

Watchthis SPACE INC

ANNUAL REPORT
2017



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*Wash it off by Tessa Millerick
at the opening of Belly*

ABOUT WTS

Watch This Space is an Artist Run Initiative (ARI) operating since 1993 in Mparntwe/Alice Springs. It is the only contemporary art space in Central Australia within a 1,500 km radius. With a focus on experimental and multi-disciplinary art, WTS supports local, national and international artists, both emerging and established. We give artists an accessible platform to develop within a constructive critical environment.

WTS aims to create and support a dynamic, artistic and sustainable community in Mparntwe/Alice Springs, supporting contemporary art practices that challenge and inspire. Artists intersect and share direct experience of all aspects of presenting and exhibiting whilst maintaining control over the entire creative process.

Our Annual Creative Program consists of exhibitions and presentations through an onsite gallery space and studios, Travelling Artist Residencies, offsite projects, collaborations and special events.

HISTORY

The idea for WTS was seeded in 1991 as a response to the lack of contemporary arts activity in Alice Springs and was initiated by five artists; Pam Lofts, Anne Mosey, Jan Mackay, Angela Gee and Pip McManus. WTS became established as an ARI in 1993. The first charter of Watch This Space stated that it was essential that it be artist run so it could maintain its independence from commercial galleries.

The first charter included the following objectives:

1. To provide a forum for artists wanting critical dialogue on works in progress and resolved works
2. To be a venue for emerging and professional artists as it was a non- commercial Space with no pressure to sell.
3. To be an exchange between artists around Australia and internationally with 50% local and 50% visiting artists.
4. A strong emphasis on collaborations between artists and all media.

OUR MISSION

Watch This Space (WTS) is an Artist Run Initiative focusing on contemporary experimental art. As the only experimental art space in Central Australia, WTS has played a critical role in the creative ecology of Mparntwe/Alice Springs over the past 25 years. Watch This Space is a catalyst and conduit for conversations and experiments in the always-evolving languages of art. It supports contemporary art dialogue in the region both inside and outside a gallery space, encouraging, nurturing and promoting Central Australian and visiting artists. It is an ARI hub where studio artists and exhibiting artists intersect, housing a diversity of creative practices.

WE DO THIS BY

Creating opportunities for local artists work to be discovered and made visible through hosting contemporary art exhibitions.

Providing opportunities for local, interstate and international artists to enrich the artistic and cultural life of Alice Springs through the delivery of high quality contemporary art activities.

Fostering an inclusive creative community of artists who share skills and experiences with each other by accessing the onsite gallery and studio space.

Offering professional development opportunities for artists including artistic/cultural collaborations and skills development.

Nurturing the full breadth of contemporary art activities including multi-disciplinary art forms, new media and installation works.

OUR ANNUAL CREATIVE PROGRAM CONSISTS OF (BUT IS NOT LIMITED TO)

On- and off-site exhibitions for contemporary artists and curators; local, interstate and international.

Our Travelling Artist Residency for 'out-of-town' artists: a one-month residency in our on-site reserved studio space with the opportunity to exhibit work at the end of the month.

Consistent support to our 5 Studio Artists, as well as all other artists involved with the space.

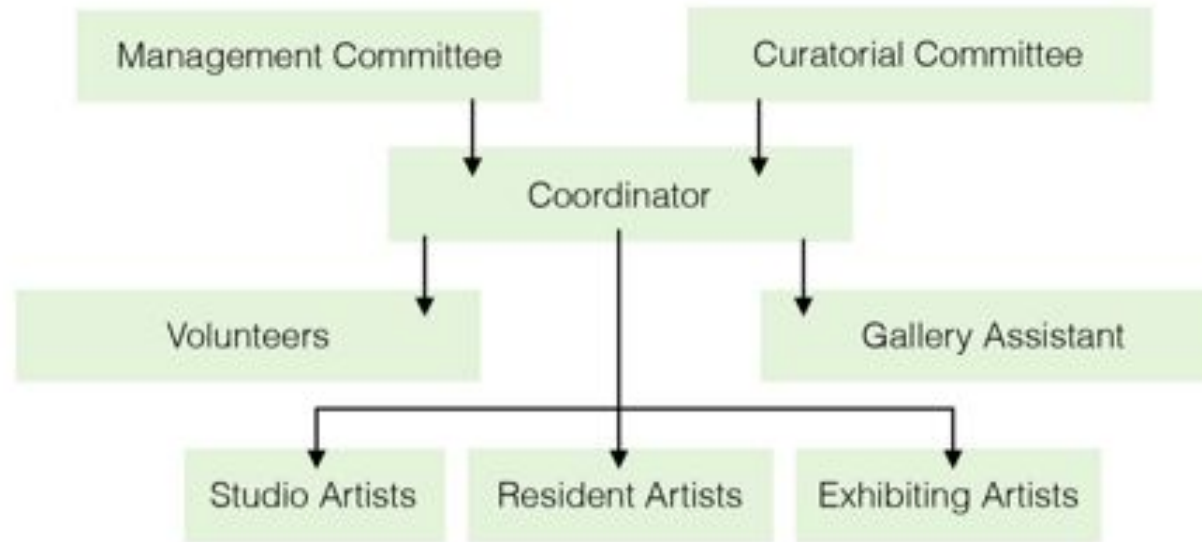
The opportunity for artists to work alongside local community artists, both holding and participating in workshops, artist talks and special events.

Access to our outdoor venue JBird's Place for community events.

The Lofty Annual Art Awards: awarded to a local artist for high endeavour in the arts in Central Australia. Named in honour of Pam Lofts.

ORGANISATIONAL STRUCTURE

WTS is a Not-For-Profit, DGR registered organisation with a Board membership base. We – along with the general public – elect our Board of Management and Curatorial Committee. We employ a part-time Coordinator and, on occasion, a casual Gallery Assistant.



BOARD & CURATORIAL COMMITTEE

WTS has always had a strong, skilled Board and Curatorial Committee. All members have strategic and creative input as well as holding a hands-on approach to programming, openings and events. The Board focuses on making operational decisions where, in 2017, they met on a monthly basis to tackle the many challenges the year faced them with. The Curatorial Committee meet 2-4 times a year with the Coordinator to review the exhibition and residency applications for our Creative Program.

WTS would like to thank the huge efforts and support of Dan Murphy who stepped down as the Chair of WTS in July 2017 after a truly solid run for over seven years. We are very grateful to still have Dan as a Board member. We would also like to thank Dave Crowe and Joaquin Hourbeigt who were part of the Board, and to Stephen Williamson who sat on the Curatorial Committee for many years. All contributed to the space with their expertise, support and passion and for that we are filled with gratitude.

OUR TEAM

EXECUTIVE



CHAIR
Frankie Snowdon



SECRETARY
Keren Shlezinger



TREASURER
Janet Wright



COORDINATOR
Zoya Godoroja-Prieckaerts

GENERAL BOARD



Dan Murphy



Beth Sometimes



Hollie Lunan



Joshua Davis



Edward Gould

CURATORIAL COMMITTEE



Jasmine Crea



Pip McManus



Jasper Coleman

INTERNAL

WTS had a huge year in 2017 facing many unexpected issues. The major challenges included the sudden need to leave its premises at George Crescent and being put On Notice by its funding body. Despite these hurdles, however, WTS continued to maintain its high quality Creative Program and end the year in a financially stable position.

