

WATCH THIS SPACE



ANNUAL REPORT 2022

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The Loftys. Image: Martina Capurso.

ACKNOWLEDGEMENT

This report is written on the unceded lands of the Arrernte people. Watch This Space pays deepest respect to Elders past, present, and emerging. We recognise the unceded land of Tyuretye, Mparntwe, Antulye and Irlpme (Alice Springs) within which we live and make. Always was, always will be Arrernte land.



Marlene Rubuntja speaks at the opening of her show "Looking Back, Moving Forward". Image: Martina Capurso



Nooks n Villain perform at the Loftys. Image: Martina Capurso.

ABOUT

Watch This Space (WTS) posits that art is easy, its definition has broad and soft boundaries, and that everyone should do it. It is an artist-run initiative, where artists like their galleries to also be karaoke halls, dance floors, cinemas, zine fairs, basketball courts, libraries and language classes; the artists are often disinterested in separating art from politics, play, or experimentation. It is lucky to exist in the middle of a small town on Central Arrernte country (Mpartnwe-Alice Springs), rich in artists. This small town lies in the middle of the Central Desert region, richer still. This area is in the middle of the continent, affording WTS a unique proximity to everywhere else in so-called “Australia”, and their own creative communities.

WTS aims to present alternatives to institutionalisation, tokenisation, and over-professionalisation of artists and the arts. It has been alive for nearly 30 years, since then moving through many seasons and sites. It is currently based at 8 Gap Road, where it hosts a program of projects, workshops, film screenings, exhibitions and residencies. It has 7 studio artists plus one Travelling Artist in Residence at any given time. Many people make up its moving parts: two co-directors, eight studio artists, the curatorial committee, the board of directors, the gardener, the volunteer crew – would you like to join?



Amy Parker open studio. Image: WTS.

HISTORY

Mparntwe (Alice Springs) is home to countless art practices, collectives, galleries and organisations. The majority of these are a vital cultural and economic resource to Indigenous populations of Central Australia. Despite its size (population roughly 30,000) it is a major service hub for hundreds of remote Indigenous communities in Central Australia.

Watch This Space operates uniquely within this environment, as a site for experimentation and artistic expression devoid of commercial interest, a place to foreground social practices, and for artists to collaborate.

WTS was seeded as a response to a lack of contemporary arts activity and discourse in Mparntwe in 1991 by five artists: Pam Lofts, Anne Mosey, Jan Mackay, Angela Gee and Pip McManus. It was first established as an Artist Run Initiative in 1993. The first charter of WTS stated that it was essential that it be artist-run so it could maintain its independence from commercial galleries.

The first charter articulated a number of objectives including:

1. Providing a forum for artists wanting critical dialogue on works in progress and resolved works.
2. A venue for emerging and professional artists as it was a non-commercial space with no pressure to sell.
3. 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.

The name, Watch This Space, evolved from the potential for something to link with the Space in the desert. The first venue, an old ice factory, matched the original vision as it had installation possibilities and hanging Space. It nurtured exposing Mparntwe to visiting artists practicing cross-disciplinary art forms. During this time there was often a show a week. So many shows and potential exhibitors led to a curatorial committee being established in 1997. WTS has ebbed and flowed over the years in various locations, as all ARI's by nature are ephemeral and struggle to exist. In 2023 Watch This Space celebrates its 30th anniversary.



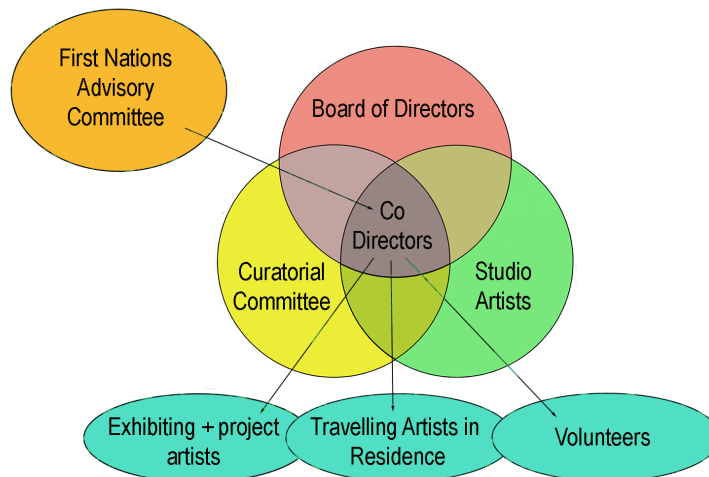
Kumalie Riley leads the Basic Arrernte Conversation Course. Image: WTS.

ORGANISATIONAL STRUCTURE

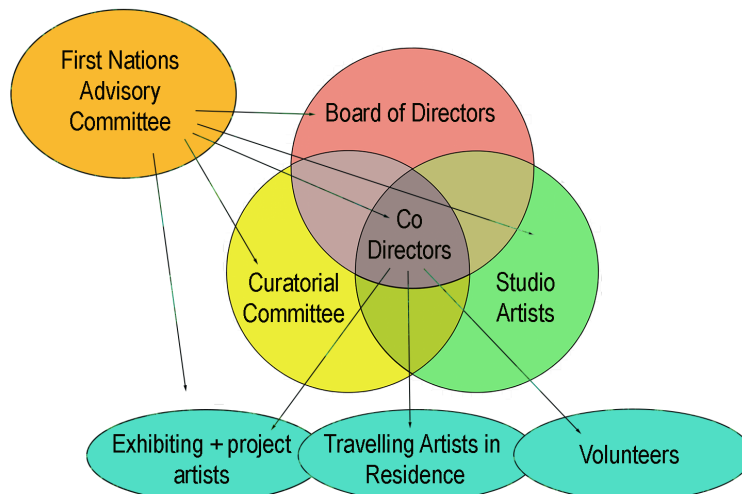
WTS is a Not-For-Profit, Deductible Gift Recipient registered organisation with a Board of Directors and membership base. Our members elect our Board; the Curatorial Committee selects new applicants via call-outs. The Board makes strategic decisions for the organisation, meeting each calendar month to guide the organisation through financial, structural, and long-term operational issues. The Curatorial Committee meet quarterly to assess applications for the annual program call-out for exhibitions, residencies, and projects; studio vacancies; one-off and on-going callouts; and discuss other curatorial questions that arise.

We employ two part-time Co-Directors who share the role equally. They administer the decisions of the Board and Curatorial Committee and take care of all day-to-day operational affairs of the organisation and the space. The Co-Directors work closely with our volunteer body, especially to deliver program events. For specific projects they employ short-term project officers; they also employ a gardener/handyman for the site.

