

2015

Desart Annual Report

July 2014 – June 2015

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



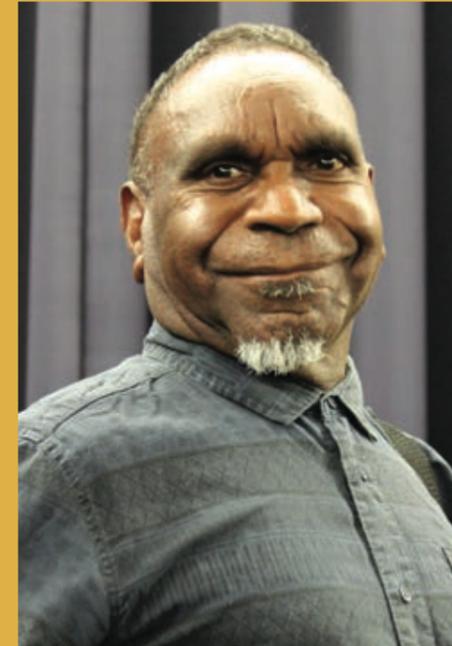
desart

Culture First.
Supporting Aboriginal Art Centres
of Central Australia

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Chairperson's Message



Otto Sims 2016 © Desart

This year I have enjoyed my time as the chairperson of Desart. I had the great opportunity of opening the Desert Mob symposium; and worked with the board and staff to make sure that Desart stayed strong.

I want to thank my fellow board members for all their hard work this year; and for continuing to talk up strong for Desart, our art centres and the Aboriginal Arts Industry.

I would also like to thank Philip for his support over the year; and all the Desart staff for helping us to keep Desart, and our culture strong and alive.

It was a privilege to be the chairperson in 2015 and to work with a great organisation.

Thank you

Otto Sims
February 2016

Chief Executive Officer's Message



Desart's annual program of activities continue to ensure our member art centres are supported to be safe, viable and sustainable businesses, places for keeping culture strong and places for innovative arts practice.

Our key activities over the past year focus on human resource and business support to art centre staff and governing committees, provision of Information Technology infrastructure and support, Aboriginal Art Worker professional development and securing opportunities to promote, market and sell desert arts locally, nationally and internationally. Programs are developed with the intention that artistic and cultural aspirations, as well as aspirations regarding employment, training and education are supported.

Once again the year was characterised by much uncertainty in market conditions and changing national policy and funding frameworks. Desart,

along with our member art centres, have responded to changing circumstances with flexibility and innovation. Many art centres have implemented strategies to maintain sustainable business practices whilst simultaneously experimenting with new mediums and artistic expressions.

We have seen art centres embrace the opportunity to innovate with a number of projects initiated or supported by Desart including the "Desart/Cicada Press" printmaking residency and subsequent highly successful Wonder LAND: Innovation in Desert Arts exhibition presented at the UNSW Galleries (Sydney). The Wonder LAND project, a partnership between Desart and the National Institute for Experimental Art (UNSW) confirmed the importance of partnering with organisations outside of central Australia to enable opportunities for artists to develop, present and promote new work to a highly receptive audience

Desart invested significant time and resources into further strengthening our business support programs with the intention that there is long term sustainability in key areas. Of particular note is the ongoing development of the Desart owned Stories Art Money (SAM) database. Significant investment in SAM ensures it is a tool that meets core business needs of art centres including financial management, provenance and cataloguing requirements. The importance of SAM has been recognised with additional funding secured to enable Desart to develop and deliver national training across the country to all of the 76 art centres who are using SAM. Opportunities to further develop capacity to manage the important digital/visual archives of art centres are also being explored.

Chief Executive Officer's Message

Desart in partnership with Bachelor Institute of Indigenous Tertiary Education developed a suite of resources that support the training and professional development needs of Aboriginal art workers in our region. The suite of learning tools and resources respond to the needs of those whose first language is not English and are aimed at ensuring art workers have access to accredited certificate courses Level 1 -3 in fields that include Foundation Studies, Visual Arts and Business. The resources are currently in development and it is anticipated that a pilot program offering accredited training will be delivered over the next year. The customised resources will support successful learning outcomes to enable art workers to take a more active role in the management of their art centres and pursue career pathways in community.

With rapidly changing policy 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 continued to build on international (Asian) market development projects and at the same time cementing our place in events that maintain and strengthen our position within the broader arts ecosystem. Desart secured two successful exhibitions of central desert arts in Korea which coincided with the NT Government - Department of Business supported Art Trade Mission including representation from Desart, Ampilatwatja Artists and Keringke Arts.

Our artistic partnerships with Araluen Arts Centre in presenting the suite of Desert Mob events, the Darwin Aboriginal Arts Fair Foundation, and the Art Gallery of South Australia - Tarnanthi Festival continue to be important partnerships that provide opportunity for Desart member art centres to promote their art, generate income, network with industry professionals and key stakeholders and undertake professional development activity.

I acknowledge the commitment, advice and support of the Desart Chair and Directors who have contributed substantially in guiding the strategic direction of Desart over the past financial year. I also acknowledge the commitment, dedication and professionalism of the Desart staff who, on a daily basis, aim to be responsive to the diverse needs of our members, and to governments, industry and the general public who seek support or advice from Desart.

Philip Watkins
Chief Executive Officer

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.

