



desart

**Culture First.**  
Supporting Aboriginal Art Centres  
of Central Australia

# Annual Report

## 2019/2020

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



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## Chairperson's Message

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I would like to acknowledge the work of former Chairperson Jane Young for her commitment to the strong governance of Desart.

I am proud to have been nominated to the position of Desart Chairperson and it pleases me to work with the other Desart Board Members and staff to guide our organisation and support our member art centres through much changes and future challenges coming from the COVID-19 virus.

The Desart Board supports the art centres and this is why art centres in the central desert are strong, because they have Desart to support them. While communities went into lockdown with the COVID-19, Desart made sure that art centres had strong support to see them through this unknown time.

I was very happy with the success of Desart Mob and proud to see the successes in the Art

Worker Program with Aboriginal art workers who belong in the art centres.

I was looking forward to opening the annual Conference this year and attending Barkly Artist Camp in my role as the Desart Chairperson however we made the decision to cancel these events to make sure everyone was kept safe in their communities.

Desart staff work hard and the Board was proud with how quickly our organisation responded to the pandemic keeping art centres business, our artists and workers safe.

It is my hope that next year we can all get together again at the Desart Conference and Desart Mob and want to thank all our art centre partners for their care and support at during this time.

Isobel Gorey  
**Chairperson**

## Chief Executive Officer's Message

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Desart is the peak body representing Aboriginal Art Centres in Central Australia. The programs and services provided to our art centre members are underpinned by best practice management process and seek to ensure our members have access to professional development opportunities, business support and platforms that promote and showcase central desert arts and crafts.

At the beginning of the reporting period July 2019, we could not foresee the significant disruption that would emerge in early 2020.

In September 2019 the annual Desert Mob Exhibition, Symposium and MarketPlace surpassed all expectations, generating one million dollars in total sales, providing income for the 222 artists exhibiting in the Desert Mob Exhibition as well as all the artists and 33 art centres participating in the Desert Mob MarketPlace.

The Desert Mob Symposium was presented to a live audience and streamed live on social media once again highlighting the diversity of arts practice underpinned by the strength of our cultures.

The Desert Art Worker Program continues to provide self-identified and relevant training and pathways for Aboriginal art workers and we see the success of this in the increased skill level and their learnings being applied and actioned in their art centres.

The arrival of the COVID-19 virus in Australia in early 2020 presented Desart with many challenges impacting on our ability to deliver services and supports that strengthen art centre business. The annual Desart three-day art centre conference that allows our membership to engage with industry specialists and gain professional development opportunities, had to be cancelled. As did the annual Barkly Artists Camp held in June where artists from across the Barkly region come together over four days to network and experiment with new mediums. The Art Worker Program also had to cancel and postpone its Industry Development Program for art workers.

I commend the commitment of art centre managers and governing Boards on the many ways in which they responded to the COVID-19 crisis. The response of the art centre leadership was diverse and very much reflected the diverse community context in which art centres are located. The immediate response to work with health and regional organisations, including community-controlled health sector, land councils, Desart and other regional organisations contributed to ensuring communities in Central Australia remained free of COVID-19.

## Chief Executive Officer's Message

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I am proud of the resilience shown by the Desart Board, staff and the art centres that make up the Desart membership. We came together with the collective purpose of supporting and strengthening each other's capacity to manage the unknown road ahead. Our responses were swift and consistent providing ongoing resources to ensure art centres could make informed decisions around operational, health and safety and human resources management issues. In the period leading into and during the lockdowns and border closures, Desart staff made over 200 phone calls to art centre managers, art workers and board members as well as delivering webinars on a series of topics from financial management to governance issues.

Our partners were also responsive to the online space, where only a few months before Desart had travelled with Arts Law to deliver on site legal outreach to art centres, by April we were offering podcasts covering a range of legal issues most directly affecting art centres at this time.

As galleries around the country closed and major exhibitions shifted online, the digital landscape became the lifeline for art centres in maintaining industry relationships, generating sales and ensuring business priorities were maintained. Aboriginal art workers' skills and knowledge were also brought to the fore ensuring online sales were packed and freighted around the country and providing canvases and paints for artists working from home.

I am grateful that our key funding agencies including the Australia Council, IVAIS (Australian Government) and Arts NT sought and responded to the advice provided by myself and my peak body colleagues, resulting in additional stimulus funding packages to our member art centres and Desart, ensuring disruption and impact on our art centre businesses was minimised.

Desart's partnerships with key arts industry organisations continues to strengthen. It is critical we work closely with the Indigenous Art Code, Copyright Agency and Arts Law to ensure our members have access to information and resources that are current and relevant to art centre and artist needs, entitlements and priorities. In 2019-20 Desart continued to work closely with the Copyright Agency on the Digital Labelling and Blockchain Project to explore digital options that may assist in the management of resale royalty rights as well as using digital platforms to promote authentic art product.

Desart could not do the work we do without the support of the Australian Government – IVAIS Program, the Australia Council for the Arts, The Tim Fairfax Family Foundation and the Northern Territory Government who all provide operational funding that support our activities.

I wish to acknowledge and thank the Desart Chairperson and Board Members along with the Desart staff who work hard to make sure that Desart remains relevant and responsive to the needs and interests of our art centre members.

Philip Watkins  
**Chief Executive Officer**

## Our Mission, Values and Goals

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# Our Mission

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

# Our Values

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

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

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

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

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

# Our Goals

## One Mob, One Voice

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

## Strong Business

Goal 2 – Promote best practice management of art centres.

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

## My Job, My Learning

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

## Our Art, Our Culture

Goal 4 – Promote Central Australian Aboriginal arts and culture.

## About Desart

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Desart is the **Association of Central Australian Aboriginal Arts and Craft Centres**. Established in 1992, incorporated in 1993, we now count as our members 35 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 11 staff, servicing a membership area of 1.221 million square kilometres.

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

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

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

# About Desart

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

**The Desart Executive Committee** comprises of ten Aboriginal members; two from each of the five designated regions; whom are elected for 2 years. Positions are declared vacant at the AGM and commence from the next meeting of the Board following the AGM.

## Our Staff

Desart welcomed the following new staff in 2019-2020.

**Melena Cole-Manolis** is a Warumungu/Yawuru woman who commenced as Administration Officer in June 2020 but has been working with Desart as a casual worker since March. She has a Bachelor of Arts in Japanese Language and Asian Studies through the University of Western Australia. Melena has worked mostly in education in Western Australia as a Special Needs Education Assistant and with the Graham (Polly) Farmer Foundation's Follow the Dream Program as a Support Mentor and Tutor.

**Eliza Walters** started with Desart in June 2020 as the Strong Business Program Officer. She comes from a background in regional community arts as well as project management, gallery, retail, marketing, communications and events.

Desart continued to provide Professional Development to Desart staff:

- Australia Council for the Arts Creative Connections webinar series
- Industry webinars: CDP, Finance.

## About Desart

### Desart Board 2019-2020

REGION	NAME	ART CENTRE
APY South	Tuppy Goodwin (resigned 2020)	Mimili Maku Arts
	Vicki Cullinan	Iwantja Arts and Crafts
Barkly	Kathleen Rambler	Artists of Ampilatwatja
	Quincy Stevens (resigned May 2020)	Arlpwe Art and Culture
Central Desert	Hayley Coulthard	Hermannsburg Potters
	Jane Young	Tangentyere Artists
North West	Isobel Gorey	Papunya Tjupi Art Centre
	Roseranna Larry	Ikuntji Artists
Ngaanyatjarra West	Kristabell Porter	Warakurna Artists
	VACANT	*

### Desart Staff 2019-2020

NAME	POSITION	TENURE
Philip Watkins	Chief Executive Officer	August 2011 – present
Marlene Chisholm	Art Worker Program Manager	April 2013 – present
Hannah Grace	Strong Business Program Manager	April 2014 – June 2020 (maternity leave)
Carmel Young	Strong Business Program Manager	August 2018 – present
Bronwyn Taylor	SAM Project Manager	August 2015 – present
Jasper Coleman	Strong Business Program Officer	October 2016 – June 2020
Eliza Walters	Business Program Officer	June 2020 – present
Nina Diment	Finance & HR Manager	December 2017 – December 2019
Penny Watson	Art Worker Program Educator	May 2018 – present
Tony Collins	Workforce Development Program Officer	September 2018 – September 2019
Gina Smith	Administration Officer	March 2019 – June 2020
Melena Cole-Manolis	Administration Officer	March 2020 – present

# Our Art Centres

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## 2019 Desert Members

Arlpwe Art & Culture Centre

Artists of Ampilatwatja

Bindi Mwerre Anthurre Artists

Ernabella Arts

Greenbush Art Group

Hermannsburg Potters

Ikuntji Artists

Iltja Ntjarra Aboriginal Corporation

Iwantja Arts

Kaltjiti Arts

Keringke Arts

Maruku Arts

Martumili Artists

Mimili Maku Arts

Minyma Kutjara Arts

Ninuku Arts

Nyinkka Nyunyu Art & Culture Centre

Papulankutja Artists

Papunya Tjupi Arts

Papunya Tula Artists

Spinifex Arts Project

Tangentyere Artists

Tapatjatjaka Art & Craft

Tjala Arts

Tjanpi Desert Weavers

Tjarlirli Art

Tjukurba Art Gallery (Shire of Wiluna)

Tjungu Palya Arts

Walkatjarra Art

Waltja Tjutangku Palyapayi

Warakurna Artists

Warlayirti Artists

Warlukurlangu Artists

Yarrenyty Arltere

## Associate Members

Barkly Regional Arts Inc. representing:

- Artists of Canteen Creek
- Epenarra Artists
- Mungkarta Artists
- Tartakula Artists (Tennant Creek)
- Manglawarru Artists
- Kulumindini Arts (Elliott)



## Our Funding

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As a non-profit organisation we rely on a variety of funding sources for our programs and core operations. In 2019 Desart continued to be supported by the **Commonwealth** and **Northern Territory** governments, the **Australia Council for the Arts**, philanthropic and commercial sponsors. We are extremely grateful to all our financial supporters noted below.