CURRENT ORGANISATION STRUCTURE



ASPIRATIONAL ORGANISATION STRUCTURE



COLLECTIVE

BOARD

CHAIR

Isobel Egan

Isobel has been living and working in Mparntwe / Alice Springs since 2019. Originally from a small village in NSW, she completed a Bachelor of Arts (Hons.), majoring in Australian Indigenous Studies, in Naarm / Melbourne in 2018. Her thesis research undertook a critique of how the discourse of multiculturalism within Australian nationalist debate bolsters systems of white supremacy while denying Aboriginal sovereignty.

Isobel initially worked for Multicultural Community Services of Central Australia (MCSCA) in Mparntwe before moving into her current role at Tjanpi Desert Weavers, the social enterprise of NPY Women's Council. As a white Settler, she maintains an interest in continuing to build racial literacy within herself and broader community.

TREASURER

Britt Guy

Britt Guy is a producer, curator, community arts and youth worker with a track record of working across agencies both nationally and internationally. Her experience includes roles within not-for-profit organisations, festivals and events and local government. Within this she has established and built programs and festivals investing in the work and development of artists and their creative practices while creating high quality creative community programming.

In 2016 she established her own independent company, ACCOMPLICE, interested in interrogating western or institutionalised models of arts process and art form boundaries, finding them unsatisfactory for the regional place and time we live in, creating intersectional spaces for artists and audiences to create cultural experiences together. ACCOMPLICE is based on Larrakia Country in Darwin and is committed to creating and delivering high quality projects and initiatives that are distinct to the Northern Territory, while connected nationally and internationally.

She has a Bachelor of Creative Industries: Performance at Queensland University of Technology. She is trained in Partnership Brokerage and has undertaken governance training with OurCommunity. She is currently undertaking her Masters by Research at Charles Darwin University.

SECRETARY

Emily Webster

Emily moved to Alice Springs in 2009 to work as a legal aid lawyer, and in the past 10 years has managed to reinvent herself as a secondary school teacher; acquire a dog, house and chooks; have two children; and develop a side-hustle in community governance.

Emily has served on the committees of the Arid Lands Environment Centre (general member and Secretary), the NT Working Women's Centre (Chair, Secretary, general member) and Birth & Beyond Parent Resource Centre (Chair, general member), and is her school's Union branch representative. She has extensive knowledge of community governance and operations, including strategic planning, staff recruitment and management, enterprise agreement negotiations, compliance and grant writing. She enjoys using her skills to help create sustainable and healthy organisations.

Emily has a huge love and appreciation for the Alice Springs arts community and its significant contributions to making Alice Springs the unique, vibrant and dynamic community that her family calls home. It is a pleasure and privilege to be able to contribute to the important work of Watch this Space.

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 Elliot 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 provinciality and materiality that emerged in colonial Australia.

Katy Moir

Katy is based in Darwin but originally from the tiny (900 people) town of Thangool in Central Queensland. Lovingly raised by Scottish parents who really taught her the importance of community and connections in regional Australia. Katy is an Architect and has been working in these industries for over 10 years across all scales of projects. Her primary practice is design, her passion is community engagement.

Katy moved to the Territory to work for Troppo Architects in 2014. In 2017 she stepped out of Architecture and into the Arts becoming a producer for Live Darwin Arts. Over the last three years she has gone on to build relationships, and work, with Brown's Mart Theatre, Darwin Fringe Festival, Tracks Dance, Darwin Fringe Festival, Elliot Rich, Elbow Workshop and Watch This Space. It is as result of these relationships that she is able to continually connect with new people, ensuring that her reach to the sector and community is constantly growing.

Gabriel Curtin

Gabriel Curtin is an artist, writer and editor living as an uninvited guest on unceded Arrernte Country. His work considers poetry's ability to locate and enact relations unencumbered by policy. He is interested in the ways administration naturalises particular modes of sociality. As a member of the WTS board, Gabriel is keen on developing collaborative methods of caretaking that don't replicate or take their cues from corporate governance structures.

Hannah Ekin

Hannah is interested in land conflict, language and ways of cooperating and sharing resources that are better than those routinely offered under shitty capitalism. She has explored these interests through a collaborative arts practice with Watch This Space gardener Jorgen and a rotating cast of other people, and is heavily influenced by Indonesian socially engaged art and community organising. She is currently immersed in the campaign to stop fracking in the NT.

Hannah first came to Mparntwe as a Watch This Space artist in residence in 2016, and was previously a member of the curatorial committee. She has lots of love for this ARI and joined the board wanting to help cultivate collective structures of responsibility for this space that are rich in opportunities for learning.

Alex Burgess

Alex has lived and worked in Mparntwe / Alice Springs since 2013. She has worked in various community development contexts and her experience ranges from managing teams, delivering projects, community engagement and strategic and operational planning. In her work, she always seeks to foreground the voices, stories and priorities of the Aboriginal people she works with and alongside. Her own arts practice encompasses writing, drawing and story-sharing in various forms, including a background making theatre in Melbourne. She holds an undergraduate degree in creative writing and theatre and postgraduate degrees in journalism and communications. Her Masters research focussed on Aboriginal youth voices in remote media. Alex loves this community of Mparntwe where she lives and makes and connects and she believes strongly in the important contribution of WTS within it. She is happy to now make her own contribution to WTS as a member of its board.

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 co-ordinator of WTS in 2011 and has been a part of the board 2016-18 and curatorial committee in 2018-19. Beth embraces artistic practices as vital methods by which to build and shape communities, construct and challenge identities and reconfigure social imaginaries.

Ahmed Adam

Ahmed Adam is an independent filmmaker and photographer living and working in Central Australia. He is also the founding editor of local art and writing online journal the territory in between. The journal, inspired by the work of Deleuze and Guatari, aims to examine, question and discuss the concept of territory in the context of Central Australia.

Born in Sudan and trained at the Asian Academy of Film and Television in Delhi, Adam has worked across editing, lighting and directing on film and television projects for the ABC and Aboriginal organisations in the APY Lands, Ngaanyatjara Lands and Pilbara as well as projects in Sydney, Sudan, India and the United Arab Emirates. Focused on documentary and short fiction films Adam work with socially marginalised people, especially young people with disabilities, young refugees and migrants, those who are economically and socially disadvantaged, and men at the margins of society. Currently working on some projects with NPY Women's Council relating to the roll out of the National Disability Insurance Scheme (NDIS) in remote Aboriginal communities in the APY Lands. He was also a recent participant in Screen Territory and Screen Australia REALISTOR intensive development program.