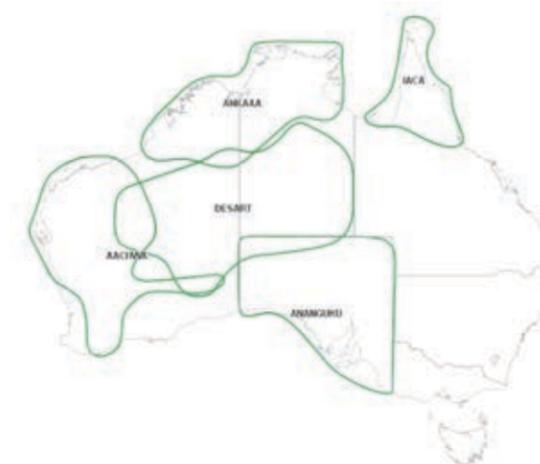
About Desart

Desart is the Association of Central Australian Aboriginal Arts and Craft Centres. We were established in 1993 and now represent 40 independently governed Aboriginal Art and Craft Centres. Desart is governed by a 10 member Aboriginal executive committee elected from the membership and currently employs 6 staff, who service a membership area of 1.221 million square kilometres.

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

Desart programs are developed and delivered on the principle of culture first and industry best practice. Desart places emphasis on working together with our membership and key industry stakeholders including arts and Aboriginal community organisations, business, government and industry professionals. Desart maintains strong relationships with the Indigenous Art Code, Copyright Agency, Arts Law and Art Centre Peak Bodies, national and state arts agencies and Ninti One CRC – Art Economies Research Project. Desart continues to build on established partnerships and nurtures new relationships with relevant industry organisations that have key roles in ensuring our objectives are met.

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



Congreve S and Acker T. 2014. Funding for Aboriginal and Torres Strait Islander art centre peak agencies: an examination of the funding environment, 2004–2013. CRC-REP Research Report CR010. Ninti One Limited, Alice Springs

Desart Governance

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.

Desart Executive Committee

The Desart Executive Committee comprises ten Aboriginal members: 2 each from five designated regions. Positions are declared vacant at the AGM, and commence from the next meeting of the board following the AGM. Below is a record of attendance for 2014/2015.

Record of 2014 meeting attendance

Region	Member	Term ends at AGM	Meetings attended	Meetings held
Barkly	Heather Anderson	2014	0	2
	Tina Ricky	2015	4	4
	Kathleen Rambler	2016	2	2
Central	Jane Young	2014	2	2
	Kwementyaye Taylor (Dec)	2015	0	2
	Betty Conway	2016	2	2
Ngaanyatjarra	Graham Nelson	2015	2	4
	Maime Butler	2016	2	4
North West	Vacant	2014	0	2
	Isobel Gorey	2015	4	4
	Otto Sims	2016	2	2
APY South	Mary Brumby	2014	0	2
	Tuppy Goodwin	2015	4	4
	Ronnie Douglas	2016	2	2

