

2016

Desart Annual Report

July 2015 – June 2016

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



Culture First.
Supporting Aboriginal Art Centres
of Central Australia

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Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Chairperson's Message



I see many good things happening with our art. Our art centres have been important places that have given us the chance to tell our stories and share our art with the world.

It is our culture from central australia that makes our art strong and it is important that we keep our culture strong because that is what makes our art strong.

Jane Young
Desert Chairperson
Desert Mob 2016

Chief Executive Officer's Message



Desarts' annual program of activities are developed to support Desart member Art Centres to be viable and sustainable businesses, places for keeping culture strong and encourage innovative arts practice.

Our annual program of activities focus on human resource, business support and information technology support, in addition to activities that support the professional development of art centre governing committees, managers and Aboriginal Art Workers. Our core business activities are complimented by advocating for and securing platforms that promote the artistic and cultural aspirations of art centres in our region.

Our partnerships with Araluen Arts Centre, Barkly Regional Arts, the Darwin Aboriginal Arts Fair Foundation and the Art Gallery of South Australia - Tarnarnti Festival continue to be important relationships that have provided opportunities for Desart member Art Centres to

promote their arts practice and art centres, generate income through the sale of art products, build positive profiles through marketing activities and engage with industry stakeholders and peers.

A special project in development is the partnership between Desart and the Central Land Council to commemorate and celebrate the 50th anniversary of the Gurindji Walk Off from the Wave Hill Station in 1966 and the 40th anniversary of the Aboriginal Land Rights Act (NT) 1976. The Our Land Our Life exhibition with the accompanying Vincent Lingiari Prize is a platform on which Aboriginal artists in our region can participate in commemorating the significant and memorable land rights achievements. The Our land Our Life exhibition and accompanying Vincent Lingiari Prize will be presented in September 2016 at the Tangentyere Artists Gallery, Alice Springs.

Through our Strong Business Program, we have invested significant time and resources into further strengthening our business support programs. Of particular note is the ongoing development of the Desart owned Stories Art Money (SAM) database. SAM supports the business needs of Art Centres in maintaining accuracy, consistency and transparency regarding provenance, financial, reporting and cataloguing requirements. Opportunities to further develop capacity to manage the important digital/visual archives of Art Centres is being explored in response to identified needs, as well as developing training and learning resources that meet the diverse needs of SAM users. 75 Aboriginal and Torres Strait Islander Art Centres across the country are now using SAM.

Chief Executive Officer's Message

To ensure Aboriginal Art Workers have opportunities for professional development. Desart has partnered with Bachelor Institute of Indigenous Tertiary Education to customise the Certificate 1 Business Studies course, in the context of Art Centre business. In 2016 Desart offered the training as an initial pilot program to Art Workers in our region enabling access to relevant accredited training that considers the cultural, social and physical environments in which art centres operate. The accredited training for Art Workers is complimented by targeted professional development programs which continue to support art centre governing committees and management through the governance training managers mentoring programs and other activities noted further in this report.

Desart continues to be strongly supported by the Australian Government, Northern Territory Government, Australia Council and a myriad of philanthropic and corporate supporters who value the work Desart does in supporting Art Centres in our region to be sustainable, culturally vibrant and innovative enterprises. The ongoing support and commitment to Desart and our members is vital to the work we do and much appreciated.

I acknowledge the commitment, advice and support of the Desart Chair and Directors who have contributed substantially in guiding the strategic direction of Desart and our staff who are tasked with implementing the strategic visions of the Desart Board and our members.

Philip Watkins
Chief Executive Officer



Our Mission, Values and Goals

Our Mission

We are committed to supporting Aboriginal art centres, which provide autonomy, sustained growth and stability for Central Australian Aboriginal communities.

Our Values

Culture first: We see culture as the priority and foundation for all our work.

Diversity: We respect the cultural diversity inherent to Central Australian Aboriginal peoples and their communities.

Autonomy: We support the independence and autonomy of our art centre members.

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

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

Our Goals

One Mob, One Voice

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

Strong Business

Goal 2 – Promote best practice management of art centres

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

My Job, My Learning

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

Our Art, Our Culture

Goal 4 – Promote Central Australian Aboriginal arts and culture.

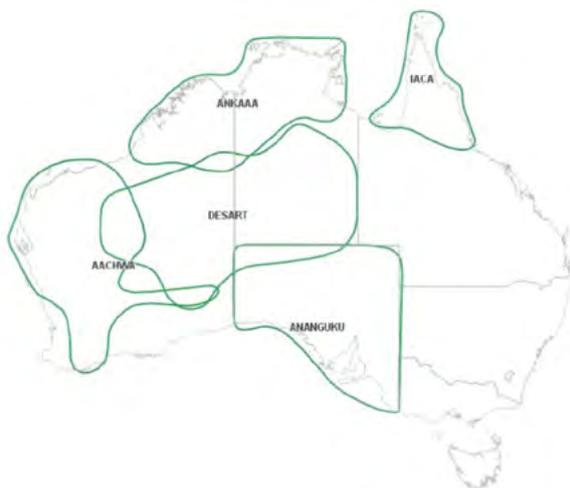
About Us

Desart is the Association of Central Australian Aboriginal Arts and Craft Centres. Established in 1992, incorporated in 1993, we now count as our members 41 independently governed Aboriginal Art and Craft Centres representing 8000 artists. We are governed by a 10 member Aboriginal executive committee elected from the membership regions and currently employ 6 staff, servicing a membership area of 1.221 million square kilometres.

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

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

We are a conduit through which art centre business operations (financial, human, 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

About Us

Our Board

Desart was incorporated in 1993 as a non-profit Aboriginal Association under the Northern Territory Associations Act. Members of Desart are Aboriginal-owned art centres, either as independent corporations, or as art centres which are activities of larger Aboriginal governed organisations.

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 2015/2016.