Carmen Ansaldo

Carmen Ansaldo is a project manager, curator, writer and community facilitator working across the visual arts and music industries in Gulumerrgin/Darwin. They currently work for the City of Darwin as the Arts and Cultural Development Officer and are one of the organisers of Darwin Free University. Previously they have worked in remote and regional art centres as well as major arts institutions across the Territory, Western Australia and Queensland. Their arts journalism has featured extensively in national and international publications including Art Monthly, Artlink, Ocula and The Guardian Australia. Carmen's first major curatorial project, *Groundswell: Recent movements in art and territory*, toured the Territory in 2020 - 2021 and has been extended into a national tour beginning early 2022.

Carmen works with artists, activists and community members to critique and expand current relationships between politics and the arts within the epoch of climate catastrophe. They collaborate with the ambition of developing new possibilities for how Territorians will move through what's to come together. They do this because communalism will be our only way out.

Anna McCauley

Anna is an Artist and Arts Worker who has been making art and trouble in Mparntwe since 2015.

Anna's practice spans radio production, zine making, found object sculpture, collage and print making. Pollyanna in ~~nature~~-nurture, she tends to be awestruck by bugs and fractals and cute juxtapositions, but settler colonial capitalist ecocide has her tuning her attention to history and economics and revolutionary strategy (while always staking space for art for arts sake and flexing the fundamental function of wonder).

Fixated on the distance between the sick and skewed world we live in - and one that could see everyone thrive. The distance between ritual and regime. The distance between terminal subjectivities and working understandings. The distance between a radical politic capable of harnessing our collective action - and a self soothing liberalism capable only of repackaging our complacency, reiterating our isolation. What is art's role in charting routes between these points? Both ways?

STAFF

Co-Director

Bridget Chappell

Bridget Chappell is an artist and organiser with tangential backgrounds in linguistics, direct action, dance music, and sound engineering. Do-it-yourself and do-it-together ethics (and a high threshold for admin) inform their work as an arts organiser.

They are the founder and coordinator of the award-winning Melbourne Sound School, which works to centre marginalised voices in electronic music. They joined the regional arts cult while working for Arts Mildura, and have been lucky to work with a slew of talented young artists at orgs such as Footscray Community Arts Centre, Signal Youth Arts, and projects working with musicians behind bars.

Their own practice is concerned with writing, music and sound, including data music, neo-classical, and rave sound systems and the tunes they're built for.

Co-Director

Charlie Freedman

Charlie is an artist and art worker originally from Naarm/Melbourne. His work engages with docu-fiction and experimental moving image and publishing practices, supporting various concurrent curatorial and collaborative projects.

Charlie is the Co-Founder and Co-Director of Dead End Film Festival, an artist-led exhibition platform for spontaneous, subversive and resourceful cinema, visual and performing arts. He has previously worked as the Curator for Loop Project Space in Naarm/Melbourne and Studio Manager for Bula'bula Aboriginal Arts Corporation in Ramingining. Charlie's practice foregrounds under-resourced and under-represented artists and collectives, advocating for cultural accessibility and resourceful arts production.

STUDIO ARTISTS

Dave Crowe

Alice Springs-based songwriter/producer Dave Crowe performs and produces music under the name Resin Moon, as well as producing music and sound for many Northern Territory musicians and arts projects.

He has written music for the U.S feature film Grounded, and international T.V shows Akward and Made in Chelsea. He has also penned major TV ad campaigns for Mitsubishi, Australia Post, Medibank, Olive Grove (U.S) and Tourism NT and is currently works with Gaga Music Publishing.

As an artist, he has twice won the NT Song of the Year (2013, 2016), an Australian Independent Music Award, and placed 3rd in the International Songwriting Competition.

Declan Furber Gillick

(joined December 2021)

Born in Mparntwe, Declan Furber Gillick is a Central Arrernte man and a multi-disciplinary artist whose practice spans writing, theatre, poetry, music production, rap, film and visual art. His family and cultural makeup is a proud mix of Arrernte and Irish-Australian heritage. Declan also works freelance as a teaching artist, educator and mentor at both community and institutional levels and is a member of the Australian Writer's Guild. Recent notable achievements include commissions for Melbourne Theatre Company's Next Stage Program and Ilbjerri Theatre Company, accolades from the Green Room Awards and Melbourne Fringe Awards, and projects with Melbourne Emerging Writers' Festival, Playwrighting Australia, Northern Territory Writers' Festival, The Things We Did Next and Punctum Experiments in Live Arts. Declan's 2019 EP, released under the moniker KNOMAD, is entitled Love and Politics Pt 1. He is currently working as part of a small First Nations writing team to adapt Melissa Lucashenko's novel Too Much Lip for television and is the recipient of Melbourne Athenaeum Library's Residency Position for 2022.

Kumalie Riley

Kumalie (Rosalie) Riley is an Arrernte woman from Tyuretye/Mparntwe (Alice Springs) with spiritual affiliations and connections to the land, hereditary from her grandmother.

Kumalie is an Arrernte Elder and artist, whose practice is rooted in language and cultural education, with many years of experience teaching Arrernte language in local Alice Springs schools and institutions. At Watch This Space, Kumalie has recently initiated a new basic conversation course that follows basic principles of Arrernte language and conversation simultaneously traversing aspects of traditional culture, education, local sites and mapping. In Kumalie's practice as an educator she offers both private and group tuition.

She has contributed to widely-acclaimed publications such as the *Eastern and Central Arrernte to English Dictionary*, and the *Eastern and Central Arrernte Picture Dictionary* (both published by the Institute for Aboriginal Development).

Kumalie is a highly experienced interpreter and translator, and is frequently called upon to assist with court interpreting and recording radio, television and DVD scripts in Eastern/Central Arrernte.

Vito Lucarelli

Vito Lucarelli is an electronics, sound and music enthusiast. Most of their electronics work to date has been largely around analogue synthesis. Generally, with the intention of creating analogue circuits that either produce or manipulate sound, but has recently begun applying this knowledge to video synthesis.

Vito is self-taught in this discipline and is firmly of the belief that the secrets of the world are hidden inside YouTube videos and online forums.

Vito also produces music under the name V.N. Lucarelli. This music is in the realm of ambient/experimental/melodic-noise and it utilises analogue and digital modular synthesisers to create emotive and dynamic soundscapes.

