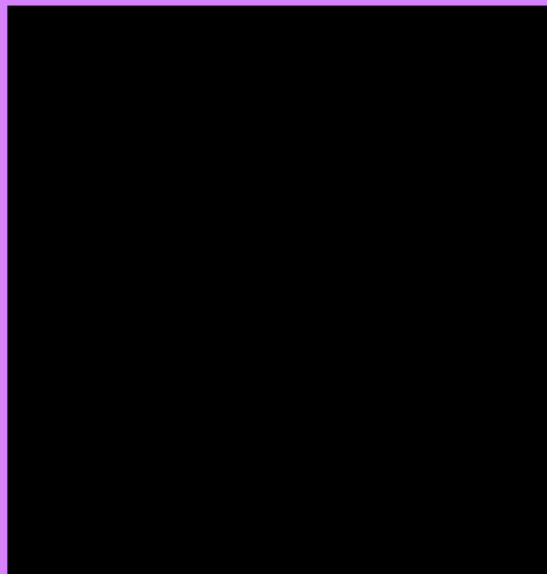


2018 ANNUAL REPORT

Watchthis  
SPACE CO.



# C O N T E N T S

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## A B O U T W T S

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.

## H I S T O R Y

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.



*Opening of Emma Collard's exhibition Seen from here and just out there. Photo: Beth Sometimes.*

## OUR MISSION

### WE ARE AN **ARTIST RUN INITIATIVE**

The only contemporary experimental art space in Central Australia, Watch This Space (WTS) has played a critical role in the creative ecology of Mparntwe/Alice Springs over the past 25 years. It 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 5-7 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.

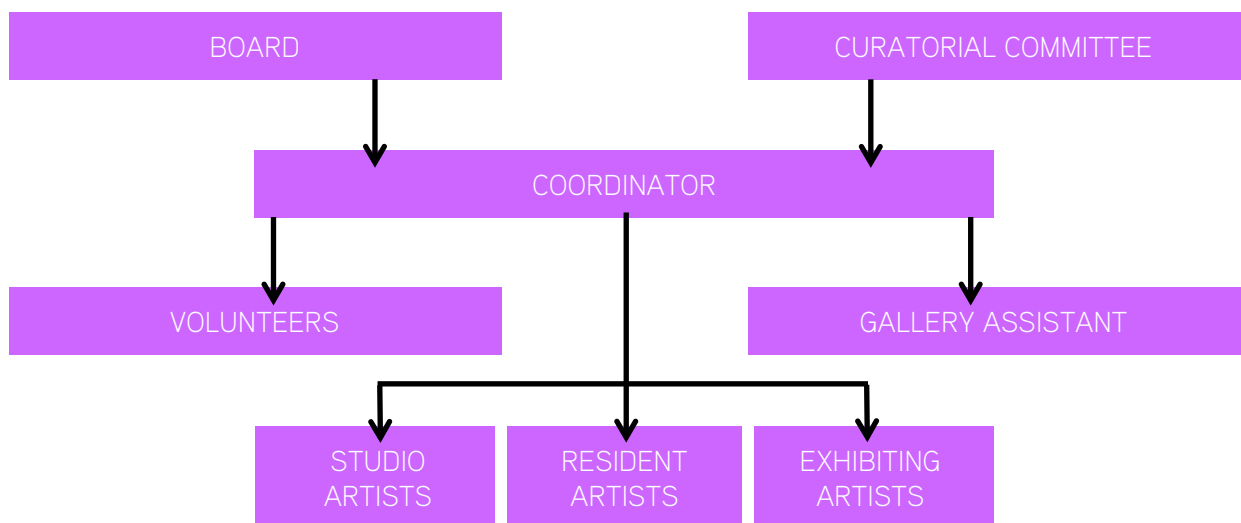
The Lofty Annual Art Awards: awarded to a local artist for high endeavour in the arts in Central Australia. Named in honour of Pam Lofts.

## 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 2018, they met on a six-week basis to assess the financial, operational and creative status of the space and make strategic decisions. In 2018, the Curatorial Committee expanded from three to five members to accommodate the increase in applications for the 2019 Creative Program. The Coordinator chaired meetings where they reviewed the exhibition and residency applications with great enthusiasm and professionalism, resulting in a strong and exciting Creative Program for 2019.



*WTS would like to thank Hollie Lunan who was part of the Board from 2017 to mid-2018. Hollie contributed to the space with her professional and creative skills, support and passion and for that we are deeply grateful.*

## OUR TEAM

### BOARD // EXECUTIVE COMMITTEE

#### CHAIR

*FRANKIE SNOWDON*

Originally from Alice Springs, Frankie's practice as a dance artist spans performance, choreography, teaching, community based work and large scale dance projects. Frankie has a large involvement in teaching and dance development, most notably founding the Alice Can Dance performance education program in Alice Springs. Frankie is an alumnus of the 2017 Australia Council Future Leader's Program. Since returning to Central Australia, Frankie and long time artistic partner Madeleine Krenek have created and presented two full-length works *The Perception Experiment* (2017) and *The Lost Dance Project* (2018), alongside teams of national collaborators. The Perception Experiment will tour nationally and internationally in 2019 and 2020. In 2018, Madeleine and Frankie launched GUTS Dance // Central Australia: a new Alice Springs/Mparntwe-based contemporary dance organisation for dance investigation, creation, training and performance.

#### SECRETARY

*LAUREN RAVI*

Lauren Ravi is a multidisciplinary artist, curator and cultural materials conservator currently living in Alice Springs. Lauren's art practice and curatorial projects are very much informed by her conservation practice and theory. Since completing an undergraduate degree in Visual Arts at the University of Western Australia in 2011, and a Masters in Cultural Materials Conservation at The University of Melbourne in 2014, Lauren has participated in and curated solo and group exhibitions between Perth, Melbourne and Alice Springs.

#### TREASURER

*JANET WRIGHT*

Janet Wright is the CEO for ASYASS who works with young people in crisis who are homeless or who are at risk of homelessness. She has lived in the NT for 23 years, living in Alice Springs, Adelaide, Ampilatwatja, and several other remote NT Communities and Darwin. Janet has qualifications in Business, Social Service, Mental Health, Suicide Prevention and Governance. She currently sits on the Board of WTS, Disability Advocacy Service (DAS), NT Shelter and the Life Promotion Network. She volunteers for Red Cross, the Food Bank in Alice Springs and the Salvation Army.

### BOARD // GENERAL MEMBERS

*BETH SOMETIMES*

Beth's work broadly concerns settler colonialism, language rights, and value economies. Her creative practice spans social practice, sculpture, drawing, photography, sound and performance. She has been involved in multiple exhibitions, performances, installations and recording projects in addition to publishing comics and writing. A formative experience was her employment with social change company Big hART, where Beth was involved with Ngapartji Ngapartji (2005-2011) as workshop facilitator, interpreter, community producer, musician and choir co-ordinator. In 2016 Beth initiated and produced *Apmere angkentye-kenhe* with local Arrernte people and WTS, an artist-led social project exploring language, power and place. In March 2018, Beth completed an MFA by research through Victorian College of the Arts. Beth works as an interpreter, translator and facilitator across a range of language and power-conscious projects including NPY Women's Councils Uti Kulintjaku, as well as co-teaching Pitjantjatjara. Beth was the gallery co-ordinator of WTS in 2011 and has been a part of the board 2016-18 and curatorial committee in 2018-19. Beth embraces artistic practices as vital methods by which to build and shape communities, construct and challenge identities and reconfigure social imaginaries.

*BRENDAN PHELAN*

Brendan Phelan is a doctor at Alice Springs Hospital. Before medicine he worked as an editor and reporter for newspapers, magazines and websites in Australia and the UK, and as an ABC radio presenter. He was a founding director of the artist-run space Lanfranchi's Memorial Discotheque in Sydney.

*JOSHUA DAVIS*

Joshua is an Alice Springs based creative that works predominantly in film. For the past eight years he has worked within the Indigenous media sector, the last five as a producer for Indigenous Community Television (ICTV). The most recent ICTV project, OUR BEDTIME STORIES, consists of 20 cultural stories for kids all told by traditional owners in Indigenous languages. The series was produced in remote Indigenous communities across Australia - with episodes filmed in Alice Springs, Ti Tree, Wingellina, Warburton, Halls Creek and Maningrida. OUR BEDTIME STORIES premiered at the WINDA Film Festival in Sydney 2018 and has been funded for a second season of production through the Australian Government IL&A program. Outside of his role producing content at ICTV, Joshua assists remote Indigenous media organisations secure funding for film projects and media training. Joshua has a passion for storytelling, soda water, climbing mountains and collaboration.

