



Art Gallery of **Western Australia**

Location

Perth Cultural Centre, Western Australia

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PERTH WESTERN AUSTRALIA 6849

Contact

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Website: artgallery.wa.gov.au

Opening hours

Wednesday to Monday 10 am to 5 pm
Closed Tuesdays, Anzac Day, Good Friday and Christmas Day

Admission

General admission to the State Collection is free, although donations are encouraged.
Admission fees apply for some exhibitions.

Art Gallery of Western Australia Foundation

For information on becoming involved with the Gallery, including membership and bequests, please telephone 9492 6761 or email foundation@artgallery.wa.gov.au
Gifts to the Foundation of \$2 or more are tax deductible.

Sponsorship

For information on becoming a Gallery partner please contact the Partnership Manager by telephoning 9492 6693 or email admin@artgallery.wa.gov.au

Donations and Cultural Gifts

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request from the Art Gallery of Western Australia Foundation.

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2019-20 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it.

The 2019-20 Annual Report is provided on the Art Gallery of Western Australia website in PDF format artgallery.wa.gov.au/about/annual-reports

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Front Cover:
PEASE, Christopher
Reaper 2015
Oil on muslin on board (42 panels)
168 x294cm
Purchased through the Art Gallery of Western
Australia Foundation: TomorrowFund, 2019



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Overview

Statement of Compliance

Hon David Templeman MLA
Minister for Culture and the Arts

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2019.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.

At the date of signing, we are not aware of any circumstances that would render the particulars included in the report misleading or inaccurate.

Janet Holmes à Court AC
Chairman
Board of the Art Gallery of Western Australia
25 August 2020

Jason Ricketts
Member
Board of the Art Gallery of Western Australia
25 August 2020



Overview

Who We Are

The Art Gallery of Western Australia (AGWA) was founded and acquired its first work of art in 1895. Today it is established by the *Art Gallery Act 1959* and is part of the Culture and Arts portfolio, within the Department of Local Government, Sport and Cultural Industries (DLGSC).

The Gallery, the oldest visual arts organisation in the State, is housed in three heritage buildings located in the Perth Cultural Centre. The main building was completed in 1979, and in 1995 the adjoining Centenary Galleries, which were originally the Perth Police Courts, were opened. The historic Barracks building houses the administration offices, the theatre and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises more than 18,000 works (valued at in excess of \$326 million) by Western Australian, Australian and International artists, and includes many Aboriginal and Torres Strait Islander (Indigenous) works. AGWA is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

The State Art Collection is developed, preserved and displayed to ensure that AGWA maintains the finest public art collection in the State. Through the Collection displays and programs the Gallery continues to support access to art, heritage and ideas locally, nationally and internationally now and for future generations.

Our Vision

To be a place for great art



Overview

Who We Are

- To support and drive artistic ambition through the creation of bold, ambitious and adventurous exhibitions, experiences and programs, produced in collaboration with our artists, artistic communities and audiences.
- To build audiences through engaging, welcoming and involving the broadest possible extent of our Western Australian community and visitors in our programs.
- To develop, exhibit, maintain and care for the State Art Collection to ensure that it remains the pre-eminent public art collection in Western Australia. To deepen holdings of Western Australian art and to more fully represent the community of artists and arts of our region.
- To become a laboratory for arts learning, academic inquiry, experimentation and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- Through acknowledging and working in partnership with Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia, enhance our exploration of historical and contemporary Aboriginal and Torres Strait Islander art and cultures.
- To engage our neighbours in Asia and across the Indian Ocean Rim in mutually beneficial creative projects.
- To improve our economic and environmental sustainability.
- To ensure artist-led lifelong learning, creative and social programs have maximum impact in socio-economic areas where they will benefit most.
- To increase our expertise and improve our working environment.
- To improve our capital infrastructure and site plan in order to become a major attraction for visitors in the Perth Cultural Centre and the State.

Our Goals

Chairman's Foreword



Janet Holmes à Court AC

Chairman

What an exceptional year this has turned out to be. Even as recently as January 2020 I don't think anyone would have predicted where we'd be at the end of June.

In my foreword to the 2018-19 annual report I said I was honoured to have been asked by the Government to take over the role of Chairman of the Board of the Art Gallery of Western Australia from September 2018. I am thrilled that the Government has extended my term so I can see through the exciting things the Board and AGWA management have put in place for the future, as we look forward to the 125th anniversary of this institution later this year.

On behalf of the Board, Foundation Council and staff, I must first acknowledge AGWA's former Director and CEO, Dr Stefano Carboni, who left his position in July 2019. We thank him for his hard work, innovation and dedication to the Gallery.

I am thrilled that in April we were able to announce that, after a thorough search, Acting Director and CEO, Colin Walker, had been formally appointed as Director. In appointing Colin, we have secured a genuinely creative Director to help navigate the most challenging environment we've faced. Prior to taking on the Acting role at AGWA in July last year, Colin was the Executive Director, Culture and the Arts at the Western Australian State Government's Department of Local Government, Sport and Cultural Industries, and was responsible for the State's arts policy and budget. He is regarded as an international expert in creativity, entrepreneurship and technology and was previously Director of Arts & Business in the UK, at the time the world's largest agency in developing partnerships between the private sector and the arts.

When, in late March this year, it became necessary to close the Gallery, along with all the State's other cultural institutions, Colin and the AGWA staff took advantage of the situation to make changes to the building, including rehangng the works in some of the Collection displays. Under Colin's direction, the staff worked extremely hard during very difficult times. This included adjusting to the 'new normal', which for some of them meant working from home, and for everyone meeting online rather than in person. I want to pay tribute to them all for their dedication, congratulate them on what has been achieved, and thank them sincerely for their exceptional contribution.

The major initiative announced during this period was AGWA's response to the drastic economic impact the COVID-19 emergency has had on WA's Arts and Culture sector. To help support its recovery and ongoing role in our society, the AGWA Board and the Foundation announced in May a \$1.5 million Stimulus Package for Western Australian artists.

Funding from the AGWA Foundation will enable this new program to provide support for every living Western Australian artist represented in the State Art Collection and for all Aboriginal Art Centres across the State. More than 350 of these artists represented in the Collection will receive \$2,000 towards creating a richer archive for the State. In addition, independent and art centre-based Aboriginal artists will share up to \$525,000 through a targeted acquisition program to purchase existing works from up to 15 independent Aboriginal and Torres Strait Islander artists and from every one of the 25 Aboriginal art centres. This means that in total, more than 400 Western Australian artists will benefit directly from the initiative, injecting up to \$1.5 million into the Arts sector economy.

Chairman's Foreword – *continued*

I sincerely thank the Foundation; its Chair, Warwick Hemsley; and its Council, for funding this exciting new venture, and for all the support they provide to the Gallery.

Prior to its election in 2017, the Government made a commitment to the development of a new public space on the Gallery's rooftop. During this year much work has taken place to bring this to reality. Perth-based firm, TAG Architects, and Sydney firm, fjmt, were appointed to design the project. The successful tenderer for the construction work is expected to be announced early in the new financial year. This exciting redevelopment project will create the largest, commercially available rooftop venue in Perth, accommodating up to 500 people.

Upon completion, the rooftop will feature an open-air sculpture walk featuring works from the State Art Collection, a new internal gallery space for exhibitions and events, and two outdoor multi-purpose spaces with brilliant city, hills and museum views. The centrepiece of the rooftop is a new 34-metre-long contemporary Aboriginal art piece by Noongar/Minang artist Christopher Pease. This work has been commissioned for the State Art Collection and funded by the Foundation through the TomorrowFund. The full project also includes new, purpose-built conservation laboratories in the Gallery's basement, helping us better look after the State's Art Collection.

This year the Board has worked with AGWA management on many governance matters. The Board sub-committees have been reconfigured to better reflect the requirements of the legislation under which the Gallery operates. A new strategic plan looking towards the next five years was signed by the Board at its last meeting of the year. It will go into operation early in the new financial year.

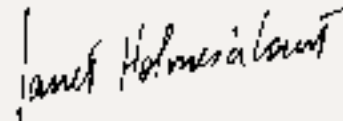
I am thrilled that this year, through the Foundation, a record number of gifts of works of art have been made to AGWA. This is a major milestone in not only the number of gifts, but also their value. In addition to these gifts some other outstanding works have been added to the Collection – a personal favourite is Duncan McGregor Whyte's *The Beach at Perth*, an oil painting obtained at auction which depicts beach life in Perth in an earlier age.

During the year, Gallery staff have continued to work through the recommendations made in the May 2018 performance audit report by the Office of the Auditor General. These include the management of the State Art Collection, and undertaking valuation and stocktaking work. The long-term care of the Collection requires a new storage facility, and it is disappointing that a permanent solution has not yet been secured, meaning that at present, three gallery spaces are being used for storage of artworks rather than exhibition display.

This year has seen the appointment to the Board of Dr Clarissa Ball in August 2019, and the departure of Dr Vanessa Russ, whose term expired in February. I take this opportunity to thank Vanessa for her contribution to AGWA and the Board, and to acknowledge and thank all my Board colleagues for their commitment and wise counsel.

I would like to thank Colin and the Gallery staff for all their hard work in challenging times this year, and offer my thanks to our sponsors, benefactors and partners for their generosity and support.

I also acknowledge AGWA's 141 volunteers, and especially the Voluntary Gallery Guides. Without these people giving so generously of their time it would be impossible for the Gallery to function the way it does. We thank them all sincerely.



Janet Holmes à Court AC
Chairman

Overview

Director's Report • The Year in Review



Colin Walker
Director

2019-20 has been an extraordinary year in so many ways. Since taking up my appointment as Acting Director in July 2019 and since being appointed Director in March in this, we have achieved much even though the COVID-19 pandemic required us to close the building to the public for almost three months between March and June.

I am extremely proud of the way our staff responded to the challenge of remaining connected to our visitors and continued to share our Collection, exhibitions and learning programs online.

As we saw from the response from museums and galleries around the world, culture and the arts provide inspiration and unity in challenging times. I'm delighted we played our part to help the community during the pandemic and am especially grateful to the AGWA Foundation, AGWA Board and Minister for Culture and the Arts for the COVID-19 Arts Stimulus Package which supported all of the Western Australian artists in our Collection and all of the State's Aboriginal Art Centres in a time of real crisis.

Collection

During the closure staff worked on several projects, including implementation of the new AGWA Conservation Plan 2019-21, approved by the Board in December 2019. This aims to provide a practical guide to procedures and AGWA's planned program to improve the care of Collections over time.

At the end of June, we appointed Western Australian, New York-based artist Ian Strange as Guest Artistic Director. Ian has an exciting new artistic and curatorial vision for AGWA which will be unveiled over coming months.

Another welcome development is the imminent appointment of an Associate Curator of Indigenous Art. This position, supported by the AGWA Foundation, will focus on Noongar art as part of a new curatorial structure that will also feature a curator of Western Australian art. The new Associate Curator will work with the Curator of Aboriginal and Torres Strait Islander Art, Carly Lane on the opening of a new ground floor gallery dedicated to contemporary Aboriginal art, reflecting its status as one of the most important art movements of our time.

During the year, 320 new works have been added to the Collection, among them Tony Albert's remarkable piece "MISUNDERSTANDING" 2020. The work is a commentary on the recent destruction of Juukan Gorge in the Pilbara by Rio Tinto.

Art enables a light to be shone on the decisions we make as a society, and the resonance of this piece at a time of crisis for the community juxtaposed with the uplifting and important rise of the Black Lives Matter movement speaks to the complexities of human nature in the way only the best art can.

Sharing our stories, the exhibition *How Did I Get Here?* travelled to four regional galleries during the year. This is the first State Art Collection show created under the Regional Exhibition Touring Boost (RETB) – an \$8 million Royalties for Regions-funded partnership between ART ON THE MOVE (AOTM) and AGWA.



Tony Albert
"MISUNDERSTANDING" 2020
(Full artwork credit appears on page 173)

Director's Report – *continued*

The initiative creates a deeper connection and relationship with the regions and the art within them. Unfortunately, the roll-out of the second exhibition in the series, and the display of the first one at other galleries, was disrupted by the COVID-19 closure of regional borders, but will continue into 2020–21.

Exhibitions

The year's exhibition program started with *The Botanical: Beauty and Peril*, a collaboration between the Janet Holmes à Court and State Art Collections, which drew from both to present a vivid, involving and sometimes disturbing journey through the diverse representations by Australian artists of the plant kingdom.

The celebration in October of the 40th anniversary of the construction of the Gallery's new building was the catalyst for the exhibition *Perth Brutal: Dreaming in Concrete*, which made visible the Brutalist structure which we occupy today through photographic works, along with previously unseen plans, proposals and ephemera.

At the same time, an award-winning 240-page publication, *AGWA 1979, the development of the Art Gallery of Western Australia's iconic building* was launched. The book presents essays and pictorial features detailing the many and varied phases of its production and its context within local and global Brutalism and Cultural Centre histories.

Also in acknowledgement of the 1979 opening of the building, the exhibition *That Seventies Feeling...the Late Modern*, showcased some of Gallery's best works from that decade, demonstrating a hidden richness and complexity to how we think of the seventies, while also reflecting the building's own place in the story of Modernism.

The historic Centenary Galleries are again being used as a temporary exhibition space, and this year welcomed *The Lester Prize* (formerly known as the *Black Swan Prize for Portraiture*), for its fourth showing at AGWA in November.

The ever-popular exhibition of work by graduating high school art students, *Pulse Perspectives* opened in this space in March, two weeks before the closure; its season will be extended until October.

In February we partnered with the Perth Festival to present AGWA's first venture into virtual and augmented reality, with the presentation of *Awavena – Lynette Wallworth*, a mixed reality experience by this Emmy Award-winning director, which took visitors deep into the Amazonian rain forest and the home of the Yawanawa people. Streams such as *WA Now*, featuring the work of Western Australian artists, and *Screen Space*, showcasing the Gallery's holding of filmic works, continued to be popular again this year.

A list of our 2019–20 exhibition program can be found on page 33 of this report, and a full summary is available on the [Gallery's website](#).

Programs

The Visitor Experience team continued to provide a wide variety of public programs to support visitation to our exhibitions. The AGWA Learning team has been expanded, with the appointment of an additional Educator and a renewed focus on interpretation and creativity. Prior to the shutdown we were delighted to welcome a variety of groups for workshops and guided tours, and to again see families participating in school holiday activities in the main Concourse area. The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, continued to add an extra and much appreciated dimension to all our exhibitions and Collection displays, including very popular tours of the building in support of *Perth Brutal*.



- **Grandfather and granddaughter engrossed in building *Horizontal Geometries* in the Concourse.**



Overview

Director's Report – *continued*

Operations and Management

We welcomed the extension of Board Chairman's term in January. This has allowed us to move forward confidently and undertake a wide-ranging review of the way we function, paving the way for the adoption by the Board in April of our *Strategic Visions 2020-25* document, which provides a new vision, strategic objectives, key initiatives and measures for AGWA covering the next five years.

We have also implemented a curatorial restructure, which aligns our operators with this vision. AGWA operates with a dedicated staff, who have had to adapt to many new circumstances this year. In welcoming Ian Strange as our new Artistic Director, I want to thank Ric Spencer, who joined the Gallery last July as temporary Chief Curator, for his excellent work during his six months in the role, and of course to Dr Stefano Carboni and his remarkable legacy.

I have appreciated the support, commitment and professionalism of the whole AGWA community as we got to know each other and worked towards some exciting goals for the years ahead. Many thanks to you all.

Acknowledgements

The Gallery relies heavily on the generosity of an enthusiastic group of volunteers, who make an inestimable contribution to our operations. To them, the Foundation, and our sponsors who stayed with us during the pandemic, I acknowledge and thank you sincerely for your invaluable contribution. Many thanks also to the numerous organisations and individuals who have partnered with us in order to provide a rich choice of programs in support of our exhibitions.

I am also thankful for the support of the Board, the Minister for Culture and the Arts, the Director General of the Department of Local Government, Sport and Cultural Industries, and the Premier, with a special mention and thanks to Emma Buswell for her wonderful work referencing the Premier during a memorable moment during COVID-19. It's been quite a year.

Colin Walker
Director

Performance Management

Performance Management Framework

Key performance indicators have been developed in accordance with Treasurer's Instruction 904 to evaluate the Gallery's performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.

Summary of Key Performance Indicators

Preservation

- The consistency in maintaining proper environmental conditions for works of art on display and in storage.

Accessibility

- The number of in-person and online visits to the Gallery.
- The effectiveness of the Gallery in providing for the enjoyment and cultural enrichment of the people of Western Australia is shown by client satisfaction with Gallery art services.

Key Efficiency Indicator

- Average cost of managing the Collection per Gallery object.
- Average cost of art gallery services per Gallery access.

Financial Overview

AGWA receives revenue from a variety of sources. The State Government provides the majority of revenue as an appropriation to fund core services. In addition, the Gallery receives grants, sponsorships, donations and bequests which fund a diverse range of activities, including the majority of the acquisitions, and without which AGWA could not continue to deliver its current level of services. Much of this revenue is restricted to specific purposes.

AGWA also generates a small portion of its own revenue through commercial activities, including venue hire and retail sales, and occasional fee for entry exhibitions.

Total revenue of more than \$14,744 million was received in 2019–20 of which \$2.201 million was generated from commercial activity, and from public, private and charitable sources. The Gallery continues to manage savings in expenditure.

Financial Targets	2019-20 Target	2019-20 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	11,133	10,604	(529)
Net Cost of Services (as per income statement)	(8,005)	(4,557)	3,448
Total Equity (as per Statement of Financial Position)	358,196	381,578	23,382
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	441	1,024	583



Performance Management

Performance Management Framework – continued

Summary of key performance indicators

	2020 Target ⁽¹⁾	2020 Actual	Variation ⁽²⁾
<i>Outcome 1: Western Australia's State Art Collection asset is developed, appropriately managed and preserved.</i> Key Effectiveness Indicator: Percentage of time the collection stored to the required standard Key efficiency indicator: The average cost of managing the Collection per Art Gallery object.	97%	96.65%	0.35%
	\$50.19	\$52.80	(\$2.61)
<i>Outcome 2: Western Australia's State Art Collection and works of art on loan are accessible.</i> Key Effectiveness Indicators: Total number of visitors Total number of online visitors to website Percentage of visitors satisfied with visit overall Key efficiency Indicator: The average cost of Art Gallery services per Art Gallery access	315,250	195,350	119,900
	185,540	144,250	41,290
	93%	80%	13%
	\$20.43	\$28.40	(\$7.97)

(1) As specified in the Budget Statements

(2) Explanation for the variations between targets and actual results are presented in 'Key Performance Indicator Information.

