



**ANNUAL REPORT 2015**  
Watch this Space  
Artist Run Initiative Alice Springs NT

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## Watch This Space

### **Who We Are...**

Watch this Space is an Artist Run Initiative (ARI) that has been running in Alice Springs in Northern Territory since 1993. It is the only contemporary and experimental art space in Central Australia within a 1,500 km radius. WTS aims to create and support a dynamic, artistic and sustainable community in Alice Springs.

WTS is an artist-run initiative where artists intersect and share direct experience of all aspects of presenting and exhibiting whilst maintaining control over the entire creative process.

### **What We Do...**

We encourage, nurture and promote contemporary arts practice that challenges and inspires. We give artists an accessible platform to develop within a constructive critical environment.

Watch This Space supports a diverse multi-disciplined contemporary and experimental art-focused Creative Program of exhibitions and presentations through an onsite gallery space and studios, artist residencies, offsite projects and 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 Artist Run Initiative (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. There was a strong emphasis on collaborations between artists and all media.

### **OUR MISSION**

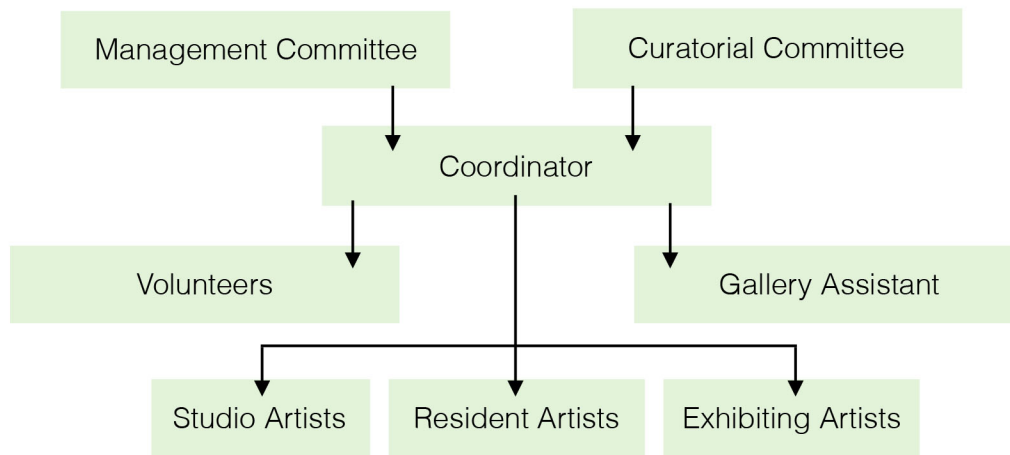
*We will continue to foster an inclusive community of artists through hosting onsite and offsite exhibitions, events and art studios which gather people together to enjoy, critique and be inspired by contemporary art.*

### **WE WILL 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.

## ORGANISATIONAL STRUCTURE

WTS is a Not-For-Profit, DGR registered organisation with a broad membership base. We elect our own Management Committee and we are staffed by a part-time Coordinator and casual Gallery Assistant.



## OUR BOARD OF MANAGEMENT

As at December 2015:



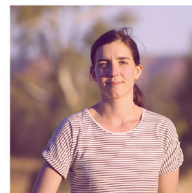
Dan Murphy



Lucy Stewart



Jennifer Taylor



Sia Cox



Mary-Jane Reynolds



Dave Crowe



Sarah Marrocco



Leo Ortega



Ellé Misios

WTS would like to thank the efforts of Steve Anderson who stepped down as Treasurer earlier in the year, Steve and Julie Vincent for their continued support at exhibition openings and Metta Young. WTS sees younger Board Members recruited since our AGM in June 2015.

## OUR CURATORIAL BOARD

The Curatorial Board meet twice a year with the Coordinator to review proposals and applications to our exhibition program.



Elliot Rich



Stephen  
Williamson



Jennifer Taylor



Leo Ortega

## CURRENT SITUATION

### From 2014-16 Business Plan

The WTS Program has always included a high quality program with diverse content from a variety of artistic disciplines. The capacity of Management and Curatorial Committee members and staff to initiate and inspire innovative contemporary art events hosted at WTS has been an enduring organisational strength. However, WTS's capacity to deliver the program to the best possible standard has often been unrealistic due to the sheer work involved, limited funding and human resources and sometimes lacking volunteer support.

Managing competing demands and high workload in a 0.8FTE Coordinator position has historically been a challenge at WTS that has never really been addressed. Maintaining the quality of the gallery program, timely communications and coordination of special projects has meant that many past Coordinators have left the organisation with 'burnout'. Further to this, in 2008 the Management Committee acknowledged that no past Coordinator has ever managed to stick to part-time hours as the job required is so much more involved. In 2012 the employment of a casual Gallery Assistant was a very positive initiative, improving staff workload and morale, allowing for skills sharing and workshopping ideas, and having staff to cover when the Coordinator was sick or away. This has also improved services to stakeholders by ensuring the gallery hours are maintained and communications are handled in a timely manner. Having only one employee 'binds' the Coordinator to the gallery making it difficult to go to offsite meetings, develop new partnerships, community networking; having a second casual employee has markedly improved this situation.

## DEVELOPMENTS SINCE 2014

- New Coordinator - Alexandra Hullah joined us in the Coordinator role in mid 2014.
- New relationships with artists and reinvigorated energy and enthusiasm in the space since the successes of 2014's Free BBQ Cash Giveaway Festival as reflected in proposal applications to 2015 Creative Program and Travelling Artist Residency Program.
- Transitions on Board of Management and new Board Members, many of whom bring new skills, youth and new energy.
- In December 2014, WTS said thank you and farewell to Michael Giacometti who assisted WTS in the Gallery Assistant role - helping to delivery marketing tasks and digitisation of WTS historical slide collection.
- Final activities for Celebrating 21 Years of WTS project grant to be concluded with the delivery of The Blue Gum Boot Art Camp.



## ORGANISATIONAL GOALS, STRATEGIES & KEY PERFORMANCE INDICATORS

### From 2014-16 Business Plan:

Watch This Space delivered many, if not all of the following KPI's during 2014 - 2015.

Please See the Proceeding pages for detailed program activities and outcomes.

Purpose	Strategy 2014-2016
Be known as an inclusive contemporary arts organisation that presents cutting edge, high quality art and cultural events by emerging and established practitioners.	<ol style="list-style-type: none"> <li>1. Actively encourage the general public to become involved with the organisation through membership, volunteering, taking up an artist studio, attending a workshop or event.</li> <li>2. Broaden WTS advertising for key events and callout for exhibition proposals in industry publications.</li> </ol>
Provide opportunities for local, interstate and international artists to enrich the artistic and cultural life of Alice Springs by delivering exhibitions and events.	<ol style="list-style-type: none"> <li>1. Select 3 local artists per year with at least one emerging artist's show.</li> <li>2. Select 2 interstate artists per year with a strong contemporary focus for their exhibition engaging with a national dialogue/cutting edge/ innovation in contemporary art.</li> <li>3. Deliver 1 WTS initiated, curated show with a strong contemporary focus per year.</li> <li>4. Deliver 1 group show per year.</li> <li>5. Deliver 1-2 non-visual art programs each year.</li> </ol>
Run professional development opportunities for artists including artistic and cultural collaborations and skills development workshops.	<ol style="list-style-type: none"> <li>1. Deliver 2 professional development workshops per year for artists and creatives. This may include sessions on how to market your work, financial management, grant writing etc.</li> <li>2. Deliver 6 artist talks per year.</li> <li>3. Deliver at least 2 workshops for artists and creatives, this may include painting techniques, life drawing classes or songwriting workshops.</li> </ol>
To nurture the full breadth of contemporary visual art activities including multi-disciplinary art forms, new media and installation works as well as traditional art mediums.	<ol style="list-style-type: none"> <li>1. Ensure the full breadth of contemporary creative endeavours are covered in each years program: multi-disciplinary art forms, new media and installation works as well as traditional art mediums.</li> </ol>
Ensure financial sustainability by receiving income from multiple sources: Government Operational and project funding; self-generated revenue, sponsorships and donations	<ol style="list-style-type: none"> <li>1. Target local businesses for cash or in kind sponsorship.</li> <li>2. Source donations from art lovers or philanthropists.</li> <li>3. Source funding from non-arts funding bodies.</li> <li>4. Source project funding.</li> <li>5. Increase WTS commission on artwork sales to 25%.</li> </ol>
Have organisational policies and procedures that support organisational purpose and maintain quality and consistency of activities	<ol style="list-style-type: none"> <li>1. Update at least two policies per year.</li> <li>2. Update at least 6 procedures per year.</li> <li>3. Management Committee meets monthly</li> <li>4. Working groups from Management Committee set up for specific initiatives.</li> <li>5. Curatorial Committee meets bi-monthly.</li> </ol>
Continually widen the reach of our programs by ensuring effective marketing and promotion	<ol style="list-style-type: none"> <li>1. Develop new audiences through promoting WTS nationally using social media tools: Facebook, Twitter, Pin it, Blogs. Increase editorial content in local and national publications.</li> <li>2. Advertise for exhibition callouts and key events in industry magazines.</li> </ol>

## Chairperson's Report

### Transcript from Dan Murphy's address at our 2015 AGM (June, 2016):



Dan Murphy

*In an address to our membership and Boards:*

“ 2015 was a huge year for WTS and I would like to start by showering the highest accolades on Alex Hullah. Alex's passion professionalism and energy are an inspiration as can be seen by the diverse array of engaging creative events she was able to manifest through managing supporting, encouraging, mentoring, resourcing, humbugging and slaving for artists and presenters, and for the audience, too.