RELOCATION

Moving to a new premise presented many benefits as well as demands. Impacts included extreme overtime from our coordinator, huge volunteer hours from studio artists and increased responsibilities from the Board. However, the determination and resourcefulness of the organisation resulted in a new building in a more centrally located area, that is both safe and sufficient. Funding for the relocation was secured from a WTS fundraiser, private donors, local MPs and state government, representing our financial strategic developments. During this period we also harboured strong relationships with local organisations and companies that have led to continuous partnerships that have been mutually rewarding and valuable. (For more details, see Challenges & Strategies).

ON NOTICE STATUS

In 2017 WTS was put On Notice from its funding body, Arts NT. This was due to factors surrounding governance and transparency. This led to a number of developments:

- Governance Training for the Board and coordinator
- Initial steps taken to strengthen involvement and engagement from Curatorial Committee
- Overall governance strengthened by updating and implementing a large range of policies and procedures.

These developments have left WTS in a stable and sustainable position, and in January of 2018 Arts NT officially took WTS off notice. While the status eventuated in benefits for the organisation, it also caused major impacts on the coordinator workload.

COORDINATOR WORKLOAD

The coordinator workload has been a constant issue for WTS, one not unique to 2017. However, the additional obstacles presented by the move and On Notice status added further stresses and tasks that would not normally be included in the annual operations. While the organisation struggled to manage the extra workload for the most part of the year, WTS has begun to address the issue by hiring a gallery assistant to aid the coordinator, and further strategies are being developed to ensure sustainability.

ENGAGEMENT

Although WTS encountered many obstacles in 2017, its Creative Program remained as strong as ever. It saw an increase in audience attendance by 300% and significant support from the local community, particularly financially. This was attributed to a number of factors. Firstly, the relocation to a more central location has had a great impact on the organisation's visibility, maximising audience attendance and raising its profile within the town. Secondly, strategic marketing drew large audiences from a range of demographics and sectors. Thirdly, WTS noticed that in times of crisis the Alice Springs/Mparntwe community is incredibly receptive and supportive. The community recognised the value in the ARI, wanting to make sure it continued to operate and flourish, providing invaluable encouragement, in-kind and financial aid throughout the difficult year. WTS is extremely grateful for this support and proud that it has been validated as an important long-standing organisation to Central Australia.

Notably, one can not underestimate the impact of the artists and projects within the WTS Creative Program on the success of the year. Projects such as *Apmere Angkentye-kenhe* are pivotal in creating new partnerships and audiences, while exhibiting and resident interstate and local artists bring new conversations to the table through exhibitions, talks and collaborations. While some stakeholders have been critical of the inclusion of interstate artists in our program, 2017 exemplified the value in their input, particularly around intimate – as well as public – conversations concerning *place* and *politics*. Similarly, our local artists also continue to impress, drawing large audiences and praise. The year shows that WTS has been right to continue the presentation and support of *both* local and interstate artists, and will maintain this approach into the future.

EXTERNAL

While 2017 saw an increase in NT funding for infrastructure projects, a shortage in funding for creative projects remains. These are external factors not unique to WTS. Given the expanding awareness, Australia-wide, for the need to pay artist fees – unquestionably important – all small to medium arts organisations are facing the pressure to provide such fees without additional funding. The challenge is to maintain financial sustainability whilst facing a deficit in government funding, combined with the pressure to deliver more financial support to artists. Organisations are left to source funding elsewhere, often resulting in extra public programming for fundraising which increases organisations' workload, resulting in operational staff burn-out and other internal issues. The aim is to:

- Develop philanthropic funding strategies that will relieve these new expenses without adding too onerously to the coordinator workload
- Express to funding and government bodies the importance of supporting creative projects in aiding the development and sustainability of the arts as well as the social and economic benefits.

CHALLENGE	STRATEGY
<p>On Notice Status</p> <ul style="list-style-type: none"> • Greatly increased workload for Board and Coordinator during an already arduous period. • The extra workload significantly affected the Coordinator, resulting in burnout at the end of the year. The expectations of a part-time paid position were markedly out of proportion to the financial value given to the position. While the intended outcome of the On Notice Status was to create a more sustainable organisation and workplace, this extra workload had a substantially negative impact on the Coordinator position during 2017. Although it is noted that the long-term effects will be positive to the Coordinator position if the Board continues to work at the same capacity they have been since the Governance Training, the time constraints and expectations put on the position were extremely taxing. 	<ul style="list-style-type: none"> • Governance Training with Patrick Moriarty • Governance Training through Australia Council for the Arts • Updated and created new Policies & Procedures • Board Review <p>(See WTS Health Check Report for more details)</p>
<p>The relocation to 8 Gap Rd</p> <ul style="list-style-type: none"> • The sudden need to move was unexpected and therefore challenging in many ways. We were financially and operationally unprepared. • Finding a new building in town on such short notice within our tight budget was challenging. 	<ul style="list-style-type: none"> • Held a huge fundraiser, the <i>SHINY PARTY</i>, raising almost \$10,000 to assist the move. • Sought assistance from local and state government, eventually receiving a \$20,000 grant from Arts NT to support both the move and Governance Training for our Board. • Negotiated reduced rental price with prospective landlords.
<p>New lease, new owners, new building</p> <ul style="list-style-type: none"> • With our landlords living overseas, negotiating and signing the lease became a prolonged process. Furthermore, the lack of legal knowledge on our Board meant we were unconfident in fully understanding our rights and responsibilities. • With a new building comes new issues: dealing with the heat became an issue in our new space after installing the new studios and gallery. 	<ul style="list-style-type: none"> • Sought pro-bono legal services to assist with the signing of the lease • Installed two air-conditioners in two out of four of the studios needing cooling systems. • Entered into negotiations with the landlord to cover part of the air-con expenses.

213

ARTISTS SUPPORTED

14

CONTEMPORARY ART EXHIBITIONS

8

RESIDENCIES UNDERTAKEN BY
11 ARTISTS

4

SPECIAL COMMUNITY EVENTS

3

SPECIAL COMMUNITY PROJECTS

19 Opportunities created for local artists



13 Opportunities created for interstate & international artists



5 Intercultural works that saw WTS collaborate or support Aboriginal artists or custodians

5 Offsite Creative Works

8 Local Artists utilising permanent and temporary onsite Studio Spaces

2 Artist grants successfully auspiced

4 Live Performances



3 Screenings



3 Fundraising events for WTS



\$7,398.33 earned by Artists from art sale commissions through exhibitions

ARTS PRACTICES SUPPORTED Painting, drawing, sculpture, photography, installation, film, video, contemporary dance, performance, music, sound, social practice, community choir, booking-making, zines, literature, printmaking, mixed media, ceramics, jewellery, textiles, soft sculpture, talks, reading groups, cultural work, site-specific work, interactive and live art, socially aware and politically engaged art, indigenous and non-indigenous artists including local, NT-based, interstate and international artists.