Working Cash Targets

	2020 Agreed limit (\$000)	2020 Target Actual (\$000)	Variation (\$000)
Agreed working cash limit (at Budget)	542	542	—
Agreed working cash limit (at Budget)	528	958 ^(a)	430 ^(b)

(a) The actual working cash was reduced by amounts that were set aside for capital projects and exhibitions such as Regional Exhibition Touring Boost.

(b) The variation is due mainly to an equity transfer of \$993 thousand from the Department of Local Government, Sport and Cultural Industries to rebalance the Gallery's working cash capacity.

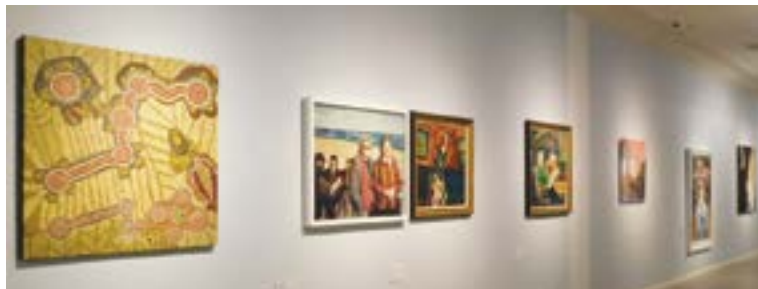
Highlights



- Photo of the AGWA building in 1979.

40th Anniversary of the building's opening

Marked with the exhibition *Perth Brutal: Dreaming in Concrete*. The exhibition also provided the opportunity to re-examine various changes that had been made to the building over the years and restore much of the original architectural vision.



- L-R: Warwick Hemsley (Foundation Council Chairman), Janet Holmes à Court AC (AGWA Board Chairman), Hon David Templeman MLA (Minister for Culture and the Arts), Colin Walker (AGWA Director), standing in front of *Reaper* at the 30th Anniversary celebration.

30 Years of the AGWA Foundation

This anniversary was marked with a display featuring some of the more than 5,000 acquisitions attributed to the generosity of contributions through the Foundation. A successful appeal raised funds to acquire the significant work *Reaper* by Minang/Noongar artist, Christopher Pease.

Continuation of AGWA's First Collection Regional touring exhibition in 20 years

The Regional Exhibition Touring Boost (RETB) is an \$8 million Government-funded partnership between ART ON THE MOVE and AGWA, aimed at creating a deeper connection and relationship with the regions. In 2019-20, the first exhibition, *How Did I Get Here?* travelled to four regional galleries (page 29).

- A selection of the works on display at the Geraldton Regional Art Gallery.



Highlights

Significant increase in donations to the Collection

2019-20 was remarkable for the number, and value, of gifts to the State Art Collection.



Emma Buswell's knitted response to the Premier's Kebab remarks

A textile display by WA artist Emma Buswell featured a group of knitted jumpers, with the key work being titled *There's nothing unlawful about going for a run and eating a kebab*. The jumper illustrates a light moment during one of Premier Mark McGowan's speeches about the lockdown; he could not stop laughing when asked about whether it was permissible in WA to get a kebab when out for a run.

Alignment of Governance structure to legislative priorities

AGWA restructured its Board committee structures to better deliver against the Gallery's legislative requirements.

Stimulus Package

To help support Western Australia's arts and culture sector during the COVID-19 pandemic, the AGWA Foundation funded a sector-leading stimulus package of up to \$1.5 million. The new initiative, launched in May 2020, provided support for every living Western Australian artist represented in the State Art Collection and every Aboriginal art centre across the State.



- L-R: Hon David Templeman MLA (Minister for Culture and the Arts); Colin Walker (AGWA Director); Hon Ben Wyatt MLA (Treasurer and Minister for Indigenous Affairs); Warwick Hemsley (Foundation Council Chairman), Chad Creighton, (CEO, Aboriginal Art Centre Hub WA).

Credits for works of art on these two pages appear on page 173 of this Report.

Agency Performance

The Gallery's performance for 2019–20 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget which is within the framework of the Gallery's Strategic Plan for 2015–2019.

Collecting and Sharing

- Strategic Objective:
- To develop and strengthen the State Art Collection
 - To appropriately manage and preserve the State Art Collection
 - To increase access to the State Art Collection locally, nationally and internationally

Overview

The Gallery has the finest public art collection of Western Australian art and Indigenous art in the State.

"I always visit this Gallery when I am in Perth and it always impresses me. I love to see all the changes, there is something fresh and new each time."

At 30 June 2020, the State Art Collection comprised 18,161 works.

Outcomes

In 2019–20 the Gallery acquired 131 works of art at a cost of \$603,840 and was gifted an additional 189 works for an estimated value of ca. \$704,660.

This year the gallery addressed an identified gap in the representation of works dating from the 1970s by principal Western Australian artists. This saw the addition of key works by Carol Rudyard, Miriam Stannage, Brian Blanchflower and Trevor Vickers from this period. The work of artists new to the Collection continued to be added, the holdings of other Western Australian artists was expanded, and the Gallery focussed on continuing to enrich the holdings of work by Kimberley-based artists. Additional important purchases include a major new painting by Australian artist Richard Bell which focuses on three massacre stories to illustrate the shared histories of Aboriginal people.



Miriam Stannage

Every player wins a prize 20201974
synthetic polymer paint and playing cards on canvas
147.5 x 147.5 cm
State Art Collection, Art Gallery of Western Australia
Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020
© the Estate of Miriam Stannage

A remarkable group of 13 photographs by Rose Boyt, which captured the relationship between artist and sitter during the painting of her father's iconic work *Naked man with rat*, were also acquired. The Foundation supported the acquisition of a significant recent painting by Christopher Pease, and the holdings of his work was further supplemented through gifts.

Agency Performance

Collecting and Sharing – *continued*

Overall, this year was remarkable for the number, and value, of gifts to the Collection. Established Australian artists Richard Bell and Stuart Ringholt, and renowned international jeweller Otto Kunzli, made significant gifts of their work. One local collector made a generous gift of works by Aboriginal artists while another gave more than 40 examples of works by international photographers working in a pictorialist vein. Turner Galleries' Art Angels gifted more than 50 examples of works spanning the 17-year period of the Art Angels residency program; and John McBride gifted over 40 works by contemporary Australian artists, in honour of the former Director, Stefano Carboni.

During the year 320 works of art were introduced into the Collection:

- 20% (66 works) were by 43 Western Australian artists;
- 38% (120 works) were by 63 Australian artists;
- 42% (134 works) were by 85 International artists.

State Art Collection

The Gallery has continued to focus on implementing the Collection management recommendations made by the Office of the Auditor General in the report of May 2018. Progress has been made in enhancing online access to the Collection through the process of digitising images of works. Work was undertaken to prepare the second touring capsule of the Regional Exhibition Touring Boost, with 40 three-dimensional works from the Collection selected to tour to regional venues in Western Australia. The tour was scheduled to commence in March 2020 but was delayed due to the impact of the COVID-19 pandemic and the State's decision to impose internal regional borders in Western Australia.

Storage remains a critical issue with some short-term measures, such as temporarily storing some new acquisitions offsite with commercial storage providers.

A stocktake of the Collection was completed in compliance with the asset verification procedure approved under the partial exemption to Treasury Instruction 406.

The **Registration** team have been facilitating a full program of acquisition and exhibition logistics, maintaining documentation and care of the Collection, along with expediting loans from the State Art Collection to State and National institutions, exhibitions and Government departments. Importantly substantial work has been undertaken on data clean-up and infrastructure working towards the Vernon Browser for the Collection Online project, as well as work associated with the AGWA Foundation Art Stimulus package and providing a photography and copyright service for internal and external clients.

Twenty-three agreed loans to Queensland Art Gallery/Gallery of Modern Art, National Gallery of Australia, Art Gallery of New South Wales, National Gallery of Victoria, Art Gallery of South Australia and the Heide Museum of Modern Art have had to be re-scheduled due to the impact of the COVID-19 pandemic on cultural institutions' exhibition schedules.

Highlights of works lent to Australian institutions include:

Arthur Boyd's *Old waterwheel*, 1959 for the exhibition Arthur Boyd: *Landscape of the Soul* tour by The Bundanon Trust.

Angelica Mesiti's *Citizens Band*, 2012 for the launch of the Lake Macquarie Art Gallery, New South Wales' enhanced cultural facility.

Shirley MacNamara's *Garnangadha Guutu (Emu vessel)*, 2017 for the exhibition Shirley MacNamara: *Dyinala, Nganinya* at the Queensland Art Gallery/Gallery of Modern Art, Brisbane.

Clare Peake's *Things are never ending: 7 rings for 7 days*, 2018 for the exhibition *The Long Kiss Goodbye* at the Lawrence Wilson Art Gallery, the University of Western Australia, Perth.

Joy Hester's *Mad Girl*, c1942-1943 for the exhibition Joy Hester: *Remember Me* at the Heide Museum of Modern Art, Melbourne.

Nineteen loans were made to the Department of Premier and Cabinet.

Agency Performance

Collecting and Sharing – *continued*

Forty-nine long term loans to the Gallery were made from eighteen private and public collections.

Conservation staff have been busy this year preparing works for exhibition, particularly for *That Seventies Feeling* and *The Botanical: Beauty and Peril*, and preparing new acquisitions for display, with considerable time spent in preparation of Collection works used in the exhibition program.

As part of the Elevate project AGWA Conservation staff have worked with architects and other specialists to design new, purpose-built, conservation laboratories and to plan the relocation of a number of sculptural pieces to the rooftop's new sculpture walk.

Works were also prepared for the first two Regional Exhibition Touring Boost exhibitions and staff have continued to provide conservation advice and venue assessment, to assist regional galleries to upgrade their facilities in order to present exhibitions from the State Art Collection.



- **AGWA Six Seasons** – named after the Noongar six seasons – this space is dedicated to the Indigenous artwork in the Collection.
 - Vernon ah Kee *therewas a fall* 2015
 - Dorothy Napangardi Robinson *Salt on Mina Mina* 2002
 - Lawrence Inkamala *Arkaapa (Desert Oak tree)* 2017 (in showcase)



Agency Performance

Collecting and Sharing – *continued*

Some of the works of art acquired in 2019-20 – a full list of acquisitions appears as Appendix C (page 149)



Duncan McGregor Whyte
The beach at Perth c 1916-1921
oil on canvas
30 x 45 cm
State Art Collection, Art Gallery of Western Australia
Purchased 2019



James Angus
Smart Car Maquette 2018
papier mâché, cardboard, acrylic paint,
varnish
51 x 41 x 30 cm
State Art Collection, Art Gallery of Western
Australia
Purchased through the Art Gallery
of Western Australia Foundation:
TomorrowFund, 2019
© James Angus, 2018



Yulyurlu Lorna Fencer Napurrula
Yarla - Bush Potato (Yam) Dreaming 2020
synthetic polymer paint on canvas
121 x 182 cm
State Art Collection, Art Gallery of Western Australia
Gift of Johanna Lagerberg and Stephen Swift under the Australian
Government's Cultural Gifts Program, 2020
© estate of the artist licensed by Aboriginal Artists Agency Ltd



Agency Performance

Collecting and Sharing – *continued*



Dylan MARTORELL

Echinocactus grusonii 2017

felt-tip pen and pencil on paper

76.5 x 56.8 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation:

TomorrowFund, 2019



Richard Bell

One more hour of daylight 2017-2019

synthetic polymer paint on linen

three parts: 240 x 180 cm each; 240 x 540 cm (overall)

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

© Richard Bell, courtesy of the artist and Milani Gallery, Brisbane



Agency Performance

Collecting and Sharing – *continued*



Eveline Kotai

Breathing pattern 2019

pigment pens on plywood

122.2 x 81.2cm each, 3 panels.

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

© Eveline Kotai, 2019



Rose Boyt

In the studio 2 from the series *In the studio (1-13)* 1978

silver gelatin print

dimensions variable

State Art Collection, Art Gallery of Western Australia

Purchased, 2020

Image courtesy Ordovas Art

© Rose Boyt, 1978

Engaging with and Inspiring Audiences

Strategic Objective:

- To display and present the finest art of the region, nation and the world for Western Australians and visitors to the State
- To provide engaging, inspirational and educational artistic, inclusive art experiences
- To promote the Art Gallery of Western Australia

Overview

AGWA aims to provide visitors with a range of exhibitions and Collection displays designed for a wide and diverse audience. A list of exhibitions and displays shown in 2019–20 can be found on page 33, with full details on the Gallery's [website](#).

In addition to the exhibitions and programs in the Gallery, AGWA increasingly strives to provide broad access to the Western Australian community and visitors to the State in other ways, including online information services through the website, and the use of social media applications such as Facebook, Twitter, Instagram and video platforms.

The 2019-20 exhibition program started with a collaboration between AGWA and the Janet Holmes à Court Collection in the presentation of *The Botanical: Beauty and Peril*, which explored the beauty of the natural world, alongside the threats that assail it.

The year also saw the continuation of the first regional tour for 20 years, which had begun at the end of the 2018-19 year. Initiated as part of a three-year program supported by the Regional Exhibition Touring Boost fund, and delivered by ART ON THE MOVE in collaboration with AGWA, the exhibition *How Did I get Here* travelled to Collie, Exmouth, Bunbury and Geraldton.

AGWA's exhibition program also gave the Gallery the opportunity to celebrate the 40th anniversary of the opening of the main Gallery building in 1979, with the launch of *Perth Brutal: Dreaming in Concrete*, which opened out the many layers of the history of the building's development, and featured images of the building in construction and its early days, along with ephemera such as building models, plans, diagrams and drawings.

This was followed by *That Seventies Feeling...the Late Modern*, which showcased some of the AGWA's best works from the decade that saw the opening of the much longed-for new Gallery and examined a transformative decade for Western Australia, the Gallery and the world at large.

In partnership with the Perth Festival 2020, the Mixed Reality experience, *Awavena* (conceived by Emmy Award-winning director Lynette Wallworth and featuring the Amazonian Yawanawa people) was offered at AGWA during February. Through cutting edge Virtual and Augmented Reality technology, visitors had the opportunity to 'virtually visit' the Amazonian rainforest and share the story of Hushahu, the Yawanawa's first female shaman. To coincide with *Awavena* and the Perth Festival, the Gallery remained open on Friday nights during February in a partnership with Otherside Brewing. Badged as *AGWA Live*, it sought to bring art, music and culture together in a series of free events. Visitors enjoyed live music from local WA musicians, curated by WA Music (WAM).

All display galleries remained open, with 'Ask Me' Guides available in the *Seventies Feeling* and *Six Seasons* exhibition spaces, and a guided tour of *Perth Brutal*. Buskers performed in FRANK Café in the early part of the evening, with professional musicians performing in the main Gallery Concourse from 7-9pm.

Early March saw the opening of the ever-popular *Pulse Perspectives*, which celebrates the talent of young Western Australian artists who graduated from high school the previous year.

Agency Performance

Engaging with and Inspiring Audiences – *continued*



- Visitors enjoying the first AGWA Live event.

The exhibition featured 44 works by students from 29 schools across the State. The selected works range from painting and drawing to sculpture, digital moving image, photography and textiles. Human impact on the environment, consumerism, identity and family are prominent themes and issues explored in this year's exhibition.

Distance learning tools were explored through the videos and workbook developed in partnership with ECU School of Education, providing visitors and virtual visitors with new ways of appreciating artworks, and being with the world.

All these projects had dedicated public programs and learning offers, as did *The Lester Prize*, previously known as the *Black Swan Prize for Portraiture*, which was again presented at AGWA.

Outcomes

A total of 195,350 people visited the Gallery during the financial year. The website homepage was refreshed to respond to the Gallery's closure during COVID-19 as content moved to the digital online platform. Virtual walkthrough tours of the *Pulse Perspectives*, *Tom Malone Prize* and *WA Now - Tom Müller: MONOLITH SCORES* exhibitions were made available via the website. The website attracted 144,250 unique visitors during the year.

The Botanical: Beauty and Peril exhibition was one of the most popular exhibitions for the year. It celebrated the natural beauty of landscapes and plants. However, it also brought to public's attention issues such as climate change, environmental destruction and the land rights of Australia's First Peoples. A digital audio tour available for download from the AGWA website was provided free of charge for this exhibition.

AGWA continued to activate its digital channels in 2019-20 however emphasis shifted towards online engagement following the Gallery's closure in response to COVID-19 and State Government restrictions. #agwayourway was launched to encourage the public to access stories and engage with the Gallery online. Initiatives included participating in the 'Art in Quarantine Challenge' and establishing the AGWA Reading Room; virtual exhibitions and State Art Collection works were shared through social media, the Gallery's website and regular electronic newsletters. Engagement increased alongside the number of followers for most platforms during this period.

Facebook following increased by 5% from the previous year from 30,577 to 32,228, Instagram main page by 31% from the previous year from 15,009 to 19,673 and LinkedIn by 68% from 2,425 to 4,077 followers. Twitter remained static.

The Gallery's regular electronic newsletter, AGWA Artmail, continued its editorially-focused approach. However, content shifted from an exhibition and programming focus to connecting readers to online content which included more stories of works and artists in the State Art Collection and essays by curators. During the Gallery's closure, distribution of Artmail also increased to fortnightly, as part of the online engagement strategy.

Agency Performance

Engaging with and Inspiring Audiences – *continued*

Public relations and editorial support continued as a key channel for AGWA communications, raising awareness of our exhibitions and programs. This year, unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 1,270 items, reaching a total audience of 47,413,291. An equivalent amount of advertising space is calculated to cost \$6,960,666. (These figures are based on clippings and information provided by iSentia media monitoring services, as well as those collected by AGWA, with the value of the coverage calculated using figures provided by iSentia.)

AGWA featured in an episode of *Destination WA* which aired on Sunday 9 March on Channel Nine. The content focused on the everyday visit that can be experienced at the Gallery, and the State Art Collection. It also introduced the 125th Anniversary to audiences. The episode broadcast State-wide on Channel 9 Perth, nationally on the Nine Network and will continue to be available on video on demand at www.9now.com.au. The last series of *Destination WA* attracted an average of 475,012 views per episode across all mediums.

The Gallery achieved several editorial highlights during the year, specifically around *The Botanical* exhibition; the building's 40th anniversary and the *Perth Brutal* and *That Seventies Feeling* exhibitions; and the virtual reality show *Awavena*, which formed part of the 2020 Perth Festival.