Record of 2016 meeting attendance

Region	Member	Term ends at AGM	Meetings attended	Meetings held
Barkly	Tina Ricky	2015	1	2
	Kathleen Rambler	2016	3	3
	Vacant	2016	-	-
Central	Kwementyaye Taylor (Dec)	2015	0	2
	Betty Conway	2016	2	3
	Jane Young	2017	1	1
Ngaanyatjarra	Maime Butler	2016	1	3
	Mr. Nelson (Dec)	2017	2	3
North West	Isobel Gorey	2015	1	2
	Otto Sims	2016	2	3
	Isobel Major	2017	1	1
APY South	Ronnie Douglas	2016	2	3
	Tuppy Goodwin	2017	3	3

About Us

Our Staff

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
Bronwyn Taylor	SAM Project Manager	August 2015 - present
Nicole Haverfield	Administration Officer	July 2014 – March 2016

Our Art Centres

APY

Ernabella Arts
Iwantja Arts
Kaltjiti Arts
Mimili Maku Arts
Ninuku Arts
Tjala Arts
Tjungu Palya

Barkly

Artists of Ampilatwatja
Arlpwe Art and Culture
Canteen Creek
Epenarra Artists
Kulumindini Arts
Mangalawurru
Mungkarta Artists
Nyinkka Nyuyu Art & Culture Centre

Central

Greenbush Art Group
Hermannsburg Potters
Keringke Arts
Mwerre Anthurre Artists,
Bindi Inc
Ngurratjuta Ittja Ntjarra
Many Hands

Art Centre

Tangentyere Artists
Tapatjatjaka Art and Craft
Tjuwanpa Resource Centre
Waltja Tjutangku Palypayi
Yarrenyty Arltere

Ngaanyatjarra

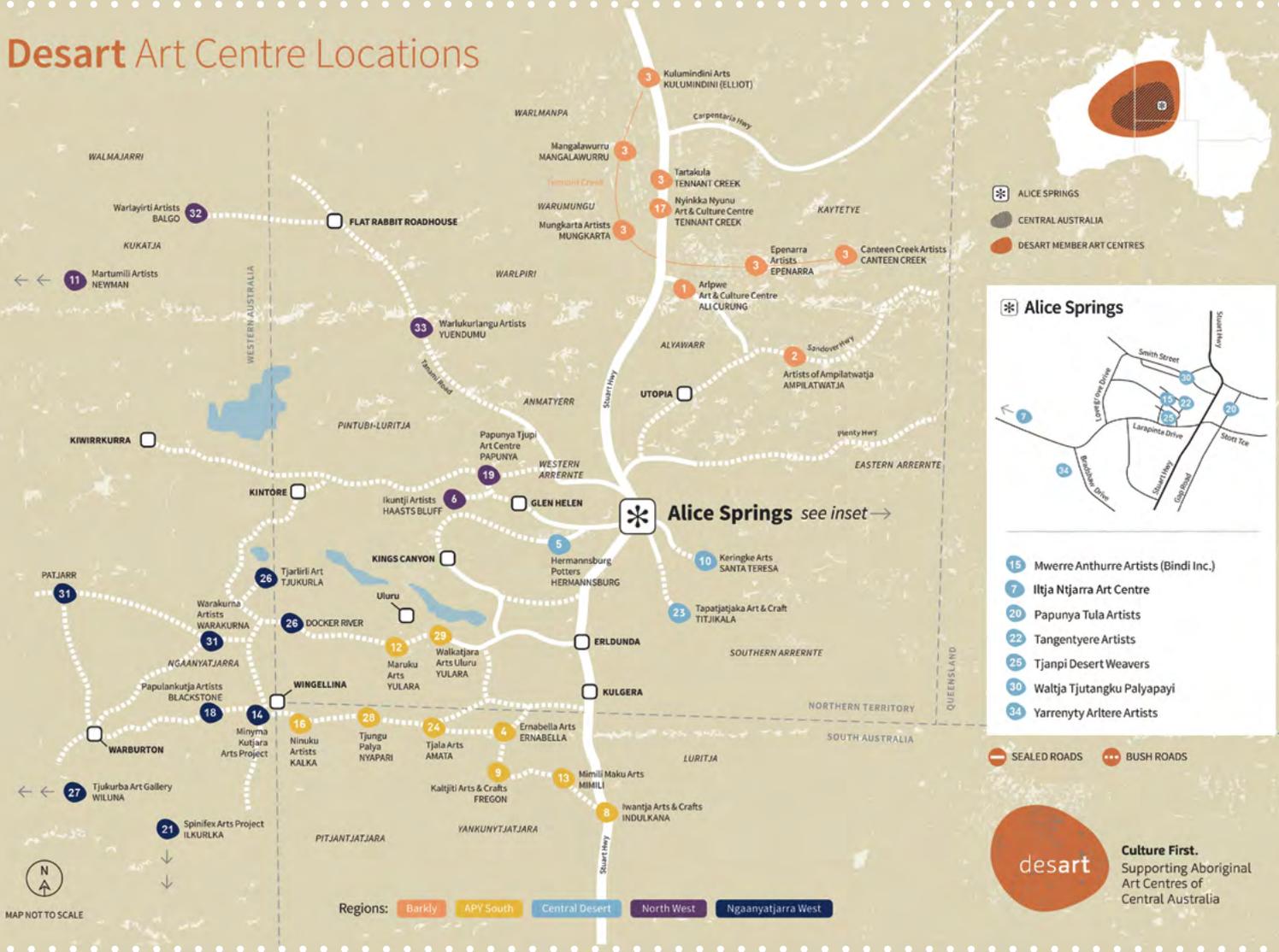
Maruku Arts & Crafts
Minyma Kutjara Arts Project
Papulankutja Artists
Spinifex Arts Project
Tjanpi Desert Weavers
Tjarlirli Artists
(incorporating
Docker River)
Warakurna Kayili Artists

North West

Areyonga Artists
Ikuntji Artists
Martumili Artists
Papunya Tjupi Art Centre
Papunya Tula Artists
Tjukurba Gallery
Warlayirti Artists
Warlukurlangu Artists

Map of the membership

Desart Art Centre Locations



Our Funding

As a non-profit organisation Desart relies on a variety of funding sources for programs and core operations. In 2015-2016 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, now encompassing Visual Arts and Crafts Strategy (VACS) funding. 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 was approached by Ministry for the Arts to auspice grant funding under IVAIS on behalf of Hermannsburg Potters. This auspice arrangement has lead to the further stabilisation of that art centre, with the auspice arrangement on target to be completed by June 2017.

Desart continues to auspice funding and management of art workers for Western Australian art centre Tjarlirli, under the Indigenous Employment Initiative (IEI); with this funding tied to our current IVAIS agreement, and set to expire in 2020.



Aboriginal Benefits Account supports Desarts Art Centre Infrastructure Projects. Current funding is carried forward from 2011, and was completed at June 2016. Thanks to this funding Docker River Artists now have a fully functional art centre space, and staff and visitor accommodation. This project is the culmination of more than 8 years' work by Desart and the Docker River community.