Beth Sometimes

Pakeha artist Beth Sometimes works in diverse arts-based roles, alongside a personal arts practice comprising a multitude of scales and mediums. She usually works socially, also maintaining a practice spanning sculpture, drawing, painting, photography, sound, performance and music. She has been involved in multiple exhibitions, performances, installations and recording projects in addition to publishing comics and books. Beth was the gallery manager of Watch This Space ARI in 2011 and currently sits on the curatorial committee.

From 2016-2018 Beth initiated and produced Apmere angkentye-kenhe with local Arrernte people and Watch This Space, an artist-led social project exploring language, power and place. Beth also works in numerous ways with Pitjantjatjara and Arrernte languages and custodians as an interpreter, translator and facilitator, including co-teaching Pitjantjatjara and working with NPY Women's Council as part of the Uti Kulintjaku team.

Beth has recently completed an MFA by research through VCA, Melbourne. She is committed to working in ways which expose or attempt not to replicate the modes of success or shapes of power that continue to oppress various groups, be that via race, class or gender. She embraces artistic practice as a vital method by which to build and reshape communities, construct and challenge identities and rearrange social imaginaries.

Gabriel Curtin

Gabriel Curtin is an artist, writer and editor. He is in incalculable debt to Fred Moten, Stefano Harney, Mariame Kaba, Tessa Laird, John and Mali Cavanagh, Snack Syndicate (Astrid Lorange and Andrew Brooks), Alexis Wright, Priyamvada Gopal, Beth Sometimes, László Krasznahorkai, Patrick Chamoiseau, Lukas Penney, Donna Haraway, Ender Başkan, Sophie Moorhouse Morris, Simone White, La Familia (Bryan, Sam, Sarita, Nawel), POETRY foundation, Tam Hanson, Minor Compositions, the list continues on and on and on.

Eremaya Albrecht

(joined September 2021)

Eremaya Albrecht is a photographer and artist who responds to people, places and the spaces between. Using the substructure of conceptual art, alongside a personal and political viewpoint, she seeks to express the world around her. Constantly in a state of experimentation, her practice embraces the ambiguity of passing moments caught in a still frame. Moments captured as a form of poetry. She approaches photography with intuition and emotion, utilising analogue photographic techniques and the moving image.

Chris Cochrane-Friedrich

(left December 2021)

Chris Cochrane-Friedrich is a filmmaker and artist, concerned with the space between documentary, experimental film and spatial sound. A co-founder of Naarm-based filmmaking collective Dogmilk Films, Chris

has worked on diverse film projects in many capacities. Chris' practice is founded on the ideas of collectivism and community building as an alternative to standardised industrial modes of film production and distribution.

Since 2017, Chris has been working on collaborative projects with artists and filmmakers in Sulawesi, Indonesia. Alongside Makassar-based filmmaker Wahyu Al-Mardhani, Chris has started a cross-cultural arts project that connects filmmaking and artistic communities in Australia and Sulawesi. Providing a bridge between two diverse populations, this project strives to create opportunities for residencies and further collaborative projects in the future.

Rosy Murphy
(left July 2021)

Rosy Murphy is a painter who grew up in Alice Springs, and whose much-loved practice dwells in visions of the town reflected back in technicolour. She was born on Arrernte country in Mparntwe Alice Springs in 2001. In 2020 Rosy started her involvement with Watch this Space ARI as she was accepted for a 6 month studio space. This 6 month period turned into a year as the environment became very formative over her practice. During her stay at WTS, Rosy had a Pantry show in 2020 and an open studio show in 2021.



*Left: Rosy Murphy open studio. Image: Martina Capurso.
Above: Board members James Young and Gabe Curtin on the BBQ at "Looking Back, Moving Forward" opening night. Image: Martina Capurso.*

CURRENT SITUATION

Internal

In 2021, WTS was able to move to a long-talked about model of co-directorship. Bridget Chappell joined Charlie Freedman, and the two now split the role down the middle, each working a 30-hour week. Their complimentary backgrounds in A/V (respectively) has enabled the presentation of more sound/music and moving image works. The program has, as a result of two heads in the game, expanded in scale, with the 2021 creative program incorporating a slew of new projects. So, while the role is now shared by two employees, the workload has not halved. Meret Macdonald was employed to deliver the 2021 Loftys, a format of project management the Co-Directors are keen to continue to hone. As the year drew to a close, staff and board reflected that this first shared year of expansiveness could be followed by one of consolidation: of doing less, and doing it as best as possible.

Strategically, the Co-Directors are guided by the Board, who meet each calendar month. The Board was joined by three new members in 2021: Alex Burgess, Hannah Ekin, and Gabriel Curtin, and bid farewell to Bec Capp and Mikaela Revell. The creative program is guided by the Curatorial Committee, who meet quarterly to review proposals and make decisions regarding programming and artistic opportunities. Committee members Beth Sometimes and Ahmed Adam welcomed new members Anna Macauley and Carmen Ansaldo, the latter representing a valuable Darwin curatorial perspective.

The organisation saw the inaugural meeting of its First Nations Advisory Committee, a big picture group to guide WTS to put into practice its commitment to Indigenous decision-making and participation in the organisation's activities at all levels. The meeting saw Arrernte and settler members of the community come together over a big dinner and discuss the history of WTS, and what a Bla(c)k future could look like.

WTS has 7 studio spaces (some private, some shared) to local artists – at affordable rates for settler artists, and fully subsidised for First Nations artists. In 2021 we bid farewell to Rosy Murphy and Chris Cochrane-Friedrich, and welcomed Eremaya Albrecht and Declan Furber-Gillick, and continued to enjoy the company and creative output of Vito Lucarelli, Beth Sometimes, Gabriel Curtin, Kumalie Riley, and Dave Crowe.

While the financial membership base currently sits at 111 (down from 135 in 2020), the Co-Directors have focused on fostering the general volunteer base and creating specific roles and pathways for volunteers. Jock Morse has been an invaluable resource assisting with the Walk-In Cinema and exhibition installations; our unofficial studio artist Johan has done more for the cleaning roster than anyone else; Jorgen, our gardener, continues to help beyond the rehabilitated garden beds that bless our front yard.



WTS Co Directors Bridget and Charlie

External

Pandemic ablaze amidst the vaccination races around the world. Meanwhile, Central Australia was largely unaffected, or abstractly affected; without lockdowns, distancing and vaccine measures, and barely any viral exposure, Coronavirus was an undeniable threat, though increasingly politicised and seemingly utilised as a tool for surveillance and population control. Millions more people have died, been displaced and the inequity established by the global order has been amplified.