AGWA Learning

In 2019-2020, AGWA Learning moved further towards becoming a laboratory for arts learning, academic enquiry, experimentation and creativity research with the development of new learning resources, Artist Activations, school holiday activities and excursion experiences, and an increase in staff to this vital area of the Gallery's work. The interruption of COVID-19 provided opportunities to reach audiences in new ways and strengthen our sector relationships within WA and nationally.

Children's Voices, a pilot project with students from City Beach Primary School harnessed higher order thinking skills to amplify children's voices in gallery spaces.

During the second term of 2019, students in Grades 2-6 had been asked to respond emotionally and critically to reproductions of 12 artworks from the exhibition. 50 students then visited AGWA over four occasions to create labels for these 12 works of art, to be exhibited alongside curator-written interpretation in the exhibition. Curator Melissa Harpley also presented her thoughts to a group of 12 students from City Beach, and invited them to share their ideas.

Feedback from teachers and educators affirmed the value of multiple visits to the Gallery for workshops, as well as the impact of seeing their thoughts on display as part of a major public exhibition.



• City Beach Primary School in a *Children's Voices* workshop.



Agency Performance

Engaging with and Inspiring Audiences – continued

During the exhibition *The Botanical: Beauty and Peril* an engagement activity, Birds of Beauty and Peril, was set up in the adjacent rest area, and audiences of all ages were invited to draw a bird of beauty or peril. Over 4,000 responses were received and exhibited until the exhibition's close.



• Family group drawing *Birds of Beauty and Peril*.

Artist Activations

Workshops with Esther McDowell/Yabini Kickett, as part of the Artist Activation *Kaalak Minditj Kaalak (Home Sick Home)* AGWA, took place in the July school holidays. Planter boxes were installed in the PCC, hosting a collage of watercolours by multigenerational audiences responding to endemic flora. The project was launched during NAIDOC week by AGWA curator Carly Lane, with a presentation by Esther McDowell/Yabini Kickett and the commission of a new poem in Noongar and English, in partnership with Red Room Poetry, by Lola McDowell. Esther's culminating digital artwork, including a collection of paintings by AGWA audiences, was exhibited on the PCC screen.

WA Now artist Eveline Kotai designed *Horizontal Geometries*, an activation for all ages which drew from themes in her exhibition *Breathing Pattern*. The participatory project explored hexagons in response to the architectural features of the Gallery, and invited audiences to play with endless variations of colour and pattern. The large-scale extension of Eveline Kotai's Imagination Room activation saw this learning intervention fill the Concourse during January school holidays.

Conceived in collaboration with Aboriginal Artist Sharyn Egan, was the participatory project *Balga Waangkiny – Balga Talking*, inspired connection and mindfulness in people of all ages, with audiences invited to sit quietly, untangle their thoughts, share stories, and weave feeling into an accumulating installation inspired by grass trees. Despite the Gallery's closure for much of the early part of 2020, thousands of children and families contributed to the creation of three sculptural Balga trees which will be exhibited in November during NAIDOC Week.



• *Balga Waangkiny* Artist Activation with Sharyn Egan.



Agency Performance

Engaging with and Inspiring Audiences – *continued*

Conversations with Rain (CwR) is an ongoing multidisciplinary partnership between AGWA and Edith Cowan University (ECU) School of Education, supported by Art Access Partner, Healthway, Act-Belong-Commit. It is part of the Climate Action Network, a research project funded by Social Sciences and Humanities Research Council of Canada (SSHRC) exploring children’s creative relations with weather as a way of potentially transforming our climate futures. The project began alongside *The Botanical: Beauty and Peril* and continues to have myriad creative outcomes including:

Workshops: 99 students and 30 adults participated in studio workshops creating *Books of Rain* with Artist Educator Lilly Blue, and Postdoctoral Fellow and dancer/writer Jo Pollitt. During workshops a sound recording was made of children playing an orchestra of materials (tissue paper, pencils, table tops) to create an audio work – *Sound of Rain* – which was exhibited in *The Botanical: Beauty and Peril* and continues to have myriad creative outcomes including:



• **Filming *kep waangkiny* in *The Botanical: Beauty and Peril*.**

Imagination Room: Healthway and Wesfarmers supported an Artist Activation all ages audience engagement space in the Imagination Room where multi-generational audiences could participate in various creative activities expanding attention and engaging senses. Many created *Books of Rain* which accumulated into a *Library of Rain*, including over 600 books.

Dancing with Rain: Four school holiday artist-led dance/movement workshops with artist Marni Orr resulted in flash mob improvisations which were performed each day in the Concourse.

Learning Resources: an online *Unlocking Imagination* video resource, drawn from a newly developed creative learning methodology for Primary School educators, was launched, together with an *Unlocking Imagination* Response Journal for primary aged students; this is available free to all children when visiting AGWA.

Dance Film: *kep waangkiny* (water talking), was created as a poetic resource for schools in response to the *Sound of Rain* soundtrack, and performed by Dr Jo Pollitt and Aboriginal performer Maitland Schnaars.





Agency Performance

Engaging with and Inspiring Audiences – *continued*

School Holiday Workshops

A rich program of participatory studio-based workshops were held during each of the school holidays providing opportunities for children and families to actively engage in art together.

Eveline Kotai facilitated six multigenerational *Horizontal Geometries* workshops in September and October utilising repurposed materials to create textile assemblages.

“The Imagination Room activation is the best it’s ever been. Eveline Kotai is so intelligent and giving in her teaching style. Fantastic.”

Take a Chance workshops held in January, led by Educator, Assunta Meleca from the Learning team, saw two fully booked sessions of children and families experience the art making process. Inspired by the abstract nature of artworks from the exhibition on show at the time, *That Seventies Feeling*, participants freely explored unconventional materials and unexpected combinations of shape and colour to create their own work of art to treasure

In January, Kindling Creative presented two sold out Block Printing workshops where participants were able to design their own T-shirt in response to the hexagonal structures of AGWA’s architecture.

Another project, *AGWA Gently*, was born during the COVID-19 lockdown as a creative play project for young children (and all those needing gentle ways of being with the world). It was delivered on Facebook and Instagram over 12 weeks, offering simple prompts, based on elements and principles of art, inspiring families to leave their screens and engage creatively with the world in gentle ways.

Educator Briefings and Professional Learning

Window into AGWA Learning for Artists: In line with AGWA’s commitment to strengthening relationships with contemporary artists in WA, Manager of Learning and Creativity Research, Lilly Blue, hosted a full day free Professional Learning workshop for artist educators to provide a window into AGWA Learning methodologies, resources and projects.



• An AGWA Gently contribution from one of our very young participants.

Primary and Secondary Educators had the privilege to work with Noongar artist Sharyn Egan, to develop confidence in teaching Aboriginal histories and cultures through Visual Arts practice. Participants gained first-hand experience, exploring cultural protocols and courtesies, and insight into Indigenous Knowledges. Sharyn generously shared her arts practice of working with natural fibres of wool and meadow hay to create carefully crafted fronds that will form part of the Balga Tree installation she conceived for the Gallery.

As part of the support offered to educators by the AGWA Learning team, a private viewing of *Pulse Perspectives* was offered to secondary educators the week after *Pulse* officially opened. Led by AGWA’s Lilly Blue and Acting Curator of International Art, Dunja Rmandić, teachers were able to network and informally discuss *Pulse Perspectives* themes, issues and artists’ practice. This included discussion about curatorial aspects of the exhibition and teachers were invited to share their experiences with exhibiting student works in the exhibition.

Agency Performance

Engaging with and Inspiring Audiences – *continued*

Pulse Perspectives Online

The unexpected interruption of COVID-19 presented AGWA Learning with the opportunity to showcase the student exhibition, *Pulse Perspectives*, as a virtual presentation. For the first time, the Learning team included an extra resource to accompany the exhibition. This year, *Pulse* artists were invited to complete a questionnaire about their artwork and make comment about the impact the arts makes to young people's lives. Of the 44 exhibiting artists, 11 artists participated in the survey, resulting in a new series of resources called *Meet the Artist*. The Learning team plan to continue providing audiences with insights about the work of WA's talented young artists, and shed light on matters of importance to young people.

School Visits

Despite the closure in the last three months of the year, AGWA's 2019–20 learning program was well supported with 3,064 students taking part. The visits included primary, secondary and tertiary students undertaking tours, participating in workshops and learning the process of visual analysis.

Groups other than traditional school classes, for example home school group networks, alternative schools, international students, pre-service teachers and special needs and disability groups, are continuing to participate in AGWA Learning programs.

Public Programs

As part of the Kings Park Festival, and in support of *The Botanical* exhibition, AGWA and Kings Park Botanic Garden ran a *Flowers in Focus* amateur photography competition, with entries judged by AGWA curator, Dunja Rmandić. Also run in collaboration with Kings Park was a series of very popular visits to the park followed by a guided tour of *The Botanical*.

A symposium to celebrate the AGWA building and Perth's early role in the brutalist architectural style in Australia was held in October.



- **Co3 performance in the Concourse.**

AGWA's curators joined with speakers drawn from the architecture and design sectors. The talks were followed by guided tours of the Gallery building, the *Perth Brutal: Dreaming in Concrete* exhibition and Curtin University's iconic brutalist campus.

AGWA continued its collaboration with contemporary dance company Co3 in 2019, with a late-night opening and performance by Co3 dancers in the concourse, inspired by the long-standing partnership between the two organisations. Rehearsals were held in the Gallery during the day, and the free performance in the evening drew a large crowd, who also enjoyed access to all AGWA's gallery spaces, which were left open for the occasion.

Agency Performance

Engaging with and Inspiring Audiences – *continued*

In November, comedians Tim Ross and Kit Warhurst performed their live show *Motel 1979* at AGWA, inviting audiences to step inside an authentic brutalist building for a nostalgic, thought-provoking and funny exploration of Australian brutalist architecture and holidays of the past.

During the October school holidays, and as part of the Awesome Arts Festival, AGWA, Awesome Arts and professional choral singers, The Giovanni Consort, offered *Cloud 9*, a performance of relaxing music aimed at soothing the senses and focussing the mind.

AGWA and ABC Local Radio combined to present a '70s themed outside broadcast of the Perth radio Breakfast program in the AGWA Café, FRANK, to promote the building's 40th anniversary celebrations, and the *Seventies Feeling* exhibition. Guests chosen by ABC Local Radio and AGWA were invited to the broadcast, and encouraged to dress in '70s inspired attire. After the broadcast, exhibition curator Robert Cook led a guided tour of the exhibition.

In conjunction with the Perth Festival offering, *Awavena*, artist and director Lynette Wallworth gave a keynote address, followed by a long table discussion exploring what it means to live with climate crisis, ways of being on Aboriginal land, and how to speak through culture and technology on these vital issues. A panel of guests from the arts and science sectors as well as members of the public, were invited to participate.

Voluntary Gallery Guides

The Voluntary Guides (VGG) have continued to provide tours in a welcoming, informative and engaging manner. Attendees included school students of all ages for purpose designed tours, interested adults joining Wesfarmers Walk-In tours, and tours tailored to specific interest areas.

A wide diversity of visitors has been welcomed: music lovers, community groups, University of the Third Age, and the 'Red Hat Ladies' who bring laughter and colour with them. Again this year the Gallery welcomed people to its guided tours from all over Australia as well as



• Guides preparing for the *Botanical: Beauty and Peril* touring.
– Selection from *Banks' Florilegium 1973*, on loan from the Janet Holmes à Court Collection

many overseas destinations, including Russia, Europe, South America, China and South Africa. These tours have enabled them to see iconic works like *Down on His Luck*, *Droving into the Light* and *Black Beauty*.

All tours were halted on 17 March as COVID-19 restrictions were implemented, and did not resume until 29 June. Between 1 July, and 17 March, the Guides presented 525 Wesfarmers Walk-in Tours attended by 3,337 people, and 263 School Visits and Tailored Tours with 4,830 visitors.

Agency Performance

Engaging with and Inspiring Audiences – *continued*

Compared with the same period in 2018–19, Wesfarmers Tours visitors increased by 36.6%, with School or Tailored tours by 1.8%. The Guides delivered 42 more tours than in the previous year (attended by 973 more visitors), with *The Botanical* tours attracting 1,937 participants. *The Picture Club* for AGWA Foundation Members continued to provide monthly tours of current exhibitions or works in the AGWA Collection.

To observe NAIDOC Week, 'Take-Over' tours on Indigenous Art replaced all Guided Tours. Plans to invite Indigenous people to train as AGWA Guides were also hindered by COVID-19 but will be resumed when operations return to normal.

ArtBubs, the monthly tour designed for parents and their young children to enjoy a visit to the Gallery and connect with others in a comfortable environment (followed by coffee, cake and conversation) was paused during COVID-19 and will not resume until building works in the Gallery are complete.

There are currently 65 Active Guides, who make a commitment to deliver 28 tours per year. 18 Associate Guides support the Active Guides but do not deliver tours. Life Membership is bestowed after 20 years of guiding; seven of the 26 Life Members continue to deliver tours. Training of new Guides is undertaken every two years, with 2020 being a training year. Following an interview process, 18 trainees were enrolled in the training course which extends over the year and is delivered via fortnightly half day sessions.

With the aim of increasing the youth profile in the Guiding body, a new category of Adjunct Guides was introduced early in 2020, opening up the guiding opportunity to people between the ages of 15 and 26. As many of these young people are students, they are unable to fulfil a commitment to give 28 tours each year.

They therefore negotiate the number of tours to be delivered according to their circumstances, and focus on relevant exhibitions such as *Pulse Perspectives* (Year 12 Visual Arts Graduates), where the scope of knowledge is manageable for them. There are currently seven Adjunct Guides, with three of them actively involved in *Pulse Perspectives*.

Accessibility has been a priority for the VGGs this year. Another *Art and Memories* training course for people living with Alzheimer's Disease, has been completed. *Touch Tour* training, for people with vision difficulty, has been rescheduled following the COVID-19 suspension of such activities.

Similarly, the new initiative of *Quiet Tuesdays*, when the Gallery is not open to the public, will cater for Autism tours, where a quiet, low-stimulus environment is desirable. The *Quiet Tuesday* project was also delayed by COVID-19. During the isolation period a weekly newsletter, covering Gallery news, articles on art, humour and Guides in social isolation was distributed to all VGGs to maintain contact and support.

A weekly reading list and online information was also circulated. Inspired by AGWA's COVID-19 online activity, Guides contributed to *Art Snacks* on the Gallery's Instagram posts. (*Art Snacks* are short Instagram stories that provide an alternate platform for the AGWA Guides to share their insights into works from the State Art Collection. Featuring the words of AGWA Guides alongside animated imagery of a single artwork, these 'bite-sized' pieces allow audiences to connect with the Collection from wherever they are). This successful initiative is now continuing into the post-COVID-19 period.

Finally, Dorothea Kharnoi-Hansen, one of AGWA's original Guides from the commencement of the VGGs in 1977, was recognised by being inducted into the WA Women's Hall of Fame for her outstanding support of the arts.



• Dorothea Kharnoi-Hansen with her award.

Agency Performance

Engaging with and Inspiring Audiences – *continued*

Regional Initiatives

Regional Exhibition Touring Boost (RETB)

As reported in last year's Annual Report, the RETB program is an \$8 million WA Government commitment, aimed at widening the sharing of Western Australian culture within the State. The network of public regional galleries in WA is integral to the State's arts ecology and pivotal to community enrichment, engaging audiences with art and ideas, and diverse cultural practices. These galleries also form part of a critical economic and social ecology that activate place, space and ideas, thus contributing to job creation, diversification of local tourism offers, and the strengthening of social cohesion; all of which supports a strong economy and activates state wide prosperity.

Freighting Ideas is a concept on which RETB has been built. It recognises the importance of grass roots engagement, and challenges traditional exhibition touring by making artists, audiences, questions and creativity central to engagement with galleries. The model values the development of genuine relationships, meaningful encounters, community connections and the contribution of various diverse voices. The ultimate aim is for audiences to become content creators, playing a significant role in broader public conversations about creativity and the arts. *Freighting Ideas* poses the following questions: What is art? Who makes art? Who is art for? The RETB aims to share Western Australian culture more widely within the State, by touring high-quality visual arts exhibitions. This also affords opportunities to provide advice, professional development, expertise and meaningful life-long learning opportunities.

In 2019–20 the project set out to extend the reach to more public regional galleries, build on the capacity-building program through a coordinated training program that built critical capacity of regional venues to include Gallery Activators, and develop a series of exhibition programs that expanded on the pilot program.



- **Famous Sharron getting panellists at the Bunbury exhibition opening 'in the mood'. L to R: Matt Lewis (South West Regional Development Council), Kim Jamieson (Director, AOTM), Famous Sharron, Caroline Lunel (City of Bunbury Collection Manager), Don Punch MLA (Member for Bunbury), Colin Walker (AGWA Director).**

However, as with other Gallery's activities, COVID-19 had a major impact on the project's ability to meet all the year's targeted goals and project ambitions. The second exhibition, *There Were Moments of Transformation*, was originally set to launch in March 2020 but was postponed. The tour will now launch at the Ningaloo Centre in Exmouth in September 2020. A capacity-building program for regional Gallery Activators will also be going ahead with the rescheduled tour. *There Were Moments of Transformation* will include 40 works from the AGWA Collection, across sculpture, jewellery, ceramics, glass and video, and present works by eminent international artists including Auguste Rodin, Pierre Auguste Renoir and William Kentridge, as well as WA artists Lucy Yukkenbarri and Bethamy Linton.

Agency Performance

Engaging with and Inspiring Audiences – continued

The first exhibition, *How Did I Get Here?* which had launched in Katanning in April 2019, went on display at the Collie Art Gallery, Ningaloo Centre, Exmouth, and the Bunbury and Geraldton Regional Art Galleries. Informative panel discussions led by Famous Sharron were a feature of the opening night activities at each of these venues. The exhibition period at Geraldton Regional Art Gallery was cut short due to COVID-19 and a video tour was filmed and released to activate this installation.

The tour restarted at the East Pilbara Art Centre in June 2020. Three of the six Galleries (Collie, Bunbury and Geraldton) included their local art collection as part of the *How Did I Get Here?* exhibition which created unique dialogues and stories in each regional area. The exhibition design and curation of combined AGWA and local Collection works was completed in collaboration between AGWA, ART ON THE MOVE (AOTM), and the venue, and served as important capacity-building for these regional galleries. The exhibition is comprised of still-and moving-images which represent some of the highest points of AGWA's recent collecting in the arena of Australian photography and video, and including the work of three WA artists, Toni Wilkinson, Graham Miller and Michael Cook, as well as Tony Albert (QLD), Anne Zahalka and Petrina Hicks (NSW), and David Rosetzky (VIC).