“ Alex has run a quality program for WTS that has allowed emerging and established artists and the broader community opportunities to exhibit, participate in, contribute to, or witness the ongoing exploration and creation of contemporary arts in central Australia .

“ Thank you Alex, and thank you also to all the artists volunteers, friends, board members and community members who contributed throughout the year.

“ We started 2015 all fresh and green after summer rains and quickly got down and dirty at the claypans boat race day. Thanks to the committee of the Royal Ante-diluvian Ilparpa Brown Water Sailing Club for partnering with us on that event.

“ If you like, we can quickly refresh our memories ... So we've helped with a nautical event, theatre, sculpture and sound installation, community fundraiser for Red Dirt Desert Beatz... An exhibition opportunity for CMS High School students ..... An art camp generously hosted by Elaine Peckham and her family, which was a lot of fun... and where we were joined by two artists on a residency with Asialink Arts and Artback NT...Doni also exhibited and Karla performed... There was a painting exhibition curated by Mervyn Rubuntja... A mad thing about Megafauna by Joseph Burgess... A huge mural was created at Eastside Shops... The Record Store exhibition sound installation...Sacred sites tour

with Doris Stuart ....Painting and video exhibition about grey nomads... A photographic portrait exhibition... video installations from visiting artists from Victoria... We had five artists in residence over the year... And we finished the year with Mel Kerl being granted the prestigious Lofty Award, in recognition of the commitment, endeavour and quality of her arts practise and in honour of our founder Pam Lofts... And a big thank you to Brian Tucker for his generous support of this award...and then if we proceed to the last page where we can see we smashed it in our report to Arts NT, our generous funding body.

“ This year has started in a similar fashion: Our finances are in good order as has been/ will be shown by our Auditors Report and confirmed by our Treasurer... The past year has seen us invest in some upgrades to our facilities and equipment and I think the Financial Report indicates that we have the ability to invest further in carefully chosen areas to contribute to our amenity and increase our sustainability. I believe our tenancy and ongoing core funding from arts NT are secure.

“ We are currently half way through developing a Strategic Plan so there is a strong opportunity to develop and reinvigorate our arts space if you would like to contribute in whatever manner.

“ You look around our space today you can see a brand new sprung floor manifested by two dancers looking for a space, a dark room created by a founding member who needed a particular place. There are two new studios and five more out the back for artists wanting a space. There's a new stage out back for musicians and performers - upgrades to JBirds Space. There's always Travelling artists looking for space, and on the walls there is an exhibition by two artists who found a place to both have their first exhibition...all this at Watch This Space.

“ All this activity, our organisation Watch This

Space and all ARIs are a manifestation of the passion and energy of contemporary artists for their practice and their desire to share their journey with the broader community. The fact that we are still here after twenty or so years and can continue to draw and engage a generous and diverse audience is a demonstration of the desire of the broader community to join with the arts in the journey of reflection, discovery imagining reinterpreting and understanding the environments in which we live and an indication of the importance of WTS in providing a place for this to happen.

“ I’d like to thank Alex again for all her passion and energy as coordinator for helping this all happen this past year. Alex is stepping down from this role and we will miss her energy

“ We will be looking for a new Coordinator of course but this is a good time to remind the members that Artists Run Initiatives like WTS always run on passion and energy from within the artists and community, so I would encourage you all to continue to invest some of your passion in WTS and perhaps join the Board and be part of steering the ship or volunteer to support with some of the many simple tasks that make up a part of a beautiful big community arts space. Or have an exhibition create a performance, play some music, make some art.

”

***Dan Murphy (2015 AGM, June 2016)***

**WTS Chairperson**

Jeska Matheson performs in *The Arc of Waking* - an immersive theatre experience by Travelling Artist Afsenah Torabi performed at the Old Alice Springs Gaol





## Coordinator's Report

### Watch This Space had an incredibly busy year.

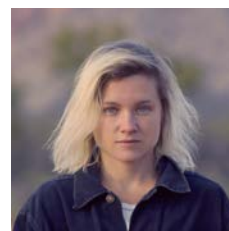
After hitting the ground running with an experimental arts festival in 2014 - Free BBQ Cash Give Away - expectations were raised in delivering a high quality contemporary art program that built on the momentum of renewed enthusiasm in the space from artists and members.

2015 marks my second year in the Coordinator role, as well as the second year of our triennial operational funding from Arts NT. We've seen the growth of our Artist In Residence Program, the introduction of the 'pop-up' exhibition format as well as the addition of special projects such as the Blue Gum Boot Art Camp and the Australian Megafauna Project.

This year's program has been supplemented by successful off-site collaborative projects that have encouraged development and skills-sharing, moved WTS beyond the borders of George Crescent and attracted new audiences.

Our tradition of art camps continued with the Blue Gum Boot Art Camp. The camp provided artists dedicated time for art-making, skills-sharing and forming connections with other artists. We played with the art camp format by allowing participating artists to self-determine workshops and set the day-to-day running and pace of the camp. We were humbled by the generosity of Traditional Owner, Elaine Peckham and her family, who offered their family block in the West MacDonnell ranges to host the camp. A personal highlight for me, after many supply runs and icy mornings, was witnessing the awesome charisma of So Real's interpretive dance session, The Hour of Power, in the desert twilight of a dry river-bed.

Central Australia, with its historical and cultural intersections, is an important place to make art. We have seen this through the breadth of work generated in our 2015 Creative Program and our Travelling Artist Residency Program - works that have ranged from surreal off-site immersive theatre performance, like resident artist Afsenah Torabi's The Arc of Waking, to more traditional formats of photographic portraiture, as seen in Rhett Hammerton's exhibition, Alice 24 Hour, that captured local personalities and something of the diversity of the Alice Springs intercultural experience.



*Alexandra Hullah*

There is a keen desire for Central Australian artists to express work of local resonance and a curiosity for interstate and international artists to engage and connect by developing work here.

WTS ran several exhibitions that generated income for artists through art sales, auspiced three successful project grants for artists, two of which were included our program and we were able to pay artists fees.

Regular exhibitions, onsite events, full studios with artists in residence and local artists as well as periodic support in the Gallery Assistant role has seen the development of a vibrant onsite artist community, however more work needs to be done to improve and professionalise the premises and facilities.

There are a unique set of challenges that artist-run space's face when the organisation is run by artists as well as managing a space in the remote location of Alice Springs, where there are few options where artists can meet, exhibit and experiment. Much of WTS's responsiveness and creative ambition continues to be frustrated by difficulties in maintaining consistency in financial administration and reporting tasks around the competing demands of back-to-back exhibitions, onsite activities and extra projects. This has often left little room for pause to develop longer-term sustainable solutions.

I am continually humbled, challenged and inspired in working with artists through Watch This Space, in which I am convinced of the impact contemporary art has through independent artist-led spaces.

Looking forward to 2016, I welcome strategic planning where WTS can explore ways to strike a balance between its creative ambitions and sustainable management so it can continue supporting contemporary art and artists in Central Australia.

Yours in Art,

**Alexandra Hullah**

WTS Coordinator

## OUTCOMES FOR 2015

**WTS delivered a vibrant and varied Creative Program** across many artistic contemporary disciplines that included six offsite cross-platform events, five Travelling Artists in our residency program, four exhibitions that sold significantly in which artists were able to draw income. We expanded the scope for live music and performance by hosting two events in JBirds Outdoor Performance Space. We ran a successful artist camp and delivered another enjoyable Lofty Award Night to celebrate Central Australian artists. Through these activities WTS has supported artists in the development and presentation of contemporary and experimental art works that continue to bring vibrancy to the cultural life of Central Australia.

### Key Figures

Our Creative Program 2015 realised:

**7** Contemporary Art Exhibitions

**2** Pop-Up presentations

**3** Special Events

**2** Special Projects

### Of these:

**6** Offsite creative works

**1** public mural

**1** Art Camp

**3** Artist grants were successfully auspiced by WTS

**4** Intercultural works that saw WTS collaborate or support Indigenous artists or custodians

**2** Sacred sites & cultural tours

**11** Partnerships (formal and informal) with other organisations including: Tangentyrere Artists, 8CCC Community Radio, Red Cross Australia, Ngurra Tjuta, Pride Carnevale, The Old Alice Springs Gaol & Women's Hall of Fame, Artback NT, AsiaLink Arts, Centralian Middle School, Local TO's and Custodians,

Asialink Artists in residence Doni Maulistya & Karla Dickens at Doni's exhibition at WTS How To Draw Waterhole

ALEC, Red Hot Arts & Alice Springs Desert Festival.

## ARTS PRACTICES SUPPORTED

Performance art, painting, live music performance, Indigenous hip hop, Aboriginal art, wood-working, design, immersive theatre, installation, sculpture, community choir, interpretive dance, puppetry, animation, public mural, contemporary dance, film, video, mixed media, site-specific performance, photography, cultural festival, sound art, print-making & screen-printing, artist talks.

## TRAVELLING ARTIST RESIDENCIES

We've seen the growth of our Travelling Artist Residency Program. WTS has hosted five artists. Although this is a spartan residency - WTS reserves a low-cost studio for visiting artists and at this point in time offers no formal assistance for travel, transport or accommodation. Applications for residencies have attracted high calibre artists. Many have been motivated and independent and although WTS offers residencies as non-outcome based, meaning artists may visit and development and explore work without the pressure of an end product. Despite this, many have resulted in successful collaborations and new partnerships and the creation of new work included in our Creative Program.