PARTNERSHIPS (FORMAL AND INFORMAL)

Arts NT, Regional Arts Fund, Red Hot Arts, Tangentyere Artists, Akeyulerre Healing Centre, Children's Ground, Batchelor Institute of Indigenous Tertiary Education, Arid Lands Environment Centre (ALEC), Central Australian Aboriginal Media Corporation (CAAMA), Lion, Du Yu Coffee, The Goods Café, Sing Hum Records, Apakatja, DJ Drazic's GF, Alice Skip Hire, Cutlery DJs, Araluen Cultural Centre, Music NT, Raft Artspace, Alice Springs Town Council, Wide Open Space, Central Craft, Chapman & Bailey Framing and Art Supplies, 8CCC Community Radio, ABC Radio, Alice Springs Public Library, Central Australia Art Society, The Alice News, The Centralian Advocate

MARKETING

Marketing for WTS activities relies heavily on digital audiences through our e-newsletter and social media. We have generated good audiences through photo and video content. Digital media remains vital to WTS networking and communications, as does the Alice Springs grapevine through word-of-mouth and personal connections. Print promotion through posters and invites via physical mail-out are still integral to maintaining our human touch and visibility on the ground.

REACH OF ORGANISATION



3,877
attendees

Visitor attendance
increased by
300% from
2016 to 2017



64
financial
members



895
Instagram
followers



605
e-newsletter
subscribers



1,249
Facebook
page likes

31 active volunteers



500 volunteer hours by
WTS Coordinator

\$5700
cash donations



Over **\$30,000**
in-kind
contributions

VOLUNTEERING

WTS continues to find difficulty in establishing a reliable and consistent volunteer base. This is largely due to many demands being placed on those that are already actively engaged in the arts community and who do this while juggling full time work. Our onsite Studio Artist community, however, continues to be invaluable in providing volunteering and skilled support for WTS activities. In 2017 a number of community members – particularly our Board and Studio Artists – gave an incredible amount of volunteer support during times of crisis and need. We are deeply grateful for their time and generosity.

EXHIBITIONS

Mel Matveyeff
 Bridgid Fitzgerald
 Debris Facility
 Rod Moss
 Wendy Cowan
 Judy Brumby
 Naomi Kantjuriny
 Anawari Mitchell
 Pantjiti Lewis
 Margaret Smith
 Maringka Burton
 Katelnd Griffin
 Sally Mumford
 Eramaya Albrecht
 Ira Gold
 Marlene Rose Firkin
 Christopher Brocklbank
 Yoana Mynah
 Lelep Wighton
 Blair McFarland
 Joshua Santospirito
 Suzi Lyon
 Georgie Igoe
 Chris Ng
 Kimberley Zeneth
 Petal
 Karine Tremblay
 Hannah Hall
 Maggie Gleeson
 Briscoe
 Peachy
 Cam Candy
 Gretel Bull
 Mela Melankolia

Carmel Vandermolten
 Jennifer Taylor
 Catherine Phillips
 Nancy Wilson
 Esther Nunn
 Alice Springs Town
 Council Youth Action
 Group
 Jeff Tan
 Heather Jensen
 Madeline Bishop
 James Langer
 Leela Schauble
 Zoya Godoroja-Prieckaerts
 Clare Jackson
 Tessa Millerick
 Beth Sometimes
 Claire Capel-Stanley
 Melissa Hunt
 Lorryne Gorey
 Margaret Boko
 Lisa Twomey
 Aoife Milson
 Elliat Rich
 Golda Rich
 Stephanie Day
 Susan Gourley
 Theia Connell
 Grace Herbert
 Joseph Burgess
 Mervyn Rubuntja
 Doris Kngwarraye Stuart

RESIDENCIES

Mel Matveyeff
 Lisa Stewart
 Rachel Feery
 Frankie Snowdon
 Madeleine Krenek
 Tara Samaya
 Kelly Beneforti
 Alice McIntosh
 Nell Pearson
 Susan Gourley
 Elisa Carmichael
 Kristen Coleman
 Robert Hope-Johnstone

STUDIO ARTISTS

Peter Raftos
 Dave Crowe
 Edward Gould
 Joaquin Hourbiegt
 Beth Sometimes
 Emma Collard
 Dord Burrough
 Jeff Tan
 Hannah Muir
 Kelly-Lee Hickey

PUBLIC PROGRAMS, PROJECTS & EVENTS

Alice Sings Pop-Choir. Edward Gould & Dave Crowe + 60 community members

Apmere Angkentye-kenhe (*A Place for Language*). Beth Sometimes, Arrernte language experts and traditional custodians, Batchelor Institute, Akeyluerre Healing Centre, Children's Ground, the Alice Springs Library & the Alice Springs Language Centre + wider Mparntwe/Alice Springs community/language learners

An Act Of Showing ARI group exhibition in Melbourne. Exhibited artwork by Pamela Lofts

Shiny Party Fundraiser / Community Market / Performances. Edward Francis, Alice Sings Pop-Choir, Ash Steel, Apakatja, DJ Drazic's GF, Cutlery

Consequences Workshop. Kerri Meehan & Alex Ressel

60,000 Artists Fundraiser and Climate Change awareness exhibition. Arid Lands Environment Centre

Facts On The Ground Reading Groups. Hannah Ekin & Jorgen Doyle

Violet Sunset Presentation. Kim Mahood

Full Disclosure Spy offsite installation. Wide Open Space Festival

ART Talks. Jacquie Chlanda, Jennifer Taylor & Jonny Rowden

Ideas Incubator 2.0. Community programming session for the 25th Birthday Celebrations in 2018

Magic Hour @ Coles Carpark exhibition in Hobart for HOBIENNALE. Beth Sometimes, Harry Hayes & Zoya Godoroja-Prieckaerts

The Writing On The Wall Discursive Noticeboard / Public Art. Hannah Ekin & Jorgen Doyle

SUPPORTERS

OPERATIONAL
SUPPORTER



Thank you

RELOCATION
SUPPORTERS



WARREN SNOWDON MP
Federal Member for Lingjari



**Marty
Karacic**

PROJECT
SUPPORTERS



I would like to begin by acknowledging the apmereké atweye of Alice Springs/Mparntwe past, present and emerging, and thank them for their centuries of care for the country we, the diverse population of this place now live, work and create in. It is a huge privilege and honour to exist here, and I recognise we do so on land unceded by the Arrernte people.

Watch This Space has had another interesting, ambitious and successful year. The organisation has made some bold and necessary moves to ensure the longevity of our physical space, and our incredibly capable and dedicated team of artists, arts workers and various other contributors well into the future.

Our Co-ordinator, Zoya Godoroja-Prickaerts, had an incredibly challenging beginning to her time in the role, made all the more intense by having to execute the finding of, negotiating, securing and then moving into our new home on Gap Road. The need for this giant undertaking came quickly and saw over a decade of WTS history uplifted, sifted through and relocated to a new premises. Due to the previous building being deemed unfit for occupancy, it was an urgent and stressful situation. The new building also had to be modified, infrastructure such as the stage and the sprung floor had to be moved, conditions and terms of a long term lease had to be negotiated and enough additional funds had to be raised in order to allow for this to all happen and for us to stay operational.