Audience Ambassador, Famous Sharron, continued to connect audiences to the exhibitions, with her booklet *A Guide to Famous (and not so Famous) Art by Famous Sharron*, and a series of videos, *Why Should I Art?*, *Why Art is like Cheese* and *How Would I Art?* was completed during the year.

Visual Analysis is an important part of the *Freighting Ideas* concept, aimed at encouraging audiences to look at an artwork and reflect, analyse, interpret and evaluate what is seen, from a personal perspective and viewpoint. Educators from both AGWA and AOTM travelled to the venues to deliver workshops, using the AGWA-designed *Drawing Breath* journal as an active way to provide a creative activity that has a positive impact on mental health and well-being.

With physical exhibitions temporarily postponed, AGWA and AOTM continued to explore creative ways of responding to the disruptions. A major engagement program –



- AGWA Artist Educator Lilly Blue facilitating a Children and Families workshop in Exmouth.

Conversations with Rain – had been planned for this year, and during the lockdown period AGWA's *Conversations with Rain* journal was reformatted into a downloadable resource for teachers to use in both remote and in-class teaching. A digital workshop was held in June with seven participating teachers from around regional WA. More workshops have been planned for the second half of 2020.

AGWA and AOTM have successfully secured funding from DLGSC to continue the RETB program through 2020–21 and negotiations are well underway for a program that will extend into 2022–23. A series of exhibitions and strategies are being developed, including a number of new exhibitions incorporating an Indigenous Art component. AGWA will work with FORM to develop and deliver a nationally-significant touring exhibition featuring the art of the Indigenous peoples of Western Australia's Pilbara region, tentatively entitled *The Pilbara Survey*. This important three-year partnership was established in June 2020.



Agency Performance

Engaging with and Inspiring Audiences – *continued*

Care of *Inside Australia*

As part of its management of Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies, three works have been repaired, fitted with new bases and returned to the Lake in 2020.

A project to update the data management of the project was completed this year. This sizable undertaking saw successful data migration to bring the records for 51 sculptures (first surveyed and collated in 2008 when the Gallery became custodians of the artworks) up to museum standards. Preparation work for a large scale project to rebase all works on the lake is underway, including the design and manufacture, in Perth, of a purpose-built transport designed for the unique conditions of the salt lake. Testing of this occurred on site in February.



- Statue at *Inside Australia* at Lake Ballard. Photo courtesy of Walter Ong.



Agency Performance

Children at AGWA during 2019–20



• Homeschool child making *Book of Rain*.



• Mother and daughter at Eveline Kotai workshop.



• 'Dancing with Rain'.



• Listening to *The Sound of Rain* in the Fire section of *The Botanical* exhibition.

Agency Performance



Exhibitions and Displays presented in 2019–20

Title	Opening	Closing
<i>Pulse Perspectives 2018</i>	6 April 2019	22 July 2019
<i>The Botanical: Beauty and Peril</i>	6 July 2019	4 Nov 2019
<i>Perth Brutal: Dreaming in Concrete</i>	21 Sept 2019	17 Feb 2020
<i>The Lester Prize 2019</i>	9 Nov 2019	9 Dec 2019
<i>That Seventies Feeling...the Late Modern</i>	7 Dec 2019	9 March 2020
<i>Awavena – Lynette Wallworth</i>	7 Feb 2020	2 March 2020
<i>Pulse Perspectives 2019</i>	7 March 2020	5 Oct 2020
<i>Tom Malone Prize 2020</i>	14 March 2020	31 Aug 2020
<i>Emma Buswell: selected knitted works 2017-2020</i>	6 June 2020	3 Aug 2020
WA Now TJYLLYUNGOO/Lance Chadd <i>I belong you belong we belong</i> Eveline Kotai: <i>Breathing Pattern</i> Tom Müller: <i>MONOLITH SCORES</i>	4 May 2019 17 Aug 2019 7 March 2020	5 Aug 2019 10 Feb 2020 17 Aug 2020

Title	Opening	Closing
Screen Space Pilar Mata Dupont <i>Undesirable bodies</i> 2018 Sue Ford Stuart Ringholt	29 June 2019 12 Oct 2019 27 March 2020	30 Sept 2019 30 Jan 2020 21 Aug 2020
AGWA Design <i>Family resemblance</i>	15 June 2019	9 Sept 2019
Wesfarmers Arts Micro Galleries <i>Garden and Sky</i>	30 May 2019 13 Dec 2019	9 Sept 2019 20 July 2020
Rise Sound Gallery Patrick Hartigan <i>Sounds 1–6</i> 2006 Jon Tarry <i>Deep Six</i> 2018	29 May 2019 18 Dec 2019	25 Nov 2019 20 July 2020
State Art Collection <i>AGWA Historical</i> – works from 1700 to 1919 <i>AGWA Modern</i> – works from 1920 to 1969 <i>AGWA Contemporary</i> – works from 1970 to today <i>AGWA WA Focus</i> – display dedicated to the unique story of WA art <i>AGWA Six Seasons</i> – named after the Noongar six seasons, this space is dedicated to the Indigenous artwork in the Collection.		ongoing
Regional Exhibition Touring Boost Freighting Ideas: <i>How Did I Get Here?</i> Collie Art Gallery Ningaloo Centre, Exmouth Bunbury Regional Art Gallery Geraldton Regional Art Gallery	20 July 2019 14 Sept 2019 18 Jan 2020 13 March 2020	1 Sept 2019 13 Oct 2019 7 May 2020 11 April 2020



Agency Performance

Exhibitions and Displays presented in 2019–20

Images from some of the exhibitions on display in 2019–20



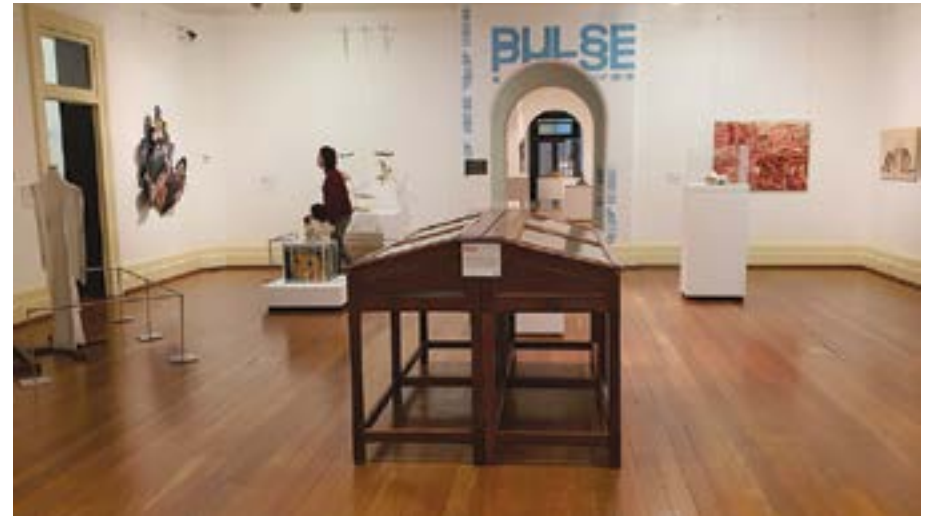
• *The Botanical: Beauty and Peril*, 6 July – 4 November 2019



• *Eveline Kotai: Breathing Pattern*, 17 August 2019 – 10 February 2020



• *Perth Brutal: Dreaming in Concrete*, 21 September 2019 – 7 February 2020



• *Pulse Perspectives 2019*, 7 March– 5 October 2020



Agency Performance

Realising AGWA Potential

Strategic Objective: To maximise support for AGWA operations and plans, and to strategically manage resources and relationships

Overview

A key objective for AGWA is to maximise support for AGWA operations and plans from Government, corporate and private sources and to strategically manage these resources and relationships in order to ensure visitors are provided with dynamic and sustainable offerings.

Key strategies are to:

- Secure and manage the Gallery’s financial resources;
- Manage and develop AGWA infrastructure and services;
- Manage and improve corporate governance; and
- Develop and maintain strategic relationships

Outcomes

Income Sources	Percentage of Total
Government	59%
Sponsorship and donations	11%
Commercial operations	4%
Other	26%

The Western Australian Government provided \$8,697 million for operating, AGWA attracted sponsorship and donations valued at \$1.585 million and AGWA’s commercial operations delivered \$0.616 million, while the remainder comprised interest and other revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	9%
Access and community engagement	91%

The expenditure on Collection management and conservations, excluding art acquisitions, was \$0.959 million and on access and community engagement \$9.645 million.

Commercial operations

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, venue hire, and occasionally fee for program activities. This year commercial operations were significantly affected by the closure of AGWA to the public during the COVID-19 pandemic response.



• AGWA Shop’s display during *The Botanical* exhibition.

This year the AGWA Shop revenue decreased, as a result of the severe impacts of the COVID-19 pandemic. Shop performance was good before the closedown of the Gallery and sales have rebounded since re-opening to the public.

Agency Performance

Realising AGWA Potential – *continued*

“I love that the Shop sells affordable items. It’s a wonderful layout and highly accessible”.

The Shop continues to feature Aboriginal products procured from WA Aboriginal arts centres. These products sold well during the year and are part of an expanding range of unique products produced by WA artists and craftspeople. The Shop has introduced significant improvements in inventory management and staff have been working to develop improved marketing of AGWA merchandise, including online offers.

Since May 2019, the AGWA café, FRANK EXPRESS, has been operated by Perth Theatre Trust.

Facilities Management

AGWA is committed to ensuring buildings meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage-listed and both the Centenary Galleries and Administration building were not built for their current use.

The departmental Asset Management Team is responsible for ongoing maintenance. Aside from delivering day-to-day building maintenance the Asset Management Team has worked on improving strategic maintenance program management. This will progressively see ongoing efficiencies and better coordination of facilities management for cultural agencies, including AGWA, in the Perth Cultural Centre. A key aspect of this strategic management has been the review and improvement in maintenance of the building’s environmental systems. These are critical to ensure the AGWA building and collection areas maintain the temperature and humidity controls which are an essential part of caring for the State Art Collection.

Before re-opening to the public in June 2020, AGWA completed renovations to the ground floor concourse – thus restoring this area to its original design. These included the removal

of elements added after the original building was completed, such as wall showcases, and false walls and covered bulkheads at Gallery entrances.

AGWA Collection Storage

A key recommendation of the Office of the Auditor General (OAG) performance audit report on the Management of the State Collection released in May 2018 was the significant challenges AGWA faces because of the shortage of adequate space in which to store works of art which are not on display. While all art works are stored in a properly controlled environment, the storage congestion creates potential risks of damage to works. AGWA has implemented some short-term measures to improve storage, including further art handling controls and storing recent acquisitions in temporary offsite commercial storage.

While storage conditions are being carefully managed by AGWA’s professional staff, the long-term safety of the Collection requires a new storage facility AGWA has worked with the DLGSC to finalise a business case to meet the short and long-term storage requirement of the State Art Collection. The business case has identified a preferred option. Funding options are being investigated.

AGWA building development and the Perth Cultural Centre

Work on planning and design, to deliver the State Government election commitment of redevelopment of the Main Gallery Building rooftop as a regular cultural and commercial venue, will be completed in 2020 – during the 125th anniversary of the Gallery. This redevelopment will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre (PCC).

The development of the AGWA Main Building, a heritage listed late twentieth century Brutalist style building, is part of master planning for the wider PCC. The rooftop development will contribute to, and maximise, opportunities presented by the development of the PCC as a major Western Australian tourist destination.



Agency Performance

Realising AGWA Potential – *continued*

Following a tender process in 2018, fjmt and TAG Architects were chosen to develop the redevelopment design. The redevelopment will see the existing conservation area become a new gallery/activity space; the creation of a rooftop sculpture walk and activity areas; and a new exterior lift. A new more modern conservation area will be constructed in the basement as part of the project. The design has been completed and received the necessary heritage approvals. The tendering for construction was completed in June 2020 and work will begin in August 2020. Work is scheduled to be completed in December 2020.

AGWA continues to work closely with the Office of the Government Architect and the Perth Theatre Trust (PTT) on improvements to, and master planning of, the Perth Cultural Centre.

Corporate Governance

AGWA is governed by the Board of the Art Gallery of Western Australia in accordance with the *Art Gallery Act 1959*.

The AGWA Executive Team is responsible for performance and corporate management at AGWA. With the support of Department Heads, the Executive monitors the achievement of corporate strategies and objectives, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks.

In 2019–20 the AGWA Risk Management Framework was developed to ensure AGWA makes well informed decisions and achieves its strategic objectives. The purpose of the Framework is to provide the tools and guidance for risk management to be performed in a consistent, proportional and prioritised manner and it is aligned to Standards Australia and Standards New Zealand AS/NZS ISO 31000: 2018 Australian/New Zealand Standard: Risk management. The processes outlined in the Framework are designed to help staff understand risk management and the components and processes involved and to assist staff in fulfilling their risk management duties.

The key accountabilities and responsibilities are also detailed within the Framework, to ensure clarity to all areas of AGWA where accountabilities and responsibilities for risk management are assigned.

For details see the Functional Structure section, page 53.

Audit Arrangements

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of the financial statements was undertaken by the Office of the Auditor General. The financial statements are included in the Financial Statements section.

Audit activity is monitored by the Board's Audit and Risk Management Committee, which met three times.

Government Relations

AGWA continues to consult and work collaboratively with the Department of Local Government, Sport and Cultural Industries, portfolio agencies, and other Government agencies. During the year, AGWA has participated in a departmental group of PCC agencies to develop combined contracts for the provision of a range of corporate services, such as security, cleaning and grounds maintenance. The new contracts went into effect in 2020.

Perth Cultural Centre Collaborations

Several collaborations planned for 2020 did not take place due to the COVID-19 induced closure of all the institutions in the PCC in March. Plans were well underway for an venture between AGWA, Propel Youth Arts, and the PCC for AGWA to be the main venue for the 2020 Kickstart Festival weekend, which would have coincided with the opening of an AGWA exhibition celebrating T-shirt culture.

Also planned, but unable to proceed, was a joint event between AGWA and Perth Institute of Contemporary Art (PICA) during *Pulse Perspectives*, to feature artists from *Perspectives* and *Hatched* (PICA's graduate show) talking about traditional and unconventional pathways into the arts.

Realising AGWA Potential – *continued*

Propel Youth Arts and AGWA's Voluntary Guides worked together to target Propel's audience when calling for expressions of interest from young people between the ages of 15 and 26 to become adjunct guides, to commence during *Pulse Perspectives*.

Again, this year the Gallery also provided regular content for the PCC's digital screen.

As part of Esther McDowell's Artist Activation *Kaalak Minditj Kaalak (Home Sick Home)* AGWA worked with the PCC to install three planter boxes featuring work by multigenerational AGWA audiences exploring the displacement of Endemic Species. Green World Revolution sourced and planted native species and bush foods in the boxes, which were launched in July 2019 to coincide with the opening of *The Botanical*.

The WA Museum held a series of workshops in AGWA's Theatrette.

External relationships

Building, strong, ongoing, mutually beneficially relationships with government, corporate, commercial and community partners and funders is vitally important to AGWA. These relationships enhance AGWA's capacity to present exhibitions, public and education programs of the highest quality.

In 2020, the impact of the global health crisis obviously deeply affected our community. AGWA is enormously grateful for the continued assistance received from our supporters in negotiating how to best reach our audience and aid WA artists at this time.

Annual Sponsors

AGWA receives valuable cash and in-kind support from our corporate sponsors to assist in the delivery of exhibitions, events and programs.

- **Wesfarmers Arts** is AGWA's principal and longest standing corporate partner, extending its partnership with AGWA in 2019–20 for a further five years. The relationship between AGWA and Wesfarmers spans across many areas from a rotating display of loaned works displayed in the Gallery from the Wesfarmers Collection; to supporting AGWA's Volunteer Guides daily tours; and assisting us to deliver public access programs.

Wesfarmers' understands the importance of arts and culture to a community. Wesfarmers Arts enthusiastically creates opportunities to share this with their staff.

- **303 MullenLowe** is part of AGWA's creative team. Since 2009 they have delivered strategic advice and helped us to design and implement communication campaigns.
- **Singapore Airlines**, AGWA's International Airline Sponsor, provide support to assist with AGWA's touring exhibitions, assist with curatorial and artist travel and provide prizes to create awareness about exhibitions and incentivise attendance.
- **The Alex Hotel** is a boutique hotel located in the heart of the Cultural Centre. Alex provides the Gallery with accommodation support for visiting artists, performers and VIPs, as well as prizes and accommodation packages.
- Annual sponsor **Juniper Estate Wines** produces award-winning, premium wines from the Margaret River region. offering in-kind wines to guests at AGWA's official openings.
- **Otherside Brewing Company** is AGWA's beer sponsor, collaborating with the Gallery on late night entertainment and providing in-kind support of their craft beers for all AGWA's official openings and special events.

Exhibition and Program Sponsors

- **Ernst & Young (EY)** has been a major supporter of AGWA since 2007. In 2019 EY was the Principal Partner for the critically acclaimed *The Botanical: Beauty and Peril* exhibition. EY actively promotes and celebrates the AGWA exhibition program to their clients, employees, and the community.
- **Healthway, act-belong-commit** is the Principal Partner of *Pulse Perspectives* and is also AGWA's Youth Art Access Partner for programs that target this audience. Healthway support provides invaluable resources towards youth focused activities, events and creative learning programs with an 'access for all' philosophy as a priority. In turn, AGWA promotes the Act-Belong-Commit positive mental health messaging with particular focus on youth and Indigenous audience engagement. Healthway extended its support of AGWA in 2019-20.



Agency Performance

Realising AGWA Potential – continued

- **Pulse Perspectives Exhibition Education Sponsors**

The Gallery is grateful for the ongoing support of the Department of Education, and the Catholic Education Office, who provide Pulse Perspectives with financial, and communications support in the WA school community.