Desart Governance

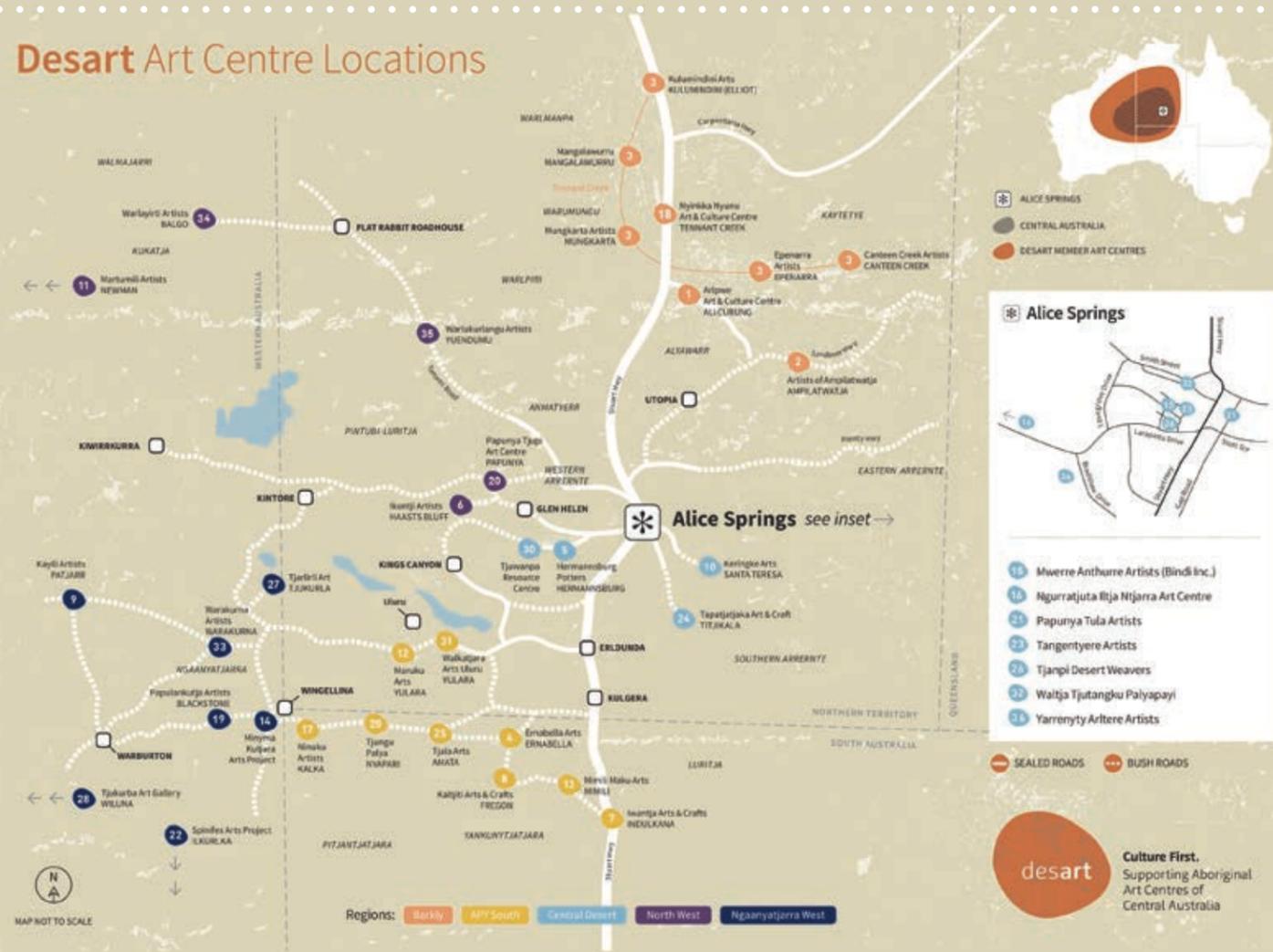
Desart staff 2015

Position	Team Member	Tenure
Philip Watkins	Chief Executive Officer	Aug 2011 – present
Mellisa Kramer	Administration and Finance Manager	Feb 2011 – present
Hannah Grace	Senior Program Manager	April 2014 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – present
Nicole Haverfield	Administration Officer	July 2014 – present
Moses Gibson	Art Worker Program Officer	September 2014 – April 2015



Map of the membership

Desart Art Centre Locations



Desart members 2015

Full Members

Arlpwwe Art & Culture	Papulankutja Artists
Artists of Ampilatwatja	Papunya Tjupi Art Centre
Ernabella Arts	Papunya Tula Artists
Greenbush Art Group	Spinifex Arts Project
Hermannsburg Potters	Tangentyere Artists
Ikuntji Artists	Tapatjatjaka Art and Craft
Iwantja Arts & Crafts	Tjala Arts
Kaltjiti Arts & Crafts	Tjanpi Desert Weavers
Kayili Artists	Tjarlirli Arts
Keringke Arts	Tjukurba Art Gallery
Martumili Artists	Tjungu Palya
Maruku Arts and Crafts	Tjuwanpa Resource Centre
Mimili Maku Arts	Waltja Tjutangu Palyapayi
Minyma Kutjara Arts Project	Warakurna Artists
Mwerre Anthurre Artists (Bindi)	Warlayirti Artists
Ngurratjuta Iltja Ntjarra - Many Hands Art Centre	Warlukurlangu Artists
Ninuku Arts	Yarrenyty-Arltere Artists
Nyinka Nyunyu Art & Culture Centre	

Associate Members

Canteen Creek
Epenarra
Kulumindini Arts
Mangalawarru
Mungkarta

Funding

As a non-profit organisation Desart relies on a variety of funding sources for programs and core operations. In 2014-2015 Desart continued to be supported through multiyear funding from the Commonwealth and Northern Territory Governments.

Commonwealth Government



The Indigenous Visual Arts Industry Support program is vital funding for Desarts core activities. Supporting salaries for staff, art centre art workers through Indigenous Employment Initiative. In June 2015, Desart secured funding through IVAIS for the 5 year period to 2020. This will ensure stability in staffing levels, allowing Desart staff to focus on delivering programs. In 2015 Desart secured additional funding through IVAIS to support the SAM database, both in modifications and national training delivery; and the the Aboriginal Art Worker Program, to support the development of customised training resources.



The Visual Arts and Crafts Strategy funding is vital for the delivery of programs to the Desart membership. In June 2015, Desart secured a further 5 years of VACS funding in line with IVAIS funding periods. This funding will secure core programs for Desart members through to 2020.



Aboriginal Benefits Account supports Desarts Art Centre Infrastructure Projects. Current funding is carried forward from 2011, and will be completed by end of 2015. Desart aim to review infrastructure needs and apply on behalf of NT arts centres by 2016. By applying as a collective of art centres, Desart is able to use economies of scale to reduce costs.



In 2014/15 Desart was able to secure funding for our Annual Desert Mob program, through the Aboriginal and Torres Strait Islander Board, to ensure that art centres are adequately compensated for their presentations, and are able to participate with generous subsidies. Projects funding through ATSI board also supported the WonderLand artists in residency program, and exhibition. Additional funding for WonderLand was secured through the Emerging and Experimental Arts Board.

Funding

Territory / State Government



The Northern Territory Arts and Programs Strategy (NTAPS) are integral to the delivery of Desarts annual program, also supporting good governance of the organization. NTAPS is a major supporter of our annual Desert Mob program. Desarts NTAPS funding expires at the end of 2015, with the view that we will be awarded a new triennial grant through to 2018.



Visual Arts and Crafts Strategy funding through the Dept of Arts and Museums – Arts NT has ensured the viability of Desarts Strong Business Program and Art Worker Curatorial Internships for since 2011. In 2015 the VACS program will be delivered by the commonwealth government.



In 2015, DCA supported the innovative Digital Asset Management database modification for the SAM database.



Through the APY hub of art centres, Arts SA supported the delivery of the Kulata Tjuta project. Desart auspiced these funds on behalf of the APY art centres at their request.

Philanthropic



In 2015 the CentreCorp Foundation continue to support Desart in the delivery of Desert Mob and the Aboriginal Art Worker Program.

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 existing relationships and forging new relationships as we work towards realising Desart's new Strategic Vision.

Summary of main activities 2014-2015

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



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

Advocacy

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. In 2015 Desart and member art centres were faced with the challenge of changing government priorities and the reallocation of vital funds from the Australia Council.

Research

Art Centre Survey

In early 2015, Desart formally surveyed member art centres to develop a comprehensive Art Centre Survey report that gauges the state of our regional art centres, and enabled the creation of bench marks to measure success by. Along with the survey responses from art centres, data was also collected using ORIC reports, Australian Tax Office records and the Australian Bureau of Statistics, giving a thorough overview of many facets of member art centres.

By undertaking this type of research, Desart is better able to understand the strengths and challenges that member art centres are facing. It also gives opportunity for art centres to rate the programs and services offered by Desart, helping us to tailor our annual program.

A full copy of the report can be obtained from our website.

