

WATCH THIS SPACE  
*ARTIST RUN INITIATIVE*  
2019 ANNUAL REPORT



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## ABOUT WTS

### WHO WE ARE

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

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

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

### HISTORY

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

The first charter included the following objectives:

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



## VISION

Art is intrinsically linked to community, creating a valued and vital platform for pushing boundaries, experimentation and critical thought.

## MISSION

Watch This Space is a catalyst and conduit for contemporary experimental arts practice and dialogue in Central Australia, working to nurture and promote local and visiting artists and their work.

## VALUES

**Support**  
for artists and their work, sustainable careers and well-resourced platforms for development and presentation

**Recognition**  
of local and visiting artists and their contributions to society

**Experimentation**  
within process and form

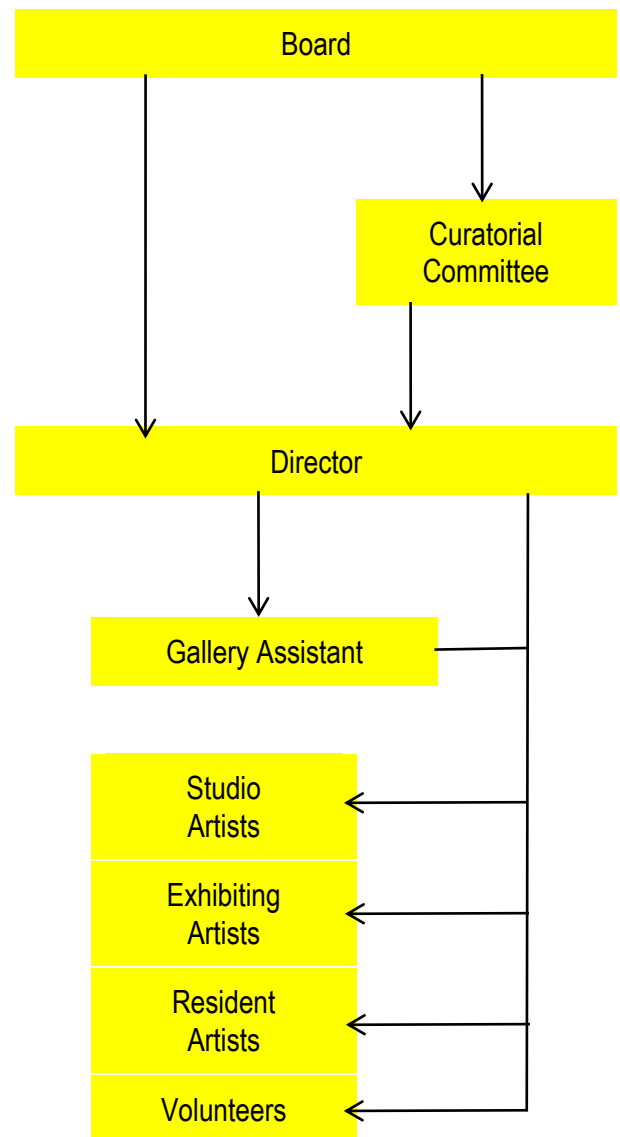
**Community and collaboration**  
as central elements of a vibrant, resilient and innovative artistic sector

**Respect**  
for people and place

## ORGANISATIONAL STRUCTURE

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

WTS has a Board and Curatorial Committee with staff to administer all decisions made. The Board focuses on making operational decisions, meeting on a six-week basis to assess the financial, operational and creative status of the space and make strategic decisions. The Curatorial Committee makes all decisions relating to the annual creative program, including assessing open Call Out proposals for exhibitions and residencies, as well as applications for studio spaces and special projects.



Why did you donate to the 25 MORE campaign? *"Because I know first hand how hard the staff and board work and how vital the [organisation] is to the community."* – Donor

## OUR TEAM



## EXECUTIVE COMMITTEE

### CHAIR

Frankie Snowdon

Born and raised in Mparntwe/Alice Springs, Frankie is a VCA alumnae (2008). Her practice as a dance artist spans performance, choreography, teaching, community-based work and large scale dance projects. As a dancer, Frankie has worked for choreographers including Gideon Obarzanek, Brooke Stamp, Martin Del Amo, Adam Wheeler, Kate Champion and Sara Black. Independently, Frankie has choreographed and performed for Lucy Guerin Inc., Next Wave Festival/Nat Cursio Co., Le Scratch and Harvest Music Festival, as well as choreographing, performing and producing 3 Independent works from 2009 to 2014 with Melbourne based collective 2NDTOE.

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

Frankie has a Certificate IV in Small Arts Business; has been awarded an NT Arts Scholarship, Ian Potter Cultural Trust international travel grant and 'Dancer to Watch' by the Dance Australia Critics Choice Survey; was a Finalist in the NT Young Achiever Awards and National British Council Realise Your Dream Award; has been a conVERGE Residency Co-Facilitator (Germany), 2017 Australia Council Future Leaders Program participant, 2018 NT APAM Delegate and Guest presenter at the 2018 Regional Arts Australia Conference; is a peer assessor for the Australia Council for the Arts and Regional Arts Fund; and is the co-owner and operator of The Goods Coffee Shop, Alice Springs.

### TREASURER

Janet Wright

Janet is the CEO for Disability Advocacy Service in Alice Springs. She has lived in the NT for 23 years, living in Alice Springs, Adelaide, Ampilatwatja, and several other remote NT Communities and Darwin. Janet has qualifications in Business, Social Service, Mental Health, Suicide Prevention and Governance. She currently sits on the Board of WTS, NT Shelter and the Life Promotion Network. She volunteers for Red Cross, the Food Bank in Alice Springs and the Salvation Army.

Janet has a Diploma in Business (Accounting) from Charles Darwin University and a Diploma of Social Services from RMIT; a Cert IV in Human Resource Management and Cert IV in Workplace Training and Assessment; accounting qualifications including MYOB Accounting Certification, Certificate in Profit and Loss/Risk Assessment, Payroll and Office Tax Procedures and Update courses; training in Management Systems Auditing, Remote 4WD Recovery, Cultural Awareness, Occupational Health and Safety Certification; she previously worked as the CEO at ASYASS working with young people in crises who are homeless or at risk of homelessness.

### SECRETARY

Mikaela Revell

Mikaela's artistic practise encompasses drawing, painting, ceramics and textiles and sometimes events, interviews and recordings. She is interested in facilitating the telling of every-day stories, creating spaces and scenarios for people to share and contribute to a conversation.

Mikaela has lived and worked in Mparntwe/Alice Springs since 2016. She is a secondary art teacher and has worked in primary schools as a classroom teacher. Mikaela was Acting Coordinator of Tangentyere Council's Yarrenyty Arltere in 2018 before returning to casual work in hospitality and at the library so that she can focus more on her own arts practice and contribute her experience and skills to the arts community of Mparntwe/Alice Springs.

Mikaela has a Bachelor of Fine Art from Monash University completing her Honours course at University of Tasmania; a Masters of Teaching (Secondary) degree from Melbourne University; was a Tutor and Mentor at the Polly Farmer Foundation; previously worked at Larapinta Primary School as a Classroom Teacher and at Sadadeen

Primary School and Bradshaw Primary School as a Relief Teacher; and currently works at The Goods Coffee Shop and Alice Springs Public Library.