- **Hon David Templeman MLA (Minister for Culture and the Arts), with dancers at the Pulse Perspectives opening. L-R: Ava Hart, Otto Pye, Minister Templeman, Alisha Subritzky and Reinette Jordaan.**

Other partnerships

A new partnership with Edith Cowan University called *Conversations with Rain (CwR)* – an all ages creative exploration of people’s relationship with rain and the environment through memory, senses and imagination – was developed to extend the learning program for *The Botanical* exhibition. *CwR* is an ongoing multidisciplinary partnership between AGWA and ECU School of Education, supported by Art Access Partner, Healthway, Act-Belong-Commit. It is part of the Climate Action Network, a research project funded by the Social Sciences

and Humanities Research Council of Canada (SSHRC) exploring children’s creative relations with weather as a way of potentially transforming our climate futures. Although the project began alongside *The Botanical: Beauty and Peril*, it continues to have myriad creative outcomes. It has been further developed through presentations at several international conferences including Communicating the Arts held in Sydney in November, where AGWA’s Lilly Blue presented *Practice Based Leadership: When artists disrupt hierarchies to guide strategic vision*, using *CwR* as the case study. The project also featured at Colloquium held in Ontario, Canada at the end of January, as part of a discussion *Responding to Ecological Challenges with/in Contemporary Childhoods: An Interdisciplinary Colloquium on Climate Pedagogies*. An exhibition at the London Ontario Children’s Museum, held concurrently with the Colloquium, exhibited aspects of *CwR* in conjunction with research pedagogists leading the TREES* collaboration and laboratory. (*TREES is a group of educators, pedagogists, and researchers based at the University of Victoria, Canada).



- **Young child engrossed in her *Book of Rain*.**

Realising AGWA Potential – *continued*

With WA's wildflower season coinciding with AGWA's *The Botanical* exhibition, curators, artists and botanists joined together in July for a symposium which put a spotlight on the State's botanical riches, their special place on Country and the threat humans now pose to them. *Framing Flora: Artists and the Science of Botany* was held in partnership between AGWA, Kings Park Botanical Gardens and the Lawrence Wilson Art Gallery (The University of Western Australia). Held over two days, the keynote speakers were Professor Stephen Hopper AC, a Western Australian botanist, specialising in conservation biology, and Professor Ann Elias, Associate Professor, History and Theory of Contemporary Global Art, Department of Art History, University of Sydney. *The Botanical* exhibition also enabled AGWA to establish partnerships with the Kings Park Festival, Kings Street Art Centre, Mundaring Arts Centre, Midland Junction Arts Centre, as part of a collaboration linking exhibitions celebrating the botanical world.

The partnership between AGWA and Curtin University, which began in 2017, has continued this year, with a joint symposium on 'Brutalism' being held in October to celebrate the 40th anniversary of the AGWA building and Perth's early role in the architectural style in Australia (page 26).

In collaboration with Open House Perth, AGWA featured as one of more than 100 venues offering behind the scenes access over the weekend of Sat 16 and Sun 17 November. Additional *Perth Brutal* guided tours were scheduled to allow visitors to examine the Gallery building as an artwork and Brutalist icon of Perth architectural history; the tour incorporated the *Perth Brutal: Dreaming in Concrete* exhibition. Open House Perth is a free, two-day festival that celebrates the best of architecture, design and the built environment in Perth and its surrounds.

In November, in partnership with Artsource, AGWA hosted a symposium on the role of a 21st century art museum, with keynote speaker Peter Tullin, Founder of Remix Summits, presenting his thoughts on the changing cultural landscape and global evolution of art museums. He was then joined for a panel discussion with WA art practitioners and curators,

Abdul-Raman Abdullah, Ron Bradfield, Carol Innes, Melissa McGrath and Gemma Weston on 'Where to from here for WA'.

Awavena – Lynette Wallworth was a key part of the 2020 Perth Festival and this partnership brought additional exposure to the Gallery (page 20).

A partnership with ABC Local Radio resulted in the popular Breakfast program being broadcast from FRANK Café to celebrate the building's 40th anniversary and *The Seventies* show (page 27).

Sponsor and Corporate Events

Venue hire continues to play an important role in audience development and income generation. AGWA offers a unique and creative venue to sponsors and clients, delivering a variety of events throughout 2019–20. During the year, the main Gallery Concourse, Centenary Galleries and Theatre have seen visitors attending a variety of functions, including dinners, cocktail events, media, product and book launches, work and business anniversaries, lectures and presentations. Despite COVID-19 interruptions, more than 4,000 people attended such events this year.

The Gallery has welcomed organisations such as The Cancer Council, The Australian Institute of Architects (AIA) and the Australian Institute of Decorative and Fine Arts Societies (ADFAS) into the Gallery to enjoy functions along with private viewings of the AGWA Collection displays. Guests at corporate and private functions have also enjoyed tours of *Six Seasons*, *Perth Brutal* and *Pulse Perspectives*.



Agency Performance

Realising AGWA potential – continued

AGWA Supporters

Art Gallery of Western Australia Foundation

To help support Western Australia’s arts and culture sector during the COVID-19 pandemic, the AGWA Foundation funded a sector-leading stimulus package of up to \$1.5 million. The new initiative, launched in May 2020, provided support for all living Western Australian artists represented in the State Art Collection and every Aboriginal art centre across the State. This is an extraordinary action by the AGWA Foundation, made possible through the generous support of Foundation members. It not only assisted a sector facing real difficulties due to COVID-19, but through a targeted acquisition program and the creation of an online archive, it will also greatly enrich the Collection for the long-term benefit of all Western Australians.

The 2019–20 financial year also saw a celebration of the AGWA Foundation’s 30th anniversary with a display featuring some of the more than 5,000 acquisitions attributed to the generosity of contributions through the Foundation, either through gifts of cash, bequests, or donations of works of art. This represents 30% of the entire AGWA Collection accumulated over 124 years, demonstrating the extraordinary impact the Foundation has had in a relatively short period of time.

This facility to acquire works has a profound impact not only on the Collection but also on the vitality of the cultural sector in Western Australia. Of note is the contribution made via the Foundation’s TomorrowFund. This legacy fund was initiated in 2008 and earnings to date have enabled acquisitions 458 works of contemporary art – 192 Western Australian, 196 Australian and 70 international works.

This priority was also demonstrated in the Foundation’s ambitious 2019 appeal, which raised funds to acquire the significant work *Reaper* by Minang/Noongar artist, Christopher Pease. The amount raised broke all previous records for this type of appeal.

With the aim of broadening the appreciation and understanding of art in the community, Foundation Members receive invitations to unique events such as previews of major



- Foundation members enjoying a *Picture Club* tour of *Pulse Perspectives*.
– Htan Kyaw *Welcome to Country*.
Angelica Valentina Castro Suarez Venezuela: *El Destino de Los Latinos, Unidos y en Libertad*

exhibitions, functions with featured artists or curators, international tours with the Director, behind-the-scenes tours of the Collection and conservation labs, and more. A monthly *Picture Club*, led by a group of Gallery Guides, is very popular and always well attended.

Before COVID-19 necessitated the closure of the Gallery and cancellation of events in March, AGWA Foundation events during the 2019–20 financial year included a preview of *The Botanical: Beauty and Peril*; a celebration acknowledging the AGWA Foundation’s 30th anniversary; and a fund-raising event aligned to Christopher Pease’s *Reaper*. The closure of the Gallery in response to COVID-19 led to the AGWA Foundation’s first event online; a ‘virtual cup of tea’ with Director Colin Walker.

Realising AGWA potential – *continued*

Next Collective

In 2018, the Foundation launched the Next Collective; a new philanthropic group for young professionals who share a passion for art and an interest in playing an active role in the direction of their State Art Gallery. Through a series of annual events, Next Collective Members can widen their business and social connections, broaden their knowledge of art, and help shape the Gallery's future. Next Collective Members make an annual tax-deductible donation to a pooled fund. Each year they gather for a live-pitch event where they are presented with exciting options for where to focus their support. They decide the outcome, whether this be the acquisition of a contemporary artwork, the presentation of a cutting-edge exhibition, a crucial conservation effort, or an innovative public program or special event.

At the inaugural project pitch event in September 2019, Next Collective Members voted to support the pilot of a new artist-led creative learning project that will deliver positive outcomes for independent artists and school children in WA. This project would not be possible without the investment of Next Collective Members.

Foundation Council

The Foundation is overseen by the Foundation Council, a voluntary group whose primary role is to develop and continually expand a network of individuals and organisations to provide financial support to the Gallery.

Council members during the 2019–20 financial year were:

Warwick Hemsley (Chair)
David Alder
John Bond
Stefano Carboni, AGWA Director (to 22 July 2019)
Janet Holmes à Court AC, AGWA Board Chairman
Sandy Honey (to 25 February 2020)
Dr Andrew Lu OAM
Alexandrea Thompson
Colin Walker (from 23 July 2019)

By Invitation:

Lyn-Marie Hegarty, Development Director
Teresa Fantoni, Foundation Manager
Rebecca Kais, Foundation Manager
Kate Parker, Next Collective Representative (until January 2020)
Giulia Oliveri, Next Collective Representative (from January 2020)
Ravi Proheea, Chief Financial Officer

Warwick Hemsley (Chair)

Warwick served as Managing Director of Peet Limited for 17 years and was a Director of the company from 1985 to 2011. He is Chairman of Hemsley Paterson Valuers and Property Consultants. After graduating from the University of Western Australia with a Bachelor of Commerce, he commenced his professional career with Coopers & Lybrand (now PricewaterhouseCoopers) and subsequently moved into the property development industry and gained his formal property qualifications.

Warwick is a past President of the Urban Development Institute of Australia (WA Division), and a past President of the Western Australian Chamber of Commerce & Industry. He is currently a member of the Curtin Business School Advisory Board.

Warwick's commitment to community, and in particular the Arts, was recognised in 2016 when he won the West Australian of the Year Arts and Culture Award. A sample of Warwick's involvement in Arts organisations includes as past chairman of the Chamber of Arts and Culture of WA, Council member of the National Gallery of Australia and chairman of their Finance Risk Management and Audit Committee, and past chairman of WA Opera. Warwick is a Life Governor of the National Gallery of Australia Foundation, and a Life Member of WA Opera.

Warwick is a former member of the Cultural Chairs Group of WA, and a member of the Australian Major Performing Arts Group. He is co-chairman of the Anglicare Winter Appeal Committee, and a Member of the Winston Churchill Memorial Trust National Board and Investment and Audit Committee. Warwick has three adult children and five grandchildren.

Agency Performance

Realising AGWA potential – *continued*

David Alder

David is Co-Founder and Director of Alder & Partners Private Wealth Management. Continuing the family tradition (sixth generation) of providing financial advisory and investment management services to private clients, not for profit entities, and corporate clients, he has been employed in the Australian securities industry since 2001. He is a Certified Financial Planner and holds a Bachelor of Commerce, Diploma of Financial Planning, and Diploma of Arts (Furniture Design).

David is Co-Chairman of the Western Australian Anglicare Winter Appeal Committee which raises funds to assist people to cope with the challenges of life and relationships.

He is a Fellow of the AGWA Foundation and is married with two children.

John Bond

John is a founding Director of Primewest, a national property investment business, and has been instrumental in its growth and development. His background spans law, investment banking, as well as property investment and development. He holds degrees in Law and Commerce from the University of Western Australia and is a Corporate Member of the Property Council. He is Chairman of The Fathering Project, a not-for-profit organisation focusing on the importance of a father figure in children's lives, and a non-Executive Director of ASX listed Fleetwood Limited. John has been passionate about the arts, in particular the work of Western Australians, since acquiring his first artwork (by Leon Pericles) at the age of 21.

Sandy Honey

Sandy has many years of experience fund-raising and organising community based philanthropic events and art exhibitions, including curating *Art in Bloom* at AGWA in 2008. She is the co-founder and current co-chair of the White Swans, an innovative and highly successful private giving circle at the Black Swan State Theatre Company. She is also actively involved in fundraising for WAAPA and the Kimberley Rock Art Foundation. Sandy is passionate about making Western Australia a centre for creativity by developing and driving the growing enthusiasm for the arts in WA.

Dr Andrew Lu OAM

Andrew is a partner of HBA Legal where he leads the health industry practice and helps doctors, hospitals and aged care facilities to manage legal and commercial risks. He actively supports the cultural sector on the boards of the Australian Youth Orchestra, Arts Law Centre of Australia, National Gallery of Australia Foundation, and by commissioning work from living artists. Andrew holds masters and doctoral degrees in law, is a Fellow of the Australian Academy of Law and the Australian and New Zealand Institute of Insurance and Finance, and received the Order of Australia medal in 2008. He is a Benefactor of the AGWA Foundation, and a Next Collective Ambassador.

Giulia Oliveri

Giulia works as a project manager. Her background is in engineering however most of her friends/family find it unusual as she is very extroverted and sociable. Cinema Paradiso, the Concert Hall and AGWA are the places where you can find her, if she is not in Freo climbing at her partners gym or having a drink at a gig. Originally from Italy, she considers Perth her new home. Her curiosity and willingness to explore brought her to travel a lot and live in different European capitals like Madrid, Copenhagen, and London. Giulia is an open-minded person, who commits to what she believes in. Her motto: Why not?

Alexandrea Thompson

Alexandrea is a lawyer who holds degrees in law and art history. She has also spent time as a visiting researcher at Harvard Law School researching legal issues affecting the visual arts and museum administration. She has over 20 years' experience working both within firms and for companies, advising on commercial and board governance issues.

A full list of Foundation Members follow as Appendix A on page 134

Agency Performance

Realising AGWA potential – continued

AGWA Members

Before the closure of the Gallery and cancellation of events in March, AGWA Members participated in the following events during 2019–20.

- AGWA after-hours events for *Perth Brutal: Dreaming in Concrete* and *That Seventies Feeling ... the late Modern*;
- ArtBubs;
- *Elements of gin* with Archie Rose Distilling Co. – a gin distillation and tasting event;
- *A Get to know your Gallery* tour – a free orientation and welcome tour for AGWA Members old and new, and;
- *The Perth Brutal: Dreaming in Concrete* symposium.

In response to COVID-19, the AGWA Members program was suspended in March. Memberships were frozen and will be extended when the program resumes



- *Elements of gin* with Archie Rose Distilling Co.

Volunteers and Interns

In 2019–2020 AGWA had a total of 141 volunteers. These include Active and Associate Voluntary Gallery Guides, and the volunteers who contributed to daily operations at Reception, as well as others who have assisted with administration tasks in various departments and the running of school holiday programs.

In December 2019, the AGWA Members desk volunteers merged with the AGWA Ambassadors creating a team which welcomes visitors to AGWA. When the building closed to the public on Monday 23 March due to COVID-19 all volunteer positions were suspended. Volunteers were invited to return in June when the Gallery re-opened, and take up their shifts as and when they felt comfortable. During the shutdown, the front-of-house staff kept in touch with the volunteers by email, asking them how they were spending their time.

Many replies and photos were received, and these were shared on AGWA's social media pages. National Volunteer Week occurred on 18-24 May, and the Director sent each volunteer a letter, thanking them for their contribution.

The current volunteer pool is made up of a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to contribute to the Perth arts scene. The volunteers' friendly and informative service is greatly appreciated by visitors, as demonstrated by the high level of positive feedback received regarding how they enhance visitors' Gallery experience.

AGWA Ambassadors are the first point of contact for many visitors. They commit to a minimum of one morning or afternoon shift per fortnight, and their passionate support allows the Gallery to be brought to life for visitors through events, exhibitions and public programs. They inspire creativity and stimulate conversations, and proactively greet visitors in a friendly and engaging manner. They also promote the Gallery's exhibitions, cloak bags or parcels, respond to enquiries from visitors about AGWA's displays, facilities, programs and the surrounding area, and encourage and advocate participation in public programs.



Agency Performance

Realising AGWA potential – *continued*

Knowledge Gatherers help AGWA gather valuable feedback from visitors by conducting surveys about their visit. This role is particularly suited to anyone wishing to learn more about audience development and Gallery operations or anyone interested in a career in the arts industry.

AGWA Experience Ambassadors help with and promote AGWA's exciting calendar of public programs and events. This role is particularly suited to those seeking volunteering experience outside of regular business hours. They assist with the delivery of AGWA's public programs by performing front of house duties at public programs and events, and also oversee family activities by proactively promoting them to Gallery visitors. Some of these volunteers also assist the Learning team in preparing for workshop delivery.



- Front of House volunteers assisting a visitor.



Agency Performance

Some Activities at AGWA during 2019–20



- Noongar elder Barry McGuire performing Welcome to Country when the Gallery re-opened to the public in June.



- L-R: Jessica Gainer, David Gainer (US Consul General to Perth), Colin Walker (AGWA Director), Eveline Kotai, Duncan Ord (Director General DLGSC), Dunja Rmandić (Exhibition Curator) at the opening of *Eveline Kotai: Breathing Space*.



- Tom Müller and his son Aljoscha, at the opening of Tom Müller: *MONOLITH SCORES*.



Significant Issues impacting AGWA

The following issues have been identified as those which will be at the forefront of AGWA's consideration in the coming year.

The Gallery, like all art museums in Australia and around the world, faces a key challenge in dealing with the ongoing impacts of COVID-19 in developing new programs, including the celebration of its 125th anniversary in 2020, and delivering an engaging experience of the visual arts in Western Australia.

The Collection management priority will be the implementation of a new Collection Development Plan and ensuring the ongoing implementation of the recommendations made by the Office of the Auditor General (OAG) in the performance audit report on the Management of the State Collection released in May 2018. This includes continuing to manage storage issues and to work with the Department of Local Government, Sport and Cultural Industries on a long-term storage solution. Effective management of storage issues is essential in protecting this State asset which is now valued at more than \$326 million.

AGWA will launch its *Strategic Directions 2020-25* document which will provide a new vision, strategic objectives, key initiatives and measures for AGWA to cover the next five years.

AGWA will complete the re-development of the Main Building rooftop in line with the Government's 2017 election commitment. This will activate and modernise existing spaces and offer visitors a unique experience in the Perth Cultural Centre. AGWA will continue to provide normal services throughout the re-development.

The Government-funded Regional Exhibitions Touring Boost (RETB), designed to share the work of Western Australian visual arts and the State Art Collection more widely within Western Australia, will be expanded in 2020–21 and include new partnerships to deliver an enhanced program of exhibitions.

AGWA continues to build and develop major partnerships to support the delivery of services and programs. The Gallery collaborates with a range of Western Australian organisations, such as the Perth Festival, Co3, ART ON THE MOVE and FORM.

The Gallery's objectives and outcomes are delivered through the Executive, whose members report to the Director. The Director is responsible to the Board of the Art Gallery of Western Australia for the day to day operations of the Gallery.