Fortunately, our board, membership, friends and friends of friends rallied together to ensure this daunting task was a success and we are happily re-housed at 8 Gap Road. Statistics on exactly how many volunteers, volunteer hours and general community input can be found in detail in the annual report, but it would be incredibly remiss of me not to acknowledge that for a small experimental arts organisation in the middle of desert, we sure do have a lot of very generous friends and supporters, and we are forever indebted to them for their ongoing and significant contributions. The Shiny Party was one of the most successful fundraising events in the long history of WTS and far surpassed our expectations in terms of dollars raised, but also general excitement and attendance throughout the day. The successful fundraising efforts were extremely beneficial to WTS, and along with this we have almost tripled our foot traffic and attendance to exhibitions and events since our arrival at 8 Gap Road in June 2017.

For the entirety of 2017 Watch This Space was also put "On Notice" with our major funding body, Arts NT. This was not due to any lack of creative output, program and financial management or relevance, but for reasons surrounding the governance, professionalism and transparency of the organisation at a board level. Working with current and past board members, we have managed to address all relevant areas required to bring us up to scratch, and I am happy to say in December 2017 we were officially taken off notice.

To achieve this, over 8 months Zoya and I took up every opportunity to learn about the ins and outs of governance, attending MAP in Darwin, The Australia Council Governance Training seminar and also organising a 2 day intensive for our board here in Alice Springs with Pat Moriarty. Pat is prolific in the arts governance field and tailored the sessions and information to specifically fit our organisation and the existing cross section of skills on the board. Throughout this process we have worked to revitalise and refine our constitution, ensure transparency in application processes for and selection of exhibiting, studio, and resident artists, and created a solid catalogue of policies and procedures. This

ensures WTS is smooth running, responsible and responsive to the place we're in and the people who populate and utilise our space.

A lot of these documents and processes are designed to make relationships and negotiations with all exhibiting, studio and resident artists, employees of WTS and outside hirers clear and easy, not only for efficiency and transparency, but also to lighten the load of our very hard working coordinator. Through these and employing a casual gallery assistant we are working to relieve the pressure on Zoya to have to complete a back log of tasks that can make her creative vision and leadership of the organisation often take a back seat, and the day to day running sometimes seem overwhelming.

I'm proud to say that for the first time in a long time our coordinator is planning to stay on in the role for longer than 2 years, which is fantastic for WTS in myriad ways. I would like to take this opportunity to celebrate the commitment not only to the vision and growth of WTS that Zoya has displayed over the last 12 months, but her capacity to consistently mentor and support her peers whilst continuing her own learning and skills development at the same time.

I would also like to note that I took over the position of Chair in April 2017 after the formidable Dan Murphy had held the helm with huge amounts of commitment, generosity and knowledge for the past seven years. I would like to acknowledge Dan's great contribution to the space in that time, but also his long and brilliant history as a WTS artist, contributor, friend, mentor and steward. I feel very grateful that he has maintained his relationship as a regular board member and personally for his support, as I find my feet in a role very new to me. In this light, I would also like to thank the entire 2017 Board of WTS: Dan, Beth, Ed, Josh, Janet, Holly, Keren and Zoya who have put in huge amounts of time and effort this year to bring us to where we are, and trusted and supported me in my efforts to steer the ship.

Finally I would like to thank all of WTS's funding partners and supporters: Arts NT, Tourism NT, The Community Benefit Fund, The Goods Coffee Shop, Rooster Concept Construction, Lion Distributors, Warren Snowdon MP, Sing Hum Studios, our membership, and every individual who purchased work and attended fundraisers, gallery openings, and events throughout 2017.

2018 has begun with an exciting and promising gamut of events and opportunities and I look forward to its continuation, as we celebrate a monumental 25 years of existence in, with and for this place.

Frankie Snowdon

WTS Board Chairperson 2018



2017 was nothing short of intense. With the sudden need for WTS to move, we were faced with the huge and terrifying task to move an organisation that had comfortably settled into its home for more than 10 years. The urgency of the task, however, kicked everyone into action and we tackled the year at full speed. With the help of local organisations and individuals, the Board, our studio artists, some great volunteers, and the men at the prison, we were able to cart 15 truck-loads of 24 years of history to our new premises on Gap Road and begin the next chapter of Watch This Space.

Before the nesting began, however, we faced two major issues, both hugely impacted by our time constraint: *where* we were going to move and *how* we were going to fund it.

To our delight (and relief!) the SHINY PARTY fundraiser proved to be a massive success. We made a profit of close to \$10,000 and felt a resurgence of energy and love from locals pouring into the space. Additionally, with the assistance of local MPs, many emails, letters and phone calls, the Northern Territory Government gave us \$10,000 to support our relocation. We are extremely grateful to all those who helped us during this time – individuals and groups; financially, physically and emotionally – *thank you*.

Searching for a new home to host seven artists, one coordinator, a plethora of contemporary experimental arts exhibitions, an outdoor space for making and moaning, and 15 truck-loads worth of belongings, all within a three-month time frame and on a Not-For-Profit budget was always going to be a challenge. Nonetheless, with the help of WTS friend and ally, Aoife Milson, and Chair, Frankie Snowdon, we managed to negotiate and secure a building that met almost all our needs. Unfortunately we lost one studio space, but this was at the price of the organisation's continuation and sustainable. A worthy sacrifice.

Despite all the dramas, WTS still managed to present an innovative and inspiring Creative Program. Exhibitions and performances by local artists Mel Matveyeff, Elisa (Leecee) Carmichael, Mervyn Rubuntja, Frankie Snowdon, Madeleine Krenek and the group of amazing musicians who performed at the SHINY PARTY drew great crowds and much praise. It was the first time in WTS history that a dance residency (undertaken by Frankie, Maddy and two of their peers) was held in our gallery space, making great use of our sprung floor. This residency acted as the preparatory period for the artists' feature performance at Araluen, *The Perception Experiment*. I would like to note that during this time while the dancers and choreographers were in the gallery, the space felt incredibly vibrant, active and exciting. With these artists as well as the studio artists all working in various practices at the space, there were new conversations, crossovers of skills and a strong creative energy. This period was one of the highlights of the year for me personally.

Local artists also featured in group exhibitions. As always, the zine fair was a truly lovely community event and this year was paired with a "graphics exhibition" curated by Craig San Roque. Straight after this, we had *60,000 Artists* which was a WTS exhibition held in collaboration with local environment organisation, ALEC, and saw work created in response to Climate Change. While it was a somewhat onerous subject, local artists stepped up to the challenge and put forward some stimulating works. The show also raised money for both WTS and ALEC. As the 2016 Lofty winner, Doris Kngwarreye Stuart curated an amazing show, *Alice To Mparntwe*, named after the tours her, Dan Murphy and Lucy Stuart have been conducting for the past decade. The community responded passionately to the subject, resulting in a jam-packed exhibition featuring all manner of art practices. I was very excited (and somewhat stressed)

that the exhibition I curated was the first show in the new space and acted as the grand opening. *Belly* featured works by local and interstate artists responding to the title, all of which were women. I loved working with these artists and the works that came out of the show were inspiring, funny and experimental. Excitingly, at the end of the year a couple of WTS artists – myself, Beth Sometimes and Harry Hayes – travelled to Hobart for the inaugural HOBIENNALE, an arts festival featuring work by ARIs across Australia and NZ. From the feedback we received and conversations throughout the week in Hobart, I came back to Alice reminded of the great importance of our NT ARI as well as the intrigue and admiration for it from interstate artists and organisations. For this I feel we should be proud of our regional Artist Run Initiative.