## GENERAL BOARD MEMBERS

### James Young

James arrived in Alice Springs / Mparntwe as a cameleer in 2004. Since that time he has been self employed as a saddler and canvas fabricator, completed a Bachelor of Science degree and worked as a Zoologist and Land Manager for government and statutory bodies.

James has three children with his partner Elliat Rich with whom he established Elbow Workshop in 2013 - a design studio and workshop where the two make and produce products for a local and national market. They also collaborate with other local, national and international artists and designers on work that has been seen in Central Australia and around the country.

James currently also trades as 'James B. Young' to make bespoke shoes and made-to-order leather goods. His shoemaking and leatherwork draws on his European and Settler-Australian artisan traditions and heritage with a focus on a new provincially and materiality that emerged in colonial Australia.

### Emma Franklin

Emma's artistic practice embraces a range of mediums, including drawing, painting, printmaking and photography. Her current obsession is with clay and functional ceramics. She is particularly interested in art as a tool for nurturing community, raising quiet voices, and influencing social change.

Emma has been involved in arts and social justice projects for over 15 years. She has been based in Mparntwe/Alice Springs since 2014, and has spent the bulk of her time between the NT and WA working with Arrernte, Martu, Ngaanyatjarra and Pitjantjatjara communities. She has worked in various roles supporting community members to create and exhibit their art, screen print apparel, paint public murals, produce picture books and bilingual educational resources, and develop grassroots social enterprise.

Emma has completed a Bachelor of International Studies, majoring in Indigenous Studies and Political Science at the University of Sydney and studied at the Charles Darwin University doing Wheel Throwing, Hand Building, and Glaze Technology in Ceramics and Printing Intaglio Dry Point and Etching. She has previously worked at Children's Ground (Alice Springs) as a Social Enterprise Coordinator; Tjarlirli Art, Kaltukatjara Art, Martumili Artists, Iwantja Arts, Mimili Maku and Tangentyere Artists as a Studio Assistant, Arts Facilitators and Project Consultant; as a Community Development Officer at Red Cross; Research Assistant at University of Sydney; and Project and Campaign Coordinator at NSW Reconciliation Council and ANTaR National, respectively. She currently works at Tjanpi Desert Weavers as the Creative Development Officer.

### Bec Capp

Bec is a photographer/artist working predominantly with photography and has experience working in various arts industry positions. She has had her work exhibited in group exhibitions and published in photographic publications and journals across Australia and overseas. In 2016, Bec founded Junior Space, an artist-run initiative consisting of an art store and gallery space in Fitzroy, VIC, and oversaw two years of exhibition program. She has worked with arts organisations in Melbourne such as MPavilion and volunteered with the Centre for Contemporary Photography and Amnesty International.

Bec completed a Master of Art Curatorship at the University of Melbourne in 2016. She has a Certificate IV in Small Business Management; is the co-owner of small business, Nice Paws; has several years experience as a graphic designer with a Bachelor of Design (Communication Design) at Swinburne University; worked as photographer and community manager for MPavilion, Melbourne; and previously worked at Papunya Tjupi Art Centre as Studio Coordinator in remote community of Papunya, NT. Bec is currently working at Tangentyere Artists in Alice Springs as Studio Facilitator.

### Eva Straulino

Eva has worked for several years as freelance artist, painting and drawing, before emigrating to Australia in 2000 and moving to Alice Springs in 2002. Since living in Alice Springs, she has worked



as Class teacher and Specialist Art & Craft Teacher at the Alice Springs Steiner School, where she initiated and coordinated an Arts NT - Artists in Schools Project - "Wings and Roots" with local artist, Henry Smith in 2003.

Eva was employed as Lecturer/Trainer in Adult Education at the Batchelor Institute of Indigenous Tertiary Education (BITE), the Institute for Aboriginal Development (IAD) and at the Alice Springs Language Centre, teaching German. Eva has skills and experience working in arts retail and sales at the Araluen Art Centre and the Mbantua Gallery in Alice Springs and in sales and marketing at the Tjanpi Desert Weavers. Eva has skills and experience in the art sector due to her previous employment as Art Coordinator at Bindi Centa Arts (2003), as Art Coordinator at Central Craft (2014-2016) and as Interim Manager at Papulankutja Artists for 3 months in 2017. She is currently working in the community sector as Senior Case Worker at the Alice Springs Women's Safety Service Central Australia (WOSSCA).

## CURATORIAL COMMITTEE

### Beth Sometimes

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

which to build and shape communities, construct and challenge identities and reconfigure social imaginaries.

### Pip McManus

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

### Lauren Ravi

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

### Jasmine Crea

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

## STAFF

### DIRECTOR

Zoya Godoroja-Prieckaerts

Zoya is an established artist and arts worker with experience and skills working in a variety of visual artforms including drawing, painting, printmaking, soft sculpture and installation. She has ample experience working in different positions in the art industry - nationally (Sydney) and internationally (Berlin) - in urban and rural settings. Her experience and skills combined with her dedication to the arts has seen her support hundreds of artists and their practices, believing strongly in the importance of art for cultural and social development.

Zoya has proven experience and extensive skills in applying for and securing funding through Major Arts Funding Bodies including Arts NT, Regional Arts Fund, Australia Council for the Arts, the Arts Trail Regional Stimulus Program and Creative Partnership Australia's Plus1 Initiative. Zoya completed a Bachelor of Visual Arts majoring in Printmaking & Drawing receiving First Class Honours from ANU; was awarded an EASS Patrons Honours Scholarship to undergo her Honours degree and a Max Hawke Travelling Scholarship to attend Rhode Island School of Design; previously worked as an Arts Administrator at RAFT artspace (Alice Springs) and DVIALDOV (Berlin); has experience as a peer assessor for the Australia Council for the Arts, Regional Arts Fund, Red Hot Arts festival programming and Araluen Cultural Centre exhibition programming; has held 9 solo exhibitions and been in over 30 group and collaborative exhibitions and projects.

### ASSISTANT / PROJECTS COORDINATOR

Mimi Catterns

Mimi is a multi-disciplinary artist working across film, television, documentary and community arts. She has worked on diverse projects across Australia and Timor Leste since.

Mimi has completed a Bachelor of Fine Arts (Production) from The Victorian College of the Arts (VCA). She has work experience in Media organisation – Central Australian Aboriginal Media Organisation (CAAMA), Indigenous Community Television (ICTV), and in the visual arts area – Raft Artspace and Chapman and Bailey Fine Art Framers. Mimi has recently completed a 6-part mini-series for SBS as Production Designer.



A big thank you to Janet Wright who has been our Treasurer for the past three years and stepped down from the Board at the end of 2019. *Your support and guidance has been greatly appreciated.*

CURRENT SITUATION



## INTERNAL

### STAFF WORKLOAD

Staff workload has been a constant issue for WTS, one not unique to 2019. Though the Director made great strides to lower overtime hours, the nature of the role along with the 25 MORE campaign meant this was not always feasible. Thankfully, strategies developed in 2018 were put into action to aid the workload to some extent. The first strategy was to extend the Gallery Assistant position from one day to two days a week. This meant certain administrative tasks and special projects were supported and not undertaken solely by the Director. However, the wage at WTS was able to offer this position is not to the standard the organisation would like to pay staff and ultimately this pay rate has created issues around staff feeling valued as well as impacting their personal financial position, in turn impacting staff burnout. The second strategy to aid the Director was to allow leave without pay for one month, giving them the time and space away from the position to recoup their energy. During this time, the Gallery Assistant stepped in as Acting Director which was not only a great help to the Director, but to WTS as an organisation (*Thank you, Mimi*). While these strategies had hoped to aid burnout, the previous years in the position had already greatly impacted the Director, which lead them to the decision to give their notice and finish the role in Feb/March of 2020. WTS opened the Call Out for the Director position and made an official announcement about the current Director's resignation, with warm, caring sentiments from the WTS Chair.