*EVA STRAULINO*

Eva studied Art Therapy/Art Education in Germany (Bachelor of Arts with Honours) and worked as freelance artist until she emigrated to Australia in 2000. Since living in Australia she has worked in the fields of education and training, the arts and community services. "I joined the WTS Board in 2018 and enjoy being involved in a hands on way with this innovative gallery and art space." Eva recently started to revive her own art practice in painting and drawing.

## CURATORIAL COMMITTEE

### *JASMINE CREA*

With a career of over 15 years spanning the arts, design and community development sectors, Jasmine is highly experienced in the coordination and delivery of successful projects and programs. She has initiated, designed and implemented many of these in the Northern Territory, in cross-cultural contexts, adopting a strengths-based approach with public and private clients, organisations and co-staff. Jasmine has collaborated with artists, community members and their children to produce effective, multi-lingual, educational resources and creative products including books, films, audio bites, animations, fibre art and textiles. She combines research and analytical skills with design and development methodology to achieve innovative, adaptive solutions that respond to complex needs. Jasmine has lived in Alice Springs for a decade and has been a member of the WTS curatorial committee since 2016.

### *PIP MCMANUS*

Pip McManus is a founding member of Watch This Space, and has participated in numerous solo and group exhibitions around Australia. Her work is represented in national collections. Her video work (Ichor) was awarded the 2008 Alice Prize and (Night Vessel) was selected in 2014 for the international Taiwan Ceramics Biennale. Pip McManus works in mixed media and undertakes regular public art commissions. She sits on a number of arts related reference groups and assessment panels.

### *BETH SOMETIMES*

(See bio in Board Members)

### *LAUREN RAVI*

(See bio in Executive Committee)

### *HANNAH EKIN*

Hannah is an artist and geographer who lives between Alice Springs, NT and Jakarta, Indonesia. Her work deals with the politics and poetics of land use, involving extended periods of research into specific social, environmental, and political contexts. She first came to Alice Springs as a Watch This Space artist in residence, and has continued her involvement with WTS more recently as a studio artist and as a curator of the Writing On The Wall noticeboard for ideas and works in progress, a permanent installation on the verge of the Watch This Space courtyard. Hannah is currently in Jakarta preparing for an upcoming group exhibition at the Jakarta History Museum of her ongoing project Ziarah Utara/Bring Memory for Future, a collaborative project led by 4 artists exploring the politics of the settlement and transformation of Jakarta bay.

## STAFF

### COORDINATOR

#### *ZOYA GODOROJA-PRIECKAERTS*

Zoya is an artist and arts worker based in Mparntwe/Alice Springs. With a practice driven by drawing, Zoya primarily works in areas of painting, works on paper, printmaking, soft sculpture and installation. Underpinning her work is a concern with emotion and its capacity to facilitate introspection and change. Informed by personal and collective experiences, she confronts social issues surrounding women and mental health, hoping to create intimate anti-patriarchal acts that stimulate contemplation and reflection within both the viewer and herself. Before moving to Mparntwe/Alice Springs, Zoya lived between Berlin, Sydney and Alice, working in the art industry in various positions. As an arts worker, Zoya is dedicated to supporting artists and their practices, believing strongly in the importance of art for cultural and social development - experimental and community art playing a major role in this process.

### GALLERY ASSISTANT

#### *MIMI CATTERNS*

Mimi Catterns is a multi-disciplinary artist working across film, television, documentary and community arts. Mimi graduated with a Bachelor of Fine Arts (Production) from The Victorian College of the Arts (VCA) in 2013 and has engaged in diverse projects across Australia and Timor Leste since. Currently based in Mparntwe/Alice Springs, Mimi acts as the Gallery Assistant for Watch This Space ARI and has worked at Central Australian Aboriginal Media Organisation (CAAMA), Indigenous Community Television (ICTV), Raft Artspace and Chapman and Bailey Fine Art Framers. Mimi has recently completed a 6 part mini-series for SBS as Production Designer, the series is directed by Dylan River and produced by Since 1788 Productions and Ludo Studios (Brisbane).

## CURRENT SITUATION

### INTERNAL

In 2018, WTS turned 25 – a huge feat for an Australian ARI. As part of this, the organisation put on a special program, *Still Alive After 25*, to celebrate its 25<sup>th</sup> birthday, working with a host of talented local artists. While it was important to celebrate this milestone, the addition of another program on top of its already extensive Annual Program was unfortunately not without its struggles. However, despite the extra work, WTS managed to maintain high quality projects, support its artists and community, and end the year excited for 2019.

#### *COORDINATOR WORKLOAD*

The Coordinator workload has been a constant issue for WTS, one not unique to 2018. Though the Coordinator made great strides to cut back overtime hours in 2018, the *Still Alive After 25* program added extra managerial, administrative and logistical tasks to the already extensive role which meant this was compromised. 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.

#### *ON-SITE COFFEE CARAVAN*

In 2018 WTS entered into a four-month trial period with local small business, the Silver Brumby. The business operated from Monday to Friday from the WTS backyard, bringing a new line of revenue for WTS through rent and brought people to its backyard. While we had hoped this would engage other community members with the space (namely hospital staff), we unfortunately did not see an increase in engagement. This was most likely due to traffic flow issues which will be resolved in 2019, i.e. the door between the backyard and gallery will be made accessible so coffee drinkers can easily access the space. Following assessment of the trial period, the Silver Brumby has been accepted to return to the space in 2019 to continue operating at an increased rental rate to assist WTS with operational expenses.

#### *ENGAGEMENT*

While WTS had a full and strong Creative Program in 2018, it saw a decrease in attendance compared to 2017. Attendance was more consistent but with lower averages. This may have been due to a number of factors. Firstly, the move to our 8 Gap Rd location in 2017 was a large and rousing affair which put the organisation fiercely in the public's eye with our Call For Assistance and community fundraisers. The spike in community interest was evident, and perhaps in 2018 this spike leveled out to a more truthful annual attendance figure. Secondly, the *Still Alive After 25* program paired with our regular program most likely brought a level of audience burn out where members were being more strategic in their attendance rather than coming to every event. As a result, WTS has made a strategic decision to focus on the core Creative Program in 2019. This way staff can put more time, effort and support into each project to maximize artistic outcomes and audience attendance.

The age bracket for our audience also shifted in 2018. Older generations from the local community engaged more in the space than in previous years, consistently attending events. In the past few years WTS has had difficulties captivating this audience, working through strategies to regain this interest. The 25<sup>th</sup> Anniversary proved to be the perfect opportunity as it gave people the ability to reconnect with past WTS projects, artists and stories they may have been involved in or experienced. Many of the events in our Still Alive After 25 program not only looked at WTS history, but created dialogues around community such as our ARTalks series, which saw a consistently older crowd attend. We intend to continue creating platforms for critical dialogue relating to our context (geographically and politically) in 2019



## E X T E R N A L

There were three clear external factors that impacted WTS and the wider arts sector in 2018, in difficult, important and positive ways, respectively.

### *FUNDING BODIES*

In 2018, the NT Government's arts funding body froze all funding rounds for an unspecified period of time. This period, unfortunately, ended up spanning a number of months. The pressure this put on artists, projects and organisations was deeply felt across the Territory. During this time, projects with recently approved grants were forced to be push back their timelines as the release of funds was delayed, adding expenses and disrupting processes. Additionally, artists and arts workers missed out on time-sensitive professional development opportunities and creative projects, unable to access financial support. It was not only disheartening to see the difficulties this caused for individuals and groups across the state, but also for WTS and other small arts organisations on limited budgets. For them, the credibility of the funding body's capacity and transparency was questioned, a distressing reality for organisations relying on funding to operate.

### *DISABILITY ACCESS*

There is a growing awareness across Australia around the need for physically accessible space and the current injustices and obstacles our infrastructure, systems and processes can cause people with disability. Since moving to Gap Rd in 2017, WTS has been investigating ways in which it can make the space more accessible so in 2018 we held a community fundraiser (the Poo Party) to raise money for an accessible toilet. We raised almost \$6,000, however there is much more funding needed and the reality of leasing the building means putting more of our own cash contributions into the site could be a financial risk. We have since strategized about how we can go about implementing the toilet without putting the organisation at risk, working closely with a local architect to receive assistance and advice. The building of the toilet, though not finalised, is still a priority and work in progress for WTS, one that we hope will come to fruition in the near future.