Artists from around Australia are curious and attracted to experiencing and developing work in Central Australia. This can strengthen our Creative Program and artist community, locally and nationally.



## Challenges

While there are many benefits to the residency activities, it's important that WTS find ways to support visiting artists. Many are not supported by grants and offer their expertise, time and work to other local organisations for free. WTS also needs to look at ways it can formalise partnerships with other organisations to aid networking and opportunities, build on these relationships and ensure that its work with the residency is properly acknowledged and valued.

Further solutions for accommodation, transport and induction need to be investigated.

## Residency Highlight

### PROVINCE // The Ewyenper Atwatye Mural, Eastside Shops

A standout success of the residency program was Province's visit in August. Province - Al Dadak and Laura Pike - a design duo from Sydney. WTS created opportunities for the artists to work with Tangentyere Artists and negotiated a mural site with Lhere Athepe and 8CCC Community Radio. The collaboration brought new design perspectives and techniques to existing subject matter for Hidden Valley artists. The result was a wonderful public mural project with Hidden Valley Artists at Eastside Shops, The Ewyenper Atwatye Mural. WTS assisted 8CCC to organise a well attended public launch and live broadcast with local musicians and food by local shop vendors. It was a successful activation and revitalisation of public space that many are proud of.



## COLLABORATIVE & OFFSITE PROJECTS

Many events and contemporary art presentations this year have been collaborative and strengthened by multiple disciplines provided by artists.

Artists have been proactive in seeking alternative offsite platforms to exhibit to audiences beyond the usual gallery patronage and restrictions of 'the white cube'. Such activities bring Watch This Space out of the boondocks of George Crescent and into the public realm with new audiences and mutually beneficial connections for artists and the local and interstate community.

- Resident artist Afsenah Torabi presented an immersive theatre work *The Arc of Waking* at the Old Alice Springs Gaol.
- Resident artist Joseph Burgess drove a giant Megafauna sculpture down Todd Mall for Alice Springs Desert Festival.

### Persephone's Dog

Craig San Roque and friends brought to life an interpretation of the Greek myth of Persephone - the story of the seasons - at the Old Iparpa Rock Quarry in the West Macs. The work went through a collaborative and organic development period that gathered together an ensemble of local theatrical and amateur collaborators, threading traditional dancing and music, screen printed costume by local artist Sia Cox and fire displays. Two developments were performed at the Quarry in an informal picnic setting. Such works express the desire for artists and community to actively participate in the creation of culture in Alice Springs.







### PAM LOFTS

The award was created in 2011 in honour of the late and great Pam Lofts who is recognised for her commitment and vast contribution to the Central Australian artistic community. Whilst boasting a diverse and celebrated body of work, Pam was also a founding member of Watch This Space.

## THE LOFTY AWARD 2015

### Celebrating Central Australian Artists

WTS recognises the achievements of Central Australian artists and the huge contribution they make to the cultural vibrancy that Alice Springs is known for. We have previously recognised arts practitioners across a diverse array of disciplines including arts writing, video production and sculpture. This year's Lofty recipient, Melissa Kerl, is recognised for her vast contributions in areas of experimental performance art and choreography that promotes interactivity and challenges traditional boundaries between art and 'real life'.

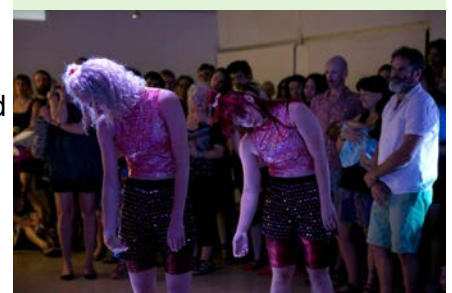
This year's Lofty Award night was a big event combining WTS's end of year celebrations with performances by 2nd Toe Dance Collective, the Alice Sings Pop Choir and other local musicians and DJ's - The Lofty's is fast becoming a popular event in Alice's social calendar and a way to showcase local talent.

WTS thanks Brian Tucker whose boundless generosity and continued financial support makes the Lofty Award possible.

WTS offers a place to Lofty recipients in our Creative Program, however more work needs to be done in structuring WTS's role in supporting Lofty projects.



A tradition: 2015 Lofty Trophy made by artists Martin Oostermeyer & Alex Hullah



Frankie Snowdon & Madeleine Krenek of 2nd Toe Dance Collective performing at The Lofty's





## BLUE GUM BOOT ARTIST CAMP

### Sharing Skills & Making Time for Art

WTS continued to create opportunities for professional development and skills sharing.

WTS has had a successful history of hosting art camps such as 2008's Blind Date artist camp and 2012's Artist Wants A Life project where much of the feedback was how useful it was to bring artists together for dedicated time to experiment and explore and learn new skills.

In winter, local and interstate artists came together for The Blue Gumboot (Golden Mile) Artist Camp. WTS built on relationships with Traditional Owners and artists were generously offered the opportunity to camp on Aunty Elaine Peckham family block in the West MacDonnell Ranges for 4 days.

In this beautiful setting, WTS experimented with a new format of participating artists designing and running a self-determined program of workshops and presentations to encourage skills sharing and new ideas.

The camp was assisted by an Arts NT Project Grant as part of activities for Celebrating 21 Years of WTS.



Artists share stories around the fire in the evenings

### Outcomes

- 30 participants (28 artists, 6 arts workers).
- New connections with artists including Karla Dickens of the Wiradjuri nation, NSW, and

Doni Maulistya of Indonesia through Asialink's artist in residence program.

- A pop-up exhibition was later hosted at WTS gallery space entitled How To Draw Waterhole by Doni Maulistya.
- WTS increased its profile and exposure to new artists and reconnected with its membership.
- Skills were shared between local, interstate and international artists from diverse cultural backgrounds, demographics and artistic disciplines - from environmental performance to en plain painting and interpretive dance, artists participated in a spirit of curiosity and experimentation.
- Participatory costs for artists were cited as a barrier where interstate travel costs and time away from employment restricted participation. Assistance of grant funds received by WTS meant we could offer participation on a donation basis resulting in increased numbers and ensured diversity in age and practice of participating artists.



Deconstructed drawing session in the river bed

### Challenges

- Significant increase in Coordinator's workload which resulted in many volunteered hours highlights the need for special projects to be managed by a dedicated project manager role to ensure focused and quality delivery.
- WTS needs long-term visioning to resolve issues of transport and logistics for off-site projects.
- WTS has limited marketing strategies for special projects that may limit getting the word out to those artists who would participate.

**WATCH THIS SPACE continues to learn and grow as an artist-led contemporary arts organisation.** There are unique challenges in being one of the only contemporary art organisations in this remote desert location as well as in the particular demands this places on us from our creative community. We have endeavoured to find a balance between our creative aspirations for providing space and opportunity to contemporary artists and good management practice and strategies support these. After 23 years and recent opportunities to look back on our history, its time to refocus our creative energies.

### IMPROVEMENTS TO SPACE

WTS has seen a increase in demand from community for alternative spaces to host events and performances as well as artist studios.

Our premises and onsite equipment and resources remain a challenge with issues of seasonal flooding, climate control, lack of storage and inventory for equipment, and limited resources in terms of offering lighting and presentation solutions for artists. This can often affect the ambition and outcome of shows and presentations at Watch This Space.

### JBirds Outdoor Performance Space

WTS hosted three well-attended special events in JBird's - Red Dirt Desert Beatz, an Indigenous Hip Hop night; Pride Carnevale After Party; and The Lofty's. All were incredibly successful events that brought new audiences, art forms and fundraising opportunities to WTS. JBirds has traditionally been a well-used

space that is in dire need on TLC.

### CBF Grant for JBird Stage

In our efforts to improve and professionalise our presentation areas, WTS was successful in acquiring a Community Benefit Fund Small Grant to build a quality and durable modular performance platform in JBirds with work to be completed in early 2016.



JBird Stage under construction in JBird Space

### Other Areas to consider:

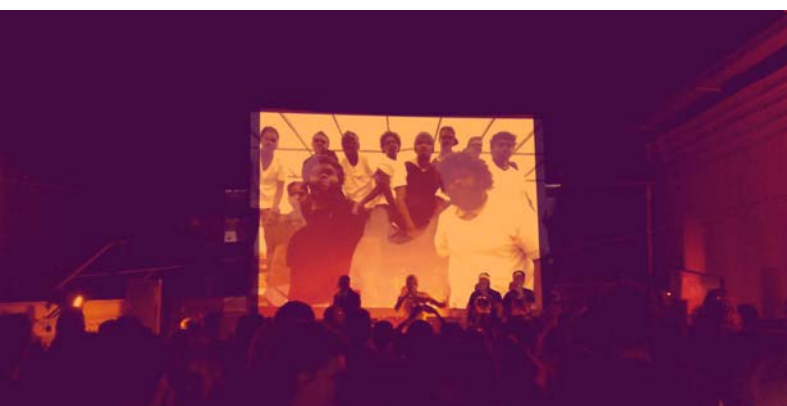
- Rehearsal & performance spaces
- onsite artist studios
- General facilities and building maintenance
- Equipment and gear storage

### REACH OF ORGANISATION

#### Membership

WTS has been running for 23 years. Our membership and audiences include diverse groups and demographics including previous exhibiting artists, the arts community and those who want to support a vibrant cultural community in Alice Springs. Artists that have been involved in the space remain in contact and actively supportive and we have seen younger new members due to an emphasis in the program from young local artists.