### Commonwealth Government



**Australian Government**

**Indigenous Visual Arts Industry Support**

The **Indigenous Visual Arts Industry Support (IVAIS)** program is vital funding for Desart's core activities. In June 2015, Desart secured funding through IVAIS for the five-year period to 2020. This ensures stability in staffing levels and allowing Desart to focus on delivering programs and services to our members.

Desart was able to secure additional funding for digital labelling product training. this continues the work begun by the Digital Labelling project and extends art centre's ability to manage products and link to artist information.

We received funding to complete necessary upgrades to the **SAM Database** and to provide additional functions requested by Aboriginal & Torres Strait Islander art centres.

Together with the **Copyright Agency** and the **Department of Communications and the Arts**, Desart has continued the pilot to test the feasibility of using digital labels on Aboriginal and Torres Strait Islander products in order to assist consumers to make informed choices, increase economic and cultural opportunities for Aboriginal and Torres Strait Islander artists and designers, and assist producers to market and track their products.



*I am very excited to have been a part of this important program, it was a wonderful experience for me to share my curatorial work and see all the exciting potential of the group. During the hang, the trust levels between us all grew and the ownership over the presentation of the exhibition was shared between us all. I work very collaboratively in my own practice and I felt this worked well with the group, as we focused on teamwork and supporting each other to review and hang the prize.*

HANNAH PRESLEY, CURATOR OF INDIGENOUS ART, NATIONAL GALLERY OF VICTORIA, ON FACILITATING THE DESART ART WORKER CURATORIAL PROGRAM, SEPTEMBER 2019.



## Our Funding

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Australian Government

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In April 2017 Desart secured funding from the **Australia Council for the Arts** for operational and programs for the period 2017–2020. This funding allows implementation of our 2016–2021 Business and Strategic Plan and recommendations from the Administration and Capability Review.

This indispensable operational and program funding supports our **Strong Business Program** including our major annual event, Desert Mob delivered in September 2019.

## Territory / State Government



The **Northern Territory Arts and Programs Strategy (NTAPS)** continues to be fundamental to the delivery of Desart's annual program. Multi-year funding ceased in December 2018, assisted with operational expenses as well as the annual Desert Mob program. Desart was successful in receiving one-year funding ending December 2019.

In 2018 Desart received funding through the **Department of Business and Trade** to design and develop an **Aboriginal Workforce Development Strategy**. This funding included the employment of a Project Manager to identify future pathways for employment, skills development in the Aboriginal art sector in Central Australia. This project ended in September 2019.

Desart auspiced **Arts NT** funding for a project that aims to develop a book concept conceived by key women **Utju Artists** (Areyonga community). A three-day workshop was held at CDU in Alice Springs in May, with various artists. The aim is to publish the book in 2020 or 2021.

Desart auspices funding on behalf of **Bindi Lifestyle Solutions** for Bindi studio workbenches, studio extensions and interior fit-out and storage.

# Our Funding

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## Philanthropic



In January 2017, Desart sourced a multi-year support until 2021 from the **Tim Fairfax Family Foundation** to support the expansion of the Art Worker Program to build the capacity of Indigenous art workers in Central Australia. Professional development through accredited and non-accredited training, industry engagement and skills workshops are offered to art workers within Desart's membership.

## Other funding



Department of  
**Local Government, Sport  
and Cultural Industries**

On behalf of the Irrunytju Community, Desart auspiced a grant received from the **Department of Local Government, Sport and Cultural Industries Western Australia** to provide art workshops throughout 2019 for the Minyma Kutjara art centre.

## Donations & Sponsorship



**Centrecorp Foundation** continued to support Desart in the delivery of the Desart Art Centre Conference in April 2019.



**Chapman & Bailey**, Alice Springs continued to support Desart's major event Desert Mob in September 2019 with increased financial contribution.

## Our Main Activities

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The Desart program of activities is based on the principals of capacity-building, best practice business models, leadership and good governance across the three tiers of art centre operations – Directors, art centre staff and artists. These principals are put into practice through the provision of professional development opportunities, coordinated workshops with professional facilitators, building networks, support and mentoring. In consultation with Desart members, the content of the Desart program is based on research, review, inquiry and industry best practice. Desart’s annual program of activities is guided by the desired outcomes of the continuing Desart Business & Strategic Plans 2016-2021.

## GOAL 1

# Represent and be a strong voice for art centres

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## Advocacy

Desart works closely with all tiers of government and industry stakeholders advocating on behalf of our member art centres, championing their importance and successes and addressing their challenges. We work consultatively with other industry service organisations, including the **Indigenous Art Code**, **Office of the Registrar of Indigenous Corporations**, **Arts Law**, the **Copyright Agency** and **Creative Partnerships Australia**, to ensure our members have access to information and resources that meet their aspirations and needs.

## Research

- **Central Australian Aboriginal Arts Workforce Development Project** – Explore career pathways for Aboriginal people in the arts.
- **Digital Labelling Project** – Feasibility of digital labels on Aboriginal and Torres Strait Islander products.
- **COVID-19** – Research and deliver, government health, business and HR resources throughout pandemic.



*Sheree Inkamala modelling her mother and grandmother's designs from collaborative fashion collection, Arrwekwetye Mob - Women Mob, by Yarrenyty Arlttere and Tangentyere Artists. This photo was captured during the men's Photography Workshop by Dennis Brown.*

## GOAL 1

# Represent and be a strong voice for art centres

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## Partnerships



### **Araluen Arts Centre**

Desart continues its partnership with Araluen Arts Centre to deliver the annual **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 five associate member art centres in their region. Operationally supported through BRA, art centres situated in Canteen Creek, Epenarra, Mungkarta, Mangalawurru and Kulumindini participate in most Desart events including art worker professional development, Desert Mob and artist camps. This partnership with BRA is crucial for strengthening relationships with artists in these communities.



### **Urapuntja Aboriginal Corporation**

Desart in partnership with Urapuntja Aboriginal Corporation continues to work closely in the establishment of an art centre in the Utopia region of the Northern Territory. It is expected a recruitment process will begin in September 2020.



### **Arts Law**

**The Strong Business Legal Support Program** continued throughout 2019-20 providing legal support and resources to Desart members delivered in partnership with Arts Law and Artists in the Black service.

## GOAL 2

# Promote best practice management of art centres

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## Desart Strong Business Program

The Strong Business Program is the Desart art centre sector capacity building program primarily designed for art centre managers and governing Boards.

In 2019-20 the program had three focus areas:

1. Individual art centre manager support through provision of professional coaching
2. Governance and financial management training delivered on-site in community for art centre board members.
3. Professional development program for art centre managers delivered through a series of workshops.
4. COVID-19 resource development and support.

Activities developed, offered and delivered under the **Strong Business Program** in 2019-20 included:

### *Business Support and Mentoring*

Desart provided training and resources to art centre managers to improve record-keeping administration and business management throughout the year and **Art Centre Managers' Professional Development** program. Desart assisted art centres to develop business plans by offering business plan workshops, templates and access to a database of consultants that can support the art centre board and managers to develop effective business plans.

Professional coaching was available for art centre managers and was delivered over the phone in six one-hour sessions with an experienced coach. The content and issues discussed in the coaching are determined by the manager.

### *Communication with our members*

Desart Monthly Phone Forum with members was held once a month via Zoom. The forum provided an opportunity for managers to share news, discuss ideas and raise issues in the art centre sector. The forum provides a space for peer-peer learning and networking, with special guests invited on occasion. We provide members with a monthly newsletter providing an extensive listing of available federal, state and philanthropic funding opportunities as well as a providing information about prizes and other opportunities for artist career development. Our annual Art Centre Survey informs our priorities and programs for the year ensuring we meet the needs of our membership.