Desart art centres for every \$1 of MFA funding produced \$1.25 in sales on average. In comparison non-Desart art centres for \$1 of every MOA funding produced \$1.08 in sales. – Taken from 2015 Art Centre Survey

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, Tarnanthi Festival 2015, Cultural Advisory Committee

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

Partnerships

Araluen Arts Centre

In an ongoing partnership with Araluen Arts Centre, Desart continued to deliver Desert Mob Exhibition, Symposium and Marketplace. In 2014/15 a marketing plan specific to Desert Mob was commissioned, and completed in February. The 2015-2017 Desert Mob Marketing Plan highlights how both organisations can better situate themselves to ensure the growth and sustainability of this premier arts event.

Barkly Regional Arts (BRA)

Desart continues to work closely with Barkly Regional Arts in the delivery of arts activities to our five associate member art centres in their region. Operationally supported through BRA the art centres situated in Canteen Creek, Epennarra, Mungkarta, Mangalawurru and Kulumindini participate in most Desart events including art worker professional development, Desert Mob and artists camps. It is through BRA that Desart is able to strengthen relationships with the artists in these communities that do not have fully operational art centres.

Batchelor Institute for Indigenous Tertiary Education (BIITE)

An integral partnership in 2015 for the Desart Aboriginal Art Worker Program to develop customised resources using Australian Qualification Framework standards at the Certificate level, focusing on the needs of art workers in their career pathways. BIITE were instrumental in the delivery of the 2014 Art Worker Professional Development and Training Week, and continue to support Desart with resources and advice for the implementation of our Workforce Learning and Development Strategy 2014-2016.

Tarnanthi Festival

The newest Aboriginal Art festival to the circuit, the Tarnanthi Festival is working closely with the Art Worker Program to offer opportunities for Art Workers to exhibit their photography prize works during the festival in October 2015. Along with the exhibition, curating and additional training opportunities for art workers are being negotiated to ensure that art workers are involved in all levels of the Festival.

First Nations Foundation

In 2015, a new partnership was forged with First Nations Foundation to establish the delivery of My Money Story workshops, focusing on personal financial management for art workers. My Money Story aims to show art workers all facets of their financial situation, including how income is calculated, superannuation, loans, and how to establish if expenses are important or not important to everyday life. Desart aims to rollout the My Money Story to all member art centres that wish to participate.

Goal 2 – Promote best practice management of art centres

Stories Art Money (SAM) Database

SAM database has firmly established itself as the best practice point of sale system for Aboriginal Art Centres in Australia. With support from Commonwealth Government, Desart acquired the services of external company AXIOS to review all facets of the database and make recommendations on how best to move forward with improvements.

In consultation with Ministry for the Arts, Desart secured funding for a National program of SAM database training to be rolled out over 2015 and 2016. Desart will work with other Peak Agencies to establish the best way to deliver training to the greatest number of clients, stretching beyond the Central Desert to Victoria and Queensland.

Desart also commenced work towards establishing a separate Business Plan for the database as a tool to identify strengths and challenges; the SAM Business Plan will better position Desart to seek funding for the continual cloud based software improvements.

Support from Dept of Culture and the Arts WA initiated the commencement of work on a Digital Asset Management System that will be built into SAM, to assist art centres with the managing the thousands of images and films that are stored in various locations with little or no information attached. DAMS will allow art centres to have searchable databases for the digital assets of the art centre.

With SAM database in use by 70 art centres by June 2015, a Service Level Agreement (SLA) between Desart and all clients was implemented. By having an SLA Desart has been able to establish protocols that are standard for all art centres, including the capping of maintenance and support under the biannual fee.

Strong Business Program

Desart's Strong Business Program (SBP) has come about through years of working on individual projects and programs with art centres to provide the best tools to run sustainable businesses. The Desart Art Centre Conference is a key facet of the SBP providing key professional development opportunity for Art Centre Managers and Art Centre Boards by bringing them together in the one space for two days without the disruptions of art centre business and community life. It is a practical and pragmatic way to enable Managers and Board members to focus, reflect and share significant learnings.

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 counselors. Since its inception the counseling 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's Art Centre Conference is the annual event for managers, directors and art workers from the Desart membership to gather and discuss ideas, industry issues and specific art centre and Desart projects. In 2015 the program's theme was Relations and focused on the importance of building networks and industry relationships. The 2 day event hosted by Lee-Anne Buckskin, Aboriginal and Torres Strait Islander board member for the Australia Council, was well attended by more than 100 participants, including many representatives from funding bodies, and government agencies.

The conference theme of Relations further explored the issues raised at the 2014 conference; the need to further develop relationships, and networks. Desart stressed the importance of continuing to pursue and create new relationships in the changing art market, and through international exposure. Equally stressed as important was the role of governance.

Highlights of the conference were the Australia Council's launch of their new Strategic Plan, A Culturally Ambitious Nation; as well as the launch of CRC-REP Art Economies Value Chain research The Economy of Place – A Place in the Economy, an important publication which consolidated the key economic data on art centres over a 12 year period.



Jane Barney (MOA) addressing Art Centre Conference 2015 audience



Nyurapaya Kaika Burton & Ilawanti Ken reviewing Ninti One research report, The Economy of Place

Goal 2 – Promote best practice management of art centres



Tuppy Goodwin and Ngupulya Pumani wearing Desarts 2015 conference t-shirt



Leanne Buckskin Master of Ceremonies at Art Centre Conference 2015

Goal 2 – Promote best practice management of art centres

Grant Blast

Produced monthly, compiled from industry newsletters, emails and a subscription to Our Community's Easy Grants Newsletter. The Grant Blast lists up and coming grants most relevant to Aboriginal art centres using the categories Projects, Arts Development, Awards and Fellowships, Quick Response Grants and Other to help quickly identify grants most relevant to the needs of our members.