### *MONEY FOR ARTISTS*

NAVA and other arts organisations around the country have been advocating for Fair Wages for Artists for a number of years now. In 2018, a number of small-medium arts organisations received state or government funding to provide fees to artists and, inspiringly, WTS became one of these influential organisations. The Australia Council for the Arts approved our application, *Supporting Artists and National Conversations*, which will see the exhibiting gallery hire and Travelling Artist in Residence studio hire fees waived, as well as the ability to *pay* artists a \$1,000 exhibition fee for eight three-week exhibitions a year for 2019 and 2020.

## 2018 OUTCOMES

### CREATIVE PROGRAM

**41**

EVENTS IN 2018

**128**

ARTISTS SUPPORTED IN 2018

**12**

CONTEMPORARY  
ART EXHIBITIONS

**8** three-week &  
**4** pop-up exhibitions

**9**

TRAVELLING  
ARTIST RESIDENCIES

undertaken by **10**  
visiting artists

**10**

LOCAL  
STUDIO ARTISTS  
SUPPORTED

**14**

COMMUNITY  
EVENTS

**7**

Exhibitions /  
Performances in  
*The Pantry*

**7**

Open Studios

**10**

Artist Talks /  
Presentations

**12**

Live  
performances

**4**

Contributions to  
*The Writing On  
The Wall* public  
noticeboard

**111**

NT artists supported

**17**

Interstate & International artists supported

#### STILL ALIVE AFTER 25

**13**

Events

**65**

Artists & arts  
workers involved

**51**

Individuals paid

**\$9800**

Fees paid to  
artists

**1172**

Attendance

ARTS PRACTICES SUPPORTED: painting, drawing, sculpture, photography, installation, video, dance, performance, music, sound, podcast, new media, mixed media, collage, textiles, soft sculpture, printmaking, papermaking, bookmaking, zines, poetry, text, jewellery, ceramics, design, sign-painting, architecture, food, curating, storytelling, comedy, interview, social practice, public art, site-specific work, interactive and live art, socially and politically engaged art, First Nations and non-indigenous artists including local, NT-based, interstate and international artists.

More details on each project here: <http://wts.org.au/archive-sum-2018-1>

## REACH OF ORGANISATION

**2411**

ATTENDEES IN 2018

---

|                   |                          |                     |                     |                      |
|-------------------|--------------------------|---------------------|---------------------|----------------------|
| <b>82</b>         | <b>630</b>               | <b>1272</b>         | <b>1427</b>         | <b>35</b>            |
| Financial Members | E-newsletter Subscribers | Instagram Followers | Facebook Page Likes | Philanthropic Donors |

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.

---

|                                 |  |
|---------------------------------|--|
| <b>\$10, 377</b> Cash Donations | Over <b>\$18,000</b> in-kind contributions |
|---------------------------------|--|

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|                                      |                          |                                |
|--------------------------------------|--------------------------|--------------------------------|
| <b>360+</b>                          | <b>50</b>                | <b>300</b>                     |
| Volunteer Hours by Community Members | Volunteer Hours by Chair | Volunteer Hours by Coordinator |

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. However, WTS managed to successfully work with a number of volunteers for two major events – the Poo Party and Lofty Awards – limiting shifts to a manageable one and a half to two hours so as to lower pressure and maintain positive energy levels.

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PARTNERSHIPS (FORMAL & INFORMAL): Arts NT, Australia Council for the Arts, Regional Arts Fund, Arts Trail, Creative Partnerships Australia, Red Hot Arts, Akeyulerre Healing Centre, Children's Ground, Apmere Angknetye-kenhe, Arid Lands Environment Centre (ALEC), Du Yu Coffee, The Goods Coffee Shop, The Black Wreath, The Bakery Alice Springs, Araluen Cultural Centre, FELTspace, National Association for Visual Arts (NAVA), All Conference, RAFT artspace, Elbow Workshop, Alice Springs Town Council, Wide Open Space, Central Craft, Chapman & Bailey Framing and Art Supplies, 8CCC Community Radio, ABC Radio, Alice News, The Centralian Advocate, Alice Springs Public Library, Central Australia Art Society, The Silver Brumby Coffee Caravan, The Lighting Dude, Charles Darwin University

## S U C C E S S F U L G R A N T S

### *Still Alive After 25*

Arts NT: Project Round  
\$20,000

*Supporting Artists & National Conversations*  
Australia Council for the Arts: Project Round  
\$41,248

*Presentation of Watch This Space*  
Arts Trail Regional Stimulus Program: Major  
Grant  
\$65,560

*25 MORE*  
Creative Partnerships Australia: Plus1  
\$25,000 matched funding for \$25,000 raised  
(i.e. possibility of gaining \$50,000)

TOTAL PROJECT FUNDING FOR 2018  
**= \$176, 808\***

*\*Dependent on 25 MORE campaign outcome.  
TBC in 2019.*

*WTS would like to thank Jorgen Doyle for the generous in-kind labour, time and skills (and unrelenting dedication!) he put into upgrading the space with various additions such as solving our bathroom sink saga and hunting for the perfect bike racks (installed early 2019).*

## U P G R A D E S T O F A C I L I T I E S

- 2 x projectors
- 4 x split systems (2 x belonging to landlord)
- 20 x chairs for event seating
- Media player
- Security system
- Shipping container
- Gas cooker
- Full kitchen renovation (electric stove top, cupboards and shelving, tiling, water filter, double sink, two lockable cabinets)
- Bathroom sink (donated)
- Fridge (donated)



*Zoya Godoroja-Prieckaerts' exhibition Building Walls. Photo: Mimi Catterns.*

## ARTISTS SUPPORTED

### STILL ALIVE AFTER 25 PROGRAM

Dave Crowe  
Steph Harrison  
Sy Browne  
Xavia Nou  
Edward Gould  
Belle Moody  
Suzi Lyon  
Elliat Rich  
Alex Pye  
Alex Kelly  
Kieran Finnane  
Jennifer Taylor  
Madeleine Krenek  
Frankie Snowdon  
Jonny Rowden  
Zoya Godoroja-Prieckaerts  
Sandrine Frapier  
Danny Lopez  
Elyse Constable  
Tessa Snowdon  
Betty Sweetlove  
Kelly Lee Hickey  
Mogahid Ahmed  
Nicole  
Michael Lindsey  
Hannah Ekin  
Jorgen Doyle  
Beth Sometimes  
Al Bethune  
Cy Starkman  
Craig San Roque  
Fiona Walsh  
Sue Grant  
Josh Davis  
Mimi Catterns  
Pip McManus  
J9 Stanton  
Franca Barraclough  
Sue Dugdale  
Brandy Alexander  
DJ Don't Argue

### TRAVELLING ARTISTS IN RESIDENCE

Anna Dakin (UK)  
Holly Macdonald (VIC)  
Frankie Snowdon & Madeleine Krenek (NT)  
Cecile Galliazzo (NSW)  
Tom Fry (NT)  
Phoebe Beard (TAS)  
Lucinda Kennedy (VIC)  
Henry Copas (NSW)  
Paula Mahoney (VIC)

### OTHER PROGRAMS, PROJECTS & EVENTS

ANNUAL ZINE FAIR  
17 artists

#### *PRACTICING THE SOCIAL: THE ART OF COMMUNITY PANEL DISCUSSION*

Beth Sometimes (NT), Danny Butt (VIC) & Kate Just (VIC)

#### ANNUAL LAWN SALE

Supported by 8CCC Community Radio, The Goods Coffee Shop & Du Yu Coffee  
+ 39 stall holders

#### POO PARTY

Community fundraiser for an accessible toilet

#### *BETTER TOGETHER* EXHIBITION FOR WORLD ENVIRONMENT DAY

Partnership with Arid Lands Environment Centre  
+ 21 artists

#### *THE WRITING ON THE WALL*

PUBLIC NOTICE BOARD  
Beth Sometimes, Phoebe Beard, Harry Copas

#### APMERE ANGKENTYE-KENHE

WTS supported the financial administration of the project in 2018, and provided in-kind support by offering space for meetings and working bees.