### *Professional Development Program for Art Centre Managers*

The Professional Development Program for Art Centre Managers was delivered over three days in Alice Springs in early November 2019. The content of the program was based on feedback from the 2018 Program and from feedback given to Desart staff throughout the year. Presenters came from Matrix on Board, industry professionals and Desart's SAM and Art Worker Programs.

## GOAL 2

# Promote best practice management of art centres



Managers and support staff attending the Desart Managers PD workshop, facilitated by Matrix on Board, November 2019. Photo: Hannah Grace, Desart.

The content of the program covered:

- Sustainable business practices
- Pricing: wholesale, retail & gst and preparing for an exhibition
- Product management in SAM and QR codes
- Managing staff Systems; managing a small team and performance management
- Performance appraisals, best practice, language and record keeping
- Annual General Meetings; preparing for a successful AGM, technical requirements, relationships and strategy
- Developing and maintaining cultural collaborations – Desart Art Worker Program
- Art Centre Money Story – grants, tenders and philanthropy
- Managing Finances, financial reports,
- Top 15 policies to build a strong art centre and how to use them.

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

“

***Just thank you Desart! A very professional, outstanding chance to talk with and listen to the others out there!*** PROFESSIONAL DEVELOPMENT PROGRAM ATTENDEE.

***Keep up the great work and thanks so much for your support.***

PROFESSIONAL DEVELOPMENT PROGRAM ATTENDEE.

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## GOAL 2

# Promote best practice management of art centres

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## HR Program

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

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

EASA Counselling service is available for art centre managers 24/7. Assistance is given to those who need crisis locum support as well as general HR advice and support.

In 2019-20 Desart assisted five art centres to recruit new staff:

- Arlpwe Art and Culture Centre – Manager
- Ernabella Arts – Studio Manager
- Papunya Tjupi – Studio Coordinator
- Tjarlirli Art Centre – Art Centre Manager & Studio Coordinator
- Walkatjara – Gallery and Studio Assistant

## Business Support and Mentoring

Desart provides training and resources to art centre managers to improve record-keeping administration and business management throughout the year. Desart assists art centres to develop business plans by offering business plan workshops, templates and access to a database of consultants that can support the art centre board and managers to develop effective business plans.



*The workshop instilled confidence in our two young male art workers Selwyn Nacambala and Herman Corby. The workshop also gave them insights in how they might use photography both at work (the art centre) and in the wider industry for their futures.*

*The workshop has helped with our daily operations as these art workers are keen and have growing skills in the documentation process of our production.*

*The art workers will use these skills (photography, lighting, photoshop, interviewing artists and thinking about their stories) in several aspects of their jobs: documentation of artwork, cataloguing of artwork, high res documentation and problem solving of major artworks for prize submission and getting ready for print, social media posts, developing content for our website and more.*

EMMA COLLARD, ART CENTRE MANAGER, PAPUNYA TJUPI, PHOTOGRAPHY WORKSHOP, MARCH 2020.



## GOAL 2

# Promote best practice management of art centres

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### Arlpwe Art and Culture Centre

Under the direction of Directors of Arlpwe Art and Culture Centre Desart ensured the ongoing operations of the art centre during a lengthy recruitment process. Throughout the 12 month process, Desart managed all operational and human resource responsibilities at the Art Centre. This process safeguarded the employment of Aboriginal art workers and the ongoing viability of the Art Centre. Desart has since recruited a new Art Centre Manager who began work once the COVID-19 border restrictions were lifted.

### Art Centre Management During COVID-19 Isolation Period March – May 2020

The viability of Art Centres during the COVID-19 isolation period between March and May 2020 was a high priority for Desart. Desart quickly responded to the issues facing art centres conducting a monthly Art Centre Conference call via Zoom as well as providing art centres with the following resources:

- A Risk Assessment Plan with strategies and resources around Health & Safety, Finances, Marketing, Legal and Governance responsibilities.
- HR issues, with Jobkeeper and Jobseeker information.
- ORIC reporting requirements.
- Managing Solvency Webinair with **Palisade Business Consulting** and **Matrix On Board** in partnership with ANKA.
- Strategies to manage changes to **Community Development Program Webinair** with ANKA.
- Weekly grants and COVID-19 stimulus package newsletters to our members in South Australia, Western Australia and the Northern Territory.
- One on one consultations with Arts Law to register for the **Personal Property Securities Register** to protect artworks on consignment in galleries.



*The risk assessment plan is very useful thank you so much.* TJARLIRLI ARTISTS

*The finance spreadsheet, a great resource thank you!* WALKATJARA ARTS

*Thank you for your hard work – amazing!* IKUNTJI ARTISTS



## GOAL 2

# Promote best practice management of art centres

Throughout the COVID-19 isolation period between March and May Desart staff made weekly calls to Art Centre Managers, board members, studio staff, artists and art workers.



*Pro bono lawyer for Arts Law and partner at King & Wood Mallesons, Travis Toemoe, with Iwantja's Alec Baker at Iwantja Arts (November 2019), Photo: Jasper Coleman, Desart.*

## Arts Law

In November 2019 Desart travelled with Arts Law to Ernabella Arts Centre, Mimili Maku Arts and Iwantja Arts to provide legal outreach and preparation of Wills.

Due to the impact of travel restrictions during the COVID-19 pandemic, a second outreach for May/June 2020 was not possible, however digital resources were created that covered issues most relevant to art centres moving into the digital landscape. These podcasts and other information are now stored on and available through the SAM database.

Topics covered:

- Copyright and moral rights
- Online works
- Consignments
- Consignments and the PPSR

## GOAL 2

# Promote best practice management of art centres

### Stories Art Money (SAM) Database

Desart has continued to promote, maintain and develop the SAM platform on behalf of all art centres nationally. Active SAM clients increased from 96 in June 2019 to 98 active clients in June 2020. A total of 105 SAM licences have been provided as at June 30th 2020.

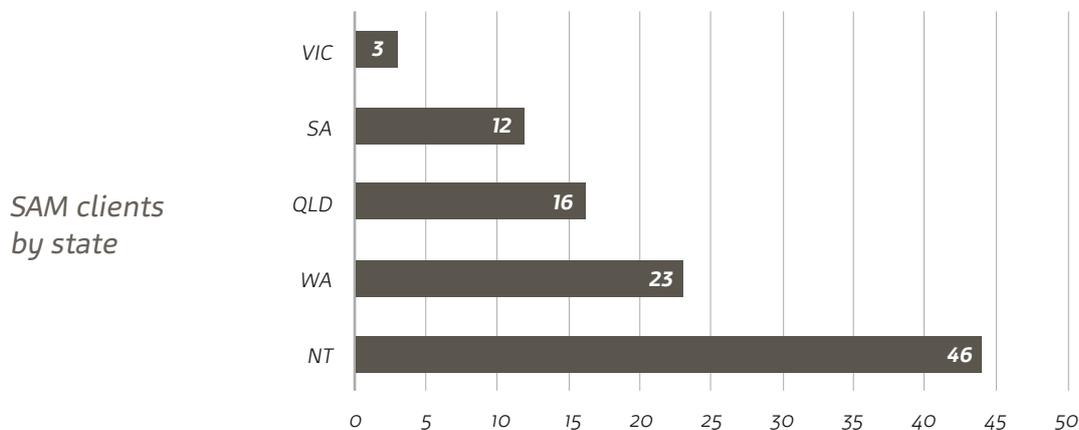
SAM Training delivery saw an increase of 59 participants engaging with SAM training. This is due to an increase of online delivery and the use of the SAM Learning Portal.

### SAM Learning Portal

A total of 51 people completed online training courses within the portal. The system was updated with a new 'All about Products' course.

### Communication and Support

SAM Database implemented a digital phone line which allows SAM clients to call one phone number and select between technical support and training or sales. Communication has continued with regular SAM e-news and online zoom meetings.



*It was an absolute privilege see the exhibition ... it is a stunning collection of art from the desert.*

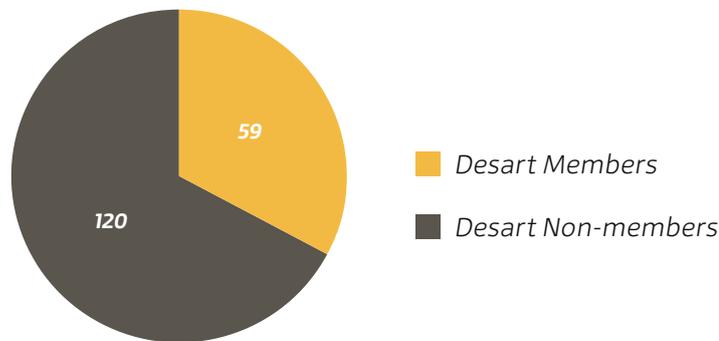
VINCENT LINGIARI ART AWARD EXHIBITION OPENING VISITOR, 2019.