Interstate artists challenged audiences' notions of *what is art* and created strong dialogues around *place* and *practice*. We saw potatoes and moon rocks playing with handwoven neon nets in *Gurgle Axis*; reinterpreted landscapes by Melbourne artists; what looked like an old branch from a gum tree but was actually a meticulously handmade sculpture constructed out of recycled materials; vending machines spitting out mini monuments and public action invitations to taste Tassie's fresh water; and a video installation of giant creatures accompanied by a beautifully improvised instrumental performance. While many have questioned our inclusion of interstate artists in our Central Australian ARI, this year's program cemented our decision to continue this inclusion, as well as continue valuing and supporting our local artists. The combination of the two allows for a diversity of ideas, presentations, conversations, creations and inspirations. We see no reason to end this dialogue.

Our biggest creative project for the year – and possibly the most impacting and inspiring project in WTS history – was *Apmere Angkentye-kenhe*, spearheaded by Board member and studio artist, Beth Sometimes. The project stimulated local and nation-wide discussions around language and culture, proving that art and particularly artists have the ability to influence and awaken social and political awareness, even action. We feel very proud and privileged to have been part of this project and we thank all the Arrernte mape who shared and trusted us with their immensely important and precious knowledge, experiences and skills. The conversations and activities we engaged in were invaluable, but also fragile, and we can not underestimate the past and current hardships of those who participated in these. For this we are extremely grateful and we have and will continue to hold these experiences and lessons with great respect and care. I'd also like to acknowledge Beth Sometimes' astronomical efforts, patience, generosity, time and skills during this project. These were indispensable to its success, that of which WTS and – I feel it is safe to say – the entire Mparntwe community is so so grateful. *Mwerre Antherre!*

And finally, the year came to a roaring end with the wonderful Annual Lofty Awards. *Alice Sings*, *Echo Echo*, Franca Barraclough, Frankie Snowdon, Beenak, our studio artists and, unexpectedly, the Ibis Styles hotel next door made this an awesome night. The biggest congratulations to our 2017 Lofty, Elliot Rich, who was so deserving of this historical award. What a great night we all had!

It was a year to remember and I'm glad to be here in 2018 for another memorable one.

Zoya Godoroja-Prieckaerts

WTS Coordinator 2018





The Mounds Have Eyes

Mel Matveyef

An exhibition by current Artist in Residence, Mel Matveyeff. This body of work is influenced by the artist's time spent in the desert and her love of the absurd

3-22 March

Gurgle Axis

Brigid Fitzgerald & Debris Facility

Part graph, part snacks, Gurgle Axis arrives by bus & during our time in Alice Springs, in the gallery, will be digesting and re-situating itself (ie. our friendship, our experience of bodily and geographic movements) forming in relation to April's ... gurgle.

7 – 22 April

Full Disclosure Spy

Beth Sometimes & WTS Artists

A site-specific installation featured at Wide Open Space Festival.

28 – 30 April



New Haunts

Lisa Stewart

Work-in-progress sharing. Live performance using sound, installation, special effects and a hammock suspended body to hybridise natural and synthetic experience. The work examines some habits, hypocrisies and yearnings of urbanised humans and their attempts to connect to the natural world.

26 April



The Perception Experiment

Frankie Snowdon & Madeleine Krenek

Choreographer's Frankie and Maddy undertook a one-month residency in the WTS Gallery working with dancers Kelly Beneforti and Tara Samaya. The residency culminated in a live dance performance, sound and sculptural installation performed at Araluen.

24 April – 19 May

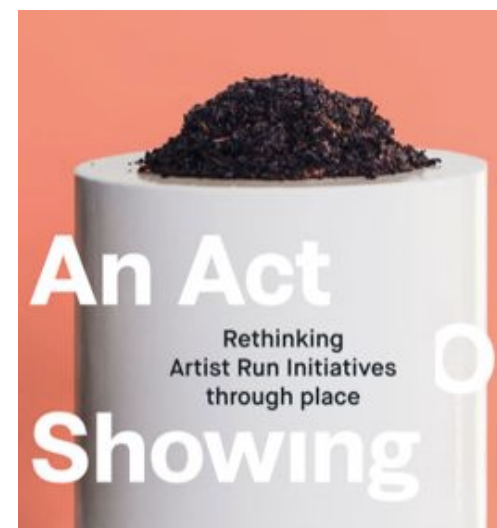


SHINY PARTY

WTS & local artists

A daytime Lawn Sale and evening party to raise funds for the relocation of WTS from Geroge Crescent. The event was extremely successful attracting 400+ attendees. The Line-Up included local artists: Fiesta Latina, Alice Sings Pop-Choir ft. Beth Sometimes, Edward Francis, Apakatjah, DJ Drazic's GF, Cutlery

13 May



An Act Of Showing

WTS Artists

Exhibition of work by Australian ARIs at *Testing Grounds*, Melbourne, curated by Anabelle Lacroix. The project embodied and provoked conversations about place: how does place matter for artists? Why do ARIs exist in specific places? Where is the place of practice?

17 – 31 May



Strange Careers

Zine Fair

Strange Careers Zine Fair will accompany a week-long exhibition of graphic works from Mparntwe/Alice Springs based or associated artists, curated by Craig San Roque. The zine fair will double as the opening event for this show.

6 – 21 October

60,000 Artists

ALEC & WTS

WTS & Arid Lands Environment Centre held a fundraising exhibition for World Climate Day. Artists contributed work made in response to the article *Why Climate Change Needs 60,000 Artists*. All proceeds from sale of works were split between the two organisations to continue their work.

23 – 27 May

The Persuaded Landscape

Jimmy Langer, Madeline Bishop & Leela Schauble

An exhibition exploring the intersection of physical space and digital space, presenting three methods of digitally manipulating our natural environments.

8 – 24 June

Offsite exhibition

Alice McIntosh & Nell Pearson

An offsite pop-up exhibition at Whitegums near Honeymoon Gap featuring new work created during the artists' residency at WTS.

23 June



[Apmere Angkentye-kenhe A Place For Language](#)

Werte! Apmere angkentye-kenhe mpwaretyenhe nhenhe apmere Mparntwe-nge Arrernte mapeke. Artist mape apurte-irretyenhe tyerrtye Arrernte mapenge angkentye Arrernte rterrke atnyenetyeke imernemele tyerrtye apmere arpenhe-arenye mapeke alke.

Apmere angkentye-kenhe is a project valuing Central/Eastern Arrernte as the first language of Mparntwe Alice Springs. As defined by Arrernte language custodians, *Apmere angkentye-kenhe* makes different things to vitalise language knowledge transfer within Arrernte families and with a broader public.

Apmere angkentye-kenhe is a social project made through a collaboration between artists and Arrernte people, examining the potential of language knowledge exchange to affect local relationships.