#### *BUILDING WALLS / DESERT* VIDEO

Samaya Wives, GUTS, Zoya Godoroja-Prieckaerts, No Mono

### EXHIBITIONS / PERFORMANCES

Al Bethune (NT)  
Lucy Parakhina (TAS)  
Emma Collard (NT)  
Cecile Galliazzo (NSW)  
Priscilla Beck (TAS)  
Zoya Godoroja-Prieckaerts (NT)  
Lydia Cohen (UK)  
Kiki Albury (NT)  
Lisa Kunoth (NT)  
Sharona Kunoth (NT)  
Christine Kunoth (NT)  
Shabella Rambler (NT)  
Caspar Connolly (VIC)  
Grace Pickford (VIC)  
Chips Mackinolty (NT)  
Elliat Rich (NT)  
Belle Moody (NT)  
Billie Rankin (TAS)  
Clare Powell (TAS)  
Olivia Nigro (NSW)  
Owen Kelly (NSW)  
Bobbie Bayley (NSW)  
Magic Steven (VIC)  
Plastic Loaves (VIC)

### STUDIO ARTISTS (NT)

Dave Crowe  
Beth Sometimes  
Tammy Cornthwaite  
Hannah Muir  
Caddie Brain  
Kelly Lee Hickey  
Jonny Rowden  
Emma Collard  
Hannah Ekin  
Alex Kelly

# S U P P O R T E R S

## MAJOR FUNDING



Operational funding through Arts NT

## PROJECT FUNDING



Funding our *Supporting Artists & National Conversations* program to cut hire fees and pay artists in 2019 & 2020

Supporting our 25 MORE campaign through their Plus1 initiative, where every dollar up to \$25,000 will be matched by Creative Partnerships Australia

## S U P P O R T E R S / F R I E N D S



Partners with WTS to support artists and the local community through sharing and caring



Supporting special projects and donating funds to WTS since 2017



Providing delicious coffee to our onsite community of studio and exhibiting artists

**Brian Tucker**

Sponsoring the Annual Lofty Awards since 2012 and providing in-kind support for even longer



Providing 10% discounts on art supplies to WTS Members



Donating delicious treats for our exhibition openings & events

## 2 5 M O R E D O N O R S

A huge thank you to our beloved donors. [You are making a difference.](#) [You are amazing.](#)

Some donors have requested to remain anonymous to the public. We still thank them dearly for their contributions.

### *ABSOLUTE F\*\*\*ING LEGENDS*

\$2,500+

Pip McManus & Russell Goldflam  
Brian Tucker

### *LEGENDS*

\$1,000 - \$2,490

Chapman & Bailey Art Supplies

### *MEGA BABES*

\$500 - \$999

The Goods Coffee Shop  
Dallas Gold (RAFT artspace)  
Elbow Workshop  
All Buttons Great and Small  
Kevin Banbury  
Michele Luey

### *CELEBZ*

\$250 - \$499

Judith Torzillo  
Jennifer Taylor  
Jamie Toyne  
Anne Mosey  
Dan Murphy  
Anne Davies  
Thea McDiarmid  
Craig San Roque  
Bernadette Ryan & Chips Macinolty  
Kieren Sand

### *HOTTIES*

\$150 - \$249

Beth Sometimes  
Hannah Ekin  
Jorgen Doyle  
Al Bethune  
Cy Starkman  
Frankie Snowdon  
Jonny Rowden  
Madeleine Krenek  
Zoya Godoroja-Prieckaerts  
Shrike O'Malley  
Heather McIntyre  
Incite Arts  
Gary Powell  
Sabina Wakerman  
Kira Godoroja-Prieckaerts  
Coffey Fencing  
Nathalie Apouchtine  
Thomas O'Connell  
Shannon Anthoness  
Josh Davis  
Tim Chatwin  
Mark Crees

Alice Debrenni

Aphrodite Feros-Fooke

### *BABES*

\$50 - \$149

Judith Mapleson  
Mary Jane Warfeild  
Bella Roxburgh  
Sue Feilding  
Kristian Laemmle-Ruff  
Jennifer Carryer  
Holly Macdonald  
Harriet Gaffney  
Daniel Procházka  
Fiona Walsh  
Lilly Alexander  
Dave Crowe  
Alina Iser  
Jennifer Hector  
Mimi Catterns  
Roni Judge  
Robyn Grey-Gardner  
Elisabeth Marnie  
Georga Ryan  
Carmel Young  
Danny Butt  
Amber Gooley  
Wendy Taleo  
Helen Maxwell  
Sallie Fidock  
Alex Burgess  
Julie Taylor  
Edward Gould  
Wah Cheung  
Aoife Milson  
Mark Smith  
Angela O'Donnell  
Bec Capp  
Leen Rieth  
Jennifer Heppell  
Sally Clifford  
Lena Obergfell  
Hayley Causer  
Camille Bernardino  
Steve Saines  
Ash Steel  
David Rossiter  
Kyran Smith  
Nicole Pietsch  
Robert Hope-Johnstone  
Hannah Muir  
Andrea Martin  
Jessica Martin  
Jasper Coleman  
Amarie Bergman

David Garnham

Tessa Snowdon

Liz Moore

Anabelle Lacroix

Steph Boadle

Danila Rainow

Isobel Milnes

Andre Sawenko

Cj Fraser-Bell

Sarah Marrocco

Jason Quin

Robyn Linsdell

Laura Egan

Zoe Goddard

Katy Moir

Grace Dee Macauley

Kiri Tenana

David Havercroft

Deborah Clarke

Colleen Warfield

Rhett Hammerton

Luke Everingham

Alexandra Hullah

Ruth McMillan

### *CUTIES*

<\$50

Alex Kelly  
Caddie Brain  
Brendan Phelan  
Hollie Lunan  
Anna Madabushi  
Sunder Madabushi  
Bob Durnan  
Henry Smith  
Karin Riederer  
Joetta Perrett  
Betty Sweetlove  
Belle Moody  
Kat Byron  
Gwen Gaff  
Dan March  
Joseph Gracia  
Conor Harrington  
Sara Daly  
Vivian Cooper  
Sally Krutsch  
Isabel Palvich Miles  
Harry Hayes  
Brigid O'Loughlin  
Emily Ings  
Genevieve Walshe  
Connie Anthes  
Emily Webster  
Liz Nowell

## CHALLENGES & STRATEGIES

| CHALLENGE   | STRATEGY  |
|---|---|
| <b>Staffing / Work overload</b> <ul style="list-style-type: none"> <li>Coordinator needing to juggle too many various jobs requiring a range of different skills difficult for a single person to complete to the best of their abilities</li> <li>Work overload resulted in decrease in abilities and burn out</li> </ul>  | <ul style="list-style-type: none"> <li>Renewed Zoya's Coordinator contract for another year by being open to her taking time off in 2019 if necessary to avoid burnout. Also officially changed her role title from "Coordinator" to "Director" to reflect her capacity and contribution to the organisation.</li> <li>Funds secured for Gallery Assistant role to become a permanent part-time position in 2019.</li> </ul>  |
| <b>Unreliable funding bodies</b> <ul style="list-style-type: none"> <li>As explained in the <i>External Situations</i>, closed funding rounds and delays to funding releases created issues around accessing professional development opportunities.</li> <li>The lack of transparency caused unnecessary extra work as staff and board members spent time and energy trying to understand the situation and resolve the issues.</li> </ul> | <ul style="list-style-type: none"> <li>Persistent correspondence and follow-up on issues with Arts NT, advocating for the need and urgency to release funds.</li> <li>Regularly updating NAVA on the situation who supported our case and urged Arts NT to grant professional development funding to important opportunities such as staff and board member attendance at the NAVA Future/Forward national conference in Canberra. After months of correspondence, the outcome was successful with expenses eventually covered by Arts NT.</li> </ul> |
| <b>Building efficiency &amp; accessibility</b> <ul style="list-style-type: none"> <li>Issues around storage and accessibility</li> <li>Outside front area not having easy access to a toilet for various people</li> </ul>  | <ul style="list-style-type: none"> <li>Held a community fundraiser for an accessible toilet.</li> <li>Purchased a shipping container to house project materials, archives and other storage to make the inside of the building less chaotic and more efficient.</li> </ul>  |
| <b>Liquor licensing time restrictions</b> <ul style="list-style-type: none"> <li>Affected fundraising outcomes</li> </ul>   | <ul style="list-style-type: none"> <li>Held different types of events that were daytime focused.</li> <li>In some cases, we relied on ticketing rather than bar income.</li> </ul>  |





# 2018 PROGRAM



**25 MORE**  
WTS Fundraising Campaign  
Fundraiser

## STILL ALIVE AFTER 25

**STILL ALIVE AFTER 25**  
2018 Program celebrating our 25th Anniversary  
**STILL ALIVE AFTER 25**



**Alice Sings at Araluen**  
Alice Sings  
**STILL ALIVE AFTER 25**, Event, Performance



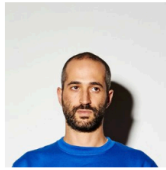
**From Straight To Curly**  
Belle Moody  
Exhibition, Performance