Individual Art Centre Manager Support

In response to the needs of new and emerging art centre managers, the Individual Coaching program is highly sought after by art centres managers. Art centre managers are able to talk to an objective yet experienced industry professional on issues of isolation and other challenges of working in remote centres.

Topics covered have been:

- Level of support from board of directors, and the ability to articulate the support needed
- How to outsource work where required addressing vulnerabilities
- Conflict management
- Violence in communities
- How to create new markets
- Managing 'Humbug' and establishing boundaries
- Work / Life Balance

Board Governance Support

Desart continues to work with art centre boards and steering committees, to ensure that they are the Cultural Bosses of their art centres, and have a greater understanding of what is required of them. In 2014/15 Matrix on Board held workshops for art centres at the Art Centre Conference, and also targeted more in-depth personalised training to individual art centres. It is through this program that Desart and Matrix on Board are able to facilitate conversations with directors on topics such as:

- understanding the legal structure of being an indigenous corporation
- understanding the role of Board members of an Art Centre;
- understanding the legal and financial responsibilities of an Art Centre Board;
- understanding Money In and Money Out and the ultimate reasons why managing the money well is important.

Goal 3 – Increase employment and career pathways for Aboriginal peoples

Aboriginal Art Worker Program

The Desart 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 across the membership.

Message from the Art Worker Program Manager

As the peak body for the Central Australian art centres Desart takes a lead role in increasing the participation and capacity of Indigenous people in the art industry. We are committed to a workforce development approach as outlined in the Desart Art Worker's Workforce Development Strategy 2014-2016, as ratified by the executive committee at a meeting in 2014.

In March of this year Desart, in partnership with Batchelor Institute, engaged consultant Karen Gillespie to commence work on customising resources for Certificates I in Business Skills integrated with Skills for Vocational Pathways (reading, writing, numeracy, communication and learning) for an art centre context and related to the art workers roles and responsibilities.

Improving education and training outcomes for Indigenous art workers is a key element in maximising art worker's participation and capacity within their art centres. Improving art worker skills and knowledge can only make a significant contribution to the businesses of art centres and further strengthen the role and responsibilities of art workers.

Goal 3 – Increase employment and career pathways for Aboriginal peoples

Art Worker Professional Development and Training Week

“To be strong for my art centre, stand up and talk” – Anne-Marie Dixon, Kulumindini Arts

“The interesting thing I learnt was about the money story how you can save money in bank accounts and budget”- Jodie Young, Keringke Arts

On learning about curating “It is a new experience for me total strange place but I fit in well. Learning from other people has given me a great opportunit” - Sharon Adamson, Tjala Arts

“It was good meeting other ladies from other art centres and getting to know them. Photography was great, I learnt how to take pictures and how to upload them on the computer” – Chantelle Mulladad, Keringke Arts.

“...Learnt a lot about copyright, about artist rights and taking photos without permission. What is legal and what not to do” – Rhonda Plummer, Barkly Regional Arts.



Art Worker Program Manager Marlene Chisholm and art worker Anne-Marie Dixon at the 2014 Professional Development Week

Goal 3 – Increase employment and career pathways for Aboriginal peoples

The 2014 Professional Development and Training Week was attended by 28 art workers from across the Desart membership. Workshops offered were:

- SAM
- My Money Story
- Digital Photography
- Curating and installation skills to hang the 2014 Art Worker Photography Prize
- What is Copyright and Photography Protocols?
- Roles and responsibilities of art workers

The week provided an invaluable opportunity for arts workers to engage and network with peers. Whilst in the learning space art worker's showed a real willingness to engage and participate with the learning program. Many were keen to demonstrate and connect their newly learnt knowledge and skills back in their workplace.

Batchelor Institute and staff were key contributor and partner in the training. Together we collaborated to customise the teaching and learning program to suit art worker's training needs. Workshop delivery was made more interesting, informative and appealing for art workers due to Desart's capacity to engage the following professional facilitators from Copyright Agency - Lawyer Trish Adjei, Tarnanthi Festival Assistant Curator Coby Edgar, Financial Literacy facilitator Trevor Pearce from First Nations Foundation and Photographer Steven Pearce.



Rhonda Dick and Sharon Adamson curating the 2014 Art Worker Photography Prize

Goal 3 – Increase employment and career pathways for Aboriginal peoples

“This week is a good strong story. We all got a better idea about what is an exhibition, what it looks like and what we as art workers need to do in getting ready for exhibition. A big thank you to Desart for bringing us to Adelaide to learn more” - Maureen Baker, Tjunga Palya.

“At the Flinders University we saw firsthand where art works are stored, curation of art works the history of art works and handling of art works... It made me more aware when handling works how important it is to protect the works by wearing gloves” - Marisa Maher, Ngurratjuta Iltja Ntjarra Many Hands Art.



Left: Kristabel Porter
Below: NATSIAA award winner Nici Cumpston touring art workers through Art Gallery of South Australia



Industry Engagement Program

In early 2015 eight art workers travelled to Adelaide with Art Worker Program Manager with the aim of exposing and connecting art workers to the wider visual arts industry and other art workers. The program of activities undertaken included visits to the Living Kurna Culture Centre, Art Gallery of South Australia, South Australia State Library and Museum, Tandanya National Aboriginal Cultural Institute, Arts Image Gallery and the Flinders University Indigenous Art Collection. Art workers also attended a presentation delivered by Cara Kirkwood from the Wesfarmers Indigenous Arts Leadership Program, about the merit of participating in their annual program.

Left: Jaye Swan viewing installation works

Goal 3 – Increase employment and career pathways for Aboriginal peoples



Vincent Namatjira admiring his finished print, Cicada Press



Cicada Press, exploring UNSW campus



Touring Sydney, Cicada Press

Artists in Residency Program

In April 2015, to complement the We are in Wonder LAND exhibition and symposium, Desart facilitated artists to participate in art making workshops at Cicada Press at the University of NSW Art & Design campus. Artists were chosen through a competitive application process, based on previous achievements within Desart programs.