### ON-SITE COFFEE CARAVAN

Following a trial period in 2018, the Silver Brumby coffee caravan entered into an MOU with WTS to operate from its backyard at an increased rate throughout 2019. This provided a new revenue stream for to assist WTS with operational expenses and saw a slight increase in attendance from coffee customers engaging with exhibitions. There were, however, a number of challenges including the extra workload that came with liaising with the business owner and accommodating some of their requests for shade structures. The issue of shade not only came at WTS's financial expense, but turned out to be a difficult task to resolve on a low budget due to Council regulations. Eventually WTS invested in one second hand and two new, high quality outdoor umbrellas, aided by funds from infrastructure grants. Other issues arose while the Silver Brumby owner was in the process of selling the business and wouldn't comply with WTS

requests regarding confidentiality and communication. Thankfully the new business owner has been more cooperative, self-sufficient and, on a whole, easy to work with.

### CREATIVE PROGRAM

The success of our Australia Council grant, *Supporting Artists and National Conversations*, had a great impact on our program and the artists involved. With the exhibition and residency fees waived as well as \$1,000 exhibiting fees provided, WTS had its most competitive application round to date, receiving the highest number of proposals in its 26 year history. Not only did the number of applications increase, but so did the quality of applications. While assessment proved to be a difficult task for the Curatorial Committee due to the number of strong applicants, it also meant we had a vibrant and dynamic Creative Program in 2019. Furthermore, there was a noticeable difference in the exhibiting artists' professionalism and commitment to the organisation and their own investment in the presentation of their exhibitions. From this, it is clear that financial supporting artists (in our Capitalist society) has a direct impact on artists feeling valued, respected and invested in their projects. WTS hopes to be able to continue covering these costs and offering fees in the future to maintain these positive outcomes for all involved.

### 25 MORE CAMPAIGN

In 2019, WTS exceeded its \$25,000 fundraising goal for its 25 MORE campaign which was matched by Creative Partnerships Australia through their Plus1 Initiative, providing \$51,000 to the future of WTS. This feat was a clear demonstration of the enthusiasm and active support for the ARI by local, interstate and international artists, participants and audiences. The untied funding is of immense importance to ensure the longevity of WTS, while the running of the campaign itself increased public attention and engagement with the space. Unfortunately, however, running the campaign also added to the already arduous workload of the Director as not all Board members took the initiative to support the campaign.

### AUDIENCE DIVERSITY

In 2019 WTS made concerted efforts to diversify its audience, particularly in regards to young people. Early in the program, Year 12 students attended Beth Sometimes' exhibition, *heat island*, for an intimate talk with the artist about her processes and ideas. In October, a *WTS in Schools* program was



tried to engage local schools to take part in an annual community project. For this, WTS partnered with Chapman & Bailey Art Supplies to present four days of monoprinting workshops for students from grade 1 to 11, working with 6 schools and 8 classes. With the local business's charitable sponsorship, as well as generous support from WTS staff, local artists and volunteers, WTS was able to present the workshops for FREE so that it was accessible to all students. Additionally, the sponsorship meant students were given the opportunity to work with professional grade materials, an opportunity that is rarely afforded in primary or high school. The program was well received and included in the Board's Strategic Plan.

The devised Five Year Strategic plan incorporated strategies to ensure diversity at governance, audience and artistic levels. Included were new projects to support young people, First Nations artists and a budget for a paid First Nations Advisory Committee to inform the Board and Curatorial Committee, ensuring cultural protocols are always met, respected and valued. The organisation budgeted for these programs in their Australia Council Four Year Funding application, though, if unsuccessful, will seek other avenues to financially support their development.

## WTS AS A SHARED SPACE

As WTS became more settled in its home at 8 Gap Rd, studio artists were urged to take on more responsibility of the space, particularly in regards to cleaning. A bathroom roster was introduced with positive results, leading to the implementation of a kitchen roster later in the year. The Gallery Assistant took the initiative to see that these were maintained which, for the most part, meant the space was kept in a clean and tidy condition. Issues around the outdoor area still remain, however.

An issue that arose as the year unfolded was the safety and security of the premises for the staff and artists working onsite. Unfortunately a number of visitors to the space ended up stealing and behaving inappropriately, the majority of whom were young people unsupervised by adults. WTS engaged The Gap Youth Centre to guide staff and artists through options to manage the situation, providing invaluable strategies and support that would benefit both the organisation and the young people entering the space. While there have still been some incidents since then, the regularity of these has greatly decreased and staff and artists are able to use The Gap's advice to use age- and culturally-appropriate, safe conflict resolution tactics.





## EXTERNAL

### AUSTRALIA COUNCIL FOR THE ARTS' FOUR YEAR FUNDING

In 2019, applications for Four Year Funding opened up through the Australia Council for the Arts. Excitingly, WTS was successful in getting through to the second and final round of assessments. While this was incredible news for WTS, the news of the huge number of nation-wide organisations who were *unsuccessful* in getting through to the second round was worrying. The dismal success rate is an indicator of the diminishing financial position the national arts sector is being forced into under the current federal government which will greatly affect not only arts organisations nationally, but the artists and arts workers who rely on these organisations' funding to sustain their careers and livelihoods. With this in mind, WTS used its Strategic Planning sessions diligently, working hard to devise strategies that would support the financial sustainability of the organisation with or without the Australia Council funding and being aware of the possible decrease in Federal and State government funding for the Arts in the future.

### ARTS NT'S FIVE YEAR FUNDING

After years of preparation, Arts NT managed to change their multiyear funding from three to five years. The stability of having five years of secured funding for arts organisations across the Territory will have positive effects on the organisations, artists, arts workers and NT communities, allowing them to establish sustainable practices. While this will have positive impacts, the process of applying for the grant was challenging. Whilst the application

process was large and delivered with a short turn-around time, some successful advocacy led to robust and useful discussions with the NTG in relation to funding guidelines, processes and investment. We are grateful to the Territory government for their ongoing support, and hope the sector will continue to be consulted and communicated with more often moving forward.

### CLIMATE JUSTICE

Around the country and globe, people in 2019 became more and more aware of the environmental, social and political impacts of global warming. Climate strikes, global rallies and activist groups were constant throughout the year, influencing individuals and groups alike to take action. Small to medium arts organisations were strong in this arena, supporting their communities in various ways. WTS supported local climate justice actions including the Central Australian FridaysForTheFuture *Alice Wave* and *Floss For The Future* events with marketing and event management support. Similarly, WTS hosted an evening fundraiser event, *Chill Out: Climate Strike Wrap Up*, to support local orgs against fracking on the day of the first Global Climate Strike in September. These in-kind contributions were acts to support their local community where people's wants and needs were heard and respected. As a result, other groups and individuals engaged with WTS through avenues other than its usual Creative Program, expanding WTS's audience and position within the local community.