The project initially produced a series of Arrernte language related events, screenings, exhibitions, sound works and learning resources and repurposed a shed in the middle of town as an experimental educational space in June and July 2017.

Apmere Angkentye-kenhe will re-open in May 2018.

The expanding group making *Apmere angkentye-kenhe* includes but is not limited to: Margaret Kemarre Turner, Amelia Kngwarreye Turner, Lorraine Gorey, Beth Sometimes, Michael Gorey, Therese Ryder, Alison Ferber, Veronica Kngwarreye Turner, Joel Liddle, Magdalene Marshall, Felicity Hayes, Leonie Palmer, Margaret Carew, Jessie Giles, Jodie Clarkson, Mary Flynn, Zoya Godoroja-Prieckaerts, Dan Murphy, Stephen Kernan, Margaret Scobie, Peter Coco Wallace, Penny Drysdale and Caddie Brain.

The project was initially produced by WTS in partnership with Akeyulerre Inc, Batchelor Institute and Children's Ground. The project was funded through the Australian Government's Regional Arts Fund - provided through Regional Arts Australia and managed by Arts NT in the Department of Arts and Museums. The project was also supported by The Alice Springs Uniting Church, Institute for Aboriginal Development, The Alice Springs Language Centre, Elbowrksph and Rooster Concept Constructions.



Apmere Angknetye-kenhe was recognised locally and nationally for its innovation, success and impact. For more details about the project visit the [website](#)

16 June – 7 July



Facts On The Ground

Hannah Ekin & Jorgen Doyle

A series of situated reading groups on the ideologies of land use in a settled-colonial town. The sessions were regularly attended over the 5 weeks, creating great discussions relevant to the Central Australian (and wider Australian) context.

Every Sunday, 3pm

10 June – 8 July



Belly

Curated by Zoya Godoroja-Prieckaerts

A group exhibition of new work created in response to the word *belly* from the perspective of women. The exhibition Opening Night received over 200 attendees. And great praise. The show was accompanied by a group Artist Talk.

14 – 29 July



Consequences

Alex Ressel & Kerri Meehan (UK)

A collaborative film making workshop looking at Nuclear waste storage and storytelling. The program is based on a series of workshops the two artists have been holding in London about DIY sound production methods.

16 July



Searching for Dialogue

Susan Gourley

Searching for dialogue is an ecological, and interpretative response of belonging to a colonising culture. It is this cultural history that has led to destruction and continuing degradation of land, as well as the endangerment, and extinction of various flora and fauna species amounting to ecocide.

2 – 18 August

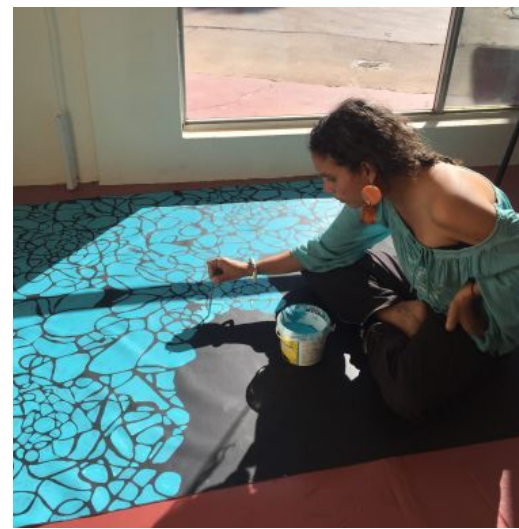


Between States

Theia Connell & Grace Herbert

During the long drive up from the far south, Grace and Theia have been collecting souvenirs, landmarks and their observations to develop a series of objects and actions which speak to absurd sculptural anomalies, phallic symbols of oppression, and the strange buzz of the cooler fridges at Shell. The exhibition is accompanied by a public action invitation / performance, *A Taste of Tasmania*.

1 – 9 September



Open Studio

Elisa (Leecee) Carmichael

An informal viewing of the artist's work created during her one-month residency with us. An opportunity to talk with the artist and view her work before it goes off to various galleries around Australia...

30 October



Mega Fauna Sightings in Alice Springs

Joseph Burgess

A video installation comprising the stop motion animated Australian Mega Fauna Project's series of time based art events in Alice Springs during 2015. The project celebrates the lost mega fauna of the region and reconsiders the narrative of the sacred sites through a series of Polaroid images and an anthroposophical lens.

14 – 16 September



Violet Sunset

Kim Mahood

Presentation by Kim Mahood on her collaborative work with Pam Lofts (one of the founding members of WTS).

5 September



The Writing On The Wall

Hannah Ekin & Jorgen Doyle

Installed our discursive noticeboard which was initiated by previous Travelling Artists in Residence Hannah Ekin and Jorgen Doyle. The noticeboard receives daily curiosity and use from community members of all demographics.

Noticeboard installed August 2017

First writings exhibited September



YES

WTS supported the YES Campaign with vigour and determination despite the challenges we faced during this period including homophobic vandalism of not only our sign, but our building as well.

September



ART Talks

Jacqueline Chlanda, Jenny Taylor & Jonny Rowden

Presentations by local artists, an initiative by Kieran Finnane and Jenny Taylor. Great enthusiasm was shown for this event and we hope to continue ART Talks in 2018.

11 October

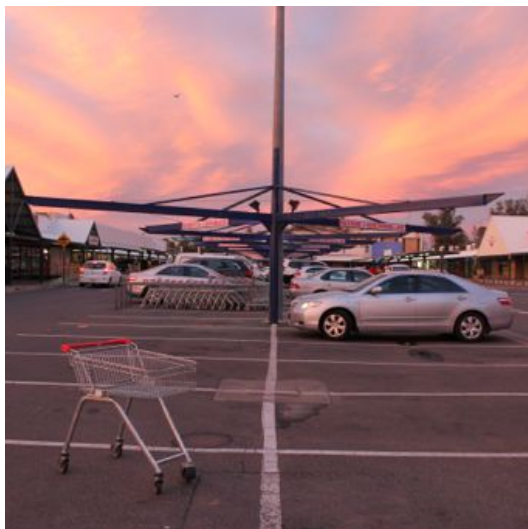


New Work

Mervyn Rubuntja

Exhibition by renowned watercolourist, Mervyn Rubuntja. Sold 80% of exhibited works providing income for local artists.

6 – 21 October



HOBINNALE

We brought local artists Beth Sometimes, Harry Hayes and Zoya Godoroja-Prieckaerts to a new arts festival in Hobart to engage in national conversations, develop networks and present new work. Read [about the festival](#) and see [WTS involvement in online video](#)

3 – 12 November



Alice to Mparntwe

Curated by Doris Stuart

A group exhibition of 22 local artists, curated by 2016 Lofty Winner and Arrernte custodian of Mparntwe, Doris Kngwarraye Stuart. The show saw 70 attendees at the Artist Talk - a record for WTS!

15 - 25 November



Pool Party

Robert Hope-Johnstone

A Pop-Up Exhibition of new work created during the artist's current residency at WTS.

1 - 3 December

“We’ve learned a lot and are feeling so strong as an organisation. We can now be sure we are sustainable and we are engaged.”