Six artists spent two weeks working in a state of the art studio with highly qualified printers and print makers and were able to meet and connect with each other in a creative environment. Desart Senior Program Manager and Art Worker Program Officer assisted Director of Indigenous Programs, Tess Allas, to ensure that the residency supported the participants and provided opportunities for artists to meet Aboriginal and Torres Strait Islander artists enrolled at UNSW Art & Design.

Most works were fully completed in the workshops, with further prints being finalized in New York City; due to the processes not being available in Australia.

An exhibition of works was previewed at the Tangentyere Artists Gallery in Alice Springs in May; with initial sales in excess of \$10,000.

Twelve of the works produced during the residency were presented in the We are in Wonder LAND exhibition.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

Special Guest Hetti Perkins at Desert Mob Symposium 2014



Tjala Arts at Desert Mob Symposium 2014



Desert Mob 2014

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

Desert Mob

Desert Mob Exhibition, Symposium and Marketplace are a highly regarded event in the Indigenous arts calendar. Now in its 24th year, Desert Mob continues to showcase Aboriginal art and craft, and promote culturally significant, innovative projects from Desert member Art Centres. Desert Mob is a dynamic platform for Art Centres to engage and promote the industry to arts industry professionals, local, national and international audiences whilst capitalising on the opportunity to make sales through the exhibition and marketplace. Desert Mob is run in partnership with Araluen Arts Centre. Aboriginal artists and art workers from remote communities benefit immensely from Desert Mob through participation. Simultaneously it provides a broader audience with a glimpse into the origins of art and projects in Central Australia, its meaning and value for artists.

The Desert Mob Symposium continues to grow and provide a unique space for Aboriginal artists to share their stories. This year's program theme was Reflection and Projection.

Presentations included:

- Martumili Artists collaboration with Lynette Wallworth and Antony from Antony and the Johnsons in creating their large multimedia work Yarrkalpa (Hunting Ground) 2014.
- Ngurratjuta Iltja Ntjarra presentation was a glimpse in to the movement by Ngurratjuta, with examples of their new collage works and animations that the children from Ntaria had made.
- Lizzie Ellis, Tjarlirli Artists presented their short film 'Kuruyurltu' about country near Tjukurla
- Tjala Arts celebrating their culture and new book
- Arlpwe Arts and culture. Their arts workers were discussing the training and employment pathways that are available to them through their art centre.
- Special Guest Hetti Perkins on the relevance and role and context of Art Centres and Desert has in supporting communities in the Central Desert region.
- Jonathan Jones presented about successful collaborations and protocols with Aboriginal artists from community



Papunya Tjupi with Marlene Chisholm at Desert Mob Symposium 2014



Jane Young, Pat Ansell Dodds and Philip Watkins opening Desert Mob 2014

Goal 4 – Promote Central Australian Aboriginal Arts and Culture



Jane Young and Lie Sang Bong exchange gifts © Choi Hyun Joon

Asia Program

Lie Sang Bong

In October 2014, Desart hosted internationally renowned Korean fashion designer and artist Lie Sang Bong and accompanying journalists. During their whirlwind tour of Central Australia they visited a number of remote communities with the aim to develop protocols and explore opportunities to work collaboratively with Aboriginal Artists.

From this visit Lie Sang Bong produced a body of photographs, complemented by artworks he purchased for his own collection for an exhibition during Australia Week; an exhibition of Australian culture held internationally to coincide with Australia Day festivities. Additionally, fashion designs inspired by his visit to Central Australia and by artists met are in development, and we are eager to see what artistic vision transpires.

Seoul Open Arts Fair

For the third year in row, Desart presented Central Australia art centres art works at the Seoul Open Art Fair in Korea. Sponsored by the NT Government Dept of Business, the 2015 SOAF presentation coincided with the NT Governments annual Trade Mission to Korea.

Desart staff, along with representatives from Artists of Ampilatwatja, Keringke Arts and the NT Government, participated in a number of activities aimed at further developing the Desart member market profile, strengthening established commercial/cultural relationships and exploring new opportunities to market art products in South Korea.

Desart also presented “Colors of Nature” Exhibition at Shinsegae Gallery, showcasing the works of 14 Desart member art centres, resulting in generous sales for participating art centres.

Built on four years of engagement and collaboration, participation in SOAF has provided a platform to further develop market engagement in South Korea. Desart considers South Korea a prospective market with great opportunity to exploit broader NT and Australian government priorities to build business relationships and in particular leveraging opportunities that arise as a result of the recent Fair Trade Agreements.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

Fragrant Lands

Desart, in partnership with the Shanghai International Culture Exchange Association and Meou Art Investment, developed Fragrant Lands– An Exhibition of Chinese and Australian Indigenous Art 2014. Fragrant Lands exhibition is a major outcome of Desart’s artist exchange program between China and the Northern Territory over a twelve-month period.

The Fragrant Lands exhibition was shown at the Tandanya National Aboriginal Cultural Institute, Adelaide, in August with a delegation of arts administrators, gallerists and artists from China attending the opening. Subsequently, Fragrant Lands exhibition opened at the Shanghai Urban Planning Exhibition Centre to a crowd of over 200 people.

The exhibition features 48 works from Desart member art centres: Warlukurlangu Artists, Artists of Ampilatwatja, Keringke Arts, Papunya Tula Artists, Maruku Art Uluru, Ngurratjuta Many Hands Art Centre, Ernabella Arts and Tjanpi Desert Weavers as well as multimedia works from Martumili Artists and Yarrenyty Arlttere Artists.

Desart gratefully acknowledges the support of the Honourable Minister for Arts and Museums, Matthew Conlan and Senior Trade Commissioner, National Manager – China, Mr Michael Clifton.