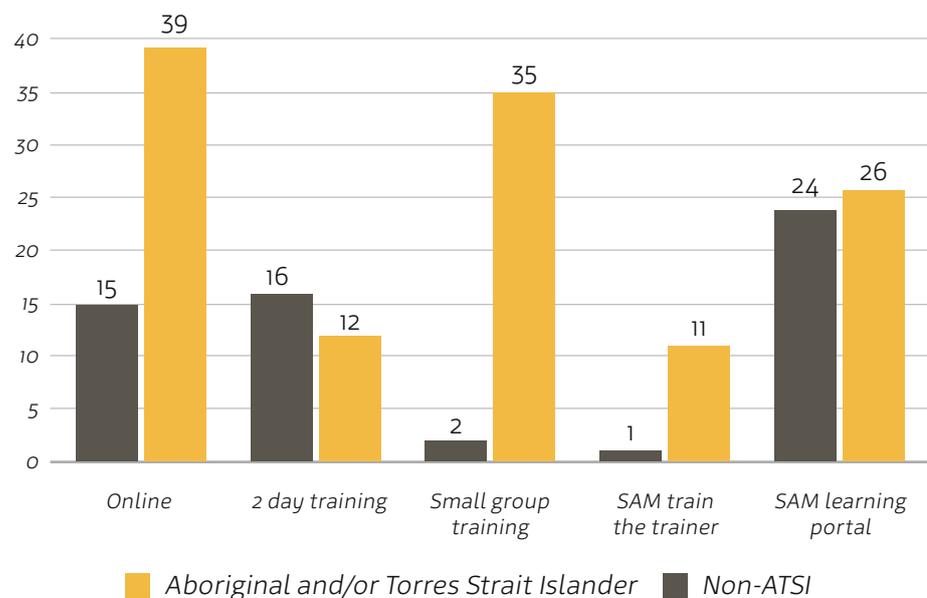
## GOAL 2

# Promote best practice management of art centres

179 participants in SAM training



Types of training delivery



## Financial Snapshot of Aboriginal and Torres Strait Islander Art Centres

In March 2020 Desart produced a financial snapshot of the art centre industry based on the analysis of de-identified data from 83 art centres nationally. The purpose of the report was to gain insight into the current financial position of art centres; present this information back to art centres and the arts industry and funding agencies. It was also an advocacy tool used for further funding for the art centres nationally during COVID-19. The report is available at <https://desart.com.au/publications/>.

## GOAL 2

# Promote best practice management of art centres

## Digital Labelling Project

This project, funded by the Federal Government, began in 2018 and continues until late 2020. The purpose of this project is to test the feasibility of using digital labels on Aboriginal and Torres Strait Islander products. As a result, this project has enabled three pilot art centres to apply a QR code on their products, linking to information on the artist, artwork and art centre.

Working with an Advisory Panel of arts industry and peak body representatives, the project has been guided to ensure the best outcomes for art centre promotion and consumer use.

During this financial year the project has received some media attention on ABC Radio as well as in Choice Magazine.

An extension of this project **Marketing & Digital Labelling** saw further IVAIS funding support 2 art centres to apply QR Codes to products and artwork labels.

As part of this project, Desart worked in partnership with Copyright Agency to assist with exploration of Blockchain and solutions for their Resale Royalty data collection.



Melamine dinner plate, artwork design by Ivy Pareroultja, Jay Creek in Tjuritja/West MacDonnell Ranges, NT. Photo courtesy of the artist and Iltja Ntjarra Art Centre.

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts



Warlayirti Art worker Jackie Williams preparing work for freighting on the mail plane during lockdown, courtesy Warlayirti Artists.

## Aboriginal Art Worker Program

Art centres are reaping the rewards of a cohort of art workers who are more highly skilled in relevant arts areas, confident, showing initiative and self-identifying further areas of professional interest. Papunya Tjupi art workers install exhibitions in their gallery space and have created outstanding digital portraits of the artists for the art centre website and marketing. Nyinkka Nyunyu and Iltja Ntjarra Many Hands art workers are creating short digital films for online projects, social media, and marketing. Art workers of Hermannsburg Potters have been liaising with AGNSW on their public programs and consult with artists on the Joy exhibition 2020. All of these outcomes are a direct result of art workers undertaking professional development, well-resourced by philanthropic funding received from the **Tim Fairfax Family Foundation (TFFF)**.

In 2020 the Desert Art Worker Program reflected on and evolved in the way we think about delivery of the Industry Engagement to the various art workers. The 2019 **Telstra National Aboriginal Torres Strait Islander Art Award (NATSIAA)** Art Worker Program with **Museum & Art Gallery Northern Territory (MAGNT)** resulted in a small cohort of enthusiastic art workers ready for more challenges, who are now identifying particular areas of learning. In 2020, art workers have been proactive in asking for and designing their own professional development program. Each art worker is now much more independent and confident, so we met their PD requests by aligning them to different partner institutions and expertise. For example, one art worker will pursue learning about conservation of wood, silk and acrylics, as is appropriate for her art centre. However, all industry engagement has been unfortunately postponed due to COVID-19.

### GOAL 3

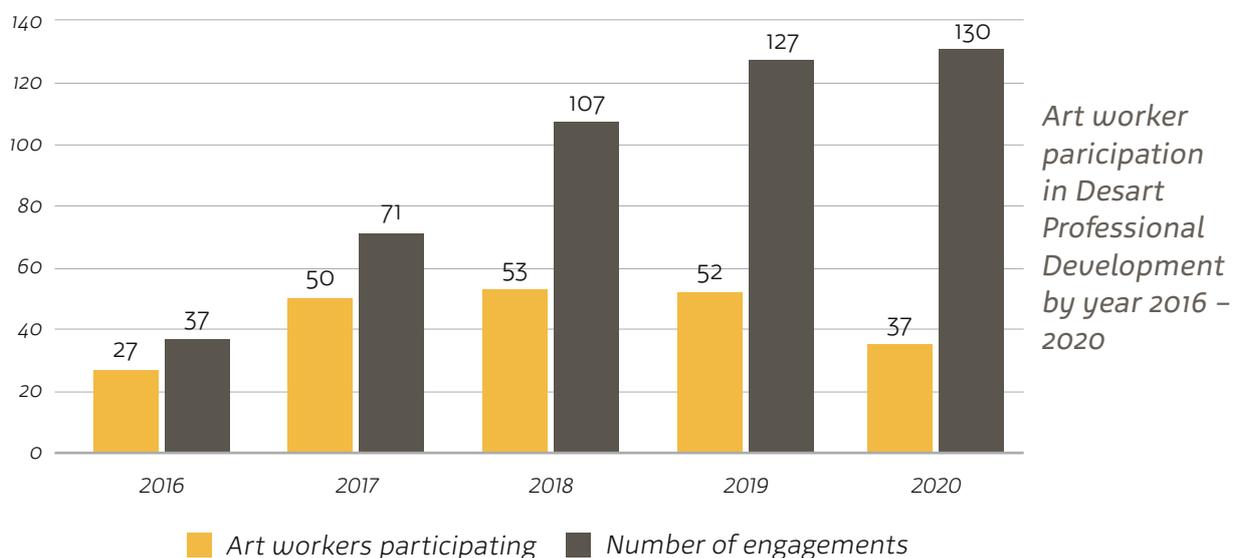
## Increase employment and career pathways for Aboriginal people in the arts

### *Art Worker Program and COVID-19*

Despite the disruption that COVID-19 brought to Central Australia we experienced strong evidence that art centre managers and art workers have developed stable and engaged partnerships in many art centres. Many of the lobbying and advocacy requests Desert received were regarding the JobKeeper initiative, with managers keen to retain an experienced Aboriginal art worker workforce in the art centres. Of note were Martumili Artists, Hermannsburg Potters, Tapatjatjaka Art and Craft, Papunya Tjupi Arts, Ikuntji Artists, Iltja Ntjarra Many Hands Art Centre, Nyinkka Nyunyu Art & Culture Centre, Artists of Ampilatwatja, Ernabella Arts, Maruku Arts & Crafts, Ninuku Arts, Minyma Kutjara Arts Project, Walkatjara Art Uluru and Tjarlirli Art.

From mid-March 2020, art workers proactively performed their primary cultural maintenance duty; they moved remotely to protect themselves, their parents and grandparents. Many art workers understood this immediately and relocated to outstations with their senior community members – artists, elders, family members. Art centres and art workers at Martumili Artists, Hermannsburg Potters, Papunya Tjupi and Warlayirti Artists understood this vital task and actioned it long before they received any government directive. They did it urgently, without regard to their own financial or job security. It was so important to them, their art centre and community to protect their senior people and themselves and their family.

The virus has shown us that art workers are highly valued employees in art centres. Art workers have experience and skills, they have been invested in as workers and perform high level tasks. As the manager at Papunya Tjupi articulated, she feared that this health crisis could “break up the team”, the strongly united cohort of workers in that art centre. Art worker jobs are highly prized by the workers themselves. There is pride and self-esteem in being professional, and part of the art centre team. Art workers worked hard to sift through and convey the basic COVID-19 health and safety information and were a main source of correct information for their families and communities.



## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts

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*Gloria Mocketarinja, art worker Iltja Ntjarra Many Hands Art Centre. Photo: Desart.*

### **An Engaged Art Worker Workforce**

The Art Worker Program continues to keep detailed data on the engagement and participation of all art workers who interact with our programs. The impact of COVID-19 and the biosecurity areas imposed to protect Aboriginal communities has had an enormous impact in Central Australia and to the delivery of the usual Art Worker Program in 2020. The data we have captured covers 1st July 2019 – 13th March 2020 which was our last workshop activity as the COVID-19 effects were beginning to impact. From this date Desart staff worked from home but began intensive support by phone, email and zoom link ups with the membership. As restrictions lift, we are recommencing our face-to-face delivery in response to the requests coming from art centres for professional development of art workers.

The 2019 - 2020 financial year saw a drop in the total number of art workers we engaged with compared to the previous year. However, there was a slight increase in the number of engagements in activities and mentoring. This is perhaps due to the new NATSIAA program (in partnership with MAGNT) which concentrated on five art workers, who repeatedly engaged over the year. Due to COVID-19 it was not possible to deliver our planned industry engagement program for new art workers. The high rate of engagements was maintained during the COVID period because we (and our consultant on the Male Scoping Project) continued to mentor art workers by phone. We were also able to visit and mentor town-based art workers during the biosecurity lock down.

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts

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Some other key outcomes for the Art Worker Program this year are:

- In October 2019, the Art Worker Program staff represented Desart at the Tarnanthi Festival in Adelaide, where we supported art workers, networked and enhanced our own professional development.
- During COVID-19 lockdown mid-March to the end of May the Art Worker Program recorded a total 186 phone and email communications with art workers and art centres.
- The Art Worker Program staff have been reflecting on their own practices and underpinning philosophies, art worker engagement data, and academic readings to develop a Cultures of Collaborations model to support healthy workplace cultures, which is essential for sustaining art centres as well as advancing Aboriginal employment and art worker professional development. This model has wider application than just the program and will be rolled out across the membership in the foreseeable future.
- In 2019 we began a formal process of reviewing male art workers' participation in the Art Worker Program in response to art centres' aspirations for male engagement, as well as our own historical awareness that this was an area which needs addressing. The Art Worker Program's statistics indicated a disproportionate engagement of women over men. We also wished to be responsive to those art centres actively increasing male participation, for example Papunya Tjupi and Hermannsburg Potters, who both have established men's studio spaces so have an increased need for a skilled male workforce. The Art Worker Program assists men to build their resilience, adaptability and flexibility when working in a female dominant industry. Aboriginal women in art centres want the same opportunity for men, they aspire for men to be working and creating art. For some art centres, increased male participation is a strategic objective. Our positive experience working with senior curator, artist and arts facilitator Glenn Iseger-Pilkington led us to invite him to undertake a review of the needs and aspirations of male art workers within the Desart membership. The collated evidence will allow us to better support male art worker engagement, increase numbers of men participating in the program and ensure the art centres aspirations are met. This report will also provide the information required to seek funding to the greater inclusion of men in the arts. The consultant gathered considered feedback from men working within the Desart membership through a survey facilitated by art centre managers. Participants reflected on their experiences to date, and on ways the program could better address their interests and needs as art workers.



*It's always been intergenerational...learning teaching sharing. These beautiful young women are the future and that is something to celebrate.*

SOPHIE WALLACE, ART CENTRE MANAGER, YARRENTY ARLTERE, 2019.



## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts

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### *Specialised Professional Development*

The Desert Art Worker Program currently offers a variety of specialised training opportunities from photography and digital skills to curatorship and conservation of art and industry engagement to provide connections and a big picture of the arts industry. We are now seeing art workers self-identifying specialised art skills they wish to develop. This happens because they have been exposed to arts professions; they know what is possible and have been implementing learnt skills in their daily work. This has enabled them to see where they need to build skills and they have gained confidence to go and do it.

### *Art Worker Industry Engagement*

The Desert Industry Engagement program highlights what happens with art and culture once it leaves the art centre. At the beginning of 2019 we adapted the Industry Engagement program to align with one of our partner's premier events, the **Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA)** at the **Museum and Art Gallery of the Northern Territory (MAGNT)**. This unique partnership saw five art worker participants selected through a competitive process, work over five months alongside MAGNT staff from all departments, in the development and delivery of the NATSIAA prize, from selection in April through to opening night in early August. Our participants learnt skills such as critical thinking whilst observing the selection process, with hands-on opportunities in artwork conservation and installing an exhibition. All art workers appreciated the unique experience of working alongside professionals who work at international best-practice standards.

Art Worker Program staff travelled with the same five art workers to Darwin to attend the **NATSIAA Exhibition** opening and public programs in August. The art workers worked on all aspects of the final mounting of the NATSIAA. They supported the winning artists with media interviews, attended previews, undertook gallery invigilation, and attended artist and judges' talks. To maximise the art worker's engagement with the wider industry the Art Worker Program took the team to the **Darwin Aboriginal Arts Fair (DAAF) Fashion Awards**, Salon de Refuse at Charles Darwin University Gallery and scheduled time for the art workers to support their art centres in the DAAF marketplace to promote and sell art work and bump out at the conclusion. The program produced a short film From Art Centres to NATSIAA which was shown at **Desert Mob Symposium** in September.

“

*I want to see men getting more involved in the art making and working in the art centre. We need to change art for men from dot paintings to making traditional artefacts and involve the young men. Our elders are passing away. What can we hold? Our culture is involved in our art centres. Our art is about the country. Artefacts come from the country.*

GRAHAM BEASLEY, ART WORKER, ARLPWE ART & CULTURE CENTRE AFTER HE ATTENDED THE PAPUNYA TJUPI MEN'S OPENING.

”

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts



Papunya Tjupi art worker Sharon Butcher (left) sells an artwork from the 2019 Desert Photography Prize to Hannah Presley (right) assisted by Kaltukatjara Art art worker Doreen Bennett (centre). Hannah Presley, Curator of Indigenous Art, National Gallery of Victoria, delivered a curatorial workshop for the art workers to install the Photography Prize in the Desert Artspace, Alice Springs, September 2019. Photo: Penny Watson, Desart.

“

***We have identified that there are art workers broadly at three levels. We have defined these art worker levels as Level 1: Introductory, Level 2: Intermediate and Level 3: Advanced. Grouping the art workers according to their abilities in this way enables us to scaffold experiences for them on a continuum so that everybody is challenged to progress. We can now plan and identify the gaps or target groups.***

ART WORKER PROGRAM, DESART.

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### GOAL 3

## Increase employment and career pathways for Aboriginal people in the arts



Cornelius Ebatarinja and Maurice Petrick attended Darwin Aboriginal Art Fair Fashion Parade with the Desart Art Worker team as part of their professional development program. The men saw garments which they had worked on in their home art centre Yarrenyty Arltere modelled in the show. Photo: Penny Watson, Desart.



In the final week of the Desart and MAGNT NATSIAA Art Worker Program, art workers reflected on their learnings throughout the five months. From left: Kathleen Rambler (Artists of Ampilatwatja), Elaine Sandy (Kulumindini Art Centre), Cornelius Ebatarinja and Maurice Petrick (Yarrenyty Arltere Artists) and Sharon Butcher (Papunya Tjupi Arts), Darwin, August 2019. Photo: Marlene Chisholm, Desart.

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts



Professional photographer Steven Pearce teaches art worker Gloria Mocketarinja to use the art centre's digital camera to photograph artwork at Iltja Ntjarra Many Hands Art Centre during a Desert photography workshop, early March 2020. Photo: Penny Watson, Desert.

### Photography Workshops

An important component of the Art Worker Program is delivering in-context, in art centres, in response to local projects and identified needs. During Desert Mob in September 2019 professional photographers Glenn Iseger-Pilkington and Dave Laslett facilitated photography, camera and film workshops. Five male art workers attended the workshop hosted at Yarrenyty Arltere art centre, located at the Larapinta Valley Town Camp in Alice Springs. High quality fashion shoot images created in this workshop have been used to promote Yarrenyty Arltere designs in print and social media. A short film was produced reflecting on what was learnt by art workers.

The Art Worker Program also employed professional photographer Steven Pearce to deliver back-to-back workshops in six NT art centres, an increase of two from the previous year. The participating art centres were Nyinkka Nyunyu Art & Culture Centre, Tapatjatjaka Art and Craft, Kaltukatjara Art Centre, Papunya Tjupi, Iltja Ntjarra Many Hands Art Centre and Tangentyere Artists. This is a pleasing new relationship with both art centres with predominantly male art workers who engaged with us for the first time through these workshops. Following the digital photography workshop one art worker created a short video promoting the art centre for an online education project for the National Gallery of Australia.