*"I love being a studio artist so much - it gives me connection to a community, enables me to work within a creative space that feeds and fuels my practice and my identity as an artist, keeps me sane amidst what is at times a pretty gruelling and isolating practice and gives me a material space to contain my words, thoughts and time. I love being able to input into a program, meet artists coming through and have access to the space by virtue of having a key. It is the best."*

– Kelly Lee Hickey, Studio Artist

## CHALLENGES & STRATEGIES

Challenge	Strategy
<p><b>STAFF BURNOUT</b></p> <ul style="list-style-type: none"> <li>• Director needing to juggle too many various jobs requiring a range of different skills, difficult for a single person to complete to the best of their abilities</li> <li>• Work overload resulted in decrease in abilities and burn out</li> <li>• Modest Gallery Assistant wage leading to staff feeling undervalued</li> </ul>	<ul style="list-style-type: none"> <li>• Gallery Assistant increased to two days to support Director workload</li> <li>• Director took one month leave without pay to recoup energy</li> <li>• In 2020, both the Director and Gallery Assistant wages will be increased to better reflect their value and role in the organisation</li> <li>• Funding to employ two Co-Directors at industry standard wage has been budgeted for in our Australia Council Four Year Funding application</li> </ul>
<p><b>BOARD INVOLVEMENT IN FUNDRAISING CAMPAIGN</b></p> <ul style="list-style-type: none"> <li>• Some Board members dismissed their need and responsibility to share the campaign with their networks and seek donors</li> <li>• Resulted in extra work for Director</li> <li>• Staff and other Board members not feeling confident in these Board members' skills, knowledge and commitment to the organisation</li> </ul>	<ul style="list-style-type: none"> <li>• The Chair and Director recognised the need for further governance training for Board members and held one-on-one meetings with members to reiterate the roles and responsibilities of the Board, namely their legal responsibility to ensure financial solvency for the organisation</li> <li>• The board undertook fundraising training with Creative Partnerships Australia's NT representative Gwen Gaff</li> <li>• Chapters from <i>The Book of The Board</i> were distributed to the Board</li> <li>• Moving forward, new Board members will receive an in depth induction with the Chair and Director to ensure they are fully aware of their roles and responsibilities</li> </ul>
<p><b>UPKEEP OF PREMISES</b></p> <ul style="list-style-type: none"> <li>• Director unable to maintain cleanliness of premises due to other work demands</li> <li>• Bathroom and kitchen cleanliness neglected</li> <li>• Rubbish and recycling procedures unclear, creating extra mess</li> <li>• Backyard area constantly unattended to leaving it disorderly, chaotic and insufficient to utilise</li> </ul>	<ul style="list-style-type: none"> <li>• Bathroom cleaning roster developed for studio artists and staff to undertake</li> <li>• Kitchen cleaning roster developed for studio artists to undertake</li> <li>• Studio artists completed a survey about how best to address premises upkeep - unanimously voted that studio artists taking on more responsibility was the most efficient and financially viable way forward</li> <li>• Gallery Assistant taking initiative to address cleanliness issues which alleviated responsibility for Director</li> <li>• Gallery Assistant began developing clear and efficient rubbish and recycling procedure (still in progress)</li> <li>• Discussions started with studio artists about how to address backyard issues</li> </ul>

## ONSITE SAFETY & SECURITY

- Visitors to premises – mainly, but not solely, young people unsupervised by adults – stealing WTS petty cash and personal belongings of staff and artists onsite.
- Multiple smashed windows on different occasions throughout the year

- Board notified of incidents
- Staff engaged The Gap Youth Centre to provide advice on how to safely and appropriately communicate to young people acceptable behaviour whilst onsite
- Artists and staff were emailed a detailed list of strategies advised on by The Gap. This list was printed out and placed in a communal area for artists and staff to refer to in case needed
- WTS invested in a safe where petty cash is to be kept at all times.
- Crimsafe screens installed in front studio windows.

## RELATIONSHIP WITH COFFEE CARAVAN

- Original owner of the coffee caravan requested infrastructure upgrades (including shade, ground leveling and painting of large fence) at the expense of WTS leading to financial pressures on the organisation
- Liaising with owner and organising of infrastructure added to staff workload
- Challenges with owner's communication style
- Owner breached conditions of agreement in regards to WTS's relationship and communication with its landlord

- Consulted local tradies on cost effective and safe ways of installing infrastructure upgrades
- Invested in outdoor umbrellas in order to avoid adding capital assets to a building not owned by WTS and contracted local tradies to spray fence at reasonable price (did not resolve ground levelling)

## ARTS NT FYF APPLICATION

- Insufficient submission period for Arts NT Five Year Funding application
- Application opened while Director was on leave

- Board took on responsibility to draft answers to certain questions in the application rather than leaving responsibility solely to Director
- Board engaged management consultant and coach, Joanna Henryks, to facilitate Strategic Planning development with Board and Director
- Chair provided extensive time and energy to supporting Director in completing Strategic Plan document

## VOLUNTEERING

- Continued difficulty in establishing a reliable and consistent volunteer base
- Largely due to many demands being placed on those that are already actively engaged in the arts community and who do this while juggling full time work. (However, WTS managed to successfully work with a number of volunteers for community events including the Mini Market, Lofty Awards and Monoprinting Workshop with Schools)

- Limit shifts at community events to manageable timeframes (e.g. 1.5 hour shifts), lowering pressure, increasing likelihood to commit and maintaining energy levels and enthusiasm.

*"Dynamic, accessible spaces are incredibly important bloodlines of an art scene"*

– 25 MORE Donor

2019 OUTCOMES





## ARTISTS SUPPORTED

### STUDIO ARTISTS

Dave Crowe  
Jonny Rowden  
Beth Sometimes  
Belle Moody  
Lisa Stefanoff  
Mimi Catterns  
Gabriel Curtin  
Tammy Cornthwaite  
Kelly Lee Hickey  
Betty Sweetlove

### PAID EXHIBITIONS

Leuli Eshraghi  
Karrabing Film Collective  
Abbie Cerchi  
Al Strangeways  
Andrew West  
Astrid Joyce  
Clara Inkamala  
C.F. Black  
Joel Liddle  
Judy Lovell  
Kathleen France  
Kathleen Wallace  
Kerrie Bedson  
Lenie Namatjira  
Luke Sciberras  
Noreen Hudson  
Patrick Nelson  
Peta Cobourne  
Sonya Lemson  
Yannima Tommy Watson  
Tony Albert  
Vincent Fantauzzo  
Wendy Taleo  
Yashdeep Shrivastava  
Arini Byng  
Beth Sometimes  
Leen Rieth  
Jasmine Crea  
Ross Park Primary School students  
Tangentyere Artists (Zoya to provide names of women)

## EXHIBITIONS / PROJECTS IN THE PANTRY

Jonny Rowden  
Lauren Ravi  
Bec Capp  
Gabriel Curtin  
Ursula Kuiper  
Amarie Bergman

### TRAVELLING ARTISTS IN RESIDENCE

Patricia Wilson-Adams  
Kate Hill & Isadora Vaughan  
Tammy Cornthwaite  
Rachel O'Reilly  
Billie Rankin  
Briony Galligan  
Alice Blanch  
Aphrodite Feros-Fooke  
Claire Barnes & Sarah Hall  
Giorgia Severi