Our Funding



In 2015/16 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. In May 2016, Desart was advised by the ATSI board that we had been successful in our application to the newly created Four Years Funding round, obtaining funding of \$1.2million over four years from 2017 to 2020. It is through this injection of funding that Desart will be able to implement the priorities listed in our Business and Strategic Plan 2016-2021.



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 organisation. NTAPS is a major supporter of our annual Desert Mob program. Desart was successful in our application for continued support under this program, obtaining funding of more than \$600,000 over 3 years to December 2018.

Desart received support through the NT Government's Department of Business, Tourism NT and NT Archives to support business planning for Stories Art Money Database; website development to drive traffic to the online Desert Mob exhibition; and to support the research of Desart from 1993 to present for contribution to a 25 year history book being developed for 2018.



Supporting the objectives of the 2015 SAM Business Plan, Arts Queensland through the Queensland Government provided funding to redesign the front and back-end of the database; to match the newly designed SAM branding.

Our Funding



Philanthropic

In 2016 the CentreCorp Foundation continues to support Desart in the delivery of Desert Mob, Art Centre Conference, and artists workshops with new associate member Artists of Areyonga.



In late 2016, Desart was successful in obtaining seed funding for the newly completed Docker River art centre. Funding to source start up materials and salaries for an Art Centre Manager, were matched by Ministry for the Arts; giving this art centre a great kicking off base to commence operations.



Coming on board in 2016, QantasLink supported Desart by supplying \$5,000 worth of flights; to assist Desart in bringing quality facilitators to Desarts Art Centre Conference and Desert Mob events.



Copyright Agencies Cultural Fund continues to be a great supporter of Desart projects. In 2016, CAL Cultural Fund provided funding to produce the high quality catalogue for the Vincent Lingiari Art Award exhibition Our Land Our Life Our Future, on exhibition September 2016.

Our main activities 2015 & 2016

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. Desarts annual program of activities is guided by the desired outcomes of the Desart Business & Strategic Plans 2016-2021.

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.

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
- Australia Council Peer Assessment Panel (Desart SPM, Hannah Grace)

Arts Fairs / Conferences

In 2015/16 Desart was represented at the:

- Darwin Aboriginal Art Fair – Industry Booth & Donation to the silent auction
- Cairns Indigenous Art Fair – Staff in attendance
- Tarnanthi Festival – Marketing collateral was submitted to festival for display
- Arts NT – MAP 2016 – Arts industry conference

At all opportunities staff engages with the public to highlight who and what Desart does, and the key differences of purchasing art from art centres.



Research

Desart continues to partner with the Cooperative Research Centre for Remote Economic Participation to research solutions to the economic challenges of remote Australia. By partnering Desart is able to ensure that the voices of our art centre members are evident in research outcomes, so that the research can better inform industry stakeholders.

A full list of research reports can be obtained from: www.crc-rep.com/research/enterprise-development/aboriginal-and-torres-strait-islander-art-economies/project-outputs

www.crc-rep.com/research/enterprise-development/aboriginal-and-torres-strait-islander-art-economies/project-outputs

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

Partnerships



Araluen Arts Centre

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



Barkly Regional Arts (BRA)

Desart continues to work closely with Barkly Regional Arts in the delivery of arts activities to 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 (BI)

An integral partnership in 2016 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 2015/16 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 worked closely with the Art Worker Program to offer opportunities for Art Workers to exhibit their photography prize and curate an exhibition at the State Library of South Australia during the festival in October 2015.



Central Land Council

In 2015-16 Central Land Council became a key partner in two Desart projects. Financially partnering with us towards the end of the year to deliver start up services to Docker River Artists ensured that the art centre was able to commence art activities soon after the completion of ABA buildings; completing a long desired outcome of the community to have their own art centre.

Central Land Council approached Desart in 2015 to celebrate the 50th anniversary of the Wave Hill walk off and 40th anniversary of Land Rights with an Art Award and exhibition. The \$25,000 prize was named the Vincent Lingiari Art Award; and has already gathered much attention and momentum. The shortlisted artworks are to be exhibited at Tangentyere Artists Gallery in September 2016, to coincide with Desert Mob events.

Goal 2 – Promote best practice management of art centres

Art Centre Conference

Desarts Art Centre Conference is the annual event to gather art centre boards, managers, staffs alongside industry professionals, stakeholders and interested parties into one venue for two full days' workshops and presentations. In 2016 the theme of Leadership and Opportunity was explored with a focus on the importance of building networks and industry relationship to having success in the broader arts industry.

Presentations included:

- Art Centre Money Story – Lydia Miller, Australia Council for the Arts; Jane Barney, Ministry for the Arts; and Angela O'Donnell, Arts NT
- Building and artists' career – Tim Klingender, Tim Klingender Fine Art
- Good writing makes good art better – Nyurapaya Kaika Burton, Tjala Arts; Nici Cumpston, Art Gallery of South Australia; Kieran Finnane, Alice Springs News; and Michael Fitzgerald, Art Monthly Magazine
- Cultural Collections in Art Centres – Liam Campbell, Indigenous Remote Communities Association
- Good Governance & Strategic Plans – Sally Clifford, Matrix on Board
- Director's roles & responsibilities – Delwyn Everard, Arts Law Australia.



Philip Watkins commencing 2016 Art Centre Conference © Desart

Goal 2 – Promote best practice management of art centres



Mrs Pumani expresses her passion for learning about her art centre money story © Desart

With more than 110 in attendance at the DoubleTree by Hilton in Alice Springs, the 2016 conference once again highlights that our membership see both value in the presented program, and the opportunity to network with the many stakeholders in the room.

The 2016 conference was complimented with workshops prior and after the conference program, to include:

- Vicarious Trauma Training – Rape and Domestic Violence NSW
- Curating Desert Mob – Stephen Williamson, Araluen Arts Centre
- Studio Skills – Chapman & Bailey



Arts Law & Desart present Understanding you Art Centre Money Story to boards, art workers and artists © Desart

Goal 2 – Promote best practice management of art centres



Stories Art Money (SAM) Database

With another huge year for the best practice point of sale system for art centres, Stories Art Money was able to continue to attract funding to continue to grow the database, and clients interested in using it.