WTS was fortunate to maintain a physical program amongst all of this, balancing the need to be responsive to health and safety responsibilities whilst ensuring our local community could continue to access our resources.

There continues to be a property crisis in Mparntwe (Alice Springs); the lack of commercial vacancies in town leaves WTS increasingly vulnerable as we learnt the fate of our lease renewal. While we have increased programming to exist outside of the WTS bricks and mortar, we recognise the pressure that a lack of physical space will have on our commitment to maintain a gallery, studios and offices. Other programming; artist camps, cinema nights, zine fair, market and other annual events is adaptable and we are instead afforded the opportunity to partner with other venues in town. It has highlighted the blessing and curse of our current building that we have been and continue to be self-sustaining, but perhaps missing these opportunities to connect with other organisations in town.



Walk-In Cinema marching procession from Council Lawns to WTS. Image: WTS.

CHALLENGES AND STRATEGIES

1. Premises

Challenge: While our premises at Gap Rd serve us well, our landlord and the minimal care he offers the site has put a strain on staff and studio artists. Communication between WTS staff and the landlord became so difficult that Board members were asked by staff to step in, since which communication has improved. Routine and response repairs have been difficult to negotiate, and multiple artists' studios and artworks have sustained damage from heavy rain; the landlord was reluctant to acknowledge his responsibility to treat leaks and prevent further damage. He has informed WTS that our lease will not be renewed when it ends in August 2023.

The issue ties into a broader conversation about what a bricks and mortar ARI can or should look like in the 2020s, when gallery attendance throughout the week is low, and the potential for art beyond the white cube continues to ripen (online exhibitions, publishing, pop-up presentations in non-traditional spaces, etc).

Strategy: A sub-committee has been formed and is searching for a new building, and a draft timeline made for the move so as to disturb 2022-3 programming as little as possible. Board members James Young and Emily Webster are on hand for further communication with the landlord as necessary. Board members and staff have met with local member of parliament Chansey Paech to discuss longer term options for the organisation. WTS' creative program continues to nurture projects that manifest both within and outside the gallery walls, with an eye to a flexible future for realising programming.

2. First Nations governance

Challenge: The First Nations Advisory Group held its first meeting in October, 2021. The group's formation and continued life is very contingent on the capacity of its members, and their existing relationships within local Indigenous communities. It is difficult to breathe life into this budding arm of WTS without leaning too heavily on aforementioned members – while recognising that a group like this is only as strong as its relationships and lived experience. FN community leaders are called on to sit on endless panels, advisory bodies, etc, and we are keenly aware of not wanting to contribute to this fatigue. We recognise that true and committed First Nations engagement is a long-term strategy that we will continue to review and update.

Governance is an aspect of WTS that remains lacking Indigenous input in a formal capacity. It is at once a mode through which power is enacted (and as such should be put squarely in the hands of Indigenous artists and interested parties) and also the most remote, bureaucratic outpost within an ARI from the art-making itself (and so is often not very appealing to mob and settlers alike looking to get involved in this organisation).

Strategy: WTS staff and Board members who are also members of the Advisory Group need to continue to develop an understanding of what we are offering, and asking of, members. Several members have voiced the need for a specific project for the Group to work on, be it something within the WTS program or something else. Part of WTS' 4-year funding application included the proposal of an Indigenous curator mentorship, an idea that warrants revisiting.

3. Accessibility

Challenge: Prior to 2021, WTS had never in its 28 year history been in a wheelchair accessible building. While elements of previous venues may have been accessible. there were always parts that remained inaccessible. The building however is not the only metric of accessibility, and WTS has acknowledged a need to address attitudes and a broader culture to ensure folks with varying access requirements feel represented and welcome.

The WTS creative program has been historically poorly populated by artists with disabilities. There are many reasons this might have been the case — unable to prioritise community outreach; make spaces culturally and physically accessible; provide appropriate support for folks etc.

Strategy: A fundraiser campaign was run to raise money to build an accessible toilet in our courtyard. The toilet was constructed in March 2021.

The 2021 program showcased the work of several artists with disabilities and disability arts groups. *this is a sandune or another planet or whatever*, our October 2021 exhibition featured the work of five local artists working with Bindi Contracts. The exhibition was one of our most well-attended (132 people on opening night, 156 in total), with the majority of the 80+ works selling. The exhibition had not been submitted as a proposal for the 2021 program; rather, when things have to be cancelled or rescheduled, this presents an opportunity for the Curatorial Committee to invite artist/s to submit a proposal to exhibit. In this instance, Bindi reached out to WTS at a fortuitous moment when a vacancy had just opened up in September. The curatorial committee approved this unanimously.

The Walk-In Cinema's October program, *Strong Giants and Other Stories*, featured a program of 13 short films made by artists with disabilities from Australia, Timor Leste, Kiribati, and the UK, curated by local disability activist Jacqui Ward.



“this is a sandune or another planet or whatever” opening. Image: Martina Capurso.

4. Covid-19 travel restrictions

Challenge: State-based Covid-19 travel restrictions meant that several of our programmed exhibiting artists and Travelling Artist in Residence (TAiRs) were not able to travel to the Northern Territory from interstate. Some exhibiting artists were not able to install their own exhibitions and had to freight their works up to be installed by WTS staff.

Strategy: WTS staff and studio artists installed Trent Walker's *From Australia* and Zarnie Morcombe's *BBQ Shapes*, which allowed them to upskill in exhibition installation.

Our TAiR studio vacancy in August due to Covid-19 was opened up instead to four local artists/art collectives, who were invited to base their practices out of WTS for one week each. The artists were Frankie Snowdon, Gem Stone, Genevieve Walsh and Martina Capurso, and Second Dates Mparntwe, with many of the artists inviting

other local collaborators into the space. The mini-residencies supported new works of dance, ceramics, photography, and zines to be developed.



August Local Artists in Mini Residence. Image: Martina Capurso.



"Heatwork" opening night. Image: Martina Capurso.