### OTHER PROGRAMS, PROJECTS & EVENTS

GUTS Dance  
Alice Sings Pop Choir  
Casii Williams  
Doris Kngwarraye Stuart  
Steph Harrison  
Georga Ryan  
Carmen Robinson  
Mel Robson  
Therese Ryder  
Helena Buzzacott  
Lorraine Gorey  
Elliat Rich  
James Young  
Elizabeth Povinelli  
Billie Rankin  
Noise Timor  
Dave Crowe  
Michael Taussig  
Lisa Stefanoff  
Grayson Cooke  
DJ Beesting  
Stuart Nugget  
DJ Slumberkitty  
Students from Sadadeen Primary School  
Students from Bradshaw Primary School  
Students from Gillen Primary School  
Students from Centralian Middle School  
Students from Yirrara College  
Students from St Phillips Senior College  
16 Artists in the Zine Fair  
50 Artists in the Spinifex Fundraiser Exhibition  
46 Local Artists / Individuals in the Mini Market



## PROGRAM ENGAGEMENT

**37** EVENTS IN 2019

**211** ARTISTS SUPPORTED IN 2019

**15** CONTEMPORARY ART EXHIBITIONS

**10** TRAVELLING ARTIST RESIDENCIES undertaken by **12** visiting artists

**10** LOCAL STUDIO ARTISTS SUPPORTED

**8** COMMUNITY EVENTS

**7** Paid 3-week Exhibitions

**3** Pop-up Exhibitions

**5** Exhibitions / Projects in The Pantry

**4** Open Studios

**7** Artist Talks / Presentations

**8** Live Performances

**1** Contribution to The Writing On The Wall public noticeboard

**147** Emerging Artists Supported

**165** NT Artists Supported

**28** Interstate Artists Supported

**8** International Artists Supported

**123** Female identifying Artists

**8** Transgender / Non-binary Artists Supported

**27** First Nations Artists Supported

**3** Artists with Disability Supported

**68** Other Artists\* Supported

### CREATIVE PRACTICES SUPPORTED

Music, Sound, Drawing, Painting, Film, Video, Sculpture, Food, Printmaking, Writing, Community Art, Social Practice, Poetry, Dance, Ceramics, New Media, Photography, Research, Text, Film, Animation, Protest Art, Media, Projection, Graphic Novel, Installation, Zines, Textiles, Soft Sculpture, Papermaking, Bookmaking, Found Objects, Anthropology

*"The caring, critical and social environment I experienced as a visiting exhibiting artist at Watch This Space has initiated meaningful relationships and conversations that will continue to impact my professional development, research, and future artistic projects. As the only Artist Run Initiative in the Northern Territory, WTS has a particularly unique context within local, state and national arts and cultural communities. It has historical relevance, as demonstrated by their 25 years of ongoing collaboration with local and interstate artists. Its presence and activities within the arts community shift focus from city-centric and East coast creative practices by inviting artists to consider broader social and political issues of being an artist and making art within a whole-of-Australia (or maybe a somewhere-else-in-Australia) context."*

– Leen Rieth (pictured), 2019 Exhibiting Artist and 25 MORE Donor

*\*Other than exhibiting, studio and resident artists, 68 artists made use of the space for their practice.*



## REACH OF ORGANISATION

### 2370 ATTENDEES IN 2019

**608** Opening Night Attendees  
**353** Total Exhibition Attendees (excluding Opening Night)  
**105** Artist Talk Attendees  
**926** Community Event Attendees  
**94** Workshop Participants  
**424**<sup>1</sup> Community Members making use of WTS, alternatively

**51** Financial Members  
**748** E-newsletter Subscribers  
**1728** Instagram followers <sup>2</sup>  
**1624** Facebook likes<sup>3</sup>  
**111** Philanthropic Donors

**\$27,351** Cash Donations

Over **\$16,000**  
In-Kind Contributions

**60** Volunteer Hours  
by Community  
Members

**60** Volunteer Hours  
by Chair

**100** Volunteer  
Hours by Director



*"Terrific  
programme  
and venue!  
Few arts  
institutions  
are as  
responsive  
to their local  
context."*

– Danny Butt, 25  
MORE Donor

#### VOLUNTEERS

James Young, Tam Hanson, Kate Csillag, Kate Hill, Pip McManus, Hollie Lunan, Frankie Snowdon, Dave Crowe, Sugah Ciuraszkiewics, Hayley Causer, Jamie Toyne, Tom Ruggles, Edward Gould, Tammy Cornthwaite, Alice Blanch, Beth Sometimes, Eva Straulino, Jonny Rowden, Emma Franklin

#### PARTNERSHIPS (FORMAL & INFORMAL)

Arts NT, Australia Council for the Arts, Regional Arts Fund, Creative Partnerships Australia, Brian Tucker, Red Hot Arts, GUTS Dance, Alice Sings, Apmere Angkentye-kenhe, Chapman & Bailey Art Supplies, Alice Anti-Fracking Action Group, FridaysForFuture, Arid Lands Environment Centre, Karrabing Film Collective, Kings ARI, Hobiennale, All Conference, Spinifex Skateboards, Iltja Ntjarr, Charles Darwin University, Victorian College of the Arts, Rooster Concept Construction, Elbow Workshop, The Goods Coffee Shop, Du Yu Coffee, The Bakery Alice Springs, The Silver Brumby Coffee Caravan, RAFT artspace, MusicNT, NT DAW's, ABC Radio, Alice News, 8CCC Radio, The Centralian Advocate

<sup>1</sup> Recorded from May 2019 onwards

<sup>2</sup> As of 25<sup>th</sup> March 2020

<sup>3</sup> As of 25<sup>th</sup> March 2020

## SUPPORTERS

### MAJOR FUNDING

**Northern Territory Government**  
Operational funding through Arts NT



### PROJECT FUNDING

#### **Australia Council for the Arts**

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

#### **Creative Partnerships Australia**

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

#### **Brian Tucker**

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

## SUPPORTERS / FRIENDS

#### **8CCC Community Radio**

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

#### **The Goods Coffee Shop**

Supporting special projects and donating funds to WTS since 2017

#### **Du Yu Coffee Roasters**

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

#### **Chapman & Bailey Art Supplies, Alice Springs**

Provide 10% discounts on art supplies to WTS Members

#### **The Bakery Alice Springs**

Donating delicious treats for exhibition openings and events



## 25 MORE DONORS

*A huge thank you to our beloved donors. You are making a difference. You are amazing.*