- WTS Coordinator, Zoya Godoroja-Prieckaerts, at the 2017 Lofty Awards



The 7th Annual Lofty Awards

This year The Pam Lofts Award “for High Endeavour in Central Australian Contemporary Art” was awarded to local designer, artist, entrepreneur and generous community member, Elliot Rich. The prize included a \$1500 cash prize, a handmade trophy by local artist Zoya Godoroja-Prieckaerts, an exhibition in our 2018 Creative Program free of hire and promotional expenses, and recognition of the winner’s contribution to and high achievements in the Arts in Central Australia. The evening saw music and performances by local artists including Alice Sings featuring Warren H Williams, Echo Echo, Franca Barraclough, Frankie Snowdon and Beenak.
Congratulations Elliot!

25 November

In summary, for 2017, Watch This Space (WTS) made a loss of \$48,852.89. This substantial loss was due to writing off the George Crescent Fit Out that took place in the previous financial year, as indicated in Item #5 on the Balance Sheet.

Cash and Cash Equivalents is up by \$40,865.68 compared to 2016.

The underlying performance over the year as the income and expenditure associated with WTS not taking into account the write off of the George Crescent fit out would have been \$140,868.55 retained earnings, this is including the increase in wages for the Gallery Manager and increases in repairs and maintenance of \$26, 145.17, Professional Services and Project Management of \$11,617.93 and Artist fees of \$24,520.00.

WTS's net assets at the 31st of December \$104,733.61, of which \$152,455.54 was cash in the bank primarily due to an increase in income at the end of the financial year.

The Board has adopted a budget for the current financial year, 2018, that should see WTS generate a profit based on self-generated funds and new policies and procedures regarding Auspiced Grants. The consistency of the Manager's attention to the gallery move and the increased diligence and monitoring of the Board should assist WTS to be more visible to the public, more visible to government and grant administrators and create an increasing dynamic and sustainable art space.

The Treasurer is confident that WTS is on track to make meet their financial obligations as at the end of 2017 and into the future.



Janet Wright

WTS Treasurer 2018

WATCH THIS SPACE INC
ABN 97 802 366 496

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2017

WATCH THIS SPACE INC
ABN 97 802 366 496

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**WATCH THIS SPACE INC
ABN 97 802 366 496**

COMMITTEE'S REPORT

Your committee members submit the financial report of the Watch This Space Inc for the financial year ended 31 December 2017.

Committee Members

The name of each member of the committee during the year and if different, at the date of the report;

Frances Snowdon
Janet Wright
Josh Davis
Edward Gould
Hollie Lunan
Dan Murphy
Keren Shlezinger
Beth Sometimes

Principal Activities

The principal activities of the association during the financial year were:

create and support a dynamic, artistic and sustainable community in Alice Springs, promote contemporary arts practice and provide artists with an accessible platform for development within a constructive critical environment.

Significant Changes

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

Operating Result

The loss of the association after providing for income tax amounted to \$(48,852.89).

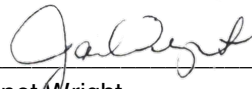
Signed in accordance with a resolution of the Members of the Committee.

Committee Member: _____



Frances Snowdon

Committee Member: _____



Janet Wright

Dated this 21st day of April 2018

WATCH THIS SPACE INC
ABN 97 802 366 496

INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
INCOME			
Exhibition Fees & Commissions		4,731.20	4,336.64
Rental Receipts		13,225.90	10,263.05
Donations & Sponsorship		6,200.00	8,427.10
Earned Income		17,254.49	7,395.81
Projects & Fees		10,199.03	-
		<u>51,610.62</u>	<u>30,422.60</u>
OTHER INCOME			
Interest Received		12.47	740.62
Recoveries		497.55	45.45
Grants Expended			
Arts NT, Operational Funding		70,000.00	73,047.00
Arts NT, Gallery & Office Relocation		10,000.00	-
Arts NT, Governance Support		5,454.55	-
Arts NT, Auspiced Grant Jenny Taylor		21,500.00	-
Arts NT, Arts Trail		4,899.55	-
Arts NT, 21 Years of Watch This Space		-	20.00
Arts NT, Hobiennale Assistance Grant		3,000.00	-
Arts NT, Painting Exhibition		-	19,727.00
Arts NT, Travel Support		1,300.00	-
Alice Springs Town Council		2,000.00	-
Regional Arts Fund/Arts NT, Language Project		19,084.73	-
		<u>137,238.83</u>	<u>92,794.00</u>
Loss on Sale of Non-current Assets		(36,134.94)	-
		<u>101,613.91</u>	<u>93,580.07</u>
		<u>153,224.53</u>	<u>124,002.67</u>

The accompanying notes form part of these financial statements.

WATCH THIS SPACE INC
ABN 97 802 366 496

INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017

Note	2017 \$	2016 \$
EXPENDITURE		
Accounting & Bookkeeping Services	10.00	788.55
Advertising	922.93	90.91
Artists' Fees	24,520.00	4,172.55
Auditor's Remuneration	3,600.00	2,331.00
Bank Charges	26.05	-
Catering & Refreshments	3,841.21	300.00
Cleaning	75.87	-
Consultancy Fees	5,454.55	8,647.78
Computer & IT Expenses	554.54	-
Depreciation - Office Furniture & Equipment	1,369.54	1,989.55
Electricity	1,589.80	2,015.22
Email, Internet & Website	815.23	380.77
Fees & Permits	1,083.63	1,206.70
Fundraising Expenses	4,389.26	105.75
Freight & Couriers	145.15	-
Hire of Equipment, Facilities & Services	272.41	-
Holiday Pay, Movement in Provision	2,907.24	(6,186.28)
Insurance	4,975.91	9,201.74
Interest & Late Fees, ATO	1,895.25	-
Materials	1,836.98	797.69
Postage	513.18	337.64
Prior Period/s Expenses	4,491.60	-
Printing, Invitations, Catalogues etc	3,596.45	904.76
Printing & Stationery	316.74	450.31
Prizes & Awards	-	2,500.00
Professional Development	1,235.20	236.10
Professional Services & Project Management	11,617.93	-
Purchase of Expensed Assets	1,045.41	-
Rent	16,418.55	19,427.27
Repairs & Maintenance	26,145.17	2,817.31
Signage & Signwriting	623.64	-
Studio & Gallery Expenses	1,052.07	-
Subscriptions	670.91	958.99
Sundry Expenses	100.00	175.00
Superannuation Contributions	5,495.28	3,363.00
Telephone	2,227.63	1,691.50
Travelling Expenses	3,637.11	1,752.44
Wages	62,605.00	41,883.00

The accompanying notes form part of these financial statements.

WATCH THIS SPACE INC
ABN 97 802 366 496

INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
Workers' Compensation Insurance		-	55.34
		202,077.42	102,394.59
(Loss) Profit before income tax		(48,852.89)	21,608.08
(Loss) Profit for the year		(48,852.89)	21,608.08
Retained earnings at the beginning of the financial year		153,586.50	131,978.42
Retained earnings at the end of the financial year		104,733.61	153,586.50

The accompanying notes form part of these financial statements.