2021 Impact

Paid Exhibitions

From Australia - Trent Walter

Shifting Currents - J9 Stanton

Heat Map - Bernadette Klavins and Anna Madeleine Raupach

BBQ Shapes - Zarnie Marcombe

Our voices together bouncing off the walls - Lucreccia Quintanilla
Trade-Off - Dani Reynolds
Looking Back, Moving Forward - Marlene Rubuntja
this is a sandune or another planet or whatever - Bindi Contracts
Heatwork - CDU Ceramics

Exhibitions/Projects in the Pantry/Noticeboard

A fountain for water when you find it - Caitlin Fargher
After a rainy day, with the sun peelers and clouds that cry... - Mary Barton, Ruby Princess

Travelling Artists in Residency

May - Azza Zein

June - Amy Parker

August - Frankie Snowdon, Gem Stone, Martina Capurso & Genevieve Walsh, Second Dates Mparntwe

September - Caitlin Fargher

October - Caitlin Franzmann and Dhana Merritt

November - Mary Barton

Other Programs, Projects & Events

Prisoner Letter Writing - Prisoner Letter Writing collective

Group Text - Mia Tinkler, Tam Hanson, Bridget Chappell

Walk-In Cinema - various

The Basic Arrernte Conversation Course - Kumalie Riley

O/S Open Studio - WTS Studio Artists

The Loftys - WTS community

WTS Zine Fair - WTS community

Cooper Pedy Art Camp - WTS and FELTspace

Hock This Space Artist Market - WTS community



Hock This Space Artists Market. Image: Martina Capurso

Major projects of 2021

Coober Pedy Art Camp 2021 For a week in September 2021, artists from two ARIs on the Stuart Highway - WTS in Mparntwe-Alice Springs, and FELTspace in Tarntanya-Adelaide, met in the middle in Umoona-Coober Pedy for a week of shared curriculum.

The camp's curriculum was co-designed by artists and WTS staff, evolving with each local figure we met, all generous with their time and knowledge. Areas of inquiry included: local artists and art communities; First Nations histories, communities, and campaigns; architecture, design and sign-writing; ecology and geology; anti-nuclear activism; cameleer histories; energy and water politics and infrastructure; a remote town's unique economies and capacities for self organisation and mutual aid.

The 2021 alumni were: Anna McCauley, Ace Goddard, Bryan Phillips, Sam Phillips (WTS), and Elyas Alavi, Chelsea Farquhar, Hen Vaughan (FELTspace). The camp was undertaken with care for its longevity, with alumni of 2021 all committed aiding its manifestation in 2022.



Coober Pedy Art Camp cohort in front of the crashed space ship from Pitch Black (2000). Image: WTS.

The Basic Arrernte Conversation Course

The Course, taught by studio artist and Arrernte Elder Kumalie Riley, ran for two terms over 2021 and created an accessible platform for non-Arrernte residents of the town to start learning about Arrernte language, culture, and place. It covered basic conversation grammar, cultural orientation, hand signs, and more. The classes were divided between classroom sessions in the WTS gallery, and site visits around town to locations including Telegraph Station, Billy Goat Hill, ANZAC Hill, and Olive Pink Botanic Garden.

Walk-In Cinema

Erected in 2020, the Walk-In invites all members of our communities to participate in a monthly outdoor celebration of free cinema, and food – served in partnership with Pasta Madre. The project is supported by Screen Territory.

The Cinema's 2021 program saw films screened from 14 countries, raising both funds and awareness for issues such as Palestinian liberation, disability justice, prison abolition, Arrernte and Anangu story-telling, and more. The Alice Springs Town Band joined forces with the Walk-In to walk in all the way from Council Lawns to WTS in procession on the eve of the local council election, in preamble to the screening of political documentary "Rats In The Ranks". Now a much-loved institution of Alice Springs, the Walk-In was attended by 483 people in 2021.

The Cinema's infrastructure expanded in 2021, with a grant from Alice Springs Town Council enabling WTS to commission local carpenter Martin Oostermeyer to construct 15 deck chairs, an updated homage to the original Alice Springs Outdoor Cinema.

Zine Fair

The 2021 WTS Zine Fair built on previous years' successes, with a huge series of events and more zines on tables than ever before. Over 50 titles were sold, and the event spanning a week was attended by ____ people. Local artists in micro-residency Spandu and Sarah put together "Second Dates Mparntwe" in the week leading up, joined by a dozen local artists working on zines of their own. The only cost of Watch This Space briefly becoming earth capital of zine-making was the burnout of our photocopier Slick Ric's motherboard. "Second Dates" was launched on the Zine Fair opening night, along with readings and performances. Zine-makers and indie publishing operations beyond the Central Desert were represented on the tables at the Fair the following day alongside local works. The popularity of the event spawned the permanent zine and printed ephemera rack in our shared office, where people can contribute or pick up zines, books, posters etc throughout the year.



WTS Zine Fair. Image: Martina Capurso.

Prisoner Letter Writing

This monthly event, started in mid-2021, has seen a core group of volunteers quickly bring together a regular community of, on average, 10 participants who get together every second Wednesday of the month to exchange

correspondence with folks currently doing time behind bars. It has built from scratch connections with many correspondents in Alice Springs Correctional Centre and its Darwin counterpart, as well as interstate and in Aotearoa, and provided an accessible platform to explore broader issues of incarceration and the “justice” system.



WTS Zine Fair opening night. Image: Martina Capurso.



'Camels and the Pitjantjatjara' Walk-In Cinema. Image: Martina Capurso.

2021 Impact

61 Events

479 Artists supported

10 Exhibitions

8 Local studio artists supported

9 Community events

9 Paid exhibitions

2 Unpaid exhibitions

7 Exhibitions in the Pantry

10 Open Studios

7 Artist Talks/Presentations

15 Workshops

5 Live performances

1 Contribution to Noticeboard

114 Emerging artists supported

572 NT artists supported

158 Interstate artists supported



132 Female identifying artists supported

34 Trans/NB artists supported

58 First Nations artists supported

31 Artists with disability supported

477 Other artists supported

Mediums supported:

Painting, work on paper, writing, music, poetry, dance, film, ceramic, sculpture, social practice, installation, performance, soft sculpture, zine, photography, research, recycled glass ceramic, education, language, sound installation, banner, letter writing, acrylic, metal, found material, recycled lamp, fire, hand-made clothes, fabric, jewellery, sticker, seedling, food, drawing, conversation, video, poster, monotype, frottage, screenprinting,



3522 Attendees

1360 Opening night attendees

313 Exhibition attendees (outside of opening night)

49 Artist talk attendees

1817 Overall event attendees

168 Workshop participants

477 Community members making use of WTS alternatively

217 Financial members

860 Newsletter subscribers

2990 IG followers

1782 FB likes

\$6146 Cash Donations

Over \$5,000 In-kind contributions

80 Volunteer hours by members by community members

60 Volunteer hours by members by Board members



Midnight Rangers perform at 'this is a sandune or another planet or whatever' opening. Image: Martina Capurso.