WTS has conducted many community engagement activities such as the Artist Camp and exhibition opening events that attract new members. There is also potential to strengthen our membership though JBird events and activities such as the Alice Sings Pop Choir.



Red Dirt Desert Beatz - Indigenous Hip Hop artists perform to a packed crowd in JBirds Space

## Key Figures for Membership in 2015

**120** Financial Members

**12** Studio Artists

// 5 Interstate & 7 local artists.

**7** Artists in Residence

(\*2 were from other organisations)

// 2 International 5 Interstate artists.

## Volunteers

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.



Hard Yakka: Madeleine Krenek, Nellie Reinhard, Sydney Smith & Frankie Snowdon basking in the glow of Carl Looper's work

While it is traditionally the responsibility of the exhibiting artist to make arrangements for volunteers to support their shows, WTS recognises the need to provide professional support to assist artists through our network, particularly young emerging artists, and to ensure presentation quality.

## Areas of Volunteering at WTS

Installing and deinstalling exhibitions, maintaining the space, gallery-sitting to keep opening hours, assisting with running events and fundraising activities, mail-outs for invites and poster runs, mentoring marketing, documentation and photography., transport of items such as tip runs and project materials, data entry and updating membership lists.



Steve Anderson, former WTS Board Member, shows off his handiwork framing works by Mervyn Rabuntja

Our onsite studio artist community has been invaluable in providing unpaid volunteering and skilled support for WTS activities.

**15** people actively volunteered in 2015.

**100 hrs** of unpaid volunteering in 2015 for exhibition openings and special events alone is estimated for The Coordinator role.

## 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 though posters and invites via physical mail-out are still integral to maintaining our human touch and visibility on the ground.

The Gallery Assistant role was developed in order to take on much of WTS's marketing tasks. However these tasks have been relegated to the Coordinator's workload as the Assistant role has only been intermittently filled in 2015. Membership list currently needs to be updated to ensure accuracy and target promotion.



## Digital Audience & Social Media

-  **735** Facebook followers
-  **242** Instagram followers
-  **565** E-newsletter subscribers  
(120-150 actively engaged)

 Instagram and Youtube accounts for WTS were started in 2015.

## Other Key Media Connections

ABC Alice Springs - ABC presenters have been proactive to seeking interviews with exhibiting artist through circulation of WTS media releases.

8CCC Community Radio - WTS Coordinator Alexandra Hullah and Carly Phillips host exhibiting and visiting artists weekly on their show Arts in Alice.

Alice Springs News Online - Arts writer Kieran Finane regularly writes reviews for exhibitions and has been an invaluable source of critical dialogue and documentation and promotion over the years. (We are very humbled and lucky).

## PAYING ARTISTS

WTS was able to pay artists fees. It is noted many artists have provided their skills and time at below best practice artist fees and/or for free, (such as musical performance at exhibition openings). Although this has been a boon to activities at WTS, we need to look at best practise models for compensating artists for skilled service and/or provide incentives.

## Art Sales

We supported four exhibitions that sold artwork. This is significant in that as a non-commercial contemporary arts space, not all presentations by artists have work for sale (only 4 in our 2015 Creative Program had works listed for sale). Exhibiting artists are still required to pay an exhibition fee for hire of space and other associated expenses so when artists do not have works for sale, the exhibition is often done at personal expense. Paintings of Country by Mervyn Rubuntja and Family sold most works exhibited - The show was initiated by the artists as a business exercise outside the Aboriginal art centre model. While generating income for artists and the gallery has clear benefit, the challenge in this for WTS is always going to be the extra administration in managing sales, buyers and logistics involved.

**\$11,798.50** Total amount Artists earned in art sale commissions through exhibitions

## Ways we paid artists in 2015:

- Commissions on artwork sales
- Artist fees
- Auspiced grants for creative projects
- Employment through Gallery Assistant role or project support roles
- Skilled services (ie: installation, grant-writing etc.)

**“We want to do something a bit better, for our security, do our own business. Learn about exhibitions. We need to start doing it for ourselves”**

- Mervyn Rubuntja







Anna Flouris, Miriam Pickerd and Sia Cox perform in Craig San Roque's Persephone's Dog performance at the Ilparpa Quarry

## MANAGEMENT ISSUES

In many ways Watch This Space has been punching above its weight over the past two years. It has contributed significantly in a jump in hybrid arts practice in Alice Springs and taken advantage of an influx of creative energy that has come into the community. Much of this activity has been responsive to community demands on Watch This Space to support experimental practice. Over the past two years the Initiative has been increasingly viewed as a multi-arts vehicle and not just a gallery space for visual artists. The studios at the Space have been pivotal acting as a hub for creative practice and sparking cross art form collaborations.

Whilst this increased activity has raised the profile, visitor attendances, artist engagement and partner interactions for the Initiative it has come at a cost in terms of operational capability. In 2015 the Initiative has been at risk in its ability to maintain Governance

compliance and keep up to date with grant reporting time-lines.

Given the reality of operational capability and limited funding options in the near future, in 2016, Watch This Space Inc will be consolidating its activities and using this time to look towards its future through a Strategic Planning process.

## WHAT THIS MEANS

- Strategic Planning process to begin in February 2016
- Staffing and Program Capability to be a focus of the Planning
- Exhibition Program limited to 6 On-site exhibitions
- Off-Site Programming reduced to reflect organisational capability
- Visiting Arts Residence Program to continue but at a reduced rate JBirds Space to be run as an entrepreneurial activity.



*Aoife Milson installing her show Things I Learnt from Grey Nomads - A Year On*

*What We Did...*

**2015 Creative Program**



## Ilparpa Occasional Regatta

### A WTS & Friends event

**Sunday the 8th of February**

Ahoy there ye landlubbers!!

The honourable committee and members of The Royal Ilparpa Ante-Diluvian Brown-Water Sailing Club, have once again hauled anchor and charted a course across the briny brown. Bound for a life of swashbuckling adventure on the seldom seas.

Pirates bosuns captains and passengers too, shipmates sailors salty(or muddy) dogs and the whole scurvy crew rig your jigs, caulk your seams, swab your decks, join us in a celebration of all things nautical or not even nearly.

4 chimes of the bell PM, bring your picnics and fun.

5 chimes of the bell PM for the GRAND FLOTILLA and races.

#### THE RULES OF ENGAGEMENT

Build a little boat, from odd bits of flotsam and jetsam (milk bottle class is popular,) or a big one, with your kids or shipmates. Pack some sea biscuits salt beef and a barrel of lime juice, a sense of of fun and frivolity and set your sails for the Ilparpa Claypans. (Come to Watch This Space on Saturday at 2pm if you want to make a pop-pop boat).

Sail boats, tugboats (with string attached for tugging) schooners tankers.

And all attendants will be expected to contribute to a resounding cheer from all assembled.

NO POWER BOATS or anything that will taint the treasured waters of the Claypans or ye'll be keelhauled, aarrgrh!!!

Important! The claypans are a beautiful place and an important sacred site for the Arrernte people where the Two Women sat down to talk story. Please help keep these stories alive by respecting the site; try to not drive through the water churning up mud, keep to the tracks and bring all your rubbish home. Got that?



## The Arc of Waking

**An immersive performance by Afsenah Torabi**

**Artist in Residence – April 2015**

**Tuesday 28<sup>th</sup>, Wednesday 29<sup>th</sup> April 2015**

*An intimate and immersive theatre experience. Journey through an augmented reality in the surreal historic gaol grounds.*

*The boundaries between performer and audience member become blurred in this immersive theatre work. The artist and performers invite you to experience the work with them as they guide you through the transformed environs of the Old Alice Springs Gaol and encourage you to lose yourself within the sureality of the moment.*

*Fresh from working with Perth Theatre Company, Watch This Space's travelling artist for the month of April, Afsaneh Torabi, has been working furiously on a performance piece during her residency in Alice Springs.*





## Magic Dirt

An exhibition by Carly Fisher

May 1 - 30

'Magic Dirt' is a sculptural and sound installation that explores how stereotypical representations of The Central Australian Desert might resonate with contemporary realities. As a place at the heart of national mythologies and internationally reproduced cultural clichés, Central Australia is more familiar to many through Australian films than through actually being there. Through such representations, it is a somewhat magical place of hauntingly empty landscapes, big rocks, dingoes and ancient spirits. The installation 'Magic Dirt' reflects on how such preconceptions are complexly intertwined with experiences of journeying to the desert in a contemporary context. Developed while artist-in-resident at Watch This Space in 2013, the installation explores how my journey to Central Australia was affected by these preconceptions and shifted by my experience on site. Referencing my wanderings through Alice Springs and the surrounding desert and the fragments of everyday detritus and sound I found along the way, 'Magic Dirt' reflects on the 'dirt' behind the 'magic' representation and the story it might tell. Presented as a paper sculpture and sound re-creation, the installation suggests an experience of Central Australia that ambiguously merges representations, realities and possible reconstructions.