The Director and Executive meet regularly to consider key planning and policy matters relating to corporate governance of the Gallery including financial and human resource management issues, risk management, capital works programs, audience engagement and other key operational matters to provide updates on the Gallery's activities and Board meeting outcomes.

Staff committees meet regularly to assist with matters relating to acquisitions, conservation, research, marketing, education and events, in line with the Gallery's Strategic Plan. Special teams are established as required to coordinate and oversee specific programs or projects.

Responsible Minister

Hon David Templeman MLA
Minister for Local Government; Heritage; Culture and the Arts

Enabling Legislation

Art Gallery Act 1959

Employing Authority

Department of Local Government, Sport and Cultural Industries

Board

The Board of the Art Gallery of Western Australia comprises eight members. Seven members are appointed by the Governor, with the Director General of the Department of Local Government, Sport and Cultural Industries (or his representative) sitting as an ex officio member. Members may be appointed for a term not exceeding four years and are eligible for re-appointment. The Board is the Gallery's governing body.

In 2019–20 the Board held six ordinary meetings.

Board Members

Board members in 2019-20 were:

Janet Holmes à Court AC

Clarissa Ball (from 20 August 2019)

John Day

Geoffrey London

Jason Ricketts

Vanessa Russ (until 24 February 2020)

Toni Wilkinson

Duncan Ord (Director General, Department of Local Government, Sport and Cultural Industries) – ex officio

Rob Didcoe (Executive Director, Culture and the Arts – ex officio proxy)

Board – Member Profiles



Janet Holmes à Court AC, Chairman

Janet Holmes à Court is owner of the Janet Holmes à Court Collection. She is Chairman of the Australian Children’s Television Foundation (ACTF) and Deputy Chairman of the Chamber of Arts and Culture WA (CACWA). She is a Board Member of the Australian National Academy of Music (ANAM), the Australian Urban Design Research Centre (AUDRC) and the Australian Institute of Architects Foundation (AIAF). Janet is also a member of the Centenary Trust for Women Board of Advisors at The University of Western Australia, the State Buildings Advisory Board Western Australia and Commissioner for Australia for the Venice Architecture Biennale.



Clarissa Ball

(from 20 August 2019)

Dr Clarissa Ball is an art historian with interests in late nineteenth and twentieth century art and photography. Clarissa is currently the Head of Department of Fine Arts and History of Art at the University of Western Australia where she is also the Director of the Institute of Advanced Studies. In 2018, she was appointed to the position of Deputy Director of the International Consortium, University Based Institutes of Advanced Studies. She previously held the positions of Dean of the Faculty of Architecture, Landscape Architecture and Fine Arts at UWA (2009-2005) and Chief Examiner for TEE Art (2005-1999) and was a member of the then Department of Corrective Services Youth Justice Board (2017-2014).



John Day

Hon John Day was a member of the Western Australian Parliament for 24 years until 2017, representing the Darling Range and Kalamunda electorates successively. During his Parliamentary career, John served in a wide range of roles, including as Minister for Culture and the Arts from 2008 to 2107, and Minister for Planning (2008 to 2016). Through these two portfolios, he was a strong advocate for the State’s cultural institutions, and for revitalisation of the Perth Cultural Centre precinct. Other portfolios for which he was responsible across three periods of government include Health, Science and Innovation, and Police and Emergency Services. John is also Chairman of the Board of the State Library of WA, and a member of the Dean’s Council, Faculty of Health and Medical Sciences, The University of WA. He is an Honorary Fellow of the Planning Institute of Australia. He is a graduate of The University of WA, in Science and Dentistry, and prior to election to Parliament was a dentist with the Perth Dental Hospital and in private practice.



Board – Member Profiles – *continued*



Geoffrey London

Professor Geoffrey London is a Senior Honorary Research Fellow at The University of Western Australia, a Professorial Fellow at The University of Melbourne and an Adjunct Professor at Monash University. He is a Life Fellow of the Australian Institute of Architects and an Honorary Fellow of the New Zealand Institute of Architects. He previously held the positions of Victorian Government Architect (2008-14) and Western Australian Government Architect (2004-08). He is a consultant on urban design, architecture, design review and architectural competitions.



Jason Ricketts

Jason Ricketts is the Managing Partner responsible for the Finance, Real Estate and Projects businesses, as well as its Latin America practice, of global law firm Herbert Smith Freehills. Prior to the merger of Herbert Smith and Freehills in 2012, Jason was the Head of the Perth Office of Freehills and sat on the national Board of that firm for a number of years. As a commercial lawyer, he specialises in general contractual and commercial matters, industry reform and restructuring, and major Australian and offshore infrastructure projects in the water, waste, transport, power and mining industries. Jason holds a Masters of Laws (Distinction) from The University of Western Australia and is a Fellow of the Australian Institute of Company Directors.



Vanessa Russ

(until 24 February 2020)

Dr Vanessa Russ was previously the Associate Director of the Berndt Museum at The University of Western Australia. Vanessa was born in Derby and raised between Derby and Ngullagunda (Gibb River Cattle Station) and has family connections to Ngarinyin and Gija people in the Kimberley. After completing Honours (Fine Arts) at the University of NSW in 2009, she returned to Western Australia and attained a PhD in Fine Art at The University of Western Australia in 2013. She was awarded a Churchill Fellowship 2014, and travelled across the USA, Hong Kong and Singapore investigating the effects on Indigenous populations of national identity in mainstream art museums.



Governance

Board – Member Profiles – *continued*



Toni Wilkinson

Dr Toni Wilkinson is a photographer and coordinator of Photography and Illustration at the School of Design and Built Environment, Faculty of Humanities, Curtin University in Western Australia. Toni has exhibited internationally and widely throughout Australia and her photographs are held in significant national collections such as the National Portrait Gallery, Art Gallery WA, City of Perth, Murdoch University Art Collection, Edith Cowan University Art Collection, St John of God Murdoch Hospital and others. Toni is also a member of Art Collective WA.

Board

Meetings

The Board met in August, October, December, February, May and June.

Board Fees

Board members who are not public servants are entitled to be paid remuneration for Board Meetings they attend. Some of the Gallery's current Board Members opt not to be paid Board sitting fees.

Chair \$185 per Board Meeting

Members \$123 per Board Meeting

No payment is made for Committee Meetings.

This year all Board Members have opted not to be paid Board sitting fees.

Board Committees

The Board reviewed the roles and functions of all Board committees in 2019-20. As a result of the review the Board decided to retain the Audit and Risk Committee, retain the Nominations Committee as a meeting of the Board, abolish the Marketing and Audience Development Committee, and form two new Committees: the Collection Development and Management Committee and the Infrastructure and Commercial Development Committee. The new Committees will convene in 2020-21. All Board Members are invited to attend any Committee meeting.

Audit and Risk Management Committee assists the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.

Chair: Jason Ricketts

Members: Michael Bohn (from 12 March 2020)
John Day

By Invitation: Colin Walker, Director
Brian Stewart, Deputy Director | Director Corporate Services
Rod Forgas, Internal Auditor
Ravi Proheea, Chief Finance Officer, AGWA/WA Museum
Office of the Auditor General Representative

Marketing and Audience Development Committee assists the Board in meeting its governance and management control oversight responsibilities in relation to marketing and audience attraction activities.

Chair: Toni Wilkinson

Members: Geoffrey London
Vanessa Russ (until 25 February 2020)
Al Taylor – Triple-1-Three

By Invitation: Colin Walker, Director
Lyn-Marie Hegarty, Development Director
Di Ingelse, Director Audience and Stakeholder Engagement

The Marketing and Audience Development Committee was abolished by the Board in February 2020.

Nominations Committee assists the Board in achieving its objective of ensuring Board membership has the appropriate composition to adequately discharge its responsibilities and duties and to ensure good succession planning.

Chairman: Janet Holmes à Court AC

Members: All Board members (from February 2020)



Governance

Functional Structure

At 30 June 2020, AGWA operates under a structure of five business units as detailed below.

Office of the Chief Executive, responsible for:

- Leadership and strategic partnerships;
- Board;
- Collection development; and
- Collection Management and Conservation.

Exhibitions and Collections, responsible for:

- Program Planning
- Exhibitions and displays; and
- Regional initiatives.

Audience and Stakeholder Relations, responsible for:

- Marketing, communications and media;
- Audience research;
- Visitor engagement, including Learning, Visitor Services, Guides, Volunteers; and
- Commercial operations, including retail and café.

Development, responsible for:

- Foundation and benefaction;
- Corporate sponsorship and partnerships; and
- Membership services;

Corporate Services, responsible for:

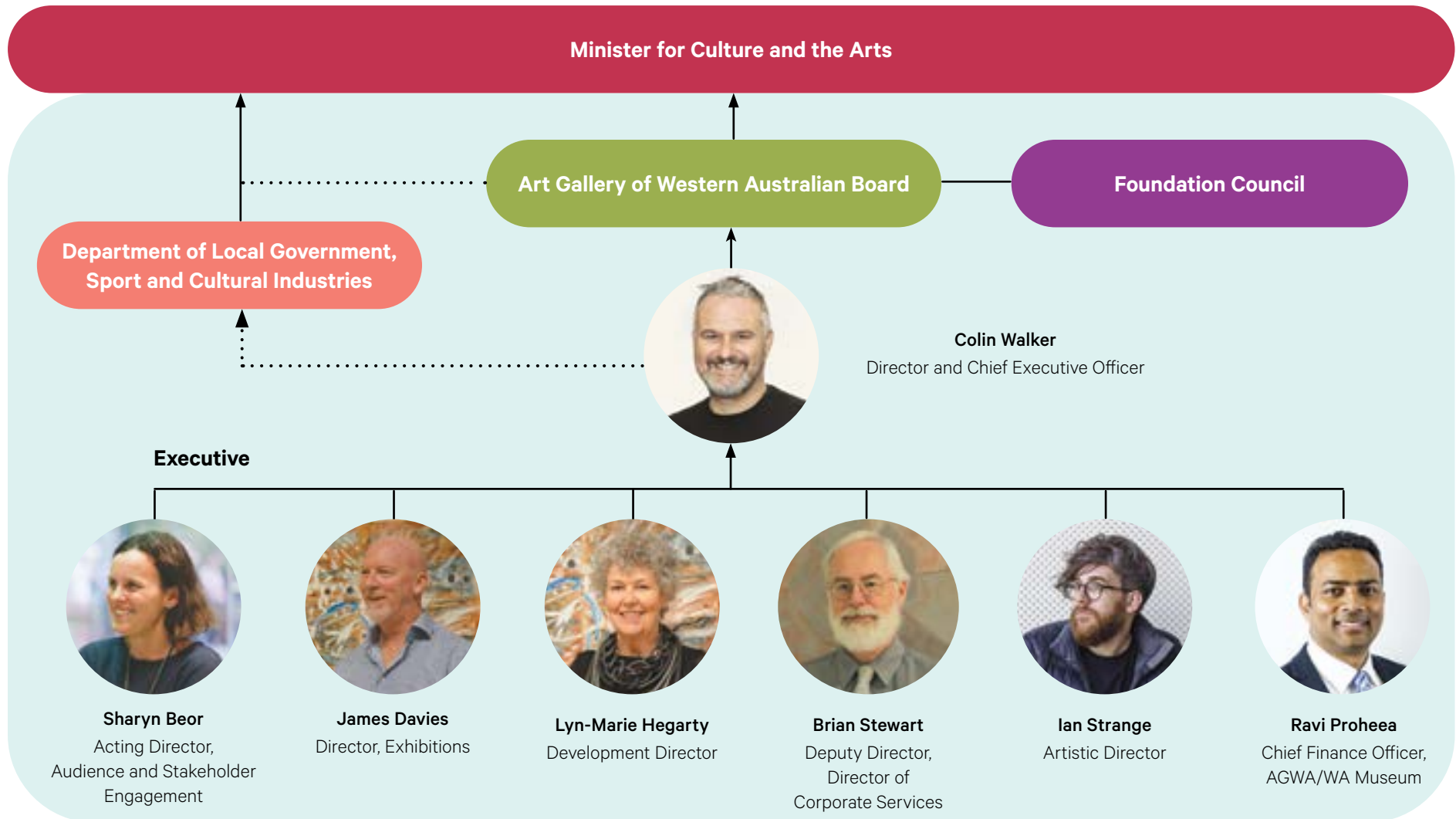
- Strategic planning;
- Governance – policy, legal, risk and OSH;
- Human resource management and workforce planning (the WAM and DLGSC HR teams provide HR services);
- Financial services (the Chief Finance Officer provides financial services to the WA Museum and AGWA);
- Site management (DLGSC provides facilities management services);
- Information and communication services and digital development; and
- Records management.

• See Appendix B for a full list of the Gallery Staff



Governance

Functional Structure Chart *(as at 30 June 2020)*





Disclosures and Legal Compliance

Other Financial Disclosures

Ministerial Directives

No ministerial directives were received during the year.

Pricing policies

Most Gallery exhibitions are presented free of charge to the public. When major exhibitions are mounted as a joint venture with another institution, the ticket cost for such exhibitions is based on a contractual negotiation with the joint venture partner and contributes towards the cost of the exhibition.

Capital works

AGWA's capital works program includes projects funded from State Government capital appropriations. No capital works projects were carried out in 2019–20.



Disclosures and Legal Compliance

Employment and Industrial Relations

Staff Profile

The Gallery employed 50 people in 2019–20 representing an average of 44.3 full time equivalents (FTEs) over the year. AGWA relies heavily on volunteers throughout the year and, when feasible, recruits casual staff to meet short-term needs.

During 2019–20, where possible, staff continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements. The ability to work from home was used to good effect during the COVID lockdown period and was appreciated by staff.

	2018-19	2019-20
FTEs at 30 June	43.2	44.3
Permanent - full-time	30	33
Permanent - part-time	7.1	5.4
Fixed term - full-time	3	4
Fixed - part-time	2.1	1.9

	2018-19	2019-20
Women	33	34
Men	15	16
Total	48	50

The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year – casual staff are not included. (One FTE is defined as one full-time job for one financial year on the basis of hours worked to normal award/agreement hours provisions).



Disclosures and Legal Compliance

Employment and Industrial Relations – *continued*

Staff development and recruitment

AGWA employees' diversity of skills and experience provide the foundation on which to further develop the resources required to deliver a wide range of art gallery services.

The Gallery continues to promote a workplace which encourages staff learning and development. Staff received support for attendance at workshops and seminars.

The bulk of training was provided through in-house training carried out by staff. Training activities ranged from conservators training staff on proper art handling techniques, and ongoing OHS training and refreshers in such areas as manual handling.

AGWA maintained its commitment to supporting professional training in the sector through regular ongoing professional internships allowing studying or new professionals to gain direct experience working in an art museum.

The Gallery's recruitment and selection policies and procedures aim to attract and retain the most suitably qualified and experienced people. During the year, the Gallery, in conjunction with the Department of Local Government, Sport and Cultural Industries (DLGSC), worked on improved workforce planning including strategies to improve recruitment.

Occupational Health, Safety and Injury Management

AGWA is committed to providing and maintaining a healthy and safe working environment for all of its employees, contractors and visitors. We demonstrate this through our policies, procedures and work practices to ensure that all employees are safe from harm in the workplace and through Executive leadership in promoting and supporting a safe and healthy workplace. Staff induction covers OH&S training.

The AGWA Executive ensure that policies and procedures are communicated to all staff through team meetings and briefings and regular OH&S events. OH&S documentation is available on the AGWA and DLGSC intranets for staff to consult as required. The policy framework is underpinned by AGWA's annual operating plan which sets targets for occupational safety, health and injury management performance.

A key part of occupational health and safety management is the five-yearly assessment of the occupational safety and health management system. This assessment was completed independently in 2017–18 and the findings formed the basis of the AGWA WHS Improvement Action Plan which was endorsed in June 2017. The Plan covers improvement actions across all five of the WorkSafe Plan elements. One key element was the development of the AGWA Work Health & Safety Framework 2020–2023 which provides the strategic framework for managing work health and safety across AGWA with clear measurable objectives that improve the management of health and safety within AGWA. The framework puts in place processes which are aligned to AS/NZS 4801: Occupational Health and Safety Management Systems; emphasises the interconnectedness of WHS with financial and organisational objectives; and promotes improved integration of WHS concerns into strategic and business decisions. The new framework was approved in May 2020 by the Board Audit and Risk Management Committee.



Disclosures and Legal Compliance

Employment and Industrial Relations – *continued*

The Occupational Safety and Health Committee, including the employee representatives, supports occupational safety and health consultation within AGWA. The Committee is chaired by a member of Executive to ensure effective communication on OH&S matters between Executive and staff. The Committee members are accessible and effectively utilised by both management and employees in the discussion and resolution of occupational safety and health issues. They help ensure that all staff are kept aware of OH&S processes and are active in carrying out routine workplace hazard inspections. The Committee meets quarterly to discuss and resolve occupational safety and health issues, review hazard and incident reports, and review progress against the WHS Improvement Action Plan.

The policy and procedures of AGWA are compliant with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*. AGWA uses the DLGSC formal, documented injury management and return to work programs for employees requiring modified and alternative duties or equipment and is committed to assisting staff return to work after a work-related injury or illness.

AGWA is currently developing a Wellness Program to support ongoing staff health.

Other initiatives to support staff include:

- Employee Assistance Program;
- Influenza vaccination program;
- Meditation and chair massage days as part of a health and wellness program; and
- Ergonomic assessments as required, to ensure a safe workplace for employees.



Disclosures and Legal Compliance

Compliance with Injury Management Requirements

AGWA demonstrates its commitment to assist employees to return to work after a work-related injury or work-related disease through the Injury Management Policy. Information on workers compensation and injury management is provided to staff at induction and via the departmental intranet. Through DLGSC, the Gallery engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the *Worker's Compensation and Injury Management Act 1981*.

Indicator	2017-18 ^[1]	2019-20	2019-20 Targets ^[1]	Comments on Results
Number of fatalities	0	0	0	Nil
Number of severe claims	0	1	0	
Lost time injury and disease incident rate	0	2.6	0 or 10% reduction in incidence rate	
Lost time injury and disease severity rate	0	100	0 or 10% reduction in incidence rate	
Percentage of injured workers returned to work within (i) 13 weeks	100%	0%	Greater than or equal to 80%	
(ii) 26 weeks	100%	0%	Greater than or equal to 80%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	58%	87%	Greater than or equal to 80%	

Note (1) The performance reporting examines a three-year trend and, as such, the comparison base year is to be two years prior to the current reporting year (please refer to the Disclosures and Legal Compliance section of the Annual Reporting Framework as published by the Public Sector Commission for comparison base year and current year details).