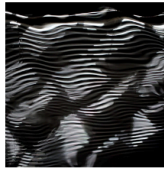
**The Loftys 2018**  
WTS's Annual Art Award & End of Year Celebration  
Event, **STILL ALIVE AFTER 25**



**ARTalks: Alex Kelly on 'Working Across Difference: power, privilege & the unknown unknowns'**  
Curated by Kieran Finnane & Jenny Taylor  
Presentation, **STILL ALIVE AFTER 25**



**The Sentient Being Tour**  
Magic Steven  
Event



**Artifact**  
Elliat Rich  
Exhibition



**Open studio**  
Kelly Lee Hickey  
Open studio



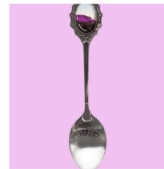
**The Attempts**  
Facilitated by Frankie Snowdon & Madeleine Krenek  
Event, **STILL ALIVE AFTER 25**, Performance



**Open studio**  
Harry Copas  
Open Studio



**ARTalks: Craig San Roque & Fiona Walshe**  
Curated by Kieran Finnane & Jenny Taylor  
Presentation, **STILL ALIVE AFTER 25**



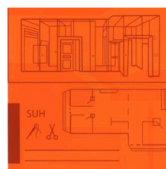
**The Silver Spoon**  
Aoife Milson, Frankie Snowdon, Jonny Rowden & Zoya Godoroja-Prieckaerts  
Event, Offsite Project, **STILL ALIVE AFTER 25**



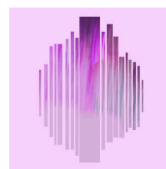
**Dal Mar Mediterraneo al Centro Rosso / From the Mediterranean Sea to the Red Centre**  
Chips Mackinolly  
Exhibition



**The Museum Of Intimate Memories**  
Kelly Lee Hickey  
Event, Presentation, Pop-up, **STILL ALIVE AFTER 25**



**Open studio**  
Phoebe Beard  
Open Studio



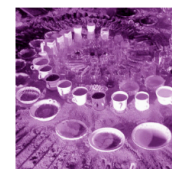
**Oscillations**  
Dave Crowe, Steph Harrison, Xavia Nou & Sy Browne  
Performance, Event, **STILL ALIVE AFTER 25**



**Memory Puddle**  
Caspar Connolly & Grace Pickford  
Exhibition



**Because The World Needs Us**  
Group exhibition curated by Lydia Cohen  
Exhibition



**Fractal Spirals In A Domestic Universe**  
Franca Barraclough  
Exhibition, Event, Offsite Project, **STILL ALIVE AFTER 25**



**ARTalks: Jenny Taylor, Beth Sometimes & Suzi Lyon**

Curated by Kieran Finnane & Jenny Taylor

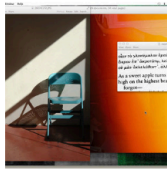
Presentation, STILL ALIVE AFTER 25



**Building Walls**

Zoya Godoroja-Prieckaerts

Exhibition



**Open Studio**

Lucinda Eva-May

Open Studio



**ARTalks: Sue Dugdale on Architecture**

Curated by Jenny Taylor & Kieran Finnane

Presentation, STILL ALIVE AFTER 25



**Girthy; with slim edges**

Owen Kelly & Bobbie Bayley

Pop-up, Exhibition, Event, Presentation



**To travel some distance with concrete: a short story**

Priscilla Beck

Exhibition



**Open Studio**

Tom Fry

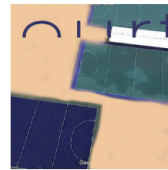
Open Studio



**The Space Between Us**

Cecile Galiazzo

Pop-up, Exhibition, Open Studio



**Insoluble Courts**

Clare Powell & Billie Rankin

Event, Exhibition, Performance



**seen from here and just out there**

Emma Collard

Exhibition



**Poo Partycle Party**

Fundraising for an accessible toilet

Event, STILL ALIVE AFTER 25



**Better Together**

WTS & ALEC Fundraiser Community Exhibition

Exhibition



**Practicing the social: the art of community**

Beth Sometimes, Danny Butt (VCA) & Kate Just (VCA)

Presentation



**Open Studio**

Lauren Ravi

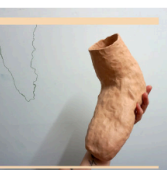
Open Studio



**Here**

Lucy Parakhina

Exhibition



**Open Studio**

Holly Macdonald

Open Studio



**2018 AGM**

WTS

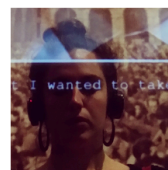
Event



**Annual Zine Fair**

WTS

Zine Fair, Event



**Lyric Essay**

Olivia Nigro Presented by NT Writers

Presentation



**Outta The Blue**

Al Bethune

Exhibition



## CHAIRPERSON'S REPORT

I would like to begin by acknowledging that we are on Aboriginal land in Alice Springs/Mparntwe and pay my respects to Arrernte elders past, present and emerging. I would like to 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.

2018 saw Watch This Space move into a new and exciting chapter in the organisation's history, punctuated by some fantastic operational and artistic milestones. Zoya has already outlined the strength and diversity of our yearly exhibition and residency program, as well as the additional impact and investment by artists and the community in delivering and participating in the fantastic special program celebrating our quarter of a century anniversary. It is important to note, in keeping in line with a trajectory we are setting of trying, at every point possible to pay artists for their work, that this program was funded by Arts NT through their arts projects rounds, which meant that there was a financial contribution made by WTS to every artist who created work for this program.

As Zoya has also touched on, 2018 saw WTS secure over \$40,000 of funding from the Australia Council in order to better support our exhibiting and resident artists, as well as provide WTS with opportunities to continue to contribute to national conversations and be represented on a national level. Part of this funding will also go to ensuring that the Director here at WTS is not having to undertake the huge amount of work it is to keep the org not only ticking over, but evolving in output and impact, on her own. Historically WTS has been able to employ a gallery assistant/special projects coordinator very sporadically. Because of that funding and sound financial management in 2018, this year we are able to offer that position at 2 full time days a week and are very lucky to have Mimi Catterns join the family. Whilst we acknowledge that we still do not have adequate resources to pay both these staff members at the rate they are truly worth, we are striving to build our financial capacity to do so and also grow these positions into two 0.8FTE roles. We have very recently submitted an EOI to the Australia Council's four year funding for organisations round, which, if we are successful, will exponentially grow the capacity and resources of WTS to ensure we can continue to push what both the org and our artists are capable of.

In 2018 WTS was also accepted into Creative Partnership's Australia's Plus 1 campaign, which will match, dollar for dollar, the first \$25,000 of donations WTS receives until May 31<sup>st</sup> 2019. What is significant about these funds is that they can be used at our discretion and invested in elements of the operational management of WTS as the board and staff sees the needs arise, unlike specific grant funding which needs to be reported on against certain outcomes and expended within a specific period of time. We still have a little ways to go, but are confident we will get very close to our target (don't worry, we get what we raised regardless of if we reach the full \$25K!). As an organisation, we are looking at ways to upskill our staff and board in areas of philanthropic and private sector giving as we move into more uncertain times for public funding, both on a territory and national level. We are undertaking ongoing conversations and mentorship with Creative Partnerships and solidifying an approach to ongoing fundraising that works well for US is on the agenda moving through 2019 and beyond.

Infrastructure wise, our premises has seen its second evolution since we moved in in 2017 with significant upgrades to the gallery, kitchen and office spaces thanks to the NT government's Arts Trail funding. We're excited that we've managed to "grow up" a little more in this regard and feel very proud of the physical spaces that have been created throughout 2018.

Overall, WTS is in a strong position moving into 2019 and beyond, and I would like to thank the board for supporting each other and the staff and artists of the organisation as we strive to continue to carve out a loud and proud voice for the exceptional art, artists and supporters here in Central Australia. The huge amounts of attention placed on governance and upskilling in 2017 meant that we

were able to focus our attention differently in 2018 and spend more time thinking about where we could go next and how we might get there.

I would like to extend deep gratitude and publicly acknowledge the huge amount of work, dedication, passion and grace our Director Zoya has continued to pour into WTS. Some may have noted that we have shifted the title from coordinator to Director – we did this in order to give more weight to and adequately represent the role this person plays within Watch This Space. It is a big undertaking and we are very proud to have her, and excited that she will be continuing on into the foreseeable future.