“

**“It is obvious through the diversity of the works that artists are continuing to be innovative and push the boundaries, building on strong cultural traditions.”**

DESERT MOB EXHIBITION VISITOR, 2019.

”

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts



Art worker Keara Stuart of Tangentyere Artists installing the 2019 Desart Photography Prize at Desart Artspace, Alice Springs during a curatorial workshop delivered by Hannah Presley Curator of Indigenous Art, National Gallery of Victoria, September 2019. Photo: Penny Watson, Desart.

### Art Worker Curatorial Program

Another of our activities delivered through the program is the opportunity to develop skills in curation and exhibition installation. Three art workers participated in the Desart curatorial workshop to install the Desart Photography Prize. Hannah Presley, curator of Indigenous Art, National Gallery of Victoria facilitated the curatorial and installation workshop 2nd–5th September 2019. Two of the curatorial workshop participants have used the skills learnt to install exhibitions in their home art centres to this day.

Aboriginal curator Glenn Iseger-Pilkington facilitated a curatorial and installation workshop for exhibition with male art workers at Papunya Tjupi Arts in their art centre gallery, November 2019. The curatorial workshop and exhibition Tjupi Puli (Honey Ant Mountain) celebrated the opening of the Papunya Tjupi men's painting space. Two male art workers from Arlpwe Art & Culture Centre and their acting manager travelled from Ali Curung to join in the celebration of the men's opening and to enjoy the exhibition curated by their art worker colleagues.

“

***We see art workers, through travel and experiences, are exploring other cultures, creating new relationships, and building trust. They want to engage with the Art Worker Program and now take risks; from designing and opening exhibitions, public speaking or even stepping on an escalator, flying on a plane, or using the automated check-in at the airport.***

ART WORKER PROGRAM ON INDUSTRY ENGAGEMENT, DESART.

”

## GOAL 3

# Increase employment and career pathways for Aboriginal people in the arts

### *Art Centre Visits, Mentoring and Training*

Prior to COVID-19 and since the lifting of travel bans within the NT the Desert Art Worker program staff visited art workers in community art centres for: art worker professional development and mentoring including OH&S training, social media use, writing skills, critical thinking, research and analysis, project management, organisational skills, cataloguing on SAM and to promote Art Worker Program activities. During the 2019-2020 financial year Desert Art Worker Program staff made 62 visits to 10 community art centres.



*Hermannsburg Potters art worker Hayley Coulthard (left) and artist Judith Inkamala (right) in their art centre at Ntaria on a Zoom link-up with Coby Edgar, Curator Aboriginal and Torres Strait Islander Art, Art Gallery of NSW. Coby (in Sydney) was showing Hayley and Judith the exhibition design for "Joy", an exhibition which features the gallery's acquired Hermannsburg Potters pots. Empowering art workers with the skills to use technology such as this enables them to learn remotely and include the artists in conversations with curators in distant galleries. Hayley and Judith also joined Coby and two of her AGNSW colleagues to plan the Joy exhibition public program. Hermannsburg (Ntaria) June 2020. Photo: Penny Watson, Desert.*

“

***There should be Aboriginal people working in art galleries because some of their artefacts are sacred and Aboriginal people know which things are sacred for men and women. They know more about Aboriginal art; they know more about the stories.***

KATHLEEN RAMBLER, ARTISTS OF AMPILATWATJA ART WORKER.

”

### GOAL 3

## Increase employment and career pathways for Aboriginal people in the arts

### *Desart Photography Prize: Promoting Central Australian Aboriginal Arts and Culture*

The 2019 Desart Photography Prize was judged by Iltja Ntjarra Assistant Art Centre Manager Marisa Maher, along with Senior Curator Brenda L Croft. Most entrants were art workers who attended the opening on the 5th September with their colleagues and displayed enormous pride to view their photography in this context. The number of works exhibited: NT (7), WA (4) and SA (1) and the winning work was *Because they are always here*, 2019 was by Cornelius Ebatarinja of Yarrenyty Arlttere Artists. The opening was well attended especially by the photographers and their art centres; the bonus was the men's photography workshop occurring simultaneously as they used the event as an opportunity to photograph and interview participants.



*The 2019 Desart Photography Prize judges: artist, curator and academic Brenda L.Croft (left) and Marisa Maher, emerging curator and Assistant Manager Iltja Ntjarra Many Hands Art Centre (right) at Desart Artspace, Alice Springs, September 2019. Photo: Penny Watson, Desart.*



*Photography Prize winner Cornelius Ebatarinja of Yarrenyty Arlttere Artists at the opening of the 2019 Desart Photography Prize with his winning work *Because they are always here*, Desart Artspace, Alice Springs September 2019. Photo: Penny Watson, Desart.*

## GOAL 4

# Promote Central Australian Aboriginal arts and culture

## Minyma Kutjara, Irrunytju, WA

Desart continued to support Minyma Kutjara with the delivery of a series of arts development workshops throughout 2019 with funding from the Department of Culture and the Arts, WA. This project was delivered on behalf of Irrunytju Community to support the development of artist's skills and artwork for Tarnanthi market.

A Minyma Kutjara plan was also developed in order to secure a Manager and funding to make the art centre sustainable. As part of the plan artists and Irrunytju Community were consulted.

Minyma Kutjara were able to participate in the **Desert Mob Exhibition, Vincent Lingiari Art Award**, and present the artist's work at the **Revealed Exhibition** and **Tarnanthi Art Fair**.

Through this project, accommodation and further funding was secured for the employment of a manager into 2020 at Irrunytju.



Maureen Tjalumi Nelson, Joyrider, 26 x 32 x 74cm. Photo: Pixel Poetry, Courtesy Freemantle Arts Centre.

“

*Steve gave me the confidence and knowledge to photograph the art with an iPad. He explained in depth the difference between a cumbersome camera and an iPad and how to work with that.*

CAZZ HEPBURN, ART WORKER, NYINKKA NYUNYU ART & CULTURE CENTRE, PHOTOGRAPHY WORKSHOP, MARCH 2020.

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Main image: 2019 Desert Mob Exhibition.  
Photo: James Henry, Desart.

Inset below: Iltja Ntjarra artists Hubert Pareroutja and Mervyn Rubuntja launch DesertMob 2019. Photo: James Henry, Desart.

## Desert Mob 2019

In 2019, the much-anticipated Desert Mob event celebrated its 29th year. The event again surpassed all previous records, continuing to be a bold and exhilarating statement of Aboriginal art and its vitality.



With hundreds of new works by emerging and established artists, powerful projects and presentations, an affordable art market and associated online events, the 2019 program cemented Desert Mob's position as one of the most significant Aboriginal art events in the country.

Benedict Stevens, a Senior Arrernte Cultural Custodian of Alice Springs, welcomed all visitors to country, with opening speeches delivered by Araluen Cultural Precinct Director Felicity Green and Desart CEO Philip Watkins. Attending

Government officials NT Minister for Tourism and Culture Lauren Moss and the Minister for Communications, Cyber Safety and the Arts, Hon Paul Fletcher MP also addressed the audience. Iltja Ntjarra artists Mervyn Rubuntja and Hubert Pareroutja with Yarrenyty Arltere artists Dulcie Sharpe and Marlene Rubuntja officially opened the exhibition.

The opening weekend saw 11,000 visitors and collectors attend the exhibition which showcased 241 incredible works from artists drawn from 32 remote Aboriginal Art Centres across the NT, SA and WA. Of these 241 works, 152 were sold, with five works being acquired by Araluen Arts Centre Collection and eight works by national institutions. Estimated total sales for the exhibition were \$465,034 providing income opportunities for 222 artists and 26 art workers. The importance of ethical purchasing as well as supporting Aboriginal owned and operated art centres directly was cited as key factors for those attending.



*Clockwise from top left: Corban Clause Williams of Martumili Artists at 2019 Desert Mob Exhibition. Photo: James Henry, Desart.*

*Collaborative fashion collection, Arrwekwetye Mob – Women Mob, by Yarrenyty Arltere and Tangentyere Artists at 2019 Desert Mob Symposium. Photo: James Henry, Desart.*

*Members of The Central Australian Aboriginal Women's Choir at 2019 Desert Mob Exhibition, featuring artwork Desert Choir by Judith Inkamala. Photo: James Henry, Desart.*

The MarketPlace was equally impressive with around 3000 visitors attending, creating a market for emerging artists as well opportunities for buyers to learn about the art centres, its artists and the works directly from Aboriginal art workers and artists themselves. These sales opportunities continue to build autonomy and sustainability for the art centres and are the most immediate interface between art making in the remote desert communities and the purchasers within the wider market place. Estimated total sales for the marketplace were \$445, 320, a significant increase compared to 2018.

The Desert Mob Symposium was hosted by Coby Edgar, Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of NSW. The Central Australian Aboriginal Women's Choir also did a stunning performance, welcoming capacity audiences of 500, with online views doubling compared to that of 2018. There were nine presentations in total immersing listeners in culture and story with Aboriginal artists, art workers and special guests. The presentations explored the latest dynamic cultural initiatives, projects and creative processes currently happening in desert art.