Key highlights of the program for 2016 include:

- Art centre clients increased to >75.
- Training sessions in Alice Springs, Perth, Darwin & Melbourne. Identify attendees for possible Cairns training (sourcing funding with assistance from IACA)
- Design of SAM logo for incorporation into new look of database
- Development of promotional material (secured Viscopy licence of images).
- Secured funding from Arts QLD to update the backend design of SAM to match new branding.
- Service Level Agreements automated into database, reducing paper filing; with Art Centres having to agree to gain access to database.
- Digital Asset Management System feasibility study documents completed and under review for implementation.
- Negotiations with NT Dept of Business to fund SAM training into 2017
- Commenced implementation of online billing for SAM with lockout facility for non-use or non-payment (art centres in hardship can apply to board for relief of debt)
- Commenced work to trademark SAMs identity to safeguard the organisation
- Continued modifications to cloud based software as required and requested by clients

Desart continues to work with clients and programmers CompNet to deliver a quality product that ultimately enables art centres to work efficiently and effectively



ANKAAA member art centres take part in National funded SAM training © Francis Grant

Goal 2 – Promote best practice management of art centres

Strong Business Program (SBP)

Desarts Strong Business Program is a culmination of many years of individual programs and projects with consultants to provide art centres with good practice tools, resources and workshops to run sustainable, successful businesses. In 2015/16 Desart worked with Matrix on Board to continue to deliver facets of the program, one-on-one manager support and board governance workshops.

Individual Art Centre Manager Support

Six Art Centre Managers from the Desart membership participated in the five by one hour sessions of professional coaching. Experienced coach and former Art Centre Manager Sally Clifford, a Senior Consultant with Matrix on Board provided the coaching sessions. The participant determines the content and issues discussed at the commencement of the sessions.

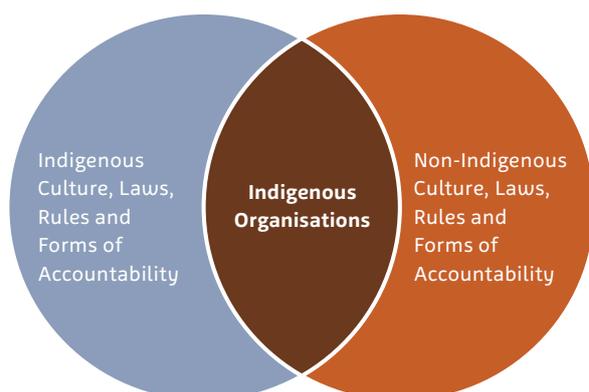
The general themes/ issues experienced by Managers emerging from the coaching were:

- Several Art Centre Managers were guiding their art centre through significant structural or cultural change
- Managing the high level of humbug for money and requests for non-art related services
- Trying to find work/life balance
- Navigating a Board, building the relationship with the Chair, getting clear on the meeting/ reporting compliance requirements of a CATSI Act Incorporated
- Refining and developing their Strategic Plans and included within that Marketing Plans and marketing strategies.

Board Governance Support

Topics covered in Board Governance workshops are tailored to meet the needs of the individual organisations. Topics that are generally covered were:

- Anangu Laws, rules and culture practices versus Western / white laws
- Roles and Responsibilities of the board
- What is risk
- Understanding art centre money story



Goal 2 – Promote best practice management of art centres

Ernabella Arts, Pukatja, SA

Ernabella Arts was a planned site for governance where the Manager had indicated a need for it within the Ernabella Board. Two half day workshops were delivered on-site to Board members in Pukatja.

Hermannsburg Potters, Hermannsburg, NT

Hermannsburg Potters were a ‘contingency’ organisation as they were in a re-building phase after having been auspiced for a period of time from a parent organisation. The onsite Board governance training was further reinforced through the Manager having been one of the coaching participants and therefore when it came time for the Board work, Matrix was well across the issues experienced by the art centres as well as the work being carried out by the Manager to progress the transition back to self-governance. This made for a good combination of support for the Board and Manager and may be a model of support for future governance programs.

Ngurratjuta Iltja Ntjarra / Many Hands Art Centre, Alice Springs (NT)

The workshop program with the Ngurratjuta Iltja Ntjarra Board of Directors was two half day workshops in Alice Springs in May 2016. The content covered the following areas:

- Engaging the Board in the high level strategic framework of the new Ngurratjuta Strategic Plan.
- Development of a set of ‘Working Together’ (i.e. Operational Policy and Procedures) documents to ensure the Board are engaged in establishing and setting the working processes and rules by which the art centre runs.

Recruitment / Review assistance

One of the most sought after features within the Desart program is our Human Resources recruitment and review assistance offered to art centres. Over a number of years Desart has created a number of resources and methods to assist art centres in attracting and retaining high quality staff. Art centre boards must request assistance from Desart, to ensure that their authority in their art centre is not undermined. In 2015/16 Desart was requested to assist in the recruitment process for:

- Ernabella Arts Studio Manager
- Mimili Artists Art Centre Manager
- Tjala Arts Art Centre Manager
- Tjala Arts Studio Manager
- Tjungu Palya Art Centre Manager
- Warlayirti Artists Art Centre Manager
- Papulankutja Artists interim Art Centre Manager
- Docker River Artists Art Centre Manager (Tjarlirli)

Goal 2 – Promote best practice management of art centres

360° reviews were also conducted for:

- Ernabella Arts Art Centre Manager
- Mimili Maku Artists Art Centre Manager

EASA – Employee Counselling Service

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

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. It is anticipated that the distribution of the Grants Blast newsletter will ensure that art centres will see greater funding diversification; as is an outcome in Desarts Strategic Plan 2016-2021.

Auspice Grant Income

In 2015 Desart was approached by Ministry for the Arts to auspice the grant income of Hermannsburg Potters, and work closely with the organisation to move them back into a position to again be autonomous. Through an MOU with the board of directors, Desart established clear guidelines, which ensured the authority of the board was not weakened. Desart is pleased that the art centre was able to return a profit for the first time in more than 5 years, through stringent budgeting and financial management in this first year. The Hermannsburg Potters board was supported by workshops through Desarts Strong Business Program; and supported in governance meetings by senior Desart staff. The MOU and auspice arrangements are in place until June 2017, at which time the art centre is on track to once again be self-managed, and in a financially stable position.

Aboriginal Art Worker Program

For more than 8 years Desart has shown leadership in professional skills development and career pathways for Aboriginal art workers within member community art centres. 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, and continues to work towards to the goals. Aboriginal art workers are employed alongside artists and art centre managers in a number of roles.