Fragrant Lands Exhibition Shanghai 2014 © Sun Yongkang, Meou Art

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

Photography prize

At Desart we have recognised the importance of ensuring Aboriginal art workers have access to media technologies and thus initiated digital photography workshops that aim to up skill art workers so that they can have an active role in recording artworks for administration, presentation, creative and artistic purposes. While the aim of the workshops was to provide technical skills, the photography prize was established to encourage artistic outcomes.

The exhibition shown at Tangentyere Artists Gallery was curated by a team of art workers as part of the Professional Development and Training Week under the guidance of Assistant Curator of the Tarnanthi Festival, Coby Edgar (State Gallery of South Australia).

Judged by Franchesca Cubillo, Senior Curator National Gallery of Australia and senior art workers Tuppy Goodwin of Mimili Maku Arts and Narelle Holland of Papulankutja Artists. Artists, art workers, arts industry representatives were well represented at the opening of the prize exhibition.

“... [the works] are alive and strong” “... the art works are new and changing, but also drawing from the rich strong culture that is tens of thousands of year old” – Franchesca Cubillo, Opening night speech, Tangentyere Artists Gallery, November 2014.



2014 Winner, Desart Art Worker Photography Prize: Ngayuku mamangku witira kanyini tjala kinara pakany tjanka (My father holding honey ants when the moon is rising), Brenda Douglas, 2014.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture



Highly Commended Works:
I love my family, Pamela Hogan,
Papulankutja Artists



Highly Commended Works:
Car Graveyard, Kristobel Porter,
Warakurna Artists



Highly Commended Works:
Untitled, Melvina Young, Tjala Arts



Highly Commended Works:
Punu, Shirley Adamson, Tjala Arts

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

We are in Wonder LAND

In 2012, the University of NSW in partnership with Desart established Same But Different: Innovation and Experimentation in Desert Arts (SBD). Since its inception, SBD has provided a unique space for exchange between Desert artists experimenting with form and practice (from painting to photography, weaving to video installation, video based language archiving to animation, interactive graphic novels to 'remote' Aboriginal curating of major 'urban' exhibitions), as well as providing a broader public forum for exposure and art world engagement. Rebranded in 2015 as We are in Wonder LAND, this project encompassed the artists in residency program, exhibition and symposium.

We are in Wonder LAND was a national platform for contemporary experimental desert aesthetics. Distinct but complementary to Desart's annual Desert Mob exhibition, with the explicit focus on how experimentation is enabling cultural transmission Desert artists experimenting with form and medium (from painting to photography, weaving to video installation, video based language archiving to animation, interactive graphic novels to 'remote' Aboriginal curating of major 'urban' exhibitions), in this unique forum providing a broader public exposure and art industry engagement. The Wonder LAND audience included Desart Aboriginal art centres and artists, curators, collectors, researchers and art writers.

The exhibition consisted of more than 55 artworks - prints, photographs, digital and media works, sculpture, paintings and mixed media - by more than 35 artists from 15 communities including 18 new works made during the Cicada Press artists in residency program.

Gurindji/Malngin/Mudpurra artist, scholar and Wonder LAND curatorial advisor Brenda L. Croft MC'd the Wonder LAND Symposium with audience of 150; with keynote presentations by senior Pitjantjatjara artist Nyurpaya Kaika Burton and Warlpiri scholar Wanta Steve Patrick Jampijinpa. The Symposium was filmed for two episodes of 'Opinion Piece' (NITV) and was broadcast as special episodes during NAIDOC week 2015.



Nyurapaya Kaika Burton at Wonder LAND opening night © UNSW



Marisa Maher Ngurratjuta Many Hands at Wonder LAND opening © UNSW

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

Promotions

In 2015, Desart continued to create and distribute printed material promoting Desart and our member art centres. The Aboriginal Art Centres brochure lists contact details for all members with more than 3000 distributed nationally to Galleries and Institutions, and tourist information centres. The Desart Mob newsletter continued to be a success with art centres contributing stories and images each quarter, with more than 900 copies circulated with each edition.

Social media strategy and promotion really took a front seat this year for Desart, with an increase in page likes of 592%. Desart's facebook presence is used to build stronger connections to our art centres and key stakeholders, share art centre and industry news and keep the public updated on Desart's programs and key events. Desart's highest organic reach for the year was over 7000 for post listing job opportunities in art centres.

Desart also increased our web presence by continually updating content and cross posting between social media and our website. Over the 12 month period Desart saw over 16,000 users view over 56,000 pages on our website, an increase in users of 188% over the previous 12 month period. Desert Mob exhibition online was highly anticipated with spiking on the day of launch.



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

Art Centre Infrastructure

Funded through the Aboriginal Benefits Account, Desart's Infrastructure program aims to develop art centres and staff housing using economies of scale for Northern Territory art centres (ABA funds are only available for NT projects).

Further work on the Docker River Infrastructure project progressed, with Desart appointing a project manager early in the second half of the year, and the tender for the build process being finalised at the end of June.

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 2015, 22 member art centres accessed this service provided by Business Solutions Consultancy. BSC provided a total of 245 hours of support for issues ranging from software installations, connectivity, backups and expertise in acquiring new hardware.



5 years in the making – Docker River Art Centre near completion

Special purpose financial statements for the year ended 30 June 2015



Special purpose financial statements for the year ended 30 June 2015

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 2015, 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 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 2015

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 2015 and its financial performance for the year then ended.

Perks Audit
Perks Audit Pty Ltd
Chartered Accountants
Suites 3 4, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871

PHill
Peter J Hill
Director
Registered Company Auditor

Dated this 1st day of September 2015 at Alice Springs

Special purpose financial statements for the year ended 30 June 2015

Desart Inc

Disclaimer to the members of Desart Inc

The additional financial data presented on pages 19 -30 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 2015. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Desart Inc.) in respect of such data, including any errors or omissions therein however caused.