The most common injuries in 2019–20 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2019–20 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.



Governance Disclosures

Contracts with senior officers

At the date of reporting, other than normal contracts of employment of service, no senior officers, or firms of which senior officers are members, or entities in which senior officers have substantial interests, had any interests in existing or proposed contracts with AGWA.

Unauthorised use of credit cards

Personal expenditure under Treasurer's instruction 321 'Credit Cards – Authorised Use'.

This financial year a WA Government Purchasing Card was used for a personal purpose on nine occasions, for a total cost of \$308.04. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid. There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted, and approved by a manager every month. All staff are reminded periodically about the proper use of purchasing cards, including the process to follow whenever a credit card has been used for a personal purpose.

Government Policy Requirements: Government Building Contracts

At the date of reporting, no contracts subject to the Government Building Training Policy had been awarded.

Measure	Number
Active contracts within the scope of the policy in the reporting period	Nil
Contracts granted a variation to the target training rate in the reporting period	Nil
Head contractors involved in the contracts	Nil
Construction apprentices/trainees required to meet target training rate	Nil
Construction apprentices/trainees employed by head contractors; and the subcontractors they are using for the contracts	Nil
Contracts which met or exceeded the target training rate	Nil



Governance Disclosures

Director's Liability insurance

The Gallery, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the AGWA Board and senior management. The Gallery contributed \$6,697.27 to the annual premium in 2019–20.

Payments made to Board Members

As all Board members waived their fees this year, no payments were made during the reporting period.



Other Legal Requirements

Advertising – *Electoral Act 1907* section 175ZE

In compliance with section 175ZE of the *Electoral Act 1907*, AGWA reports that it incurred the following expenditure during the financial year in relation to advertising agencies, market research organisations, polling organisations and media advertising organisations.

	Totals
Advertising Agencies	
303MullenLowe	\$2,728
Market research agencies	
Morris Hargreaves McIntyre	\$16,620
Expenditure with polling agencies	Nil
Expenditure with direct mail agencies	Nil
Expenditure with media advertising agencies	
Initiative Media	\$928
Social Media: Facebook/Instagram	\$6,231
Others	\$21,133
Total expenditure	\$47,640



Other Legal Requirements

Compliance with Public Sector Standards and Ethical Codes

(Public Sector Management Act 1994 Section 31(1))

AGWA, comes under the Department of Local Government, Sport and Cultural Industries (DLGSC). The departmental and agency Human Resources teams continue to work to review and update workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks. The AGWA HR Manager works with the Gallery's managers to ensure compliance with Public Sector legislative and regulatory frameworks, and to support specific workplace needs including advice on compliance with the Standards regarding employment, performance management, grievance resolution, redeployment, termination and discipline. AGWA staff are provided access to the human resources policies, procedures and guidelines that govern their employment.

The ethical compliance of AGWA staff is underpinned by the departmental Code of Conduct Policy. A revised departmental Code of Conduct was released in May 2020, and has been updated in the areas of, among other things, values, personal behaviour, conflict of interest principles and conduct expectations.

AGWA is committed to educating its workforce in the Public Sector Standards and ethical codes. AGWA communicates new or updated policies and guidelines to all staff and provides advice or training as required. New staff receive training on the minimum legislative requirements for working within the public sector including, but not limited to recordkeeping, procurement and Freedom of Information.

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. In the 2019–20 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management;
- No breaches of the Public Sector Code of Ethics and Culture and Arts Portfolio Code of Conduct;
- One breach of the Grievance Standard, which is still under investigation.
- No incidences of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

Substantive Equality

AGWA is committed to the equality of opportunity for all Western Australians and identifying and eliminating barriers wherever they exist in our service delivery. As one of the State's most visited cultural organisations, our visitors come from diverse backgrounds and AGWA aims to ensure equitable access to everyone who uses our services.

Direction for AGWA's substantive equality comes from the Culture and Arts Portfolio Substantive Equality Reference Group which plans how the Culture and Arts Portfolio can improve access for customers from different ethnic, religious and cultural groups to the services that are provided by the Portfolio.

The AGWA Disability Services Planning Committee has continued to oversee the implementation and review of the Disability Action and Inclusion Plan 2019-2024, developed and published last year, and which sets out AGWA commitments to improving access and consultation with people with disability. The partnership with Mind the Change to develop and deliver workshops and guided tours to people living with dementia, continued in 2019–20, and builds on the work started with Alzheimer's Australia in 2012–13.



- **Art and Memories tour.**
– Dick Watkins, *Untitled* 1972.



Other Legal Requirements

Compliance with Public Sector Standards and Ethical Codes – *continued*

The Regional Exhibition Touring Boost (RETB), an initiative to engage more with regional audiences, continued this year, despite some interruptions caused by the COVID-19 shutdown in Perth and regional WA (see page 29). The RETB includes a regional galleries' mapping and needs project, which is assessing how venues can be improved to enable these galleries to receive and present touring art exhibitions to their communities.

Other ongoing measures introduced by AGWA include:

- Conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, to support access to art in regional areas (see page 31);
- Educational tours and/or workshops for students with special needs or with English as a second language (see page 26); and
- Monthly ArtBubs program for parents with small babies (see page 28).



• *Inside Australia sculpture at Lake Ballard.*



• *ArtBubs.*
– Brian Blanchflower *Field system (Homage to Mark Rothko) 1977*



Other Legal Requirements

Disability access and inclusion plan outcomes

AGWA's Disability Access and Inclusion Plan 2019–24 is now in place, and ensures that all visitors, including people with disabilities, can access Gallery services and facilities. The plan is subject to review and is amended as priorities and needs change.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2019–20 were:

- Continuation of the *Art and Memories* tour and *Artistic Adventures* workshop program for people living with dementia;
- An agreement was formulated with Autism WA with the AGWA Gallery Guides, to continue training of guides and to offer Quiet Tuesdays for families who have children with Autism. (Implementation of this program was delayed due to COVID-19);
- AGWA had an agreement with Propel to partner with the Kickstart Festival, offering a panel of talks and activities, some of which were discussing mental health as well as disability in the arts sector. This too was cancelled due to COVID-19, as was a collaboration with Awesome Arts to present *Whoosh!* from Sensorium theatre (performance piece is for children with disabilities) at the Gallery.

Activities and initiatives in 2019–20 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

Outcome 1:

Visitors with disabilities have the same opportunities as other people to access our services and events:

- Assessment of exhibitions and displays to address access issues for visitors with disabilities;
- Wheelchair access/area at events;
- School holiday activities suitable for children with different levels of ability;
- Ongoing programs for people with disabilities, including such activities as the award-winning Touch Tours for sight-impaired visitors, ability to provide descriptor tours for visitors with low vision, and customised programs for specific group needs; and
- Companion Card accepted for all paid exhibitions.



• *Artistic Adventures* workshop.



• Touch Tours.

Outcome 2:

Visitors with disabilities have the same opportunities as other people to access our buildings and facilities:

- Approved development of rooftop sculpture garden Elevate has been architecturally designed with access considerations and the inclusion of restroom facilities for people with disabilities. This construction work will commence in August 2020;
- Planning for new exhibitions and displays ensures issues related to access are considered;
- Provision of two standard wheelchairs and a motorised wheelchair, plus a walking frame with seat – all provided free of charge – to individuals requiring mobility assistance during their visit; and
- An elevator is available to ensure people with disabilities are able to access the first and second floor galleries with ease.

Other Legal Requirements

Disability access and inclusion plan outcomes – *continued*

Outcome 3:

People with disabilities receive information at or from the Art Gallery of Western Australia in a format that will enable them to access the information as readily as other people are able to access it:

- Provision of essential product information, including signs and didactic materials, in various forms. This includes provision of labels for major exhibitions in large font formats in a folder available from Reception, and a transcription of audio tours is also provided in print for those who cannot access the material aurally;
- Video content posted on the Gallery's website or social media platforms is subtitled.
- Provision of education experiences for students with disabilities; and
- A recorded information line is accessible by telephone.

Outcome 4:

Visitors with disabilities receive the same level and quality of service from Art Gallery staff as other people who do not have a disability:

- Continued development of staff skills to promote a positive and inclusive service culture;
- In-service training on disability awareness for Gallery staff and volunteers.

“Our tour guide yesterday was wonderful. She took my school through and one of the boys was struggling to engage. The guide found artworks that he liked and really paid attention to him and the kids. It was wonderful to see.”

Outcome 5:

People with disabilities have the same opportunities as other people to make complaints to a public authority:

- Provision of various feedback options including in person, telephone, email, and written correspondence.

Outcome 6:

People with disabilities have the same opportunities as others to participate in any public consultation by the Art Gallery:

- Inclusion of a random sample of the community as part of formal market research; and
- Ensuring that any consultation process targets representatives from the disability sector.

Outcome 7:

People with disabilities have the same opportunities as other people to seek employment with the culture and the arts portfolio:

- In November 2019 a contract for cleaning services was awarded to Intelife, a company that specifically employs people with disabilities.



Other Legal Requirements

Recordkeeping Plan

Under the State Records Act 2000 every government organisation is required to have a Recordkeeping Plan (RKP). The RKP describes how recorded information is created and managed within AGWA and must be complied with by the organisation, its employees and contractors, including organisations performing outsourced services. The RKP is an essential business tool which assists with the identification, management and legal disposal of key information assets and, therefore, must be kept current. Section 28 (5) of the State Records Act 2000 requires that no more than five years must elapse between approval of a government organisation's RKP and a review of it. AGWA's RKP, and associated policies and procedures, was reviewed and registered with the State Records Office in 2018.

A major upgrade of electronic records management system in June 2018 provided AGWA with improved electronic record-keeping, a reduction paper records, and an increase the number of staff who have direct access to creating and finding records relating to their work. The upgrade was supported by online training materials which have continued to improve the consistency of training content and provide ongoing assistance to staff using the system.

Recordkeeping officers continued to provide training and advice to assist staff to understand their roles and responsibilities in respect of their compliance in keeping of records and to ensure the maintenance of a strong recordkeeping culture. The Records staff were involved in the departmental working group which oversaw the planning and implementation of the upgrade to the records management system and in the review and updating of the RKP.



Financial Statements

Certification of Financial Statements for the year ended 30 June 2020

The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2020 and the financial position as at 30 June 2020.

At the date of signing we are not aware of any circumstances that would render the particulars included in the financial statements misleading or inaccurate.

Ravikissen Proheea
Chief Finance Officer
25 August 2020

Janet Holmes à Court AC
Chairman, Board of the Art Gallery of Western Australia
25 August 2020

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
25 August 2020



Financial Statements

Statement of Comprehensive Income for the year ended 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
CERTIFICATION OF FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2020

The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2020 and the financial position as at 30 June 2020.

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Chief Finance Officer
25 August 2020

Janet Holmes à Court AC
Chairman, Board of the Art Gallery of Western Australia
25 August 2020

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
25 August 2020

Financial Statements

Statement of Comprehensive Income for the year ended 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income

For the year ended 30 JUNE 2020

	Note	2020 \$000	2019 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	2.1	5,487	4,953
Supplies and services	2.3	1,914	2,435
Depreciation expense	4.1.1, 4.2	91	90
Finance costs	6.3	-	-
Accommodation expenses	2.3	2,335	2,417
Grants and subsidies	2.2	370	-
Cost of sales	3.3	252	335
Other expenses	2.3	155	125
Total cost of services		10,604	10,355
Income			
Revenue			
User charges and fees	3.2	146	410
Sales	3.3	470	610
Sponsorship	3.4	731	927
Donated works of art	3.5	704	246

Financial Statements



Statement of Comprehensive Income for the year ended 30 June 2020 – *continued*

	Note	2020 \$000	2019 \$000
Bequest trust and special purpose funds contributions	3.6	150	221
Interest revenue	3.7	370	831
Other revenue	3.8	<u>3,476</u>	<u>3,048</u>
Total Revenue		<u>6,047</u>	<u>6,293</u>
Total income other than income from State Government		<u>6,047</u>	<u>6,293</u>
NET COST OF SERVICES		<u>4,557</u>	<u>4,062</u>
Income from State Government	3.1		
Service appropriation		8,256	8,031
Assets transferred		396	-
Services received free of charge		<u>45</u>	<u>25</u>
Total income from State Government		<u>8,697</u>	<u>8,056</u>
SURPLUS FOR THE PERIOD		<u>4,140</u>	<u>3,994</u>
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus		<u>12,856</u>	<u>5,500</u>
Total other comprehensive income		<u>12,856</u>	<u>5,500</u>
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		<u>16,996</u>	<u>9,494</u>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes

Financial Statements

Statement of Financial Position as at 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Financial Position

As at 30 JUNE 2020

	Note	2020 \$000	2019 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	6.1	1,609	741
Restricted cash and cash equivalents	6.1	34,663	34,543
Inventories	3.3	151	192
Receivables	5.1	176	218
Total Current Assets		36,599	35,694
Non-Current Assets			
Restricted cash and cash equivalents	6.1	4,183	4,147
Amounts receivable for services	5.2	8,381	8,303
Other financial assets	5.3	6,925	4,510
Property, plant and equipment	4.1	968	373
Works of art	4.1	326,579	312,457
Right-of-use assets	4.2	2	-
Total Non-Current Assets		347,038	329,790
TOTAL ASSETS		383,637	365,484

Financial Statements



Statement of Financial Position as at 30 June 2020 – *continued*

	Note	2020 \$000	2019 \$000
LIABILITIES			
Current Liabilities			
Payables	5.4	345	820
Provisions	2.1	1,120	943
Other current liabilities	5.5	344	164
Lease liabilities	6.2	<u>2</u>	<u>-</u>
Total Current Liabilities		<u>1,811</u>	<u>1,927</u>
Non-Current Liabilities			
Provisions	2.1	<u>248</u>	<u>186</u>
Total Non-Current Liabilities		<u>248</u>	<u>186</u>
TOTAL LIABILITIES		<u>2,059</u>	<u>2,113</u>
NET ASSETS		<u>381,578</u>	<u>363,371</u>
EQUITY			
Contributed equity	8.10	54,904	53,693
Reserves		209,481	195,162
Accumulated surplus /(deficit)		<u>117,193</u>	<u>114,516</u>
TOTAL EQUITY		<u>381,578</u>	<u>363,371</u>

The Statement of Financial Position should be read in conjunction with the accompanying notes

Financial Statements

Statement of Changes in Equity for the year ended 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Changes in Equity

For the year ended 30 JUNE 2020

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2018		53,475	189,113	111,071	353,659
Changes in accounting policy or correction of prior period errors		-	-	-	-
Restated balance at 1 July 2018		<u>53,475</u>	<u>189,113</u>	<u>111,071</u>	<u>353,659</u>
Surplus		-	-	3,994	3,994
Revaluation increment		-	5,500	-	5,500
Total comprehensive income for the period		<u>-</u>	<u>5,500</u>	<u>3,994</u>	<u>9,494</u>
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		218	-	-	218
Transfer from accumulated surpluses to reserves		-	549	(549)	-
Total		<u>218</u>	<u>549</u>	<u>(549)</u>	<u>218</u>
Balance at 30 June 2019		<u>53,693</u>	<u>195,162</u>	<u>114,516</u>	<u>363,371</u>

Financial Statements



Statement of Changes in Equity for the year ended 30 June 2020 – continued

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2019		53,693	195,162	114,516	363,371
Changes in accounting policy or correction of prior period errors		-	-	-	-
Restated balance at 1 July 2019		53,693	195,162	114,516	363,371
Surplus		-	-	4,140	4,140
Revaluation increment		-	12,856	-	12,856
Total comprehensive income for the period		-	12,856	4,140	16,996
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		218	-	-	218
Other contributions by owners		993	-	-	993
Transfer from reserves to accumulated surpluses		-	-	-	-
Transfer from accumulated surpluses to reserves		-	1,463	(1,463)	-
Total		1,211	1,463	(1,463)	1,211
Balance at 30 June 2020		54,904	209,481	117,193	381,578

The Statement of Changes in Equity should be read in conjunction with the accompanying notes



Financial Statements

Statement of Cash Flows for the year ended 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Cash Flows

For the year ended 30 JUNE 2020

	Note	2020 \$000	2019 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		8,178	7,948
Capital appropriation		1,211	218
State grants and subsidies		655	-
Net cash provided by State Government		10,044	8,166
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(5,160)	(5,192)
Supplies and services		(2,192)	(2,632)
Accommodation		(2,727)	(2,663)
Grants and subsidies		(370)	-
GST payments on purchases		(356)	(36)
GST payments to tax authority		-	(165)
Other payments		(117)	(89)

Financial Statements



Statement of Cash Flows for the year ended 30 June 2020 – *continued*

	Note	2020 \$000	2019 \$000
Receipts			
Sale of goods and services		470	605
User charges and fees		245	409
Interest received		500	854
GST receipts on sales		35	35
GST receipts from taxation authority		232	217
Sponsorship		616	739
Other receipts		<u>1,155</u>	<u>793</u>
Net cash used in operating activities		<u>(7,669)</u>	<u>(7,125)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current assets		<u>(1,351)</u>	<u>(1,132)</u>
Net cash used in investing activities		<u>(1,351)</u>	<u>(1,132)</u>
Net (decrease) / increase in cash and cash equivalents		1,024	(91)
Cash and cash equivalents at the beginning of period		<u>39,431</u>	<u>39,522</u>
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	6.1	<u>40,455</u>	<u>39,431</u>

The Statement of Cash Flows should be read in conjunction with the accompanying notes

Notes to the Financial Statements

For the year ended 30 June 2020

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
 Summary of consolidated account appropriations
 For the year ended 30 JUNE 2020

	2020 Budget Estimate \$000	Supplementary Funding \$000	Revised Budget \$000	Actual \$000	Variance \$000
<u>Delivery of Services</u>					
Item 72 Net amount appropriated to deliver services	8091	165	8,256	8,256	-
Section 25 Transfer of service appropriation	-	-	-	-	-
Amount Authorised by Other Statutes					
- <i>Salaries and Allowances Act 1975</i>	-	-	-	-	-
Total appropriations provided to deliver services	8091	165	8,256	8,256	-
<u>Capital</u>					
Item 138 Capital appropriations	218	-	218	218	-
GRAND TOTAL	8309	165	8,474	8,474	-



Notes to the Financial Statements

For the year ended 30 June 2020

Notes to the Financial Statements for the Year Ended 30 June 2020

1. Basis of preparation

The Board of the Art Gallery of Western Australia ("the Board") is a W.A. Government entity and is controlled by the State of the Western Australia, which is the ultimate parent. The Board is a not-for-profit entity (as profit is not its principal objective).