The installation 'Magic Dirt' presents fragments collected from and inspired by the desert, remixed and reconstructed in an immersive environment of 1:1 scale paper models and soundscape that spans the entire gallery. These fragments merge the magical with the mundane, suggesting an experience somewhere between the desert reality, its representation through films like *Mad Max* and my own wandering thoughts. Ripped beer cans, stray thongs, red rocks, tourist souvenirs, dusty plastic bags, straws, gum leaves, barbed wire, feathers, burnt sticks, scrap metal and rusty car parts are resurfaced and represented as carefully hand-crafted paper replicas scattered throughout the gallery. Perfect yet precarious, the replicas propose a kind of contemporary archeology of the desert that has refashioned trash as precious curiosities. In amongst the detritus, fragments transform into fantastical thoughts and hybrid reconstructions, shape-shifting between desert art and craft, souvenirs, ethnographic artefacts and playful roadside trash. Inviting viewers to re-notice the outside reality and question how this reality has been represented, the installation shifts between fact and fiction. This dialogue is extended by a soundscape surrounding the installation that ambiguously merges samples from films such as *Mad Max*, *Wake in Fright* and *Wolf Creek* with field recordings collected on site. At once deadpan and theatrical, trashy and carefully crafted through its sculptural and sound fabrication, the installation suggests the kind of intertwined reality that might be brought back from the desert in a contemporary context, the 'Magic Dirt.' It intends to create a dialogue between locals and visitors about the kind of perceptions that move through this particular place.





## Vision Quest

**\*CANCELLED\*** Work damaged at First Draft (SYD) prior to shipping

An Exhibition by Amina McConnell

June 1 - 30

*Vision Quest* will be a mixed-media installation based on the complex abstract patterns (which I refer to as 'Visions' for the purpose of this project), which are the after effects of light in our visual system that can be seen in the darkness when we close our eyes often appearing as geometric patterns. To my mind, these effects are reminiscent of the edge of consciousness, between sleep and waking, reminiscent of hallucinations or of an intergalactic landscape. I would also like *Vision Quest* to be informed by further reading into the science of the human visual system, the nature of after images and hallucinations.

This work will be in part developed through an ongoing *Vision Quest*; which will be a process of experimentation with how to document the imagery of the visions in formal terms. I will be experimenting with sketching visions under various conditions such as fasting, sleep deprivation and periods of social isolation. I will sketch the forms I see 'under my eyes' and then develop elements of the sketches into a structured composition of geometric abstraction.

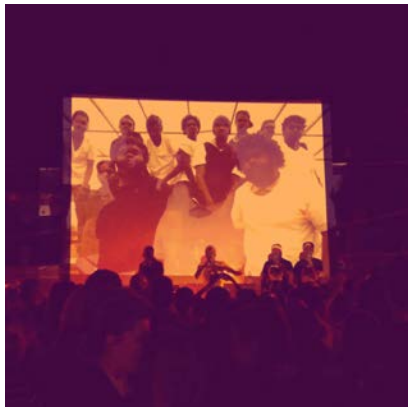
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## Centralian Middle School Pop-Up Exhibition

By students of Centralian Middle School

27-28 May

Pop Up exhibition presenting work from painting, sculpture and woodworking classes of Centralian Middle School.



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## Red Dirt Desert Beatz

A Desert Pea Media supported by WTS

29 May @ Watch This Space

Join the [Desert Pea Media](#) crew as we raise funds to support an ongoing mentoring program facilitated by DPM, Monkey Marc and [Barkly Regional Council Community Services Sports and Recreation](#)

A fundraising event to support the recording/ release of these amazing young Indigenous artists from Alyawarr Country (Northeast of Alice Springs). It's music video screenings, live performances, merchandise and a photo exhibition...

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## The Golden Mile Artist Camp

A Watch This Space Artist Camp

June 2015 in Alice Springs, NT

This year we celebrate operating for 21 years! We are well into our Golden Years and to mark this occasion we are hosting an artist camp! 4 days and 4 nights in the desert for artists of all types and disciplines.

Watch This Space aims to create a skills-share environment where artists can meet, share ideas skills, learn new skills, collaborate, marinate in their ideas, develop their appreciation for the environment and culture of Central Australia, and have a fun time! Watch This Space has had a rich history of Art Camps, so get involved.





## How to Draw Waterhole

By visiting artist **Don Maulistya (Indo.)**

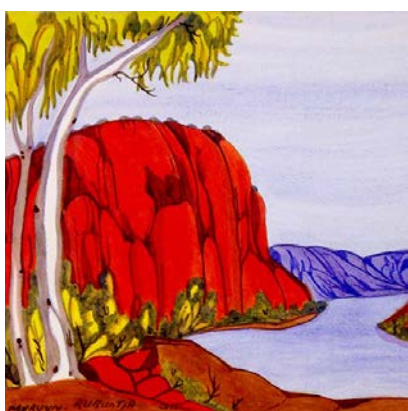
**A Watch This Space pop-up event**

**22-25 June**

*Doni Maulistya started his artistic journey as a photography-based artist. He is an Indonesian artist visiting Australia for the first time through the Asialink Artist In Residence Program, hosted by Artback NT and he participated in Watch This Space's 2015 Artist Camp.*

How To Draw Waterhole is a pop-up exhibition previewing some of Doni's video works and photographs from his time in Alice Springs.

Among the works, it features an experimental video work that draws on Doni's experience of the Australian desert, its inhabitants and their rapidly changing relationship to water.



## Paintings of Country

By **Mervyn Rubuntja and family**

**2-17 July**

Paintings of Country brings together scenes from Mervyn's family's homelands in Central Australia west of Alice in the unique style of Mervyn's watercolours alongside the traditional dot painting of his family members.

The paintings, while seemingly simple in their scenes of landscapes and dreamtime story iconography, resonate with the convergence of cultures in traditional and post-colonial styles. One cannot view these works without hearing something of what is unspoken of the deep personal legacy Mervyn's family has experienced in the history of Central Australia from the early beginnings of tragic dealings with Stuart the explorer to the development of integral services and organisations in Alice Springs.

*From Mervyn Rubuntja:*

*"[I want to] do something for my homeland...Put dot painting and landscape together so that people can see this is the country of the Dreamtime and this is the landscape."*

*"We want to do something a bit better, for our security, do our own business. Learn about exhibition. We need to start doing it for ourselves [...] so in the future our young ones, younger generations, can start painting for themselves. I'm doing this with others so others can follow, and the next generation can follow suit. I'm just giving it a try from my side first, [see] how it's going to work, doing our own business."*

*[I want to] do something for my homeland...Put dot painting and landscape together so that people can see this is the country of the Dreamtime and this is the landscape. Make that together similar to my father's landscape."*



## Locked in A Room with A Tasmanian Tiger

By Artist in Residence **Joseph Burgess (ORE, USA) & Leo Ortega (NT)**

**A Watch This Space pop-up event & installation**

**30 July**

*In the 70's, Joseph Beuys locked himself in a room for 3 days with a wild coyote. This time round, resident artist Joseph Burgess, will be confronting a Thylacine (Tassie Tiger), as he acquaints himself with the local ancient Megafauna of Central Australia. Stop-motion. Social Sculpture. Employing sound, Action & Object.*



## Ewyenper Atwatye Mural @ East Side Shops

By Artists in Residence Province (SYD)

in collaboration with Hidden Valley Artists (NT)

Supported by Watch This Space ARI, Tangentyere Artists,

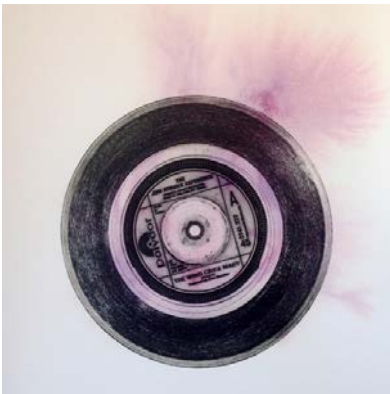
22 August

A collaboration between HIDDEN VALLEY ARTISTS and artists in residence PROVINCE (Anne-Louise Dadak & Laura Pike - SYD) in partnership with [Tangentyere Artists](#), [Watch This Space](#), Australian Red Cross, IGA Eastside, 8CCC and Eastside shop vendors.

Continuing their amazing work and success of their Town Camp Designs that Hidden Valley have been producing with Tangentyere Artists and local artists Em Frank and Sia Cox, Hidden Valley artists have been working with design powerhouse, [Province](#), currently gracing us from Sydney for a Watch This Space residency. This special project will give birth to The Eastside Shops mural.

Come down this Saturday for the LAUNCH, meet the artists, egg & baccy rolls by Eastside Fish & Chips, usual excellence of Alice Springs Bakery goods and superb 8CCC carpark cafe coffees AND outside broadcast by your wonderful 8CCC radio presenters!

Special thanks to Hidden Valley Artists (Ewyenper Atwatye), Tangentyere Artists, Australian Red Cross, Watch This Space, 8CCC Community Radio, Eastside IGA, Eastside Thai, Eastside Fish & Chips. xo



## The Record Store

An exhibition by Ursula Frederick (ACT)

7-29 August

When I was growing up the record store meant everything. It was the place I took myself off to on weekends, a slice of non---parental freedom. I never had a lot of money to buy but it was where my eyes and hands came alive, flipping through records, looking at posters, t---shirts, and a thousand other things. It was the first place I saw strange smoking paraphernalia, where I once met the Angels on a promotional tour, and shared the local radio station (KISW) in celebrating Jimi Hendrix's birthday (our city's favourite son until Kurt came along). The record store was for me a place of looking and listening, touching, desiring and, most of all, imagining. One day I took my friend Stephanie along and it obviously blew her mind too, because later that night my mom got a call from Steph's mother suggesting I was a bad influence – exposing her to this world of dangerous influences. This is when I realised that the record store is not only a place of dreams, but like music and art – a place of radical possibilities. It invites protest, promise, relaxation and a little bit of chaos in between.