- Central Australian Aboriginal Women's Choir.
- Balang John Mawurndjil OAM – Reflecting on 45 years of contemporary arts practice.
- Barkly Regional Arts – Warumungu Language Repatriation Project.
- Bindi Mwerre Anthurre Artists – Artist Conway Ginger's animation screening.
- Desart Art Worker Program – Meeting us half-way.
- Iltja Ntjarra Many Hands – Celebrating the return of Albert Namatjira copyright to his family.
- Desart Photography Prize – Announcement of the 2019 winner – Cornelius Ebaterinja.
- Papunya Tjupi Arts - Nganampa arts, tjungurrinytaku kutju (our art, coming together as one) – the men's art and cultural revival.
- Nyinkka Nyunyu Art & Culture Centre – Supporting Warumungu Culture wanjjal payinti (old and new).
- Yarrenyty Arltere & Tangentyere Artists: Arrwekwetye Mob – Women Mob – collaborative fashion collection presented at Darwin Aboriginal Art Fair's fashion show.

# The Vincent Lingiari Art Award 2019

The Vincent Lingiari Art Award was established in 2016 to commemorate the 50th anniversary of the historic Wave Hill Walk Off and 40 years since the *Aboriginal Land Rights (Northern Territory) Act 1976* was enacted by the Australian Parliament. The Award honours the leadership and strength of Vincent Lingiari and all those who have fought for their land rights.

As well as celebrating these significant achievements the exhibition explores and shares the enduring cultural and spiritual connection of Aboriginal people to their homelands. Through their works, artists share the stories of their country, their truth and give voice to their people and their ancestors.

The 2019 Vincent Lingiari Art Award, 'Our Country – True Story', reflected the sentiments of the 2017 Uluru Statement from the Heart, calling for a First Nations Voice to be enshrined in the Constitution and a Makarrata (agreement-making & truth-telling) Commission.

Presented by Desart, in partnership with Central Land Council (CLC) and Tangentyere Artists, the 2019 Vincent Lingiari Art Award saw a total of 23 works submitted by 25 artists, across a range of mediums.

Desart member art centres and individual Aboriginal artists within the CLC boundaries were eligible to enter with collaborative works encouraged.

The overall winner for 2019 was Eunice Napanangka Jack of Ikunjti Fine Arts (Haasts Bluff). She was awarded \$15,000 for her painting titled 'Kuruyultu', the name of Eunice's birthplace.

Award judge, Glenn Iseger-Pilkington, described the work as having "movement, balance, energy" as the artist speaks to "life, birth, and the cultural inheritance that informs all that she paints, all that she is."

Glenn, a Nhanda and Nyoongar man and curator, has worked with Aboriginal and Torres Strait Islander communities around the country and with Desart Desart Art Worker Program supporting art workers to build their art management photographic skills.

The winner of the \$2000 CLC Delegate's Choice Award was Iwantja Arts' David Frank for his work 'Itjinpiri', representing the handing of freehold title over 100,000 square kilometres of land to traditional owners by South Australian Premier David Tonkin under the *Pitjantjatjara Land Rights Act 1981*.



Yarrenyty Altere Artist Marlene Rubuntja's sculptural entry My Father's Country (2019).

Hanging work by Kathleen Rambler, My Father's Country at Sunrise.



*Clockwise from top:*

*(L-R) Desert CEO Philip Watkins, Una Napanangka, Eunice Napanangka Jack (Winner), Kelly Nungarrayi Dixon, Joe Martin-Jard CEO of the Central Land Council.*

*Eunice Napanangka Jack, in front of her winning work 'Kutuyultu' at opening event.*

*Opening event with Puli Puli – Rocks (2019) by Keturah Zimran, of Ikuntji Artists.*

*Hanging works by Iltja Ntjarra Many Hands Art Centre Artists: Hubert Pareroultja Caterpillar Dreaming (or Tjoritja/ West MacDonnell Ranges, Central Australia) and Mervyn Rubuntja Rwetyepme/Mt Sonder, Central Australia (2019). Ceramics by Hermannsburg Potters: Beth Mbitjana Inkamala West MacDonnell Ranges (2019) and Hayley Panangka Coulthard Titjarritjarra (Willy Wagtail Dreaming) (2019).*



# Special purpose financial statements for the year ended 30 June 2020

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# Special purpose financial statements for the year ended 30 June 2020

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# Special purpose financial statements for the year ended 30 June 2020

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**Desart Inc**

## **Independent Audit Report to the members of Desart Inc**

### **Report on the Audit of the Financial Report**

#### **Qualified Opinion**

We have audited the accompanying financial report, being a special purpose financial report of Desart Inc (the Association), which comprises the statement of assets and liabilities as at 30 June 2020, the statement of profit or loss for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the committee.

In our opinion, except for the effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial report of the Association for the year ended 30 June 2020 is prepared, in all material respects, in accordance with the Associations Act (NT) 2003 (as modified by Part 3, Division 2 of the Stronger Futures in the Northern Territory Regulations 2013).

#### **Basis for Qualified 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.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the auditor independence requirements of the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

#### **Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 of the financial report, which describes the basis of accounting. The financial report is prepared to assist the Association in meeting the reporting requirements of the Act. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Association and should not be distributed to or used by parties other than the Association. Our opinion is not modified in respect of this matter.

# Special purpose financial statements for the year ended 30 June 2020

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## Desart Inc

### Independent Audit Report to the members of Desart Inc

#### Responsibilities of Management and Those Charged with Governance

Management is responsible for the preparation and fair presentation of the financial report in accordance with the Associations Act (NT) 2003 (as modified by Part 3, Division 2 of the Stronger Futures in the Northern Territory Regulations 2013), and for such internal control as management determines is necessary to enable the preparation of the financial report is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Association's financial reporting process.

#### Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the management.

# Special purpose financial statements for the year ended 30 June 2020

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**Desart Inc**

## **Independent Audit Report to the members of Desart Inc**

- Conclude on the appropriateness of the management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

We also provide the management with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

From the matters communicated with the management, we determine those matters that were of most significance in the audit of the financial report of the current period and are therefore the key audit matters. We describe these matters in our auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, we determine that a matter should not be communicated in our report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.

  
**PERKS AUDIT PTY LTD**  
Suite 7, Alice Springs Business Centre  
4/8 Gregory Terrace  
ALICE SPRINGS 0871

  
**Peter J Hill**  
Director  
Registered Company Auditor

Dated this *4<sup>th</sup>* day of November 2020

# Special purpose financial statements for the year ended 30 June 2020

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**Desart Inc**  
**For the Year Ended 30 June 2020**

## **Disclaimer**

The additional financial data presented on page 14 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 year ended 30 June 2020. 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*

**PERKS AUDIT PTY LTD**  
**Suite 7, Alice Springs Business Centre**  
**4/8 Gregory Terrace**  
**ALICE SPRINGS 0871**

*P Hill*

**Peter J Hill**  
**Director**  
**Registered Company Auditor**

Dated this *4<sup>th</sup>* day of November 2020

# Special purpose financial statements for the year ended 30 June 2020

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**Desart Inc**

## **Committee's Report 30 June 2020**

The committee members submit the financial report of the Association for the financial year ended 30 June 2020.

### **1. General information**

#### **Committee members**

The names of committee members throughout the year and at the date of this report are:

Jane Young	Isobel Gorey
Vicki Cullinan	Hayley Coultard
Tuppy Goodwin	Kristobell Porter
Kathleen Rambler	

#### **Principal activities**

The principal activities of the Association during the financial year was the operation of the peak arts body for over 30 Central Australian Aboriginal Art centres.

#### **Significant changes**

No significant change in the nature of these activities occurred during the year.

### **2. Operating results and review of operations for the year**

#### **Operating result**

The surplus/(deficit) of the Association for the financial year amounted to \$ 67,812(2019: \$ 83,570).

Signed in accordance with a resolution of the Members of the Committee:

Committee member: . *Isobel GOREY* ...

Committee member: *Hayley Coultard* .....

**Dated this fourth day of November 2020**

# Special purpose financial statements for the year ended 30 June 2020

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**Desart Inc**

## **Statement by Members of the Committee**

In our opinion:

1. the accompanying financial report as set out on pages 2 to 8, being a special purpose financial statement, is drawn up so as to present fairly the state of affairs of the Association as at 30 June 2020 and the results of the Association for the year ended on that date;
2. the accounts of the Association have been properly prepared and are in accordance with the books of account of the Association.
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

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

Committee member ..... *Isobel FOREY* .....      Committee member ..... *Hayley Coulthard* .....