WATCH THIS SPACE INC
ABN 97 802 366 496

BALANCE SHEET
AS AT 31 DECEMBER 2017

	Note	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	152,455.54	111,589.86
Trade and other receivables	4	23,614.18	18,866.16
Prepayments		2,607.28	2,606.28
TOTAL CURRENT ASSETS		<u>178,677.00</u>	<u>133,062.30</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	5,464.27	42,968.75
TOTAL NON-CURRENT ASSETS		<u>5,464.27</u>	<u>42,968.75</u>
TOTAL ASSETS		<u>184,141.27</u>	<u>176,031.05</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	40,318.49	22,444.55
Income in Advance		1,064.00	-
Unexpended Grants			
Arts NT, Governance Support		4,545.45	-
Arts NT, Auspiced Grant, Jenny Taylor		8,500.00	-
Arts NT, Arts Trail		5,100.45	-
Arts NT, Elbow Workshop Auspiced Grant		18,964.00	-
Regional Arts Fund/Arts NT, Language Project		915.27	-
		<u>38,025.17</u>	-
TOTAL CURRENT LIABILITIES		<u>79,407.66</u>	<u>22,444.55</u>
TOTAL LIABILITIES		<u>79,407.66</u>	<u>22,444.55</u>
NET ASSETS		<u>104,733.61</u>	<u>153,586.50</u>
MEMBERS' FUNDS			
Retained earnings	7	104,733.61	153,586.50
TOTAL MEMBERS' FUNDS		<u>104,733.61</u>	<u>153,586.50</u>

The accompanying notes form part of these financial statements.

WATCH THIS SPACE INC
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

The financial statements cover Watch This Space Inc as an individual entity. Watch This Space Inc is a not for profit Association incorporated in the Australian Capital Territory under the Associations Incorporation Act (ACT) 1991 ('the Act').

The functional and presentation currency of Watch This Space 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 report 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.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non current assets, financial assets and financial liabilities.

2 Summary of Significant Accounting Policies

Plant and Equipment

Plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment of losses. Plant and equipment is depreciated on a straight line basis over the assets useful life to the Association, commencing when the asset is ready for use.

The depreciable amount of all plant and equipment is depreciated over the useful lives of the assets to the Association commencing from the time the asset is held ready for use.

WATCH THIS SPACE INC
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

Impairment of Non-Financial Assets

At the end of each reporting period the association determines whether there is an evidence of an impairment indicator for non-financial assets.

Where this indicator exists and regardless for goodwill, indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss , except for goodwill.

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 national government bonds with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

Employee benefits are presented as current liabilities in the balance sheet if the association does not have an unconditional right to defer settlement of the liability for at least one year after the reporting date regardless of the classification of the liability for measurement purposes under AASB 119.

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.

WATCH THIS SPACE INC
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

Revenue and Other Income

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.

All revenue is stated net of the amount of goods and services tax (GST).

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

Interest revenue

Interest revenue is recognised using the effective interest rate method.

Rendering of services

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period. If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

Revenue from training services is generally recognised once the training has been delivered.

Goods and Services Tax (GST)

Revenues, 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 payables are stated inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the balance sheet.

WATCH THIS SPACE INC
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

	2017	2016
	\$	\$
3 Cash and Cash Equivalents		
Bar Float	300.00	300.00
Cash on Hand, Artwork Sales Tin	1,086.00	1,086.00
Petty Cash	888.65	788.65
Cash at Bank, Cash Maximiser	66,460.70	66,460.70
Cash at Bank	81,340.90	42,954.51
Debit Card	2,379.29	-
	<u>152,455.54</u>	<u>111,589.86</u>
4 Trade and Other Receivables		
Current		
Trade Debtors	21,561.18	11,473.86
Input Tax Credits	2,053.00	7,392.30
	<u>23,614.18</u>	<u>18,866.16</u>
5 Property, Plant and Equipment		
Gallery Fittings & Fitout	6,336.00	43,002.94
Less: Accumulated Depreciation	(1,051.00)	(939.00)
	<u>5,285.00</u>	<u>42,063.94</u>
Office Furniture & Equipment	17,051.65	17,051.65
Less: Accumulated Depreciation	(16,872.38)	(16,146.84)
	<u>179.27</u>	<u>904.81</u>
Total Plant and Equipment	<u>5,464.27</u>	<u>42,968.75</u>
Total Property, Plant and Equipment	<u>5,464.27</u>	<u>42,968.75</u>
6 Accounts Payable and Other Payables		
Current		
Artists' Funds Held in Trust	1,530.00	1,530.00
Trade Creditors	4,314.55	994.75
Other Accounts Payable	10,836.06	5,025.78
GST Payable	1,803.00	13,643.02
ATO Integrated Client Account	15,049.64	955.00
Amounts Withheld	3,878.00	296.00
Provision for Holiday Pay	2,907.24	-
	<u>40,318.49</u>	<u>22,444.55</u>

WATCH THIS SPACE INC
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

	2017	2016
	\$	\$
7 Retained Earnings		
Retained earnings at the beginning of the financial year	153,586.50	131,978.42
(Net loss) Net profit attributable to the association	<u>(48,852.89)</u>	<u>21,608.08</u>
Retained earnings at the end of the financial year	<u>104,733.61</u>	<u>153,586.50</u>

WATCH THIS SPACE INC
ABN 97 802 366 496

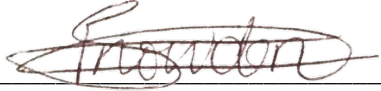
STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

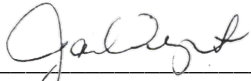
In the opinion of the committee the financial report as set out on pages 1 to 10:

1. Presents a true and fair view of the financial position of Watch This Space Inc as at 31 December 2017 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that Watch This Space Inc 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:

President: 

Frances Snowdon

Treasurer: 

Janet Wright

Dated this 21st day of April 2018

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF WATCH THIS SPACE INC
ABN 97 802 366 496**

Report on the Financial Report

I have audited the accompanying financial report, being a special purpose financial report, of Watch This Space Inc (the association), which comprises the balance sheet as at 31 December 2017, and the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Associations Act and for such internal control as the committee determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF WATCH THIS SPACE INC
ABN 97 802 366 496**

Auditor's Opinion

In my opinion:

The financial report of Watch This Space Inc is in accordance with the Associations Act including:

- (i) giving a true and fair view of the Association's financial position as at 31 December 2017 and of their performance and cash flows for the year ended on that date; and
- (ii) complying with the Australian Accounting Standards.

The financial report also complies with International Financial Reporting Standards as disclosed in Note 1.

Emphasis of Matter

I was unable to verify the balance for the Cash Maximiser Account and for the Debit Card as statements were unavailable.

Name of Firm: Brian Tucker Accounting

Name of Principal:



Brian Tucker CPA

Address: 1/991 Stanley Street, East Brisbane, Qld 4169

Dated this 21st day of April 2018

WATCH THIS SPACE INC
ABN 97 802 366 496

CERTIFICATE BY MEMBERS OF THE COMMITTEE

I, Frances Snowdon of Alice Springs, certify that:

- (a) I attended the annual general meeting of the association held on 21st April 2018.
- (b) The financial statements for the year ended 31 December 2017 were submitted to the members of the association at its annual general meeting.

Dated this 21st day of April 2018

Committee Member:



Frances Snowdon