Goal 3 – Increase employment and career pathways for Aboriginal peoples

The program provides training, mentoring and employment opportunities for a substantial number of Aboriginal art workers across the membership. From inception, art workers have guided the program, and articulated their needs. It has been through these contributions to the program that art workers themselves are furthering to their own development and the success of an innovative program.

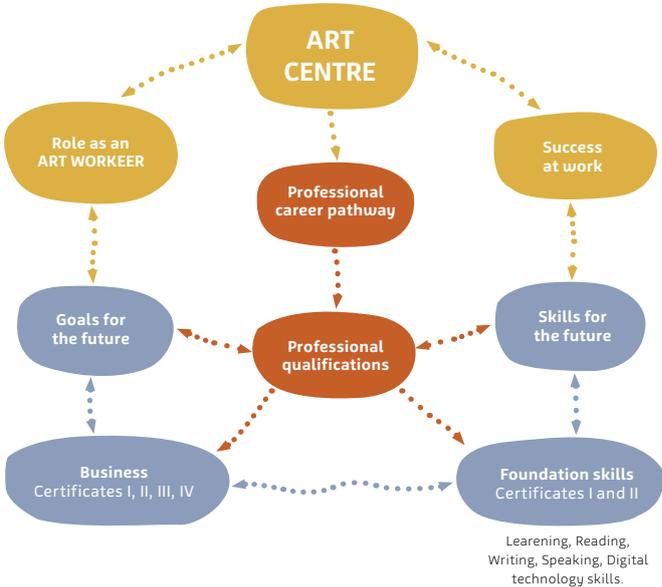


Art Worker Professional Development and Training

In the 2015/16 year, Desart was able to program several Professional Development and Training weeks with art workers and art centres. At the foundation of the PD are the newly created customised training resources for Certificate I in Business and Skills for Vocational Pathways. The later was designed for art workers who needed to strengthen their literacy, numeracy and work skills while still learning business skills.

During the week long activities art workers develop the following skills:

- Explaining their job, learning on the job and planning their learning pathway;
- Contributing to art centre wellbeing, health and safety e.g. looking after yourself and others at work and My WHS responsibilities;
- Skills they need for work e.g. reading at work to understand workplace text and using numbers at work;
- Tools for getting the job done e.g. using computers at work, learning about computer systems and creating, storing and printing information.



The PD weeks continues to inform the development of the arts workers ongoing Professional Development. Additionally, it provides an invaluable opportunity for arts workers to engage and network with peers from throughout the Desart membership.

Goal 3 – Increase employment and career pathways for Aboriginal peoples

‘...extremely enjoyable time learning and seeing a lot more and will take this information with me back to my art centre to practice...’ – Nadine Mosely, Tangentyere Artists



Industry Engagement Program

In June, six art workers from 5 art centres covering the tri-state region visited Adelaide to connect art workers with visual arts organisations and professionals for a week long program. Institutions visited included the Kurna Culture Centre, Flinders University Indigenous Collection, State Gallery of South Australia, Tandanya National Aboriginal Culture Centre and the Contemporary Art Centre of SA. Art workers are able to visit destinations that their art works go to, and see how they are received, curated and hung. The highlight for most art workers is to gain a greater understanding of the role their art centre plays in the greater indigenous visual arts industry, and their personal role within it.



Pamela Hogan, Narelle Holland, Nadine Mosely, Alison Multa, Margaret Donegan take part in 2016 Industry Engagement at institutions in Adelaide © Desart

Goal 3 – Increase employment and career pathways for Aboriginal peoples



Below: Rosina Ryder, Marisa Maher, Robert Fielding, Coby Edgar, Rhonda Plummer with Marlene Chisholm at the 1st Tarnanthi Festival © Desart



Curatorial Program

Desart continues to work with emerging curator Coby Edgar (Assistant Curator of Tarnanthi Festival) to deliver curating workshops and opportunities to art workers. In 2015, Coby conducted workshops with 3 art workers to select photography works from the 4 years' submissions, to present 40 works for exhibition at the State Library of South Australia as part of Tarnanthi Festival of Contemporary Indigenous Art in October 2015. The selection of works was also then curated within the space and hung by the art workers.

Art Worker Employment

In 2015/16 Desart worked with Tjarlirli Artists and Hermannsburg Potters to facilitate employment of art workers through the Ministry for the Arts Indigenous Employment Initiative. Through this funding art workers had access to more than \$14,000 worth of training; and more than \$54,000 in wages.

Desart continues to work with art centres to ensure that art workers receive current and correct contracts, position descriptions and understand the career pathways available to them.

Desert Mob



Top: Nyrupaya Kaika Burton opens 2015 Desert mob with help from translator Linda Rive © Desart



L: DanceSite singers get festivities underway Friday night © Desart



...This 25th Desert Mob builds on the successes and reputation of past exhibitions, and in 2015, Desert Mob once again, strongly and proudly asserts and affirms the strength and identities of our living culture.

...In its 25th year Desert Mob carries on the tradition of showcasing the talents and visions of emerging artists from the region and is a place where established artists present new and exciting work. Desert Mob is energised by a strong desire to share our culture, stories and artistic expressions and in so doing reinforces the ongoing leadership and reputation of Central Australian Aboriginal artists and their Art Centres. – Philip Watkins, Desart (originally published in Desert Mob 2015 catalogue)



In its 25th year Desert Mob events consisted of Exhibition (presented by Araluen); Symposium, Dance Site and Market Place. The 3 day event was opened by Nyurpaya Kaika Burton (Translated by Linda Rive), Philip Watkins, Tim Rollason and Hugo Leschen (Director of Arts & Museums). The Central Australia Aboriginal Woman's choir gave a resounding performance after the formalities of the event were over.

In celebration of 25 Years, five stories from artists from Central Australia Desert art centres were commissioned by Araluen for inclusion into the extended length catalogue.