Record stores, like vinyl itself, have experienced a come back in recent years, but outside of major cities, they are still relatively rare. My proposal is to create a record store of my own. Along the lines of Claes Oldenburg's *The Store* (1961) the space of the gallery will be populated by art that references record store things. As such the show will be an installation comprising a diversity of artistic media, including large---scale inkjet prints, photograms, cyanotypes, artist's books, hand---made badges, plectrums and more. A centrepiece of the show, will be the 'records' themselves. These will be a substantial collection of 30 x 30 cm prints from an ongoing series called *Bootlegs* (see attached images) that visitors can flip through. Like all good record stores that allow you to try before you buy, on request visitors will have the opportunity to listen to the audio of the record from which the print was pulled. The overall aesthetic of the space will be a distilled and more ordered version of the chaotic overstimulation you experience in a record store.





## From Alice to Mparntwe

### Sacred Site Tours for “Cultural People”

*Doris Stuart Kngwarreye, Apmereke – atwye for Mparntwe & Watch This Space ARI*

**August & September 2015**

*Alice Springs is built on Arrernte country, in the heart of Central Australia. At a place called Mparntwe, belonging to the Mparntwe-arenye people. Artists, story-tellers and cultural workers are invited to join with her on a guided tour, through her homeland, Mparntwe.*



## Things I've Learnt from Grey Nomads-A Year On

### An exhibition and video installation by Aoife Milson (NT)

**10 September – 1 October**

*'Things I've Learnt from Grey Nomads – a year on' is an account of an exploration I had around Australia in 2014. Whilst roaming in mostly remote areas we fell in to and more often than not, excluded from to the social scene and prominent sub-culture of the Grey Nomad. The often 50+ year age gap was felt strongly on our adventures and the show is a tribute to some of the more poignant interactions we had along the journey.'*

Aoife Milson is an Alice Springs based artist originally from Sydney. She uses the parallel of the real and imaginary to filter her general confusion about life and its bigger intentions for her. The introduction of humour to her work is an attempt to be funny, I guess. Amongst other themes, she explores love, fornication, evolution and religion in her art practice.



## Alice 24 Hour

### A Photographic exhibition by Rhett Hammerton (NT)

**23 October – 6 November**

*The truth is I love photography – but it also scares the living shit out of me. I aspire to produce work as I see it in my head. As I pre-visualise it. As a photographer, it has often been my experience that you are at the mercy of the process. Digital workflow has made things easier and faster, however it lacks the attention to detail and precision of works produced in bygone eras. Within the endless masses of contemporary photography produced, the elephant in the room is intention. I am not the kind of photographer that 'shoots from the hip' and whilst I acknowledge the existence of a decisive moment as a critical factor within an artist's process, I am more interested in photography that moves beyond mere happenstance observation or documentation. I have a strong predilection for constructed imagery and within this medium, the intention of the photographer is paramount. Meaning is constructed before the frame is executed not after the dust has settled. The significance of images should be self-evident not layered on by posthumous suggestion or artists' justification.*

*Aesthetically, my framing is based around and upon the works of turn of the century Australian photographers who, due to limitations of their equipment when working outside, tended towards capturing whole scenes rather than the intimacy of closed framed portraits. This economy of imagery produced snapshot of both time, place, as well as the relationship of the sitter to their context.*

*The following collection of images represents an attempt (although admittedly sophomore and still in process) of moving away from the way in which I have typically worked – arriving on location, scoping for an idyllic spot or as close to an idyllic spot as is available and shooting what is possible all within extreme time constraints, sometimes all done in under five minutes, to returning to working within the limitation of large format photography and all the accompanying care, heartache and sheer terror such a medium demands.*

*This is a simulacrum of a wider exhibition I hope to actualize in the future, one that captures and explores Alice and its varied and diverse inhabitants, their complexities and contradictions, and how we manage to co-exist simultaneously*

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## **ArtBACK NT AsiaLink Residency and exhibition**

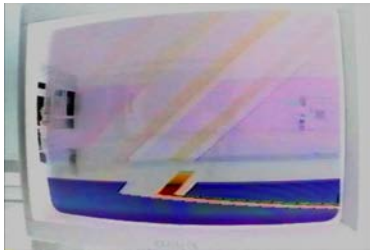
**\*\*\*cancelled by Artback NT**

**October-November 2015**

**Indonesian artist residency**

More info to come.

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## **Becoming Language**

**A group exhibition from artists: Luhsun Tan, Nina Ross and Carl Looper (VIC)**

**9 November – 4 December**

A group exhibition of new moving image works decompressing the impossibility of personal portraiture, quantum physics and decolonialism.

Exhibition will feature large-scale video and multimedia works.

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## **The 2015 Lofty Award Night**

**& End of Year celebration & performance evening**

**5 December, 6pm**

The LOFTY award is unlike other art awards; it is awarded to an individual acknowledging their contribution to community through their practice and recognises those who play a role in the 'ever evolving creative culture' of Central Australia. Whilst the award is given to an individual, it is the broader community who ultimately benefits from the acknowledgement, encouragement and mentoring of those involved in creative enterprises. The LOFTY winner is offered a free exhibition at Watch This Space in 2016. Oh, and there is also a \$1000 cash prize. There will be a special night of performances and celebrations and announcing of the 2014 Lofty Art Award Winner.

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## **2015 Artists in Residence**

Afensah Torabi (VIC/IRAN)

Shi Buffalo (VIC)

Joseph Burgess (ORE, USA)

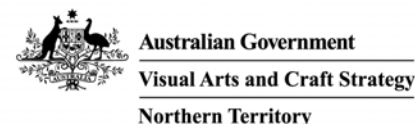
Province (SYD, NSW)

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## Our Program + WTS Organisational Goals

	<i>To create opportunities for local artists work to be discovered and made visible through hosting contemporary art exhibitions.</i>	<i>To provide 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.</i>	<i>To foster an inclusive creative community of artists who share skills and experiences with each other by accessing the onsite gallery and studio space.</i>	<i>To create professional development opportunities for artists including artistic and cultural collaborations, critical development and skills development.</i>	<i>To nurture the full breadth of contemporary visual art activities including multi-disciplinary art forms, new media and installation works.</i>
Ilparpa Occasional Regatta		*	*	*	*
Travelling Artist Residency		*	*	*	*
The Not So Silent Art Auction		*	*		*
The Arc of Waking by Afsenah Torabi		*	*	*	*
Magic Dirt by Carly Fisher		*			*
CMS Pop Up Exhbt			*	*	
Red Dirt Desert Beatz	*	*	*	*	*
Golden Mile Art Camp		*	*	*	*
How To Draw Water Hole by Doni Maulistya		*		*	*
Paintings of Country by Mervyn Rubuntja	*	*	*	*	
Locked in A Roomed with A Tassie Tiger by Joseph Burgess & Leo Ortega		*	*	*	*
Ewyenper Atwatye Mural		*	*	*	*
The Record Store by Ursula Frederick	*	*	*	*	*
From Alice to Mpartwe Sacred Sites Tour		*	*	*	
Grey Nomads by Aoife Milson	*	*	*	*	*
Alice 24 Hour by Rhett Hammerton	*	*	*	*	*
Becoming Language by Nina Ross , Carl Looper & Luhsun Tan	*	*	*	*	*
The Lofty Art Award and Performance Night	*	*	*		*

Watch This Space Inc has been proudly sponsored by the Northern Territory Government and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.





## PROGRAM DATA EVALUATION REPORT

ARTS NT REPORT	Data Evaluation Template							
Program Delivery	Main NT region or country of delivery	Main artform <i>i.e. Muti-arts Theatre / music / dance / corporate / Indigenous productions / school production etc.</i>	# Artists employed	\$ paid to Artists employed	# Arts workers employed	\$ paid to Arts workers employed	# Participation ( <i>i.e. number of workshops, performances</i> )	# Audience / box office / attendance ( <i>paid and unpaid</i> )
<i>Occasional Ilparpa Regatta</i>	<i>Central Australia</i>	<i>Offsite Happening / multi-arts</i>	-	-	1	0	<i>1 x workshop (family day at WTS making floating crafts); 1 x public participation event</i>	150
<i>The Arc of Waking by Afsenah Torabi</i>	<i>Central Australia</i>	<i>immersive theatre performance</i>	<i>4 x artists (unpaid volunteers) + 3 x volunteer performers</i>	0	1	0	<i>2 x off-site performances</i>	30
<i>Magic Dirt by Carly Fischer</i>	<i>Central Australia</i>	<i>sculpture &amp; installation</i>	<i>1 x artist (not employed)</i>	-	1	-		
<i>Centralian Middle School Pop-Up Exhibition</i>	<i>Central Australia</i>	<i>High school woodwork and painting, video works</i>	-	-	1	-	<i>1 x exhibition 1 x musical performance</i>	100+
<i>Red Dirt Beatz Hip Hop from the Heartlandz</i>	<i>Central Australia</i>	<i>music performance</i>	25	-	1	-	<i>1 x photographic exhibition 1 x music series performances 1 x video installation works</i>	130