ABSOLUTE F***ING LEGENDS (\$2,500+) Pip McManus & Russell Goldflam Brian Tucker	Aphrodite Feros-Fooke	Tessa Snowdon Liz Moore
LEGENDS (\$1,000 - \$2,490) Chapman & Bailey Art Supplies	BABES (\$50 - \$149) Judith Mapleson Mary Jane Warfeild Bella Roxburgh Sue Feilding Kristian Laemmle-Ruff Jennifer Carryer Holly Macdonald Harriet Gaffney Daniel Procházka Fiona Walsh Lilly Alexander Dave Crowe Alina Iser Jennifer Hector Mimi Catterns Roni Judge Robyn Grey-Gardner Elisabeth Marnie Georga Ryan Carmel Young Danny Butt Amber Gooley Wendy Taleo Helen Maxwell Sallie Fidock Alex Burgess Julie Taylor Edward Gould Wah Cheung Aoife Milson Mark Smith Angela O'Donnell Bec Capp Leen Rieth Jennifer Heppell Sally Clifford Lena Obergfell Hayley Causer Camille Bernardino Steve Saines Ash Steel David Rossiter Kyran Smith Nicole Pietsch Robert Hope-Johnstone Hannah Muir Andrea Martin Jessica Martin Jasper Coleman Amarie Bergman David Garnham	Anabelle Lacroix Steph Boadle Danila Rainow Isobel Milnes Andre Sawenko Cj Fraser-Bell Sarah Marrocco Jason Quin Robyn Linsdell Laura Egan Zoe Goddard Katy Moir Grace Dee Macauley Kiri Tenana David Havercroft Deborah Clarke Colleen Warfield Rhett Hammerton Luke Everingham Alexandra Hullah Ruth McMillan
MEGA BABES (\$500 - \$999) The Goods Coffee Shop Dallas Gold (RAFT artspace) Elbow Workshop All Buttons Great and Small Kevin Banbury Michele Luey	CELEBZ (\$250 - \$499) Judith Torzillo Jennifer Taylor Jamie Toyne Anne Mosey Dan Murphy Anne Davies Thea McDiarmid Craig San Roque Bernadette Ryan & Chips Macinolty Kieren Sand	CUTIES (<\$50) Alex Kelly Caddie Brain Brendan Phelan Hollie Lunan Anna Madabushi Sunder Madabushi Bob Durnan Henry Smith Karin Riederer Joetta Perrett Betty Sweetlove Belle Moody Kat Byron Gwen Gaff Dan March Joseph Gracia Conor Harrington Sara Daly Vivian Cooper Sally Krutsch Isabel Palvich Miles Harry Hayes Brigid O'Loughlin Emily Ings Genevieve Walshe Connie Anthes Emily Webster Liz Nowell
HOTTIES (\$150 - \$249) Beth Sometimes Hannah Ekin Jorgen Doyle Al Bethune Cy Starkman Frankie Snowdon Jonny Rowden Madeleine Krenek Zoya Godoroja-Prieckaerts Shrike O'Malley Heather McIntyre Incite Arts Gary Powell Sabina Wakerman Kira Godoroja-Prieckaerts Coffey Fencing Nathalie Apouchtine Thomas O'Connell Shannon Anthoness Josh Davis Tim Chatwin Mark Crees Alice Debrenni		

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



## OUR 2019 CREATIVE PROGRAM

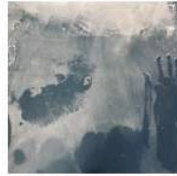
In reverse chronological order, from end of the year to the beginning...



### The Loftys

WTS's Annual Art Award & End of Year Celebration

Community, Performance, Music, Presentation, Exhibition



### Open Studio

Jonny Rowden

Open Studio, The Pantry



### Open Studio / Reading Group

Kate Hill & Isadora Vaughan

Open Studio, Presentation



### tagatanu'u

Léuli Eshraghi

Performance, Exhibition



### Pressed Aggregate

Lauren Ravi

The Pantry, Exhibition



### Chill Out: Climate Strike Wrap Up

Alice Anti-Fracking Action Group in collaboration with WTS

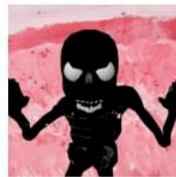
Community, Music



### Day in the Life

Karrabing Film Collective Curated with Lisa Stefanoff

Exhibition



### Investment : Capture : Divestment

Rachel O'Reilly, Lisa Stefanoff & guests

Presentation, Screening



### Fracturing Image Economies

Rachel O'Reilly

Screening, Presentation



### The Inheritance

Elizabeth Povinelli

Presentation



### AFC (Alice Fried Chicken)

Billie Rankin

Open Studio, Community, Performance



### Zine Fair

WTS

Community



### Little Artists, Big Stories

Curated by Jasmine Crea

Exhibition, Community



### Rest Stop

Bec Capp

Exhibition, The Pantry



### Youth Skate Tour Fundraiser

Spinifex Skateboards

Community

*"WTS's contribution to Mparntwe Alice Springs [is] crucial in maintaining artist-led community art experiences and development. Also, WTS is the rehearsal birthplace of the Alice Sings Pop Choir and I will be forever grateful for your support in those early years."*

– Edward Gould, past Studio Artist & Board Member and 25 MORE Donor



"Watch This Space has provided a valuable space for thinking about this place through a creative lens. The work produced under its guidance brings us closer to each other and the land we live and work on."

– 25 MORE Donor



**Full House Open Studio**

Dave Crowe, Kelly Lee Hickey, Jonny Rowden, Belle Moody, Mimi Catterns & Billie Rankin

Open Studio



**Transcendence**  
Urusia Kuiper

The Pantry, Exhibition



**Annual General Meeting**

WTS  
Presentation



**Monumental in a small-town way: if art reflects attitudes then how perceptive are we?**

Curated by Judith Lovell & Kathleen Wallace

Exhibition, Presentation



**Live Music**  
Noise Timor

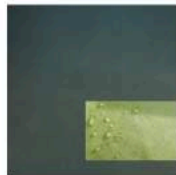
Music, Performance



**Open to Close: Remember what you heard when you weren't even listening?**

Arini Byng

Exhibition



**Light Stand for Nothing**

Gabriel Curtin

Exhibition, The Pantry



**2019 Mini Market**

WTS Fundraiser

Community



**heat island**

Beth Sometimes

Exhibition



**Open studio**

Aphrodite Feros-Fooke

Open Studio



**Material Contracts | Rocks Modern Life**

Beth Sometimes, Therese Ryder, Helena Buzzacott, Lorraine Gorey Elliot Rich and James Young

Presentation, Screening



**Enduring space**

Leen Rieth

Exhibition, Performance



**WHITE LIGHT 8'3"**

Amarie Bergman

Exhibition, The Pantry



**Dave Crowe Masterclass**

Presented by NT DAW's & MusicNT

Workshop, Music



**The Cry of the Burro, listening and seeing otherwise: Three events with Michael Taussig**

Michael Taussig

Presentation, Screening, Workshop

CREATIVE PROGRAM & ORGANISATIONAL VALUES

	<b>Support</b> for artists and their work, sustainable careers and well-resourced platforms for development and presentation	<b>Recognition</b> of local and visiting artists and their contributions to society	<b>Experimentation</b> within process and form	<b>Community and collaboration</b> as central elements of a vibrant, resilient and innovative artistic sector	<b>Respect</b> for people and place
The Cry of the Burro; listening and seeing otherwise: three events with Michael Taussig					
White Light 8'3"					
Enduring space					
Dave Crowe Masterclass					
Heat Island					
Material Contracts / Rocks Modern Life					
Light Stand for Nothing					
Annual Mini Market					
Open to Close: Remember what you heard when you weren't even listening					
Noise Timor					
Monumental in a small-town way: If art reflects attitudes then how perceptive are we?					
Zine Fair					