Hosted by Master of Ceremonies Job Braun the symposium was opened by the Amata Choir. Nine Art Centres presented at the 2015 Desert Mob with a total of 13 Art Centres were involved in presentations. Presentations included:

- Our New Works by Yarrenyty Arltere
- Karringarra by Papunya Tjupi Arts in partnership with Waltja Tjutangku Payapayi
- "Nganampa Kambatjangka Unngu – Beneath the Canvas" The lives and sotries of the Tjala Artists by Tjala Arts
- Kapi Ungkapayi (He gave us water) by The Minyma Kutjara Arts Project in partnership with Papulankutja Artists, NG Media and Tjanpi Desert Waevers
- Country by Waralyirti Artists
- Tjanpi at the Venice Biennale
- Textiles and Wearable Art Fashion Parade
- Yuendumu Men's Museum by Warlukurlangu Artists

To celebrate the 25th anniversary of Desert Mob the addition of a Dance Site was made to the program, with invitations to dance groups from across the region. The invited groups were Arrente dance group, Papulankutja Dancers, Papunya Tjupi Dancers, Balgo dancers, Barkly Dancers and APY dance group. Unfortunately due to sorry business, Balgo dancers were unable to perform.

As in previous years the events of Desert Mob attract many visitors to the region with many art centres holding concurrent events. In 2015 Tangentyere Artists Exhibition opened on the Friday night following the Symposium; Tjala Arts held the launch of their book at the Telegraph Station on the Saturday following Market Place; and Warlukurlangu opened their Men's Museum on Sunday in community. This made for a very full program of events for all staff and visitors.

Income generated at Market Place in 2015 was well in excess of \$350,000 for the 4 hours of trade (extrapolated data, with the absence of 8 art centres data); far in excess of the \$260,000 in sales made from exhibition.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture



Desart staff attend the 2015 Darwin Aboriginal Art Fair © Desart

Aboriginal Art Fairs

Desart continues to participate and exhibit at the extensive program of Aboriginal Art Fairs in Australia. In 2015 we attended:

- Darwin Aboriginal Art Fair – Industry Booth & Donation to the silent auction; and exhibition of a selection of Photography works from the 2014 Photography Prize; and an exhibition of the We are in WonderLand prints from Cicada Press artists residency 2015.
- Cairns Indigenous Art Fair
- Tarnanthi Festival – Exhibition of 40 selected works from 4 years of Photography Prize entrants.

Asia Program

Nomadic Artists Residency

The Nomadic Artists Residency was held concurrently with the Desart Barkly Artists Camp in late 2015 and ran over 4 days; hosted at Barkly Regional Arts Centre in Tennant Creek. The 5 Korean artists participating in the Residency Program joined in a program which included a dynamic mix of arts practice workshops, information sessions, night activities and professional development opportunities with Aboriginal artists from that region.



Barkly Artists Camp joins with Nomadic Artists Residency © Desart

Artists also participated in art activities in Yuendumu with Warlukurlangu Artists, and Maruku Arts at Yulara. The residency was timed to allow for artists to be visiting during Desert Mob events; allowing for greater cultural transmission between a higher number of artists and art centres.

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Winner: Priayanka, Robert Fielding

Photography prize

How gratifying for all to be exhibited in this gallery space, four years of the Desert Photography prize, and what a diverse selection of photographs. Time, influences and new practices morph together with a tradition of storytelling to create a new genre for our young people to express themselves. Aboriginal people have taken the camera to a new place - a place of acknowledgement of the past; to a triumphant cry of ownership, a way of seeing and showing our lives through the lens of the camera. What great achievements we have attained through this prestigious Photography Prize that Desert offers.

Aboriginal people are empowered when standing in front of the digital camera or being behind the lens and capturing images that inform their fellow citizens. In today's society photography is used as a tool to communicate to the world about what our lives consist of. The beauty of country and portraits of our people are maintained

and strengthened with different styles and techniques by introducing this new medium to our communities.

The Desert Art Worker Photography Prize has been presented annually since 2012. How many changes have occurred since the first award started in 2012? The journey has been exhilarating! With high demands to show case the best of our work we have produced numerous artists who are experimenting with this new medium and creating new raw work. To see Aboriginal art workers and artists who have come from rural/remote communities capturing the real deal of living in these communities that are harsh, rugged and sometimes inaccessible by the general public is a precious glimpse into the lives of Anangu (Aboriginal) people today. The media has a tendency to portray Aboriginal people in a bad light. Aboriginal men, woman, children are frequently tarnished by bad media. How precious it is that we now have the skills and opportunity to tell our stories and show what we hold dear in our lives through our eyes.

Aboriginal and non-Aboriginal people must position ourselves ngapartji – ngapartji (50- 50/side by side) to appreciate what being wangka (alive) is all about. We invite you to nanganyi (look) through the eyes of our Aboriginal people and not the eyes of the media.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

We appreciate and admire the artists that have come to be past and present recipients of this prize, educating and informing one another's practice. These artists are bringing their country alive by showcasing the charisma of country. By telling her family stories through writing on photographs in language Rhonda Unrupa Dick creates beautiful yet ghostly images that evoke memories of past. Her work made for Anangu, speaking in Pitjantjatjarra she talks to generations yet to come. Other artists are telling the stories of their elders and kinship allowing the viewer to intimately look into the eyes of their subject.

In its fourth year running with more and more young people taking up the camera each year, the Desert Photography Prize has shown how important it is to be part of this exhibition and how important it is to see our culture kunpu munu wankaringu (strong and alive). Kulila (listen), take a step back in time and contemplate on how we as Aboriginal people were persecuted and photographed for supremacy and for anthropological purposes. These images today are telling the tjukurpa (stories) of mulapa (true) Anangu (Aboriginal) kunpu (strong) artists of all ages and sexes. We are proud to take ownership back and be behind the lenses of the camera.

Robert Fielding, Mimili Maku Arts; Essay originally published for Tarnanthi Festival 2015



Highly Commended:

First Place, Peter Wallace;



Highly Commended:

Amata, Serena Ken

Goal 4 – Promote Central Australian Aboriginal Arts and Culture



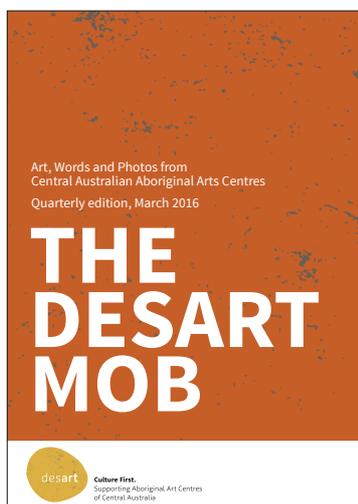
Robert Fielding talks about his prize winning image © Desart

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 in a pop up gallery in the Todd Mall was curated by a team of art workers as part of the Professional Development under the guidance of Assistant Curator of the Tarnanthi Festival, Coby Edgar (State Gallery of South Australia).