<i>Golden Mile Artist Camp</i>	<i>Central Australia</i>	<i>multi-arts</i>	4	\$600	3	\$3830	<i>Artist Talks, interactive performance, music performance, en plien air painting workshop, environmental performance workshop + more</i>	30
<i>How To Draw Waterhole by Doni Maulistya (INDO)</i>	<i>Central Australia</i>	<i>video, photography and interactive installation</i>	1 x artist (not employed)	-	1	-	<i>1 x multimedia installation and interactive exhibition</i>	53
<i>Paintings of Country by Mervyn Rabuntja &amp; family</i>	<i>Central Australia</i>	<i>painting</i>	7 x artists	\$5046 art sales	5	-	<i>1 x exhibition 1 x opening event 1 x closing event</i>	122
<i>Locked in A Room with a Tasmanian Tiger by Joseph Burgess &amp; Leo Ortega</i>	<i>Central Australia</i>	<i>live animation &amp; installation performance</i>	2 x artists	-	2	-	<i>1 x live performance installation and animation / puppetry 1 x live sound performance</i>	46
<i>Ewyenper Atwatye Mural. A collaborative prject by the Hidden Vally Artists and Province (WTS's artist in residence, Al Dadak &amp; Laura Pike)</i>	<i>Central Australia</i>	<i>site-specific painting and graphic design development</i>	14 x artists	-	4	-	<i>1 x public mural 1 x launch event / live radio broadcast</i>	100+
<i>Persephone's Dog by Craig San Roque &amp; friends</i>	<i>Central Australia</i>	<i>site-specific theatre performance</i>	20	-	1	-	<i>1 x theatre performance &amp; development</i>	160
<i>The Record Store by Ursula Frederick</i>	<i>Central Australia</i>	<i>print-making, video, music</i>	2	100* *\$240 sales	1	-	<i>1 x exhibition 1 x special interactive record installation by local artist Grim Tilla at opening</i>	35

<i>From Alice to Mparntwe with Doris Stuart (Apmere Artweye for Mpartwe and Watch This Space)</i>	<i>Central Australia</i>	<i>cultural knowledge and site specific story-telling</i>	2	-	2	-	<i>2 x sacred sites /cultural tour</i>	40
<i>Things I've Learnt from Grey Nomads-A Year On by Aoife Milson</i>	<i>Central Australia</i>	<i>painting, installation, video works.</i>	1	\$2812.50*	1	-	<i>1 x exhibition</i>	78
<i>Alice 24 Hour by Rhett Hammerton</i>	<i>Central Australia</i>	<i>photography</i>	1	\$1890*	1	-	<i>1 x exhibition</i>	97
<i>Becoming Language by Luhsun Tan, Nina Ross &amp; Carl Looper</i>	<i>Central Australia</i>	<i>video, interactive installation</i>	3	-	1	-	<i>1 x exhibition</i>	28
<i>The 2015 Lofty Award Night</i>	<i>Central Australia</i>	<i>multi-arts: dance, music performance</i>	16	\$2,200	8	-	<i>1 x dance performance 6 x musical performance 1 x award ceremony 1 x video installation</i>	145





*Artists join Jenny Taylor for an en plein air painting session for The Blue Gum Boot Art Camp*

*“The Money Story”*  
**Financial Statement**

## Treasurer's Report

**I am happy to present the attached Auditors report compiled by Brian Tucker Accounting that details the financial affairs of Watch This Space Inc up to and including 31 December 2016.**

In 2016, Watch This Space recorded a profit of \$14,729.97 as opposed to a loss of \$903.50 in 2015.

Earned income in 2016 was \$13266.99, Our retained earnings are \$131,978.42 this is in comparison to \$117,248.45 in 2015. There is still a healthy profit to carry the organisation through into the future. Watch This Space has now completed two years of its Triennial of Funding through Arts NT and will need to reapply for recurrent funding from state and federal sources towards the end of 2016. 2014 and 2015 were very strong years for Watch This Space creatively, the Initiative grew of age and celebrated over 21 years of contemporary arts practice in Central Australia with injections of project specific funding. Highlights included the hugely successful crowd funded Free BBQ Cash Give Away Festival in 2014 and much loved Blue Gum Boot Artist Camp in 2015.

Whilst this increased activity has raised the project income, profile, visitor attendances, artist engagement and partner interactions for the Initiative it has come at a cost in terms of operational capability.

In my years as Treasurer it seems that the organisation has always had a backlog of financial administration (and reporting) hanging over from one year to the next. A big contributor to this has been the turn over of Coordinators and the excessive workload of the role. Financial administration being a big part of this role.



*Lucy Stewart*

**I recommend that in 2016 Watch This Space Inc:**

- Consolidates its activities and focuses on securing the next round of funding.
- Contributes retained earnings towards casual project contracts that could strengthen the organisation through the acquisition of targeted grant writing skills.
- That casual project officer contracts also be used to develop capacity and structures for JBirds Space and WTS Gallery events hire opportunities. This could develop as an entrepreneurial venture of Watch This Space in response to community needs / requests. This would also take advantage of completed and proposed upgrades such as the new outdoor stage and sprung dance floor
- The Re-appointment of an independent bookkeeper, who can take on basic financial administration tasks from the Coordinator, and the subsequent stream lining of financial procedures that would result.
- That if at all possible the organisation tries to retain a coordinator for longer than a year or two to assist in the retention of financial corporate knowledge.
- I also recommend the reappointment of Brian Tucker Accounting as Auditor for 2016.

**Lucy Stewart**

**WTS Treasurer**

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

**FINANCIAL REPORT**  
**FOR THE YEAR ENDED**  
**31 DECEMBER 2015**



**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 2015.

**Committee Members**

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

Daniel Murphy  
Lucy Stewart  
Jennifer Taylor  
Sia Cox  
Dave Crowe  
Sarah Marrocco  
Elle Misios  
Leo Ortega  
Mary-Jane Reynolds

**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 profit of the association after providing for income tax amounted to \$14,729.97.

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

**Committee Member:**

  
\_\_\_\_\_  
Daniel Murphy

**Committee Member:**

  
\_\_\_\_\_  
Lucy Stewart

**Dated this 25th day of June 2016**

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

**INCOME STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	2015 \$	2014 \$
<b>INCOME</b>			
Exhibition Fees & Commissions		3,292.80	1,367.90
Rental Receipts		7,601.47	8,187.24
Donations & Sponsorship		2,085.00	3,282.50
Earned Income		287.72	10,367.19
		13,266.99	23,204.83
<b>OTHER INCOME</b>			
Interest Received		1,605.44	1,659.09
Recoveries		890.65	1,416.82
Prior Period Transactions		346.73	535.46
<b>Grants Expended</b>			
Arts NT, Operational Funding		78,551.28	62,454.72
Arts NT, Auspiced Grant - Live Arts in Alice		-	9,200.00
Arts NT, Quick Response Grant		1,650.00	-
Arts NT, 21 Years of Watch This Space		7,120.96	3,552.04
Arts NT, Megafauna Project		25,000.00	-
Australia Council, Visual Arts & Crafts Strategy		12,500.00	12,500.00
Community Benefit Fund, J Bird		5,000.00	4,545.45
DFACS, Volunteer Grant		244.32	-
Creative Partnerships Australia, Matched Funds		-	12,500.00
Australian Government Regional Arts Fund, Emerging Artists P		-	2,660.00
		130,066.56	107,412.21
		132,909.38	111,023.58
		146,176.37	134,228.41

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 2015**

Note	2015 \$	2014 \$
<b>EXPENDITURE</b>		
Accounting & Bookkeeping Services	2,224.00	3,638.00
Advertising	1,545.45	398.36
Artists' Fees	20,912.89	8,451.98
Auditor's Remuneration	3,036.00	2,214.00
Bank Charges	4.00	457.64
Cleaning	-	184.29
Catering & Refreshments	1,032.35	5,413.45
Computer & IT Expenses	621.27	323.50
Depreciation - Office Furniture & Equipment	1,498.64	1,782.71
Documentation	-	550.00
Electricity	2,150.29	2,369.80
Email, Internet & Website	1,167.83	1,873.59
Fees & Permits	51.00	76.65
Fundraising Expenses	2,105.31	-
Freight & Couriers	626.63	122.87
Hire of Equipment, Facilities & Services	2,617.29	455.09
Holiday Pay, Movement in Provision	5,061.28	537.72
Insurance	-	4,285.90
Postage	800.77	817.56
Printing, Invitations, Catalogues etc	1,545.00	1,354.63
Printing & Stationery	889.47	2,996.94
Prizes & Awards	-	1,090.91
Professional Development	97.05	44.55
Professional Services & Project Management	5,519.36	5,550.00
Purchase of Expensed Assets	1,397.51	1,445.84
Rent	19,200.00	19,200.00
Repairs & Maintenance	292.03	933.05
Signage & Signwriting	-	160.00
Staff Recruitment	-	114.09
Studio & Gallery Expenses	647.71	3,756.32
Sundry Expenses	150.00	118.55
Superannuation Contributions	4,338.14	5,187.76
Telephone	1,675.63	1,907.45
Travelling Expenses	-	2,031.23
Wages	50,239.50	55,287.48
	131,446.40	135,131.91
Profit (Loss) before income tax	14,729.97	(903.50)

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 2015**

	Note	2015 \$	2014 \$
<b>Profit (Loss) for the year</b>		14,729.97	(903.50)
Retained earnings at the beginning of the financial year		117,248.45	118,151.95
<b>Retained earnings at the end of the financial year</b>		131,978.42	117,248.45

The accompanying notes form part of these financial statements.

