294.62
Inventory-Desert Mob		17,981.50	3,593.75
Total Current Assets		5,196,480.18	4,267,571.12
NON-CURRENT ASSETS			
Property, Plant and Equipment	5	82,330.03	127,309.22
Total Non-Current Assets		82,330.03	127,309.22
TOTAL ASSETS		5,278,810.21	4,394,880.34
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	273,337.60	61,743.73
Employee Benefits		141,877.16	92,107.85
Other financial liabilities	7	2,653,171.13	2,324,708.34
Total Current Liabilities		3,068,385.89	2,478,559.92
NON-CURRENT LIABILITIES			
Employee Benefits		79,559.15	69,594.50
Total Non-Current Liabilities		79,559.15	69,594.50
Total Liabilities		3,147,945.04	2,548,154.42
NET ASSETS		2,130,865.17	1,846,725.92
EQUITY			
General Reserve		369,839.00	369,839.00
Desert Mob Reserve		290,313.06	145,117.95
Retained Profits		1,470,713.11	1,331,768.97
Total Equity		2,130,865.17	1,846,725.92

Special purpose financial statements for the year ended 30 June 2025

DESART INC.

Detailed Profit and Loss Statement For the year ended 30 June 2025

	NOTES	2024	2023
INCOME			
Trading Profit			
Grant Income	7	3,795,947.60	2,961,811.27
Unexpended Grant brought forward	7	1,620,108.34	2,634,894.81
Unexpended Grants carried forward	7	(1,942,112.03)	(1,620,108.34)
Other revenue		685,454.36	883,836.40
Total Trading Profit		4,159,398.27	4,860,434.14
TOTAL INCOME			
		4,159,398.27	4,860,434.14
Expenses			
Administration Costs		31,205.40	49,782.11
Art Camp		80,000.00	-
Art Centre Subsidies		28,031.01	23,772.37
Art Centre Support		11,736.94	12,875.30
Art Worker Program		7,918.62	57,331.59
Audit Fees		12,400.00	9,136.36
Bad Debts		1,800.00	-
Bank Fees		(1,937.77)	28,311.19
Bookkeeping		68,205.02	68,104.26
Cleaning		11,500.00	10,639.32
Conference/Events		75,690.74	33,309.52
Consultant		138,912.72	108,848.39
Depreciation		44,979.19	100,897.65
Desert Mob Expenses		710,131.42	620,589.87
Electricity		6,415.07	6,017.42
Fringe Benefits Tax		59,302.23	42,036.18
Insurance		27,997.10	14,440.62
IT Support		32,616.85	31,883.64
Legal		19,553.13	14,955.00
Marketing & Promotion		83,618.11	59,227.71
Materials & Supplies		5,584.53	25,692.09
Meeting Expenses		73,720.73	75,670.06
Motor Vehicle Expenses		60,012.94	67,875.38
Non Depr Assets <\$5,000		46,097.90	9,439.54
Postage		18,938.73	20,945.54
Printing & Stationary		6,409.08	7,092.04
Program Expenses		296,060.89	257,041.48
Recruitment		5,346.45	4,949.03
Repairs & Maintenance		2,146.09	3,138.45
Rent		134,394.49	127,437.93

Special purpose financial statements for the year ended 30 June 2025

DESART INC.

Detailed Profit and Loss Statement
For the year ended 30 June 2025

	NOTES	2024	2023
Salaries & Wages		1,312,485.60	1,034,530.03
Stories Art Money Expenses		167,969.91	1,211,117.16
Subscriptions		43,806.14	38,466.64
Superannuation		151,417.14	110,929.38
Telephone & Internet		8,680.02	8,125.91
Training		5,420.82	9,034.05
Travel Expenses		86,691.78	127,416.66
Total Expenses		3,875,259.02	4,431,059.87
NET PROFIT		284,139.25	429,374.27

Special purpose financial statements for the year ended 30 June 2025

Statement by Members of the Committee

Desart Inc
For the year ended 30 June 2025

The directors of the Association declare that:

- 1. the financial statements and notes for the year ended 30 June 2025:
- 1. comply with Accounting Standards as stated in basis of preparation Note 1 and
- 2. give a true and fair view of the financial position and performance of the Association;
- 2. In the directors' opinion , there are reasonable grounds to believe that the Association will be able to pay it's debts as and when they become due and payable.

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

Committee Member  **June Smith**

Committee Member 

Dated this 24th day of November 2025

Isobel Nambajimba



Cover image:

Charles Jangala Inkamala
b. 1968 Arrernte and Western Arrernte peoples
The Gap 2025
81.5 x 61 cm, synthetic polymer paint on canvas.

Desert Mob 2025 Exhibition

Photograph by Fiona Morrison

Charles Jangala Inkamala was born in 1968. His mother's country is Papunya and his father's country; Ntaria (Hermannsburg). Charles lives in Mparntwe (Alice Springs) and began painting with Bindi Mwerre Anthurre Artists in 2017. He paints significant cultural sites such as Mt Sonder and Glen Helen Gorge in stylized detail. Charles meditates on his home country as he paints and imbues his work with strong knowledge of and connection to land. His intricate line work captures the multitude of directions of the rock layers in this ancient land and conjures strong impressions of the shaping of this country.



Established in 2000, the Bindi Mwerre Anthurre Artists studio is the first in Australia to occupy the intersection between supported studios and Aboriginal art centres.

The art centre supports Aboriginal artists living with disability. The studio provides a means for artists to pursue and nourish their artistic practices with a national exhibition schedule, design contracts, multimedia collaborations, art fairs and art award opportunities. Artists hail from communities across the Central Desert region – from Kal̄ukatjara / Docker River to Yurntumu / Yuendumu – yet most reside in Mparntwe. The painting process is an expression of self and a connection to country.

The Mwerre Anthurre Artists developed out of Bindi Enterprises, which was established in 1978 to provide employment and community engagement opportunities.

(courtesy Desert Mob 2025 Catalogue)



Culture First.
Supporting Aboriginal
Art Centres of
Central Australia