Judged by Rachel Perkins, artists, art workers, arts industry representatives were well represented at the opening of the prize exhibition. The 2015 exhibition opening generated sales in excess of \$6,000, making it the most successful Photography Prize opening to date.

Promotions



The Desart Mob

The Desart Mob Newsletter continues to be a staple of Desarts promotions. Published up to 4 times a year, it highlights Art, Words and Photos from Art Centres in Central Australia. In 2015/16 Desart commenced emailing a soft copy of the newsletter to our mailing list, as well as mailing hard copies to art centres, libraries and institutions. In 2017 as part of a broader promotions strategy, Desart will evaluate the cost / benefit of producing a physical copy versus merely an online version.

Goal 4 – Promote Central Australian Aboriginal Arts and Culture

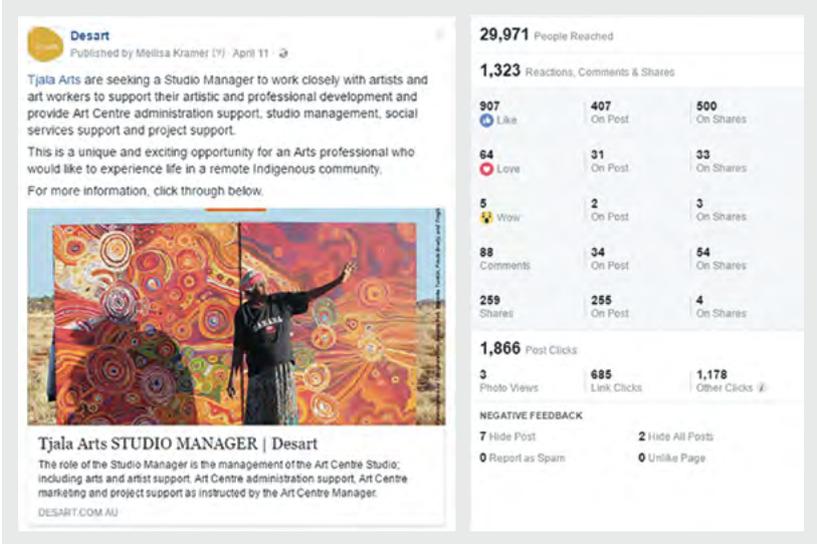


About Art Centres

As part of a much needed promotions campaign to distinguish the difference between art centres and commercial galleries, the About Art Centres DL flyer was created. The initial run of 500 copies was distributed in less than 2 weeks, highlighting the need for the information to be distributed. The flyer was recreated as the centrefold poster in the June / July Desert Mob Newsletter, with a circulation of 1,000. Featuring an Artists of Ampilatwatja image, the Newsletter / Poster was distributed also internationally at the Venice Biennale, along with being the feature at the 2015 Darwin Aboriginal Art Fair industry booth.

Art Centres are a vital part of community life in remote Central Australia. As well as providing much needed income and employment opportunities they support the maintenance of culture in communities by providing a focus for family connection, social and cultural activities and the means to celebrate Aboriginal identity. Art Centres are the only sustainable and ethical model with serious government reporting requirements and financial transparencies. Purchasing and sourcing art from a Desert member Art Centre provides a guarantee that your artwork is authentic and ethical.

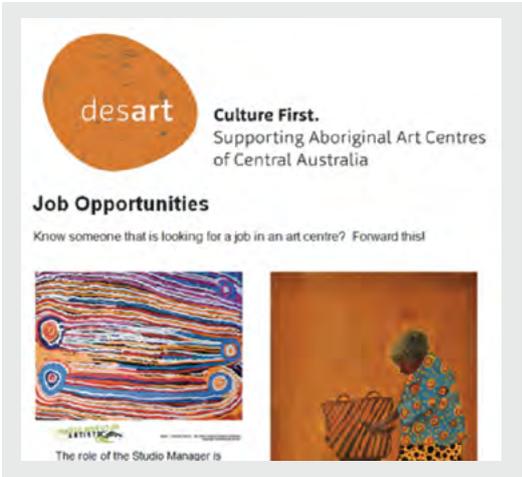
Goal 4 – Promote Central Australian Aboriginal Arts and Culture



Facebook / Website

Social media strategy and promotion really took a front seat this year for Desart, with an increase in page likes to 2,524. Desarts 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 29,000 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 17,900 users view over 61,700 pages on our website. Desert Mob exhibition online was highly anticipated with spiking on the day of launch.



Mail Chimp

In 2015/16 Desart placed greater emphasis on using the mailing list that is available to join on our website (we have also integrated the signup function to Facebook). Using this list we were able to distribute the Desart Mob Newsletter, Job Opportunities Blast and Arts Industry News.

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



Art Centre Infrastructure

Docker River Artists

After more than 8 years of feasibility studies, and lease negotiations, and weather issues; the aspirations of Docker River Artists to own a functioning art centre and staff housing was finally achieved in April 2016. Desart had first secured funding for buildings in 2011, but with many stakeholders the project saw very little traction. After securing the Section 19 lease in 2014 from Central Land Council, Desart was able to move the project further ahead.

With the new art centre to be managed as a satellite service of Tjarlirli Artists and having obtained seed

funding for materials, supplies and one year's salaries; the art centre is set to commence operating from July 1.

With the completion of the Docker River art centre and staff building, Desart concludes funding through ABA that has been ongoing from applications dating back to 2008. It is hoped that the successful conclusion of this funding will see the successful application for future art centre buildings and development.

Hermannsburg Potters

With the assistance of Ministry for the Arts, Desart was able to commission a report by a building services, Remote Area Services, to highlight urgent repairs required by the art centre for the studio and staff housing. The report highlighted those minimum repairs for both would equate to almost \$100,000; with this report forming the basis of the artists applying for ABA funding. Some funds from Ministry for the Arts were able to repair the broken air conditioning; replace the heating unit, so that artists could work in a more comfortable environment. Urgent repairs were made to the roof of the studio, and to the staff housing that deemed the building unsafe.

Desart will continue to work with Hermannsburg Potters and the community to secure funding for upgrade / replacement buildings, to ensure that they are able to secure long term staffing; and a studio environment that meets the needs of artists.

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. However, Desart has seen a downturn in the usage of this service. In the coming art centre survey, Desart will seek to find out from members what the root cause of this is; and seek to rectify.