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

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2015**

	Note	2015 \$	2014 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	2	125,175.46	136,466.17
Trade and other receivables	3	48,130.15	3,449.72
Prepayments		7,530.63	3,199.96
<b>TOTAL CURRENT ASSETS</b>		<u>180,836.24</u>	<u>143,115.85</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	4	1,955.36	3,454.00
<b>TOTAL NON-CURRENT ASSETS</b>		<u>1,955.36</u>	<u>3,454.00</u>
<b>TOTAL ASSETS</b>		<u>182,791.60</u>	<u>146,569.85</u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	5	31,066.18	14,390.84
<b>Unexpended Grants</b>			
Arts NT, Operational Funding		-	7,545.28
Arts NT, 21 Years of Watch This Space		20.00	7,140.96
Arts NT, Painting Exhibition		19,727.00	-
DFACS, Volunteer Grant		-	244.32
		<u>19,747.00</u>	<u>14,930.56</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>50,813.18</u>	<u>29,321.40</u>
<b>TOTAL LIABILITIES</b>		<u>50,813.18</u>	<u>29,321.40</u>
<b>NET ASSETS</b>		<u>131,978.42</u>	<u>117,248.45</u>
<b>MEMBERS' FUNDS</b>			
Retained earnings	6	131,978.42	117,248.45
<b>TOTAL MEMBERS' FUNDS</b>		<u>131,978.42</u>	<u>117,248.45</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 2015**

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**1 Summary of Significant Accounting Policies**

**Basis of Preparation**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Act. The committee has determined that the association is not a reporting entity.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of this financial report.

**Property, Plant and Equipment**

Classes of property, plant and equipment are measured using the cost model.

Asset are carried at cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

**Plant and equipment**

Plant and equipment are measured using the cost model.

**Depreciation**

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.

**Financial Instruments**

Financial instruments are recognised initially using trade date accounting, i.e. on the date that association becomes party to the contractual provisions of the instrument.

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

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

---

**Loans and receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The association's trade and most other receivables fall into this category of financial instruments.

Discounting is omitted where the effect of discounting is considered immaterial.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

The amount of the impairment is the difference between the net carrying amount and the present value of the future expected cash flows associated with the impaired receivable.

For trade receivables, impairment provisions are recorded in a separate allowance account with the loss being recognised in profit or loss. When confirmation has been received that the amount is not collectable, the gross carrying value of the asset is written off against the associated impairment provision.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

In some circumstances, the association renegotiates repayment terms with customers which may lead to changes in the timing of the payments, the association does not necessarily consider the balance to be impaired, however assessment is made on a case-by-case basis.

**Available-for-sale financial assets**

Available-for-sale financial assets are non-derivative financial assets that do not qualify for inclusion in any of the other categories of financial assets. The association's available-for-sale financial assets comprise listed securities.

Purchases and sales of available-for-sale investments are recognised on settlement date.

Available-for-sale financial assets are measured at fair value, with subsequent changes in value recognised in other comprehensive income.

Gains and losses arising from financial instruments classified as available-for-sale are only recognised in profit or loss when they are sold or when the investment is impaired.

In the case of impairment or sale, any gain or loss previously recognised in equity is transferred to the profit or loss.



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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

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Losses recognised in prior period income statements resulting from the impairment of debt securities are reversed through the income statements, if the subsequent increase can be objectively related to an event occurring after the impairment loss was recognised in profit or loss.

**Available-for-sale financial assets**

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

**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.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

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**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 2015**

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**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.

**Comparative Amounts**

Comparatives are consistent with prior years, unless otherwise stated.

Where a change in comparatives has also affected the opening retained earnings previously presented in a comparative period, an opening statement of financial position at the earliest date of the comparative period has been presented.

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

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>2 Cash and Cash Equivalents</b>		
Donations Account	-	66,021.62
Petty Cash, Artwork Sales Tin	100.00	100.00
Petty Cash	491.60	303.35
Cash at Bank, Cash Maximiser	95,730.15	55,105.51
Cash at Bank	28,853.71	14,935.69
	<u>125,175.46</u>	<u>136,466.17</u>
<b>3 Trade and Other Receivables</b>		
<b>Current</b>		
Trade Debtors	45,912.86	666.25
Input Tax Credits	2,217.29	2,783.47
	<u>48,130.15</u>	<u>3,449.72</u>
<p>The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short term nature of the balances.</p>		
<b>4 Property, Plant and Equipment</b>		
Office Furniture & Equipment	17,051.65	17,051.65
Less: Accumulated Depreciation	(15,096.29)	(13,597.65)
	<u>1,955.36</u>	<u>3,454.00</u>
<b>Total Plant and Equipment</b>	<u>1,955.36</u>	<u>3,454.00</u>
<b>Total Property, Plant and Equipment</b>	<u>1,955.36</u>	<u>3,454.00</u>
<b>5 Accounts Payable and Other Payables</b>		
<b>Current</b>		
Artists' Funds Held in Trust	6,030.00	2,587.50
Trade Creditors & Accrued Expenses	10,062.11	6,117.64
GST Payable	6,680.79	2,956.70
ATO Integrated Client Account	955.00	-
Amounts Withheld	1,152.00	1,604.00
Provision for Holiday Pay	6,186.28	1,125.00
	<u>31,066.18</u>	<u>14,390.84</u>



WATCH THIS SPACE INC  
ABN 97 802 366 496

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015	2014
	\$	\$
<b>6 Retained Earnings</b>		
Retained earnings at the beginning of the financial year	117,248.45	118,151.95
Net profit (Net loss) attributable to the association	<u>14,729.97</u>	<u>(903.50)</u>
Retained earnings at the end of the financial year	<u><u>131,978.42</u></u>	<u><u>117,248.45</u></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 12:

1. Presents a true and fair view of the financial position of Watch This Space Inc as at 31 December 2015 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:**

  
\_\_\_\_\_

Daniel Murphy

**Treasurer:**

\_\_\_\_\_

Lucy Stewart

**Dated this 25th day of June 2016**

**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 2015, 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 2015 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.

**Name of Firm:** Brian Tucker Accounting

**Name of Principal:**



\_\_\_\_\_  
Brian Tucker CPA

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

**Dated this 25th day of June 2016**



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

**CERTIFICATE BY MEMBERS OF THE COMMITTEE**

I, Daniel Murphy of Alice Springs, certify that:

- (a) I attended the annual general meeting of the association held on 25th June 2016.
- (b) The financial statements for the year ended 31 December 2015 were submitted to the members of the association at its annual general meeting.

**Dated this 25th day of June 2016**

**Committee Member:** \_\_\_\_\_

Daniel Murphy

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

**PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>INCOME</b>		
Exhibition Fees & Commissions	3,292.80	1,367.90
Rental Receipts	7,601.47	8,187.24
Donations & Sponsorship	2,085.00	3,282.50
Earned Income	287.72	10,367.19
	13,266.99	23,204.83
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Interest Received	1,605.44	1,659.09
Recoveries	890.65	1,416.82
Prior Period Transactions	346.73	535.46
<b>Grants Expended</b>		
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Arts NT, Auspiced Grant - Live Arts in Alice	-	9,200.00
Arts NT, Quick Response Grant	1,650.00	-
Arts NT, 21 Years of Watch This Space	7,120.96	3,552.04
Arts NT, Megafauna Project	25,000.00	-
Australia Council, Visual Arts & Crafts Strategy	12,500.00	12,500.00
Community Benefit Fund, J Bird	5,000.00	4,545.45
DFACS, Volunteer Grant	244.32	-
Creative Partnerships Australia, Matched Funds	-	12,500.00
Australian Government Regional Arts Fund, Emerging Artists P	-	2,660.00
	130,066.56	107,412.21
	132,909.38	111,023.58
	146,176.37	134,228.41

The accompanying notes form part of these financial statements.

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

**PROFIT AND LOSS STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>EXPENSES</b>		
Accounting & Bookkeeping Services	2,224.00	3,638.00
Advertising	1,545.45	398.36
Artists' Fees	20,912.89	8,451.98
Auditor's Remuneration	3,036.00	2,214.00
Bank Charges	4.00	457.64
Cleaning	-	184.29
Catering & Refreshments	1,032.35	5,413.45
Computer & IT Expenses	621.27	323.50
Depreciation - Office Furniture & Equipment	1,498.64	1,782.71
Documentation	-	550.00
Electricity	2,150.29	2,369.80
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Fees & Permits	51.00	76.65
Fundraising Expenses	2,105.31	-
Freight & Couriers	626.63	122.87
Hire of Equipment, Facilities & Services	2,617.29	455.09
Holiday Pay, Movement in Provision	5,061.28	537.72
Insurance	-	4,285.90
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Printing, Invitations, Catalogues etc	1,545.00	1,354.63
Printing & Stationery	889.47	2,996.94
Prizes & Awards	-	1,090.91
Professional Development	97.05	44.55
Professional Services & Project Management	5,519.36	5,550.00
Purchase of Expensed Assets	1,397.51	1,445.84
Rent	19,200.00	19,200.00
Repairs & Maintenance	292.03	933.05
Signage & Signwriting	-	160.00
Staff Recruitment	-	114.09
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Telephone	1,675.63	1,907.45
Travelling Expenses	-	2,031.23
Wages	50,239.50	55,287.48
	131,446.40	135,131.91
<b>Profit (Loss) before income tax</b>	<b>14,729.97</b>	<b>(903.50)</b>

The accompanying notes form part of these financial statements.