Partnerships (formal and informal)

Desert Festival, Red Hot Arts, Screen Territory, Pasta Madre, 8CCC, DuYu, The Goods, CDU, Brian Tucker, Raggatty Film Collective, Dusty Radio, FELTspace, Hermannsburg Potters, Central Craft, Dogmilk Films, Bindi Contracts, Yarrenyty Altere Art Centre, CAFFA

Major Funding

Australia Council for the Arts, Northern Territory Government

Project Funding

Screen Territory, Regional Arts Funding

Local Supporters

DuYu Coffee, Keith and Stella, Centralian Seedlings, The Goods, Alice Springs Brewery, The Bakery, Chapman & Bailey



'Looking Back, Moving Forward' opening night. Image: Martina Capurso.

Here's what collaborators and audience members have to say about WTS...

WTS welcomed me as a guest and allowed me to delve straight into the Mparntwe arts scene, making new friends and collaborators. As a Territorian from the Top End, these opportunities can be rare unless there is an established connection - so their generosity was appreciated! - Haneen Martin

'Being part of the 2021 Coober Pedy Artist Camp allowed me to connect and work with a dynamic group of practitioners from South Australia and the Northern Territory. Our collective inquiry and creative work was produced with such sensitivity and respect to the local community, landscape and its histories. In this way, Watch This Space lead their programs with an incredibly rare and refreshing approach to arts organising, striving to strengthen arts and wider communities through non-hierarchical and empowering collaboration and exchange.

Their work as an artist-run initiative is deeply experimental, rigorous and cultivates the kind of critical and creative conviviality that allows for change to take place in this country, in the arts and beyond.' – Hen Vaughn

It's been so special to see how strongly the two Co-Directors have been collaborating with each other and the community. Existing programs like the Zine Fair were given a lift, and new initiatives like the Coober Pedy artist camp are making way for exciting years ahead. – Zoya Godoroja-Prieckaerts

Often at WTS I do things that I wouldn't normally do. Like collective canvas painting, watch a bunch of shorts all at once and make a zine. That's why I like it, it gives space to activities and conversations that may not have any. – Martina Capurso

I had a very positive experience at WTS. I felt very welcome and looked after. My work was understood by the generous curators who really considered my work and how it could look and sound its best in the space. Professionally this was an excellent opportunity to connect with other artists and the local artistic community. – Lucreccia Quintanilla

I think that Bridget, Charlie and the whole WTS community are really taking the organisation in new and exciting directions at the moment. As an artist and a local, I have been pleased to see the WTS premises become more inviting, open and accessible in the last couple of years. It's great to be part of an organisation that's committed to building a grassroots creative culture that reflects, challenges and gives back to the community it lives in. And a lot of people do feel that they are part of it. I was excited and proud to take on a position as a studio artist at WTS this year and I'm looking forward to the years ahead at WTS! – Declan Furber Gillick



Watch This Space and FELTspace road sign installation on the Oodnadatta track, Coober Pedy Art Camp. Image: WTS.

CREATIVE PROGRAM & ORGANISATIONAL 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
CAFFA Strategic Meeting					
8CCC AGM					
Walk-In Cinema: Another Country					
Imagining Nationhood: Printmaking Workshop					
From Australia: Exhibition					
Walk-In Cinema: Yellow Fella & Camera Natura					
From Australia: Artist Talk					
Purple Sea Fundraiser Screening					
Shifting Currents: Exhibition					
Shifting Currents: Artist Talk					
Walk-In Cinema: Camels and the Pitjantjara					
AGM					

	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
Heat Map: Exhibition					
Heat Map: Artist Talk					
Azza Zein: Drawing Workshops					
Walk-In Cinema: A Love Letter to the North					
Azza Zein: Dinner					
Arrente Classes					
T-Shirt Making Workshop					
Hock This Space: Artist's Market					
BBQ Shapes: Exhibition					
Rosy Murphy: Open Studio					
Walk-In Cinema: For a Free Palestine					
Prisoner Letter Writing					
Our voices together bouncing off the walls: Exhibition					
Amy Parker Open Studio					
Walk-In Cinema: Criminal Queers					
Walk-In Cinema: Rats in the Ranks					

	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
Trade off: Exhibition					
Zine Fair					
Walk-In Cinema: Desert Mob Screening					
Looking Back, Moving Forward					
Prisoner Letter Writing					
Connection is Key Workshops: Zoya GP					
WTS Open Studio					
This is a sandune or another planet or whatever: Exhibition					
Prisoner Letter Writing					
Walk-In Cinema: Strong Giants and Other Stories					
Heatwork: Exhibition					
Group Text: Writing Group					
Walk-In Cinema: Looking Out, Seeing In					
Loftys 2021					
After a rainy day, with the sun peelers and clouds that cry: Exhibition					

EXECUTIVE REPORTS

CHAIR'S REPORT

Isobel Egan

I would like to begin by acknowledging that we meet today, and everyday, on Arrernte country here in Mparntwe and pay my respects to Arrernte elders, past, present and emerging. Over the course of Watch This Space's history those involved with the Space have lived, worked and produced on this land. I want to acknowledge that in being here, it is vital to continue working towards being here with greater consciousness, on land where sovereignty was never ceded, yet the impacts of colonisation remain ever present. I would also like to acknowledge the enduring sovereignty of all First Nations people, particularly that of those whose countries Watch This Space's traveling artists and wide network of contributors call home.

The inaugural year of the co-director model saw an explosion of activity in the creative program, the upshot of two dedicated and inventive Co-Directors steering Watch This Space together. Not only did Bridget Chappell and Charlie Freedman deliver a full traveling and local artist residency, exhibition and events schedule, but they expanded the reach and role of Watch This Space considerably. From generating a new collaborative relationship with FELTspace at the Coober Pedy Art Camp, to utilising the gallery in new ways that connect with other parts of the community with the introduction of the Arrernte Conversation Course and Prison Letter Writing nights. I would like to thank Bridget and Charlie for their incredibly hard work over the past year.

One of the greatest shifts during 2021 for me personally though is Watch This Space's efforts to address the lack of First Nations governance. While we are at the beginning of this journey, the development of an aspirational governance structure, supported by conversations throughout the year with First Nations leaders, feels to be an encouraging movement towards a long awaited shift.

I would like to thank the studio artists, curatorial committee and board, as well as all those who contribute their time, labour and love to Watch This Space. In particular I would like to thank Bec Capp, who served on the board for 2 and a half years and Katy Moir, who served on the board for the past 2 years. Both have vacated their positions since our last AGM. Thank you so much to both Bec and Katy for their valuable contributions to the organisation over the course of your tenure. It has been a pleasure to work alongside you both.