In 2015/16, 22 member art centres accessed this service provided by Business Solutions Consultancy. BSC provided a total of 198 hours of support for issues ranging from software installations, connectivity, backups and expertise in acquiring new hardware.

Special purpose financial statements for the year ended 30 June 2016



Culture First.
Supporting Aboriginal Art Centres
of Central Australia

Special purpose financial statements for the year ended 30 June 2016

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 2016, the statement of income and expenditure and statement of changes in equity for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by the management committee.

Committee's Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

Basis for Qualified Audit Opinion

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

Special purpose financial statements for the year ended 30 June 2016

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 2016 and its financial performance for the year then ended.



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



Peter J Hill
Director
Registered Company Auditor

Dated this 30th day of September 2016 at Alice Springs

Special purpose financial statements for the year ended 30 June 2016

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 2016

DESART INC.

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2016

	Notes	2016 \$	2015 \$
Grant Income	10	1,517,386	1,624,571
Unexpended Grant brought forward	8	934,785	680,355
Unexpended Grant at year end	8	(329,152)	(934,785)
Other Income	9	374,640	363,536
Employee benefits expense		(595,274)	(528,107)
Depreciation and amortisation expenses		(97,299)	(92,903)
Other expenses		(1,248,304)	(1,202,954)
Surplus (deficit) for the year		556,782	(90,287)
Accumulated funds at the start of the year		282,706	309,494
Transfer from Reserves		70,817	63,499
Transfer to Reserves		(568,450)	-
Accumulated funds at the end of the year		341,855	282,706

Special purpose financial statements for the year ended 30 June 2016

DESART INC.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2016

	Notes	2016 \$	2015 \$
CURRENT ASSETS			
Cash and cash equivalents	2	767,431	1,264,579
Trade and other receivables	3	53,332	36,237
Other current assets	4	13,608	7,257
		<u>834,371</u>	<u>1,308,073</u>
NON CURRENT ASSETS			
Property, plant and equipment	5	701,036	224,554
TOTAL NON CURRENT ASSETS		<u>701,036</u>	<u>224,554</u>
TOTAL ASSETS		<u><u>1,535,407</u></u>	<u><u>1,532,627</u></u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	113,182	- 80,356
Short-term provisions	7	33,114	- 44,284
Unexpended Grants	8	329,152	- 934,785
TOTAL CURRENT LIABILITIES		<u>475,448</u>	<u>1,059,425</u>
NON-CURRENT LIABILITIES			
Long Service Leave Provision	7a	29,975	-
TOTAL LIABILITIES		<u><u>505,423</u></u>	<u><u>1,059,425</u></u>
NET ASSETS		<u><u>1,029,984</u></u>	<u><u>473,202</u></u>
EQUITY			
Intangible Asset Reserve		126,997	190,496
Buildings Reserve		561,132	-
Accumulated funds		341,855	282,706
		<u>1,029,984</u>	<u>473,202</u>

Special purpose financial statements for the year ended 30 June 2016

DESART INC.

STATEMENT OF CHANGES OF EQUITY AS AT 30 JUNE 2016

	Notes	Retained Earnings	Intangible Depreciation Reserve	Buildings Depreciation Reserve	Total
		\$	\$	\$	\$
Balance at July 2014		309,494	253,995		563,489
Opening balance for the year					
Grants funds expended					
Other comprehensive income - Movement in reserves			(63,499)		(63,499)
Net operating profit		(90,287)			(90,287)
Transfer to reserves					
Transfer from reserves		63,499			63,499
Balance at June 2015		282,706	190,496	-	473,202
Annual Depreciation / Retained Earnings		70,817	(63,499)	(7,318)	-
Net operating profit		556,782			556,782
Transfer of Capital Grant Expenditure		(568,450)		568,450	-
Balance at June 2016		341,855	126,997	561,132	1,029,984

Special purpose financial statements for the year ended 30 June 2016

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2016

	Notes	2016 \$	2015 \$
INCOME			
Other Revenue	9	374,640	363,536
Unexpended Grants brought forward	8	934,785	680,355
Unexpended Grants	8	(329,152)	(934,785)
Grants Income	10	1,517,386	1,624,571
		<u>2,497,659</u>	<u>1,733,677</u>
EXPENSES			
Administration Costs		162,247	166,928
Art Centre IT Support		17,862	24,347
Art Centre subsidies		32,540	71,274
Artists camp		76,440	31,236
Auditors remuneration		5,000	6,080
Bad debts written off		4,625	12,281
Bank charges		3,160	1,389
Capital infrastructure - Art Centres		110,995	11,555
Cleaning		1,278	1,301
Conferences/Events		47,643	97,254
Consultancy fee		54,690	84,731
Depreciation		97,299	92,903
Desert Mob expenses		73,948	54,026
Electricity		9,660	5,568
Insurance		11,263	12,252
Legal costs		1,400	126
Marketing & Promotion		25,507	20,187
Meeting Expenses		40,894	55,174
Motor vehicle expenses		16,256	11,311
Postage		3,869	5,928
Printing & Stationary		4,423	5,224
Project expenses		84,862	169,898

Special purpose financial statements for the year ended 30 June 2016

DESART INC.

DETAILED STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2016 (Cont'd)

	2016	2015
	\$	\$
Recruitment	1,986	2,717
Rent	59,045	54,506
Repairs and maintenance	555	3,334
Salaries and wages	544,471	487,132
Stories Art Money expenses	171,700	103,957
Staff / Artworker training and welfare	88,190	73,862
Subscriptions	7,220	3,210
Superannuation contributions	50,803	40,975
Tax - Fringe Benefits	46,728	43,536
Telephone	10,214	9,990
Travelling expenses	25,412	59,773
Grants Repaid	48,692	-
	1,940,877	1,823,964
NET OPERATING PROFIT	556,782	(90,287)
Accumulated Funds at the beginning of the financial year	282,706	309,494
Transfer to reserves	(568,450)	-
Transfers from reserves	70,817	63,499
TOTAL AVAILABLE FOR APPROPRIATION	341,855	282,706
ACCUMULATED FUNDS AT THE END OF THE FINANCIAL YEAR	341,855	282,706

Desart Inc.

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of Central Australia



Australian Government
Indigenous Visual Arts Industry Support



Australian Government
Visual Arts and Craft Strategy
Northern Territory



Australian Government
Visual Arts and Craft Strategy



Australian Government



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