I would like to thank our funding partners Arts NT, The Australia Council for the Arts, Tourism NT, all the private donors who have contributed to the fundraising campaign so far, Creative Partnerships Australia, Brian Tucker who continues to sponsor the Loftys, and small local businesses and organisations: 8CCC Radio, The Goods, Du Yu Coffee, The Bakery and Chapman & Bailey.

Our aim as a board is to support the creation of healthy and supportive environments where our staff and artists feel valued, and have to capacity to take risks and move our organisation and their own artistic endeavours into new and exciting places. It is my commitment that over the next 12 months we will continue to build on the achievements of 2018 and seek ways to harness the forward momentum effectively and sustainably in order to solidify the health and future of Watch This Space.

**F R A N K I E   S N O W D O N**  
W T S   C H A I R P E R S O N   2 0 1 8



*The Attempts (Still Alive After 25). 48 hours of intensive collaboration. Facilitated by Frankie Snowdon & Madeleine Krenek. Participating artists: Hannah Ekin, Jorgen Doyle, Beth Sometimes, Jonny Rowden, Zoya Godoroja-Prieckaerts, Cy Starkman and Al Bethune. Photo: Zoya Godoroja-Prieckaerts*

## DIRECTOR'S REPORT

**2018 was a year to celebrate.** After two and a half decades of presenting, supporting and nurturing contemporary experimental art in Central Australia, WTS celebrated its 25<sup>th</sup> Anniversary. We couldn't let this huge feat be unacknowledged, so we planned a public program to commemorate the passion and enduring work of the artists, arts workers and audiences who kept this space thriving.

Our *Still Alive After 25* program saw local artists take the forefront of experimental arts, showing the community the immense talent that lives amongst us. The program kicked off with a day and night event, the Poo Party, to raise funds for an accessible toilet. The daytime Lawn Sale was particularly successful with a great community vibe! A big thank you to The Goods Coffee Shop and Du Yu Coffee for donating their coffee, skills and profits. We supported some powerful and, at times, confronting talks, which are so important for reflection and growth [ARTalks]. We had wild experiments in music, dance, drawing, projections, sculpture and performance and learnt about each others' practices in challenging and beautifully vulnerable ways [Oscillations, The Attempts]. We saw the mundane turned into the beautiful in offsite locations [Fractal Spirals in a domestic Universe]. We put on a ridiculous dinner where the food was out of control and every detail was accounted for [The Silver Spoon]. We looked intimately at our history [Museum of Intimate Memories, Q&A with WTS Coordinators]. And we celebrated our beloved Pam Lofts, the wonderful Suzi Lyon and the end of a huge year with feet stomping, dancing and songs from the heart [The Lofty Awards, From Straight To Curly, Alice Sings at Araluen].

On top of the *Still Alive After 25* program, we continued our regular Annual Creative Program. As always, we exhibited local and interstate artists, learning from each of them along the way through conversations, collaborations and the works they created. The year started with Al Bethune's exhibition, *Outta The Blue*, bringing in a crowd of community members to see the local artist's recent experiments with metal. Our Annual Zine Fair was a hit as always, drawing a younger crowd and seeing new submissions from locals who would not normally consider themselves "artists", but enjoyed the challenge and creative outlet. We continued our Travelling Artist in Residence program where we held seven Open Studios. Artists included Holly Macdonald, Lauren Ravi, Cecile Galiazzo, Tom Fry, Lucinda Eva-May, Phoebe Beard and Harry Copas. WTS studio artist, Kelly Lee Hickey, also held an open studio. This enthusiasm resulted in a new edition to the annual program: the open studios were always insightful and intimate, proving to be of great use to the artists presenting and the audience members engaging.

Tassie artist, Lucy Parakhina, set herself the challenge of blacking out our light-filled gallery for her video projections in *Here*. The space was transformed with the help of a few local hands and Sadadeen Primary School's stage curtains. In May we hosted a class of VCA students visiting the Centre with lecturer Danny Butt, who presented an incisive talk on social practice alongside VCA colleague, Kate Just, and WTS Board member and artist, Beth Sometimes. The next collaboration we saw was with the Arid Lands Environment Centre, where our two organisations called on the community to create work around climate change and how we can be *better together* for our second World Environment Day fundraiser exhibition.

Local artist and, at the time, WTS studio artist, Emma Collard, altered the structure of the gallery for her exhibition *Seen from here and just out there*, removing sections of the gallery ceiling and draping the space in blue. The Pantry held its first performance, *Insoluble Courts*, a series of three events by visiting artists Billie Rankin and Clare Powell, examining queerness through the boundaries of sporting arenas. Priscilla Beck slowed the pace back down in her unobtrusive exhibition *To travel some distance with concrete: a short story*, bringing snow from Hobart's mountains to quietly drip from the WTS ceiling into heavy cement bowls. (The bowls and cement plinths were left to the space and still

today live in our front garden entrance – objects of WTS history). More investigations into travel and distance came in the form of architects Owen Kelly and Bobbie Bayley’s presentation and pop-up exhibition, *Girthy; with slim edges*.

A string of cancellations for our August slot resulted in my own exhibition filling the gap. It was a welcome challenge for me as both the Coordinator and an artist and I was grateful for the various compassionate engagements that *Building Walls* received from its audience (*thank you*). *Because The World Needs Us* saw five young female First Nations artists, Kiki Albury, Lisa, Sharona and Christine Kunoth and Shabella Rambler. The five created work about their experiences growing up in Mparntwe/Alice Springs and surrounding communities, experimenting with different media to voice their personal experiences. Alongside this show, Caspar Connelly and Grace Pickford exhibited their “memory puddles” – asphalt sculptures embedded with intimate found objects – in our front and back outdoor areas. The sculptures continue to live here, enduring the heat, dust and occasional spot of rain.

In October, renowned artist, Chips Mackinolty, exhibited new work created between Alice Springs and Palermo, Italy, where the politically engaged artist branched out to street art. The show was accompanied by an artist talk and, in The Pantry, a short video of Chips doing a paste-up demonstration with playful Italian school kids. Elliot Rich also engaged our playful side in *Artifacts* she created a long cardboard tunnel we had to crawl through to experience the exhibition. As the 2017 Lofty Winner, Elliot presented a “creation story” for WTS, offering new ways to think about beginnings, community and myths. This tied in beautifully with our 25<sup>th</sup> Year coming to an end, celebrating with our Annual Lofty Award where the 2018 winner saw Suzi Lyon humbly step into the limelight.

It was, obviously, a huge year and we are extremely grateful to all the artists and arts workers who contributed, and the audience members who came along for the ride.

Operationally we kicked some really big goals.

We represented Central Australia in Canberra at the National Gallery and Parliament House [NAVA Future/Forward]. In Adelaide we advocated for Artist Run Initiatives and their important place in breaking barriers and ability to be more than just a space to exhibit art, but a space to fight for political change [FELTforum]. Arts Trail funding made us excited for the year to come and how we’ll be able to maximize use of the space.

What I think was our *biggest* achievement - and I am so proud to be part of this organisation for championing it - is that we managed to secure funding to not only cut exhibition and residency fees, but to pay artists exhibition fees for 8 shows a year over the next two years. This is a huge milestone for WTS and we thank the Australia Council for the Arts for granting us the funding to take this phenomenal step forward.

I’m really looking forward to 2019 with the super strong Creative Program, upgrades to the space and knowing that – after getting through two very heavy years for the organisation – I am confident in my personal role at Watch This Space, the Board members and artists who support it and the organisation at large.

Bring on 2019.


Z O Y A G O D O R O J A - P R I E C K A E R T S  
W T S D I R E C T O R 2 0 1 8

## TREASURER'S REPORT

The consolidation financial report is attached for your consideration.

In summary, for 2018, Watch This Space (WTS) made a profit of \$3,213.90, compared to the loss from 2017 \$48,852.89. This is an amazing improvement considering the expenditures of moving and setting up the new space. The underlying performance over the year as the income and expenditure associated with WTS meant \$104,733.61 retained earnings, this is including the increase in wages for the Gallery Manager and Assistant. Artist fees have greatly increased to \$75,743.05 for 2018 as compared to \$24,520.00 in 2017. WTS's net assets at the 31st of December \$107,947.51. of which \$202,119.19 is current assets. The consistency of the Managers attention to the gallery 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 2018 and into the future.