I will be stepping down from the board as of the 2021 AGM and vacating the position of Chairperson. It has been such a valuable learning journey for me to be part of such a dynamic and creative space. I am so glad to have been able to keep the seat warm for our incoming Chair, Gabriel Curtin. Gabriel has been a studio artist with Watch This Space for a number of years and brings to the board invaluable energy and insights. I feel so glad to be leaving the position in his hands.

I would also like to thank our funding partners Australia Council for the Arts, Northern Territory Government, Screen Territory, Regional Arts Funding and all of the private donors who contributed to our fundraising campaigns throughout the year. A big thank you as well to our local supporters and partners, Desert Festival, Red Hot Arts, Pasta Madre, 8CCC, DuYu Coffee, The Goods, CDU, Brain Tucker, Raggatty Film Collective, Dusty Radio, FELTspace, Hermannsburg Potters, Central Craft, Dogmilk Films, Bindi Contract, Yarrenyty Altere Art Centre, CAFFA, Kieth and Stella and Centralian Seedlings. It is these local connections that keep the energy of an ARI going, and I look forward to seeing how these relationships grow and transform over the coming year.

With our traveling artist and exhibition programme already underway, the year ahead holds great promise for Watch This Space. It will be a pleasure to engage with the space from a different perspective, and am looking forward to what's to come.



Isobel Egan
(Chair, Watch This Space)
3 May, 2022

CO-DIRECTOR'S REPORT

Bridget Chappell

Charlie and I send memes to each other making jokes at the art world's expense. One is a picture of some graffiti: "A.G.A.B. (All Galleries Are Boring)", riffing on the original "A.C.A.B. (All Cops Are Bastards)". It's not true – but it is funny, cathartic, and galvanising. We work together, day in, day out at Watch This Space, an experimental co-directorship, neither of whose halves have been to art school – and we really, really don't want to inhabit a space that could plausibly have the compound "industrial-complex" tacked on the end.

So, it's important that our "white cube" is just one jewel in the tiara of our little ARI, and that the white cube is just a backdrop to as wild a range of activities and projects as possible. And so it was in 2021. Local group shows from Bindi Contracts and the CDU Ceramics program packed out the gallery with hundreds of attendees, and saw thousands of dollars made for local artists through sales of works. Solo shows from local artists Marlene Rubuntja and J9 Stanton were, too, huge community events, that brought that indescribable feeling in the air on opening night – it comes from a throng of people who call this town home, sharing art that also grew - could only have grown - from this singular place. Not all galleries are boring.

The studios form an array vital to this place's energy. Its inhabitants turned the gallery into a dance floor one night for a meeting we had to have – that had to start with an hour of pot luck DJing. We were sad to bid farewell to Rosy Murphy and Chris Cochrane-Friedrich last year, who brought so much to the space; but were delighted to welcome Declan Furber-Gillick and Eremaya Albrecht, and continue enjoying the presence and practices of Vito Lucarelli, Dave Crowe, Kumalie Riley, Gabe Curtin, and Beth Sometimes. Alongside our perma-residents, the monthly Travelling Artists in Residencies saw public workshops, such as Azza Zein's collective drawing experiments; field trips, such as Amy Parker's work with the Alice Springs tip's bespoke glass crusher; open studios, such as Caitlin and Dhana's get-togethers over wild foraged tea blends and divination.

The inaugural local artists in mini-residence program began addressing the assumed binary between local artists (who can apply for a studio to support their practice) and visiting artists (who can occupy a studio for one month as a visitor). The four local artists/art collectives brought many other visitors and collaborators into the space, culminating in some ten people crammed into the residency studio making zines in the leadup to the 2021 Zine Fair.

The Zine Fair, Hock This Space Artist Market, and the annual end of year Lofty Awards marked some of our biggest celebrations on the 2021 calendar. The Zine Fair launched much-loved zine of local geography, romance, and collective authorship 'Second Dates Mparntwe' into the world and saw a marked expansion on previous years in zines made and exchanged. The Artist Market supported over 30 local creatives to sell their works to the public from our carpark. The Loftys saw 2020 award winner Marlene Rubuntja present the 2021 prize to Dan Murphy, amidst performances from local rappers Nooks n Villain, experimental violinist Jon Rose, poet Bart Michael, and many others.

The Walk-In Cinema has blossomed into a much-loved monthly institution of this town. New projects that perhaps are institutions to come, such as the first Coober Pedy Art Camp, held in collaboration with Adelaide ARI FELTspace, saw collaboration and creative output to prodigious degrees.

While it's validating to look back on everything achieved last year, it's a disservice to those same efforts to sugar coat them. This report was written on the same day it is being delivered, with both Co-Directors in complex states of raggedness. With two heads at the helm of this operation, the workload has expanded exponentially, both to meet internal aspirations and the ever-increasing interest in this little ARI both from within the Central Desert, and far beyond. The Co-Directorship works best when we are just two heads in a collective game, and not having to tag-team our burnout.

In saying, the year that was would not have been possible, and would have been much less interesting, without all our friends and supporters - the other heads in the game: the Board, the Curatorial Committee, our studio artists, our local partners, our volunteer and membership base, our donors, our audiences, and our funding bodies: the Australia Council for the Arts, and Arts NT. Thank you all so much.

TREASURER'S REPORT

Britt Guy

The audited financial report is available for your consideration.

In 2021, Watch This Space (WTS), built on its considerable work in 2020 consolidation financial process and procedures. Anita Suich, from BAS Bookkeeping NT continues to be an integral part in supporting the Watch This Space directors to keep financial processes timely and factual.

WTS, like everyone else, weathered and negotiated the changes in programming, funding and financial reporting that occurred due to COVID-19.

WTS 2021 had a deficit of \$3340.24. This was due to an extra programming and funds from savings were used to cover this deficit.

The total income for 2021 rose from 2020, in line with the Australia Council funding coming into full effect. Continuing on from 2020 there has been a decrease in other grants applied for, rather the directors have focused on the creative program funded through Australia Council and Arts NT. This saw a significant increase in Artist Fees. 2021 also saw the co-director model roll out so there was a small increase in wages. This model allowed for new partnerships and new creative endeavours which will provide future projects that maybe supported in part through donations or savings in 2022 and beyond.

It has been a pleasure to work with the Directors, Charlie Freedman and Bridget Chappell, and the WTS board to guide the financials of WTS, and to begin to explore creative models for financially supporting new ideas, projects and artists.



Tinkerbee Dancers at the Loftys. Image: Martina Capurso.