	<b>Support</b> for artists and their work, sustainable careers and well-resourced platforms for development and presentation	<b>Recognition</b> of local and visiting artists and their contributions to society	<b>Experimentation</b> within process and form	<b>Community and collaboration</b> as central elements of a vibrant, resilient and innovative artistic sector	<b>Respect</b> for people and place
Spinifex Skateboard Tour Fundraiser					
Full House Open Studio					
Little Artists, Big Stories					
Rest Stop					
Alice Fried Chicken					
The Inheritance					
Karrabing Film Collective Opening					
KFC Meet the Artists					
Fracturing Image Economies					
Chill Out: Climate Strike Wrap Up					
tagatanu'u					
Pressed Aggregate					
Monoprinting Workshops					
Jonny Rowden intensive-residency in the Pantry					
The Loftys					
TAiR Open Studios x 3					

EXECUTIVE REPORTS





CHAIR'S REPORT  
FRANKIE SNOWDON



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

2019 saw Watch This Space continue to build on its trajectory of strengthening the organisation's resources and capacity, as well as undertaking the mammoth task of securing ongoing funding for the next 5 years. Spearheaded by Zoya, WTS undertook two multi-year funding applications - one to Arts NT for the newly instated 5 year funding model, and one to the Australia Council for the Arts for their highly competitive 4 year funding program. I am so pleased to say that we were successful in securing funding from both of these funding bodies, which is a huge credit to the organisation, it's staff, it's artists, it's program, it's community and it's board.

As the Chair, I am particularly proud of the in depth strategic planning process the board undertook, and the investment each of the board members had in putting together a brilliant plan for the coming 5 years. For those who may not be aware, the Australia Council's multi-year funding success rate sat at a sobering 55% success rate, which means we were successful in a pool of some of the biggest, most vital and longest running arts organisation in the country. The recognition of the brilliant work that has been done here over the 26 years of Watch This Space is huge, and I feel so proud to have been part of achieving this. I would like to also acknowledge the swathes of brilliant small to medium organisations who were either unsuccessful or defunded in the most recent round. Government investment in the Arts in Australia is at one of the lowest points in the country's history, so we have an important responsibility to ensure we continue to do the best work possible for our community and in turn, contribute to the robustness and vitality of our national cultural landscape.

Another huge milestone achieved in 2019 was the successful undertaking of our Plus 1 fundraising campaign, which saw WTS attract \$27,351 of private donations, with \$25,000 of this matched by Creative Partnerships Australia. This has bolstered the organisation's unallocated revenue by \$52,351 - another huge achievement which stands to be both a safeguard and an enabler in relation to both operational activities and artistic endeavours.

2019 saw a further push to try and abate the culture of burn out that has tainted the Director's role for decades. Zoya had a month of leave to pursue her own practice, with Mimi Catterns, WTS' Gallery Assistant and Special Projects offices stepping into the role. This is no mean feat and I would like to acknowledge the professionalism and capability Mimi displayed whilst in this role. Despite our best efforts to persuade her otherwise, Zoya decided that 2019 would be her last full year at the helm of Watch This Space, making her tenure as Coordinator and then Director the longest in the organisation's history. Here is not the place to go too deeply into it, but I would like to mention the gratitude, huge respect and pride I personally and WTS as an organisation and community holds for Zoya and the absolutely brilliant, inspiring and tireless work she has done for the organisation, for artists, for the evolution and sustainability of arts practice, for the community, and for the vibrancy of both our local and national sectors. She will be dearly remembered in the legacy of this place and sincerely missed by all that have worked alongside her.

The exciting flipside of the changing of the guard has been the recruitment of a new Director, to bring new vitality, ideas and energy into the role and the organisation. The first call out was undertaken over the December/January holiday period, however the devastating summer of bush fires and other factors meant we did not receive the applications we had hoped for. After an extension of the deadline, we managed to field some fantastic candidates, and are very excited to be welcoming Charlie Freedman into the role of Director from May 2020. Due to the successful attainment of multi-year funding through the Australia Council, 2021 will see the creation of a second 0.8FTE role, bringing the staffing capacity of WTS to the largest and most well paid in the organisation's history. Charlie has a big job ahead of him learning the ropes, navigating a new landscape during and post pandemic and helping to redesign the staffing structure, but we are excited and confident in his skills and energy and warmly welcome him to the family.

Overall, WTS is in an exceptionally strong position moving into 2020 and beyond, even though we have seen huge upheaval and uncertainty in the face of COVID-19 and its effects globally. The arts will have a crucial role to play in the rebuilding of communities and morale, and have been a lifeline during the weird and wild situations we have found ourselves in over the past few months.

I would like to thank the board for supporting each other and the staff and artists of the organisation as we strive to continue to carve out a loud and proud voice for the exceptional art, artists and supporters here in Central Australia. In particular I would like to thank Janet Wright, who served on the board as Treasurer for 3 years, Eva Straulimo who has been a general board member for 2 and Emma Franklin who was also a general board member for 1 year. All have vacated their positions and I am very grateful for their support, wisdom and contributions over their time connected to WTS.

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

Our aim as a board is to support the creation of healthy and supportive environments where our staff and artists feel valued, have the capacity to take risks and move our organisation and their own artistic endeavours into new and exciting places. I am proud and thrilled that we are in a position to continue to do this into 2020 and beyond.

DIRECTOR'S REPORT  
ZOYA GODOROJA-PRIECKAERTS



We kicked off the year with a pretty amazing addition to the program... Australia Council project funding meant in March 2019 we held our first ever *paid* exhibition, *Enduring space* by Leen Reith – an exciting moment in WTS history! During Leen's time in town, we – the artists, Board members and staff – also all worked together to sort through 26 years of archives; a somewhat arduous but insightful and entertaining project.

In April, Beth Sometimes transformed the gallery into a paper-pulped landscape and hosted pertinent discussions around the ethical considerations of material use. Travelling Artist in Residence, Aphrodite Feros-Fooke held an open studio, complete with live rapping and DJ set. Then we had our annual Mini Market which, in its fourth year, was bustling with local's selling their second-hand wares and buyers overwhelmed with choice!

An intriguing exhibition was presented in The Pantry by Gabriel Curtin, transporting us to the inside of a plant stem; green, moist and curious. In the gallery, Arini Byng's exhibition brought intimate, meditative performances to us from Melbourne through video installations and similarly composed sounds, gently carrying us along from May to June. The next show was a change in pace with a group exhibition featuring local and interstate artists – emerging and established – responding to the contentious public art monument in town of “explorer” John Stuart.

July was a busy month with four community events and three exhibitions. It included our first Full House Open Studio with all the WTS studio artists walking and talking us through their studios and practices. A chaotic yet impressively speedy install of donated works by locals created a silent auction for the Spinifex Youth Skate Tour fundraiser, attracting an eclectic crowd of heavy metal enthusiasts, young skaters and wholesome art lovers. The opening of an interstate artist's exhibition in The Pantry, *Transcendence*, was paired with our Annual Zine Fair. Encouragingly, The National Library of Australia acquired works from the fair, adding Central Australians to their zine archives which previously only consisted of Sydney and Melbourne zine-sters. Travelling Artist in Residence, Billie Rankin presented an incredibly generous and emotionally challenging event, *Alice Fried Chicken*. While it could have been a simple offering of a free dinner to our community, the preparation for the meal was a highly considerate and extensive process – from lovingly caring for three chooks, to gently ending their life, to serving 50 locals fried chicken using locally sourced ingredients as well as sea water that Billie carted all the way from the shores of Tasmania. For the exhibition, *Little Artists, Big Stories*, the gallery walls were covered from floor to mid-wall, curated specifically for young people's viewing pleasure. Here, renowned First Nations artists from Tangentyere Artists shared cultural stories with Ross Park Primary School students who



translated their interpretations into hundreds of colourful, expressive paintings. Simultaneously in The Pantry, Bec Capp brought our focus to the present, reminding us of the importance of stopping, noticing and appreciating.