**JANET WRIGHT**  
WTS TREASURER 2018



*WTS Chairperson, Frankie Snowdon, and  
Director, Zoya Godoroja-Prieckaerts, at  
The Silver Spoon (Still Alive After 25).  
Photo: Mimi Catterns*



19 June 2019

Committee Members,  
Watch This Space Inc  
8 Gap Road,  
ALICE SPRINGS NT 0870

Dear Committee Members,

**DOCUMENTS FOR YOUR ATTENTION**

Please find enclosed the following documents for your attention:

- a) Signed financial statements; and
- b) Our management letter for the year ended 31 December 2018.

Our fee for the audit will be sent separately through email.

Please do not hesitate to call us if you have any queries in regards to this matter.

Yours faithfully  
**BRIAN TUCKER AUDIT**



**BILLY-JOE THOMAS**  
Director

Enc.



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

**FINANCIAL REPORT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2018**

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

**CONTENTS**

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| Statement by Members of the Committee   | 12 |
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| Certificate by Members of the Committee | 15 |

**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 2018.

**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  
Lauren Ravi  
Thomas O'Connell  
Brendan Phelan  
Eva Straulino

**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**

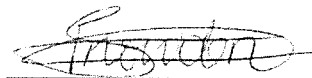
No significant change in the nature of these activities occurred during the year.

**Operating Result**

The surplus of the association amounted to \$3,213.90 (2017: loss \$48,852.89).

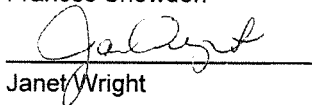
Signed in accordance with a resolution of the Members of the Committee.

**Committee Member:**



\_\_\_\_\_  
Frances Snowdon

**Committee Member:**



\_\_\_\_\_  
Janet Wright

**Dated this    day of June 2019**



**AUDITOR'S INDEPENDENCE DECLARATION**

To: the Directors – Watch This Space Inc

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2018 there have been:

- No contraventions of the auditor independence in relation to the audit; and
- No contraventions of any applicable code of professional conduct in relation to the audit.

Dated this 19<sup>th</sup> day of June 2019

*Brian Tucker Audit*

**BRIAN TUCKER AUDIT**  
Chartered Accountants

**BILLY-JOE THOMAS**  
Director



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

**INCOME STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2018**

|  | <b>2018</b> | <b>2017</b> |
|--|-------------|-------------|
|  | <b>\$</b>   | <b>\$</b>   |
| <b>INCOME</b>                                |             |             |
| Exhibition Fees & Commissions                | 4,489.11    | 4,731.20    |
| Rental Receipts                              | 16,327.67   | 13,225.90   |
| Donations & Sponsorship                      | 12,255.03   | 6,200.00    |
| Earned Income                                | 9,250.52    | 17,254.49   |
| Projects & Fees                              | 33,753.20   | 10,199.03   |
|  | 76,075.53   | 51,610.62   |
| <b>OTHER INCOME</b>                          |             |             |
| Interest Received                            | 701.86      | 12.47       |
| Recoveries                                   | 724.55      | 497.55      |
| <b>Grants Expended</b>                       |             |             |
| Arts NT, Operational Funding                 | 71,657.34   | 70,000.00   |
| Arts NT, Gallery & Office Relocation         | -           | 10,000.00   |
| Arts NT, OzCo Apmere                         | 27,235.00   | 5,454.55    |
| Arts NT, Auspiced Grant Jenny Taylor         | 25,260.00   | 21,500.00   |
| Arts NT, Auspiced Elbow Workshop             | 18,964.00   | -           |
| Arts NT, Apmere                              | 41,500.00   | -           |
| Arts NT, Arts Trail                          | 5,100.43    | 4,899.55    |
| Arts NT, 25 Years of Watch This Space        | 10,749.51   | -           |
| Arts NT, Hobiennale Assistance Grant         | -           | 3,000.00    |
| Arts NT, Alice Sings Pop Choir               | 15,955.55   | -           |
| Arts NT, Travel Support                      | -           | 1,300.00    |
| Alice Springs Town Council                   | -           | 2,000.00    |
| CBF Building Upgrades                        | 10,000.00   | -           |
| Stronger Communities Fund                    | 6,000.00    | -           |
| Regional Arts Fund/Arts NT, Language Project | 2,258.18    | 19,084.73   |
|  | 236,106.42  | 137,238.83  |
| Loss on Sale of Non-current Assets           | -           | (36,134.94) |
|  | 236,106.42  | 101,613.91  |
|  | 312,181.95  | 153,224.53  |

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 2018**

|   | <b>2018</b> | <b>2017</b> |
|---|-------------|-------------|
|   | <b>\$</b>   | <b>\$</b>   |
| <b>EXPENDITURE</b>                          |             |             |
| Accounting & Bookkeeping Services           | 4,288.10    | 10.00       |
| Advertising                                 | 1,477.27    | 922.93      |
| Artists' Fees                               | 75,743.05   | 24,520.00   |
| Auditor's Remuneration                      | 4,500.00    | 3,600.00    |
| Bad Debts                                   | 2,243.75    | -           |
| Bank Charges                                | 17.10       | 26.05       |
| Catering & Refreshments                     | 5,113.18    | 3,841.21    |
| Cleaning                                    | 370.44      | 75.87       |
| Consultancy Fees                            | -           | 5,454.55    |
| Computer & IT Expenses                      | 728.19      | 554.54      |
| Depreciation - Office Furniture & Equipment | 712.62      | 1,369.54    |
| Electricity                                 | 852.91      | 1,589.80    |
| Email, Internet & Website                   | 378.63      | 815.23      |
| Fees & Permits                              | 3,480.91    | 1,083.63    |
| Fundraising Expenses                        | 6,116.49    | 4,389.26    |
| Freight & Couriers                          | -           | 145.15      |
| Hire of Equipment, Facilities & Services    | 1,942.72    | 272.41      |
| Holiday Pay, Movement in Provision          | -           | 2,907.24    |
| Insurance                                   | 3,819.27    | 4,975.91    |
| Interest & Late Fees, ATO                   | -           | 1,895.25    |
| Materials                                   | 5,841.09    | 1,836.98    |
| Postage                                     | 939.57      | 513.18      |
| Prior Period/s Expenses                     | -           | 4,491.60    |
| Printing, Invitations, Catalogues etc       | 3,122.50    | 3,596.45    |
| Printing & Stationery                       | 1,036.42    | 316.74      |
| Prizes & Awards                             | 3,000.00    | -           |
| Professional Development                    | 500.00      | 1,235.20    |
| Professional Services & Project Management  | 45,033.45   | 11,617.93   |
| Purchase of Expensed Assets                 | -           | 1,045.41    |
| Rent  | 29,718.63   | 16,418.55   |
| Repairs & Maintenance                       | 5,482.87    | 26,145.17   |

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 2018**

|   | <b>2018</b>       | <b>2017</b>        |
|---|-------------------|--------------------|
|   | <b>\$</b>         | <b>\$</b>          |
| Signage & Signwriting                                     | 1,302.27          | 623.64             |
| Studio & Gallery Expenses                                 | 233.65            | 1,052.07           |
| Subscriptions   | 617.20            | 670.91             |
| Sundry Expenses   | 2,839.86          | 100.00             |
| Superannuation Contributions                              | 5,826.35          | 5,495.28           |
| Telephone   | 656.40            | 2,227.63           |
| Travelling Expenses                                       | 4,377.11          | 3,637.11           |
| Wages   | 68,575.76         | 62,605.00          |
| Other expenses  | 18,080.31         | -                  |
|   | 308,968.05        | 202,077.42         |
| Surplus/(Loss) before income tax                          | 3,213.90          | (48,852.89)        |
| <b>Surplus/(Loss) for the year</b>                        | <b>3,213.90</b>   | <b>(48,852.89)</b> |
| Retained earnings at the beginning of the financial year  | 104,733.61        | 153,586.50         |
| <b>Retained earnings at the end of the financial year</b> | <b>107,947.51</b> | <b>104,733.61</b>  |

The accompanying notes form part of these financial statements.