**Dated this Fourth day of November 2020**

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 30 JUNE 2020

	2020 \$	2019 \$
<b>Income</b>		
Grant income	2,093,470	1,999,728
Unexpended grants brought forward	396,543	400,410
Unexpended grants carried forward	(806,667)	(396,543)
Other revenue	468,064	453,750
Employee benefits expense	(731,715)	(778,867)
Depreciation and amortisation	(106,148)	(114,074)
Other expenses	(1,245,735)	(1,480,834)
<b>Surplus for the year</b>	<u>67,812</u>	<u>83,570</u>
Retained profit at the beginning of the financial year	<u>775,244</u>	<u>691,673</u>
<b>Retained profits at the end of the financial year</b>	<u><u>843,056</u></u>	<u><u>775,243</u></u>

The Association has initially applied AASB 15 and AASB 1058 using the cumulative effect method and has not restated comparatives. The comparatives have been prepared using AASB 111, AASB 118, AASB 1004 and related interpretations.

The Association has initially applied AASB 16 using the cumulative effect method and has not restated comparatives. The comparatives have been prepared using AASB 117 and related interpretations.

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### STATEMENT OF ASSETS AND LIABILITIES FOR THE YEAR ENDED 30 JUNE 2020

	Note	2020 \$	2019 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	1,888,968	1,366,884
Trade and other receivables	5	50,387	16,269
Prepayments		-	14,344
<b>TOTAL CURRENT ASSETS</b>		<b>1,939,355</b>	<b>1,397,497</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	6	511,961	609,924
<b>TOTAL NON-CURRENT ASSETS</b>		<b>511,961</b>	<b>609,924</b>
<b>TOTAL ASSETS</b>		<b>2,451,316</b>	<b>2,007,421</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	7	128,080	48,845
Employee benefits		62,542	66,549
Other financial liabilities	8	997,030	697,517
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,187,652</b>	<b>812,911</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee benefits		50,769	49,428
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>50,769</b>	<b>49,428</b>
<b>TOTAL LIABILITIES</b>		<b>1,238,421</b>	<b>862,339</b>
<b>NET ASSETS</b>		<b>1,212,895</b>	<b>1,145,082</b>
<b>MEMBERS' FUNDS</b>			
General reserve		369,839	369,839
Retained profits		843,056	775,243
<b>TOTAL MEMBERS' FUNDS</b>		<b>1,212,895</b>	<b>1,145,082</b>

The Association has initially applied AASB 15 and AASB 1058 using the cumulative effect method and has not restated comparatives. The comparatives have been prepared using AASB 111, AASB 118, AASB 1004 and related interpretations.

The Association has initially applied AASB 16 using the cumulative effect method and has not restated comparatives. The comparatives have been prepared using AASB 117 and related interpretations.

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### DETAILED PROFIT AND LOSS FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$	\$
<b>INCOME</b>		
Grant income	2,093,470	1,999,728
Unexpended grants brought forward	396,543	400,410
Unexpended grants carried forward	-806,667	-396,543
Other income	468,064	453,749
<b>TOTAL INCOME</b>	<b>2,151,410</b>	<b>2,457,344</b>
<b>EXPENSES</b>		
Salary and wages	653,871	713,481
Administration costs	230,886	252,431
Art centre support	165,016	101,769
Stories Art Money Expenses	112,105	59,748
Depreciation	106,148	114,074
Consultant	93,322	43,796
Rent	90,966	92,295
Desert Mob expenses	62,817	55,710
Meeting expenses	61,967	81,600
Superannuation	60,150	65,386
Motor vehicle expenses	57,058	46,685
Art worker program	56,882	100,777
Travelling expenses	49,535	66,872
Program expenses	46,426	169,603
Art centre subsidies	44,457	19,178
Marketing & Promotion	36,758	59,896
Tax - Fringe Benefits	35,453	23,092
Desart IT support	24,836	15,956
Bookkeeping	21,750	-
Conference   Events	10,988	39,629
Subscriptions	8,603	9,316
Telephone and internet	8,556	7,767
Electricity	6,112	5,965
Audit fees	5,200	5,000
Insurance	5,060	9,672
Materials and supplies	4,541	7,711
Non depr assets <\$5000	4,200	5,216

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### DETAILED PROFIT AND LOSS FOR THE YEAR ENDED 30 JUNE 2020 (Cont'd)

	2020	2019
	\$	\$
Cleaning	3,990	3,555
Printing and stationery	3,742	5,664
Postage	3,508	5,179
Recruitment	3,350	16,353
Repairs and maintenance	2,955	6,012
Bank fees	1,334	6,733
Training	1,056	13,400
Artists camp	-	34,443
Bad debts	-	13,797
Ceramics Program	-	88,972
Grants repaid	-	7,000
Legal	-	41
<b>TOTAL EXPENSES</b>	<b>2,083,598</b>	<b>2,373,774</b>
<b>TOTAL SURPLUS</b>	<b>67,812</b>	<b>83,570</b>

# Special purpose financial statements for the year ended 30 June 2020

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DESART INC.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

The financial statements cover Desart Inc as an individual entity. Desart Inc is a not-for-profit Association incorporated in the Northern Territory under the *Associations Act (NT) 2003 (as modified by Part 3, Division 2 of the Stronger Futures in the Northern Territory Regulations 2013)* ('the Act').

The functional and presentation currency of Desart Inc is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

### 1 Basis of Preparation

In the opinion of the Committee of Management, the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Act.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

### 2 Change in Accounting Policy

#### *Revenue from Contracts with Customers - Adoption of AASB 15*

The Association has adopted AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities for the first time in the current year with a date of initial application of 1 July 2019.

The Association has applied AASB 15 and AASB 1058 using the cumulative effect method which means the comparative information has not been restated and continues to be reported under AASB 111, AASB 118, AASB 1004 and related interpretations. All adjustments on adoption of AASB 15 and AASB 1058 have been taken to retained earnings at 1 July 2019.

#### *Leases - Adoption of AASB 16*

The Association has adopted AASB 16 Leases using the modified retrospective (cumulative catch-up) method from 1 July 2019 and therefore the comparative information for the year ended 30 June 2019 has not been restated and has been prepared in accordance with AASB 117 Leases and associated Accounting Interpretations.

There has been no effect of this on the financial statements.

# Special purpose financial statements for the year ended 30 June 2020

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DESART INC.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

### 3 Summary of Significant Accounting Policies

#### (a) Revenue and other income

##### *For comparative year*

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

Revenue from contracts with customers

##### *For current year*

The core principle of MSB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows :

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

##### *Other income*

Other income is recognised on an accruals basis when the Association is entitled to it.

#### (b) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

#### (c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

# Special purpose financial statements for the year ended 30 June 2020

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## DESART INC.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

#### (d) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

##### *Depreciation*

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the assets useful life to the Association, commencing when the asset is ready for use.

Leased assets and leasehold improvements are amortised over the shorter of either the unexpired period of the lease or their estimated useful life.

#### (e) Financial instruments

Financial instruments are recognised initially on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred) .

#### (f) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

#### (g) Employee benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

	2020 \$	2019 \$
<b>4 Cash and Cash Equivalents</b>		
	1,888,968	1,366,884
Cash at bank and in hand	<u>1,888,968</u>	<u>1,366,884</u>
<b>5 Trade and other receivables</b>		
CURRENT		
Trade receivables	50,387	16,269
Total current trade and other receivables	<u>50,387</u>	<u>16,269</u>
<b>6 Property, plant and equipment</b>		
Buildings		
At cost	568,450	568,450
Accumulated depreciation	(269,668)	(198,611)
Total buildings	<u>298,782</u>	<u>369,839</u>
Total land and buildings	<u>298,782</u>	<u>369,839</u>
PLANT AND EQUIPMENT		
Furniture, fixtures and fittings		
At cost	15,581	47,426
Accumulated depreciation	(6,852)	(37,035)
Total furniture, fixtures and fittings	<u>8,729</u>	<u>10,391</u>
Office equipment		
At cost	44,140	73,306
Accumulated depreciation	(25,836)	(56,386)
Total office equipment	<u>18,304</u>	<u>16,920</u>
Leasehold Improvements		
At cost	227,383	227,383
Accumulated amortisation	(76,649)	(53,911)
Total leasehold improvements	<u>150,734</u>	<u>173,472</u>
Intangible assets		
At cost	366,622	366,622
Accumulated depreciated	(331,210)	(327,320)
Total Intangible assets	<u>35,412</u>	<u>39,302</u>
Total plant and equipment	<u>213,179</u>	<u>240,085</u>
Total property, plant and equipment	<u>511,961</u>	<u>609,924</u>

# Special purpose financial statements for the year ended 30 June 2020

## DESART INC.

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$	\$
<b>7 Trade and Other Payables</b>		
CURRENT		
Trade payables	93,976	3,518
Accrued expenses	19,387	19,881
Other payables	14,717	25,446
<b>Total trade and other payables</b>	<u>128,080</u>	<u>48,845</u>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

### 8 Other Financial Liabilities

CURRENT		
Unexpended grants	806,667	396,543
Amounts received in advance	190,363	300,974
<b>Total</b>	<u>997,030</u>	<u>697,517</u>





Australian Government  
Indigenous Visual Arts Industry Support



Australian Government  
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