Perks Audit Pty Ltd
Chartered Accountants
Suites 3 4, Alice Springs Business Centre
8 Gregory Terrace
ALICE SPRINGS 0871


Peter J Hill
Director
Registered Company Auditor

Dated this 1st day of September 2015 at Alice Springs

Special purpose financial statements for the year ended 30 June 2015

DESART INC.

STATEMENT BY THE MANAGEMENT COMMITTEE FOR THE YEAR ENDED 30 JUNE 2015

Your committee members submit the financial report of Desart Incorporated for the financial year ended 30 June 2015.

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

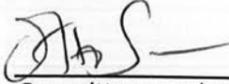
Otto Sims	Maime Butler
Tina Ricky	Graham Nelson
Peter Taylor (deceased)	Isobel Gorey
Tuppy Goodwin	Ronnie Douglas
Kathleen Rambler	Betty Conway

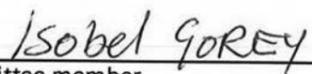
There were no significant changes in the nature of activities during the financial year.

The surplus (deficit) of the association for the year is:
(\$90,287)

In our opinion:

- 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;
- the accounts of the Association have been properly prepared and are in accordance with the books of account of the Association; and
- 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

21.07.2015
Date

Special purpose financial statements for the year ended 30 June 2015

DESART INC.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2015

	Notes	2015 \$	2014 \$
Grant Income	10	1,624,571	1,313,504
Unexpended Grant brought forward	8	680,355	677,693
Unexpended Grant at year end	8	(934,785)	(680,355)
Other Income	9	363,536	323,709
Employee benefits expense		(528,107)	(520,827)
Depreciation and amortisation expenses		(92,903)	(87,659)
Other expenses		(1,202,954)	(1,093,553)
Surplus (deficit) for the year		(90,287)	(67,488)
Accumulated funds at the start of the year		309,494	313,483
Transfer from Reserves		63,499	63,499
Accumulated funds at the end of the year		282,706	309,494

Special purpose financial statements for the year ended 30 June 2015

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2015

	Notes	2015 \$	2014 \$
CURRENT ASSETS			
Cash and cash equivalents	2	1,264,579	965,465
Trade and other receivables	3	36,237	20,627
Other current assets	4	7,257	2,875
		1,308,073	988,967
NON CURRENT ASSETS			
Property, plant and equipment	5	224,554	317,457
TOTAL NON CURRENT ASSETS		224,554	317,457
TOTAL ASSETS		1,532,627	1,306,424
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	80,356	25,708
Short-term provisions	7	44,284	36,871
Unexpended Grants	8	934,785	680,355
TOTAL CURRENT LIABILITIES		1,059,425	742,934
TOTAL LIABILITIES		1,059,425	742,934
NET ASSETS		473,202	563,490
EQUITY			
Capital Reserve	11	190,496	253,995
Accumulated funds	12	282,706	309,494
		473,202	563,489

Special purpose financial statements for the year ended 30 June 2015

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2015

	Notes	2015 \$	2014 \$
INCOME			
Donations Received		45,045	15,000
Administration Fee		158,038	104,713
Interest received	10	21,887	25,404
Other Revenue	11	27,287	72,261
Recoveries	13	54,057	96,581
Fees and Services	12	57,222	9,750
Unexpended Grants brought forward	9	680,355	677,693
Unexpended Grants	9	(934,785)	(680,355)
Grants Income	14	1,624,571	1,313,504
		<u>1,733,677</u>	<u>1,634,551</u>
EXPENSES			
Administration Costs		166,928	113,853
Art Centre IT Support		24,347	33,353
Art Centre subsidies		71,274	60,111
Artists camp		31,236	46,604
Auditors remuneration		6,080	2,500
Bad debts written off		12,281	-
Bank charges		1,389	1,141
Capital infrastructure - Art Centres		11,555	20,863
Cleaning		1,301	1,150
Conferences/Events		97,254	85,745
Consultancy fee		84,731	84,666
Depreciation		80,203	87,659
Desert Mob expenses		54,026	38,406
Electricity		5,568	5,500
Insurance		12,252	10,355
Legal costs		126	10,995

Special purpose financial statements for the year ended 30 June 2015

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2015

	Notes	2015 \$	2014 \$
Loss on disposal of assets		-	655
Marketing & Promotion		20,187	24,974
Meeting Expenses		55,174	66,727
Motor vehicle expenses		11,311	10,114
Postage		5,928	4,026
Printing & Stationary		5,224	7,474
Project expenses		170,027	160,265
Recruitment		2,717	743
Rent		54,506	46,608
Repairs and maintenance		3,334	2,440
Salaries and wages		487,132	484,656
Stories Art Money expenses		103,957	97,026
Staff / Artworker training and welfare		73,862	65,776
Subscriptions		3,210	3,994
Superannuation contributions		40,975	36,171
Tax - Fringe Benefits		43,536	45,010
Telephone		9,990	9,015
Travelling expenses		59,773	33,464
		<u>1,811,393</u>	<u>1,702,039</u>
NET OPERATING PROFIT		(77,716)	(67,488)
Accumulated Funds at the beginning of the financial year		309,494	313,483
Transfers from reserves		50,799	63,499
TOTAL AVAILABLE FOR APPROPRIATION	16	<u>282,577</u>	<u>309,494</u>
ACCUMULATED FUNDS AT THE END OF THE FINANCIAL YEAR		<u>282,577</u>	<u>309,494</u>

Desart Inc.

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Culture First.
Supporting Aboriginal Art Centres
of Central Australia


Australian Government
Indigenous Visual Arts Industry Support


Visual Arts and Craft Strategy
Northern Territory

 Northern Territory
Government


Australian Government
Visual Arts and Craft Strategy


Australian Government


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