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

**BALANCE SHEET**  
**AS AT 31 DECEMBER 2018**

|  | Note | 2018<br>\$        | 2017<br>\$        |
|--|------|-------------------|-------------------|
| <b>ASSETS</b>                                |      |                   |                   |
| <b>CURRENT ASSETS</b>                        |      |                   |                   |
| Cash and cash equivalents                    | 3    | 183,439.78        | 152,455.54        |
| Trade and other receivables                  | 4    | 14,929.13         | 23,614.18         |
| Prepayments                                  |      | 3,750.28          | 2,607.28          |
| <b>TOTAL CURRENT ASSETS</b>                  |      | <u>202,119.19</u> | <u>178,677.00</u> |
| <b>NON-CURRENT ASSETS</b>                    |      |                   |                   |
| Property, plant and equipment                | 5    | 4,751.75          | 5,464.27          |
| <b>TOTAL NON-CURRENT ASSETS</b>              |      | <u>4,751.75</u>   | <u>5,464.27</u>   |
| <b>TOTAL ASSETS</b>                          |      | <u>206,870.94</u> | <u>184,141.27</u> |
| <b>LIABILITIES</b>                           |      |                   |                   |
| <b>CURRENT LIABILITIES</b>                   |      |                   |                   |
| Trade and Other Payables                     | 6    | 39,590.59         | 40,318.49         |
| Income in Advance                            |      | 42,312.00         | 1,064.00          |
| <b>Unexpended Grants</b>                     |      |                   |                   |
| Arts NT, Governance Support                  |      | 4,545.45          | 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         |
| Arts NT, 25 Years of Watch This Space        |      | 9,250.49          | -                 |
| Arts NT, Alice Sings Choir Auspice           |      | 567.81            | -                 |
| Regional Arts Fund/Arts NT, Language Project |      | 2,657.09          | 915.27            |
|  |      | <u>17,020.84</u>  | <u>38,025.17</u>  |
| <b>TOTAL CURRENT LIABILITIES</b>             |      | <u>98,923.43</u>  | <u>79,407.66</u>  |
| <b>TOTAL LIABILITIES</b>                     |      | <u>98,923.43</u>  | <u>79,407.66</u>  |
| <b>NET ASSETS</b>                            |      | <u>107,947.51</u> | <u>104,733.61</u> |
| <b>MEMBERS' FUNDS</b>                        |      |                   |                   |
| Retained earnings                            | 7    | 107,947.51        | 104,733.61        |
| <b>TOTAL MEMBERS' FUNDS</b>                  |      | <u>107,947.51</u> | <u>104,733.61</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 2018**

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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 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 2018**

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**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.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2018**

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**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.

**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 2018**

|  | <b>2018</b>       | <b>2017</b>       |
|--|-------------------|-------------------|
|  | <b>\$</b>         | <b>\$</b>         |
| <b>3 Cash and Cash Equivalents</b>         |                   |                   |
| Bar Float                                  | 300.00            | 300.00            |
| Cash on Hand, Artwork Sales Tin            | 100.00            | 1,086.00          |
| Petty Cash                                 | 1,009.55          | 888.65            |
| Cash at Bank, Cash Maximiser               | -                 | 66,460.70         |
| Cash at Bank                               | -                 | 81,340.90         |
| Debit Card                                 | -                 | 2,379.29          |
| Cash at Bank, Bendigo Trading Acc          | 113,756.88        | -                 |
| Cash at Bank, Bendigo WTS Donations        | 1,003.08          | -                 |
| Cash at Bank, Bendigo WTS Savings          | 67,270.27         | -                 |
|  | <u>183,439.78</u> | <u>152,455.54</u> |
| <b>4 Trade and Other Receivables</b>       |                   |                   |
| <b>Current</b>                             |                   |                   |
| Trade Debtors                              | 8,847.13          | 21,561.18         |
| Input Tax Credits                          | 6,082.00          | 2,053.00          |
|  | <u>14,929.13</u>  | <u>23,614.18</u>  |
| <b>5 Property, Plant and Equipment</b>     |                   |                   |
| Gallery Fittings & Fitout                  | 6,336.00          | 6,336.00          |
| Less: Accumulated Depreciation             | (1,684.90)        | (1,051.00)        |
|  | <u>4,651.10</u>   | <u>5,285.00</u>   |
| Office Furniture & Equipment               | 17,051.65         | 17,051.65         |
| Less: Accumulated Depreciation             | (16,951.00)       | (16,872.38)       |
|  | <u>100.65</u>     | <u>179.27</u>     |
| <b>Total Plant and Equipment</b>           | <u>4,751.75</u>   | <u>5,464.27</u>   |
| <b>Total Property, Plant and Equipment</b> | <u>4,751.75</u>   | <u>5,464.27</u>   |

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2018**

|  | <b>2018</b>       | <b>2017</b>       |
|--|-------------------|-------------------|
|  | <b>\$</b>         | <b>\$</b>         |
| <b>6</b>   |                   |                   |
| <b>    Accounts Payable and Other Payables</b>           |                   |                   |
| <b>        Current</b>                                   |                   |                   |
| Artists' Funds Held in Trust                             | 1,117.50          | 1,530.00          |
| Trade Creditors  | 262.50            | 4,314.55          |
| Other Accounts Payable                                   | 12,564.59         | 10,836.06         |
| GST Payable  | 11,307.00         | 1,803.00          |
| ATO Integrated Client Account                            | -                 | 15,049.64         |
| Amounts Withheld   | 4,186.00          | 3,878.00          |
| Provision for Holiday Pay                                | -                 | 2,907.24          |
| Provision for TOIL and Annual leave                      | 10,153.00         | -                 |
|  | <u>39,590.59</u>  | <u>40,318.49</u>  |
| <b>7</b>   |                   |                   |
| <b>    Retained Earnings</b>                             |                   |                   |
| Retained earnings at the beginning of the financial year | 104,733.61        | 153,586.50        |
| Net surplus/(loss) attributable to the association       | 3,213.90          | (48,852.89)       |
| Retained earnings at the end of the financial year       | <u>107,947.51</u> | <u>104,733.61</u> |

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

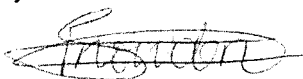
**STATEMENT BY MEMBERS OF THE COMMITTEE**

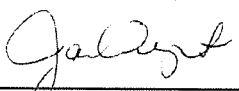
The committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements

In the opinion of the committee the financial report as set out on pages 1 to 11:

1. Presents a true and fair view of the financial position of Watch This Space Inc as at 31 December 2018 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**    **day of June 2019**

## **Independent Auditor's Report To the Watch This Space Inc**

### **Opinion**

We have audited the financial report of Watch This Space Inc ("the Association") which comprises the balance sheet as at 31 December 2018 and the income statement 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, the accompanying financial report presents fairly, in all material aspects, the financial position of the Association as at 31 December 2018, and its financial performance and its cash flow for the year then ended in accordance with the accounting policies described in Note 2 of the financial statements.

### **Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence 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 opinion.

### **Emphasis of Matter – Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the Association meet the requirements of Note 1. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### **Responsibilities of Committee for the Financial Report**

Management is responsible for the preparation and fair presentation of the special purpose financial report in accordance with the accounting policies described in Note 2 of the financial statements and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the special purpose 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 intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.







## **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 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.
- 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 or, 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 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.

### ***Brian Tucker Audit***

#### **BRIAN TUCKER AUDIT**

Chartered Accountants

Address: Unit 8, 210 Joondalup, Western Australia

#### **BILLY-JOE THOMAS**

Director & Registered Company Auditor

Dated at Perth, Western Australia this 19<sup>th</sup> day of June 2019



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

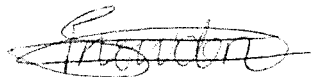
**CERTIFICATE BY MEMBERS OF THE COMMITTEE**

I, Frances Snowdon of Alice Springs, certify that:

- (a) I attended the annual general meeting of the association held on June 2019.
- (b) The financial statements for the year ended 31 December 2018 were submitted to the members of the association at its annual general meeting.

Dated this day of June 2019

Committee Member:



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Frances Snowdon

19 June 2019

Committee Members,  
Watch This Space Inc  
8 Gap Road,  
ALICE SPRINGS NT 0870

Dear Committee Members,

**MANAGEMENT LETTER YEAR 2018**

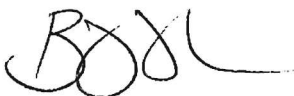
We advise that we have recently completed the audit of Watch This Space Inc. for the year ended 31 December 2018.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of significant accounting estimates. While our procedures are designed to identify any material weaknesses and detect misstatements from fraud and error, there is an unavoidable risk that even some material misstatements may remain undiscovered. This unavoidable risk is due to the test nature and other inherent limitations of an audit, together with the inherent limitations of any accounting and internal control system.

During the audit, we noted no matter which we believe need to be brought to your attention.

If you would like to discuss any matter in relation to the audit, please do not hesitate to contact us.

Yours faithfully  
**BRIAN TUCKER AUDIT**



**BILLY-JOE THOMAS**  
Director