With my sincerest gratitude, the Board allowed me a month's leave in August where our supportive gallery assistant, Mimi Catterns, stepped up to the challenge and covered my position. It was a busy month with the usual hefty admin workload, unanticipated hurdles and an important exhibition by Karrabing Film Collective, complete with a strong public program of screenings and talks. I'm very grateful to Mimi for acting in my place and looking after the space during this time which allowed me some much needed creative space and restoration.

In September we saw the town (and world!) ignite with Climate rallies, leading WTS to support various local environment groups with public activations and community events. After an unexpected exhibition withdrawal, Canadian and Darwin-based artist, Léuli Eshrā ghi was offered the month's exhibition slot, performing a multilingual, transcultural ceremony for the opening event, drawing on their ancestral ties, alluring a large WTS audience. The exhibition was somewhat fittingly paired with a show in The Pantry, *Pressed Aggregate*, which explored ancient cultural methods of construction.

Throughout October, the pair of Travelling Artists in Residence moulded an ever-shifting landscape of miniature mines and infrastructure using soil, rubbish, food and other found objects. They concluded their residency with an intimate reading circle as part of their open studio.

After months of planning and organising, we trialed a *WTS in Schools* program where eight classes of students from six local schools participated in a series of printmaking workshops. This was an effort to actively engage young people with the space and create connections with schools in order to support community projects in the future. With the support of Chapman & Bailey Art Supplies, I feel very proud that we were able to offer these workshops for free as it allowed us to provide creative opportunities for young people who otherwise may not have been able to partake. I dearly thank Mimi and the group of volunteers who assisted us and am excited for what shape the next *WTS in Schools* program will take.

Come November, studio artist Jonny Rowden was undergoing a week-long intensive residency in The Pantry, working with flour as a medium and navigating new ideas and challenges. I officially announced my resignation from the role, a bittersweet decision – excited to have time for my own practice but sad to leave the job that has awarded me so many incredible memories, experiences and relationships. With these feelings surfacing, it was special to have our Annual Lofty Awards so soon after the announcement, bringing together the community with art, performance, music, speeches and the celebration of an outstanding person who has had a lasting impact on not only WTS but my own time here: 2019 Lofty Winner, Beth Sometimes. A truly deserving artist and member of our Central Australian community. *Congratulations, Beth.*

As my final Director's report for WTS, I would like to say *thank you*. Thank you for having me, for letting me look after you, for letting me play, love, cry, laugh, think and feel. Thank you to the Board members I have worked with; the community members who came through the space; that first group of studio artists in 2016 who welcomed me; Frankie who I have learned so much from and absolutely loved working alongside; Mimi who's support and giggles got me through the ups and downs; Beth who challenged and continues to teach; and finally, to the artists I have worked with, who fed my mind and soul and made this "heccas" job *totally* worth it.

**Thank you, Watch This Space.**

TREASURER'S REPORT  
BEC CAPP (ACTING TREASURER 2020)

The consolidated financial report is attached for your consideration.

In summary, for 2019, Watch This Space (WTS) made a profit of \$78,704.60, compared to the 2018 profit of \$3,213.90 and the 2017 loss of \$48,852.89. This is an amazing improvement considering this profit is greater than the annual operational government funding WTS receives. The underlying performance over the year as the income and expenditure associated with WTS meant \$186,652.11 retained earnings, this is including the introduction of fees paid to artists and increase in paid hours for the Gallery Assistant. While the Artists' Fees line in the audit is lower than that in 2018, this is due to the expenditure within auspiced grants rather than funds expended from WTS projects and operations. Much of the year's profit can be attributed to the 25 MORE fundraising campaign, along with various earned income streams such as venue hire and merchandise.

WTS's net assets at the 31st of December was \$186,652.11. of which \$231,271.40 is current assets.

The consistency of the Director's attention to the organisation and the increased diligence and monitoring of the Board has assisted WTS to be more visible to the public, more visible to government and grant administrators and created an increasing dynamic and sustainable art space.

The Treasurer is confident that WTS is on track to meet their financial obligations as at the end of 2019 and into the future.

## IMAGE DETAILS

PAGE	IMAGE	<i>All images from 2019</i>
1. Cover	Beth Sometimes' (NT) exhibition, <i>heat island</i> Photo courtesy of the artist	
2. Contents	Léuli Eshrāghi's (NT/Canada) exhibition, <i>tagatanu 'u</i> , opening event and performance Photo Zoya Godoroja-Prieckaerts	
3. About Us	Exhibition curated by Jasmine Crea (NT), <i>Little Artists, Big Stories</i> , opening event Photo Zoya Godoroja-Prieckaerts	
4. Vision, Mission, Values	Jonny Rowden's (NT) intensive residency in The Pantry Photo Zoya Godoroja-Prieckaerts	
6. Our Team	Monoprinting Workshop with Braitling Primary School Photo Mimi Catterns	
10. Staff	Frankie Snowdon (Chair) and Mikaela Revell (Secretary) during Strategic Planning session Photo Janet Wright	
11. Current Situation	TOP LEFT: Artist Talk for <i>Monumental in a small town way: If art reflects attitudes then how perceptive are we?</i> exhibition curated by Judith Lovell and Kathleen Wallace (NT), image features participating artist, Clara Inkamala BOTTOM RIGHT: Beth Sometimes and Travelling Artist in Residence, Briony Galligan (VIC) during Briony's Open Studio Photos Zoya Godoroja-Prieckaerts	
13. Internal Situations	Monoprinting Workshops with Schools Photo Mimi Catterns	
17. 2019 Outcomes	TOP: GUTS Dance (NT) performing at The Loftys Photo Mimi Catterns BOTTOM: <i>Alice Fried Chicken</i> , community event by Billie Rankin (TAS) Photo Zoya Godoroja-Prieckaerts	
18. Artists Supported	<i>Alice Fried Chicken</i> , community event by Billie Rankin (TAS) Photo Zoya Godoroja-Prieckaerts	
19. Program Engagement	<i>Enduring space</i> by Leen Rieth (NSW), closing event and final performance Photo Jonny Rowden	
20. Reach of Organisation	Artist Talk for <i>Monumental in a small town way: If art reflects attitudes then how perceptive are we?</i> exhibition curated by Judith Lovell and Kathleen Wallace (NT) Photo Zoya Godoroja-Prieckaerts	
21. Supporters	All photos from <i>Alice Fried Chicken</i> , community event by Billie Rankin (TAS) Photos Zoya Godoroja-Prieckaerts	
27. Executive Reports	TOP: Travelling Artist in Residence, Aphrodite Feros-Fooke's (VIC) Open Studio, Photo Zoya Godoroja-Prieckaerts	



BOTTOM: The Loftys, Photo Mimi Catterns

- 28. Chair's Report Frankie awarding Beth her 2019 Lofty Winner trophy (commissioned by Gabriel Curtin)  
Photo Mimi Catterns
- 30. Director's Report Zoya's end of year speech at the Loftys, 2019  
Photo Mimi Catterns