A description of the nature of its operations and its principal activities have been included in the '**Overview**' which does not form part of these financial statements.

These annual financial statements were authorised for issue by the Accountable Authority of the Board on 25 August 2020.

Statement of compliance

The general purpose financial statements are prepared in accordance with:

- 1) The Financial Management Act 2006 (**FMA**)
- 2) The Treasurer's Instructions (**the Instructions or T1**)
- 3) Australian Accounting Standards (**AAS**) - Reduced Disclosure Requirements.
- 4) Where appropriate, those **AAS** paragraphs applicable for not-for-profit entities have been applied.

The *Financial Management Act 2006* and the Treasurer's Instructions take precedence over AAS. Several AAS are modified by the Instructions to vary application, disclosure format and wording. Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

Basis of preparation

These financial statements are presented in Australian dollars applying the accrual basis of accounting and using the historical cost convention. Certain balances will apply a different measurement basis (such as the fair value basis). Where this is the case the different measurement basis is disclosed in the associated note. All values are rounded to the nearest thousand dollars (\$'000).



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Judgements and estimates

Judgements, estimates and assumptions are required to be made about financial information being presented. The significant judgements and estimates made in the preparation of these financial statements are disclosed in the notes where amounts affected by those judgements and/or estimates are disclosed. Estimates and associated assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances.

Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior, to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed Equity.

The transfers of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

2. Use of our funding

Expenses incurred in the delivery of services

This section provides additional information about how the Board's funding is applied and the accounting policies that are relevant for an understanding of the items recognised in the financial statements. The primary expenses incurred by the Board in achieving its objectives and the relevant notes are:

	Notes	2020 \$000	2019 \$000
Employee benefits expenses	2.1(a)	5,487	4,953
Employee benefits provisions	2.1(b)	1,368	1,129
Grants and subsidies	2.2	370	-
Other expenditure	2.3	4,404	4,977
		<u>11,629</u>	<u>11,059</u>

2.1 Expenses

2.1(a) Employee Benefits Expense

	2020 \$000	2019 \$000
Wages and salaries	4,173	4,036
Termination benefits	-	-
Superannuation - defined contribution plans ^(a)	430	433
Annual leave ^(b)	526	376
Long service leave ^(b)	299	89
Other related expenses	59	19
	<u>5,487</u>	<u>4,953</u>

(a) Defined contribution plans include West State Superannuation Scheme (WSS), Gold State Superannuation Scheme (GSS), Government Employees Superannuation Board Schemes (GESBs) and other eligible funds.

(b) Includes a superannuation contribution component.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Employee Benefits: Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, termination payments and WorkCover premiums.

Termination benefits: Payable when employment is terminated before normal retirement date, or when an employee accepts an offer of benefits in exchange for the termination of employment. Termination benefits are recognised when the Board is demonstrably committed to terminating the employment of current employees according to a detailed formal plan without possibility of withdrawal or providing termination benefits as a result of an offer made to encourage voluntary redundancy. Benefits falling due more than 12 months after the end of the reporting period are discounted to present value.

Superannuation: The amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBs, or other superannuation funds. The employer contribution paid to the Government Employees Superannuation Board (GESB) in respect of the GSS is paid back into the Consolidated Account by the GESB.

GSS (concurrent contributions) is a defined benefit scheme for the purposes of employees and whole-of-government reporting. It is however a defined contribution plan for Board purposes because the concurrent contributions (defined contributions) made by the Board to GESB extinguishes the Board's obligations to the related superannuation liability.

The Board does not recognise any defined benefit liabilities because it has no legal or constructive obligation to pay future benefits relating to its employees. The liabilities for the unfunded Pension Scheme and the unfunded GSS transfer benefits attributable to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS obligations are funded by concurrent contributions made by the Board to the GESB.

The GESB and other fund providers administer public sector superannuation arrangements in Western Australia in accordance with legislative requirements. Eligibility criteria for membership in particular schemes for public sector employees vary according to commencement and implementation dates.

2.1(b) Employee Benefits Provisions

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service leave for services rendered up to the reporting date and recorded as an expense during the period the services are delivered.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

	2020 \$000	2019 \$000
Current		
<u>Employee benefits provision</u>		
Annual leave ^(a)	451	352
Long service leave ^(b)	570	509
	<u>1,021</u>	<u>861</u>
<u>Other provisions</u>		
Employment on-costs ^(c)	99	82
Total current employee related provisions	<u>1,120</u>	<u>943</u>
Non-current		
<u>Employee benefits provision</u>		
Long service leave ^(b)	220	166
	<u>220</u>	<u>166</u>
<u>Other provisions</u>		
Employment on-costs ^(c)	28	20
Total non-current employee related provisions	<u>248</u>	<u>186</u>
Total employee benefits provisions	<u>1,368</u>	<u>1,129</u>

(a) Annual leave liabilities: Classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows

	2020 \$000	2019 \$000
Within 12 months of the end of the reporting period	286	259
More than 12 months of after the end of the reporting period	165	93
	<u>451</u>	<u>352</u>



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

The provision for annual leave is calculated at the present value of expected payments to be made in relation to services provided by employees up to the reporting date.

(b) Long service leave liabilities: Unconditional long service leave provisions are classified as current liabilities as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Board has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

	2020	2019
	\$000	\$000
Within 12 months of the end of the reporting period	238	181
More than 12 months of after the end of the reporting period	552	494
	<u>790</u>	<u>675</u>

The provision for long service leave are calculated at present value as the Board does not expect to wholly settle the amounts within 12 months. The present value is measured taking into account the present value of expected future payments to be made in relation to services provided by employees up to the reporting date. These payments are estimated using the remuneration rate expected to apply at the time of settlement, discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

(c) Employment on-costs: The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments.

Employee on-cost includes workers' compensation insurance and other employment on-costs. The on costs liability associated with the recognition of annual and long service leave liabilities is included at Note 2.1(b) Employee benefit provision. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

	2020 \$000	2019 \$000
<u>Employment on-cost provision</u>		
Carrying amount at start of period	102	121
Additional provisions recognised	3	9
Payments/other sacrifices of economic benefits	21	(28)
Carrying amount at end of period	127	102

Key sources of estimation uncertainty – long service leave

Key estimates and assumptions concerning the future are based on historical experience and various other factors that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Several estimates and assumptions are used in calculating the Board’s long service leave provision. These include:

- Expected future salary rates;
- Discount rates;
- Employee retention rates; and
- Expected future payments.

Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

Any gain or loss following revaluation of the present value of long service leave liabilities is recognised as employee benefits expense.

2.2 Grants and subsidies

	2020 \$000	2019 \$000
<u>Recurrent</u>		
Regional Exhibition Touring Boost	370	-
Total grants and subsidies	370	-

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Transactions in which the Board provides goods, services, assets (or extinguishes a liability) or labour to another party without receiving approximately equal value in return are categorised as 'Grant expenses'. Grants can either be operating or capital in nature.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

Grants and other transfers to third parties (other than contribution to owners) are recognised as an expense in the reporting period in which they are paid or payable. They include transactions such as: grants, subsidies, personal benefit payments made in cash to individuals, other transfer payments made to public sector agencies, local government, non-government schools, and community groups.

2.3 Other expenses

	2020	2019
	\$000	\$000
Supplies and services		
Exhibition fees	23	196
Advertising	78	256
Repairs and maintenance	21	21
Travel	48	102
Consultants and contractors	421	447
Freight and cartage	72	57
Insurance premiums - current year	176	174
Materials	55	72
Consumables	254	163
Printing	113	208
Performance fees	182	147
Licences, fees and registrations	150	158
Communications	50	53
Motor vehicles	2	17



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Minor equipment	44	21
Lease and hire costs	17	36
Entertainment expenses	1	3
Photographic services	45	47
Bank charges	6	9
Catering Costs	59	168
Other	97	80
Total supplies and services expenses	1,914	2,435
Accommodation expenses		
Security services	1,319	1,404
Electricity and gas	742	683
Accommodation maintenance ^(a)	66	64
Cleaning	133	159
Water	62	89
Other	13	18
Total accommodation expenses	2,335	2,417
Other expenses		
Prizes paid	1	3
Workers' compensation insurance - current year	76	28
Workers' compensation insurance - prior year	-	(1)
Audit fees	36	34
Inventory written off	-	55
Expected credit losses expense	8	-
Inventory Impairment	29	-
Other Expenses	5	6
Total other expenses	155	125
Total Other Expenditure	4,404	4,977



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

(a) Included in this balance are payments of \$520 (2019:\$1,529) paid to Department of Finance -Government Office Accommodation.

Supplies and services:

Supplies and services are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any materials held for distribution are expensed when the materials are distributed.

Other:

Other operating expenses generally represent the day-to-day running costs incurred in normal operations.

Building and infrastructure maintenance and equipment repairs and maintenance:

Repairs and maintenance costs are recognised as expenses as incurred, except where they relate to the replacement of a significant component of an asset. In that case, the costs are capitalised and depreciated.

Expected credit loss expense

Expected credit losses expense is recognised as the movement in the allowance for expected credit losses. The allowance for expected credit losses of trade receivables is measured at the lifetime expected credit losses at each reporting date. The Board has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment.

Employee on-cost includes workers' compensation insurance and other employment on-costs. The on-costs liability associated with the recognition of annual and long service leave liabilities is included at note 2.1(b) Employee related provisions. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs.



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

3. Our funding sources

How we obtain our funding

This section provides additional information about how the Board obtains its funding and the relevant accounting policy notes that govern the recognition and measurement of this funding. The primary income received by the Board and the relevant notes are:

	Notes	2020 \$000	2019 \$000
Income from State Government	3.1	8,697	8,056
User charges and fees	3.2	146	410
Sales	3.3	470	610
Sponsorship	3.4	731	927
Donated Works of Art	3.5	704	246
Bequest Trust and Special Purpose Funds Contribution	3.6	150	221
Interest Revenue	3.7	370	831
Other Revenue	3.8	3,476	3,048
		<u>14,744</u>	<u>14,349</u>

3.1 Income from State Government

	2020 \$000	2019 \$000
Appropriation received during the period:		
Service appropriation ^(a)	<u>8,256</u>	<u>8,031</u>
	<u>8,256</u>	<u>8,031</u>
Assets transferred from/(to) other State government agencies during the period: ^(b)		
State grants and contributions	<u>396</u>	<u>-</u>
Total assets transferred	<u>396</u>	<u>-</u>

Services received free of charge from other State government agencies during the period:



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

Determined on the basis of the following estimates provided by agencies:

Services provided by the Department of Culture and the Arts:

Minor Equipment – PC Replacement Program

Legal services provided by the State Solicitors Office

43	23
<u>2</u>	<u>2</u>
<u>45</u>	<u>25</u>
<u>8,697</u>	<u>8,056</u>

(a) Service Appropriations are recognised as revenues at fair value in the period in which the Board gains control of the appropriated funds. The Board gains control of appropriated funds at the time those funds are deposited in the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury.

Service appropriations fund the net cost of services delivered. Appropriation revenue comprises the following:

Cash component; and

A receivable (asset).

The receivable (holding account – note 5.2) comprises the following

- The budgeted depreciation expense for the year; and
- Any agreed increase in leave liabilities during the year.

(b) Transfer of assets: This is recognised as income at fair value when the assets are transferred.

The application of AASB 15 and AASB 1058 from 1 July 2019 has had no impact on the treatment of income from State Government.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

3.2. User Charges and Fees

	2020 \$000	2019 \$000
Ticketing revenue ^(a)	14	206
Venue hire ^(a)	32	76
Public programs	18	35
Parking revenue	78	85
Reproduction	4	8
	<u>146</u>	<u>410</u>

Until 30 June 2019, revenue is recognised and measured at the fair value of consideration received or receivable. From 1 July 2019, revenue is recognised at the transaction price when the Board transfers control of the services to customers, which is generally at a point in time.

(a) Included in this is \$nil (2019: \$201,349) from Art Ball event.

3.3. Trading Profit

	2020 \$000	2019 \$000
Sales	470	610
Cost of sales:		
Opening inventory	(192)	(235)
Purchases	(211)	(292)
	<u>(403)</u>	<u>(527)</u>
Closing inventory	151	192
Cost of Goods Sold	<u>(252)</u>	<u>(335)</u>
Trading profit	<u>218</u>	<u>275</u>
Closing inventory comprises:		
Finished goods	151	192
Total Inventories	<u>151</u>	<u>192</u>

Notes to the Financial Statements

For the year ended 30 June 2020 – continued

Sales

Up to 30 June 2019, revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

From 1 July 2019, revenue is recognised at the transaction price when the Board transfers control of the goods to customers.

Inventories

The Board's inventories relate to stock held. Inventories are measured at the lower of cost and net realisable value. Costs are assigned on an average cost basis.

3.4. Sponsorship

	2020	2019
	\$000	\$000
Cash sponsorship	679	832
Sponsorship in kind	52	95
	<u>731</u>	<u>927</u>

Cash sponsorship is recognised as revenue when it is received.

Sponsorship in kind is recognised at its fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased.

The application of AASB 15 and AASB 1058 from 1 July 2019 has had no impact on the treatment of Sponsorship income.

3.5. Donated Works of Art

	2020	2019
	\$000	\$000
Donated works of art	704	246
	<u>704</u>	<u>246</u>



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value at a point in time upon final delivery, assessment and accessioning of works. See also note 4.1 'Works of art'.

3.6. Bequest Trust and Special Purpose Funds Contributions

	2020	2019
	\$000	\$000
Trust and special purpose funds contributions	<u>150</u>	<u>221</u>
	<u>150</u>	<u>221</u>

Contributions are received from various parties for special purpose funds administered by the Board. In addition, bequest contributions are, from time to time, received from individuals as a result of long-term relationships with the Art Gallery of Western Australia. These funds are held in the Art Gallery's operating bank account.

Bequests trust and special purpose fund contributions are recognised as revenue upon receipt of the cash.

The application of AASB 15 and AASB 1058 from 1 July 2019 has had no impact on the treatment of Bequest Trust and Special Purpose Funds Contributions.

3.7. Interest Revenue

	2020	2019
	\$000	\$000
Interest revenue	9	32
Bequest, trust and special purpose funds interest revenue	<u>361</u>	<u>799</u>
	<u>370</u>	<u>831</u>

Revenue is recognised as the interest accrues.

The application of AASB 15 and AASB 1058 from 1 July 2019 has had no impact on the treatment of Interest Revenue.

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

3.8. Other Revenue

	2020 \$000	2019 \$000
Grants and contributions – local government and private	-	161
Revaluation of other financial assets ^(a)	2,415	2,315
Recoups of expenditure	3	3
Donations	9	11
Dividend Income	500	510
Membership income	28	24
Other revenue	521	24
	<u>3,476</u>	<u>3,048</u>

(a) This represents unrealised gains arising from shares being fair valued at year end. See also note 5.3 Other Financial Assets.

Dividends, grants, donations, gifts and other non-reciprocal contributions

Up to 30 June 2019, revenue was recognised at fair value when the Board obtained control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

From 1 July 2019, Dividends and Other revenue are recognised when it is received.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

4. Key assets

Assets the Board utilises for economic benefit or service potential

This section includes information regarding the key assets the Board utilises to gain economic benefits or provide service potential. The section sets out both the key accounting policies and financial information about the performance of these assets:

		2020	2019
	Notes	\$000	\$000
Property, plant and equipment	4.1	968	373
Works of art	4.1	326,579	312,457
Right-of-use assets	4.2	2	-
		<u>327,549</u>	<u>312,830</u>

Notes to the Financial Statements

For the year ended 30 June 2020 – continued

4.1 Property, plant and equipment, and works of art

	Plant, equipment and vehicles \$000	Office equipment \$000	Buildings under construction \$000	Total \$000
Year ended 30 June 2020				
Carrying amount at start of period	309	64	-	373
Additions	67	-	614	681
Depreciation	(68)	(18)	-	(86)
Carrying amount at 30 June 2020	308	46	614	968

Works of Art

	2020 \$000	2019 \$000
Carrying amount at start of period	312,457	305,671
Additions	562	1,039
Donations at fair value	704	247
Revaluation ^(a)	12,856	5,500
	326,579	312,457

(a) Aon Risk Services has provided a desktop update for 2019-20 for financial reporting purposes.

The desktop update undertaken to revalue the works of art as at 30 June 2020 considered the COVID-19 environment, however there is inherent uncertainty surrounding COVID-19 pandemic impacts which may impact the fair value of the works of art in future periods.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Initial recognition

Items of property, plant and equipment, costing \$5,000 or more are measured initially at cost. Where an asset is acquired for no or nominal cost, the cost is valued at its fair value at the date of acquisition. Items of property, plant and equipment and infrastructure costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

Assets transferred as part of a machinery of government change are transferred at their fair value.

No capitalisation threshold is applied to works of art items. Items of works of art are considered to form part of a collection and are disclosed separately in the Statement of Financial Position.

Subsequent measurement

Subsequent to initial recognition of an asset, the revaluation model is used for the measurement of:

- Works of art

Where market-based evidence is available, the fair value of works of art is determined on the basis of current market values determined by reference to recent market transactions.

Fair value for restricted use works of art is determined by reference to its estimated replacement costs.

Significant assumptions and judgements: The most significant assumptions and judgements in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated economic life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

The Gallery's works of art collection is subject to independent revaluation every five years, using a sampling methodology. As the collection is specialised and no market-based evidence of value is readily available, the revaluation methodology used is based upon certain criteria that enable the collection to be valued at a reasonable estimate of its fair value. The last independent evaluation was completed in 2015-16. Additionally, the fair value of the artwork collection is assessed annually based on changes in the market.

Notes to the Financial Statements

For the year ended 30 June 2020 – continued

4.1.1 Depreciation and impairment Charge for the period

	Notes	2020 \$000	2019 \$000
<u>Depreciation</u>			
Plant, equipment and vehicles	4.1	68	71
Office equipment	4.1	18	19
Total depreciation		86	90

As at 30 June 2020 there were no indications of impairment to property, plant and equipment.

Finite useful lives

All property, plant and equipment having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits. The exceptions to this rule include assets held for sale.

Depreciation is generally calculated on a straight line basis, at rates that allocate the asset's value, less any estimated residual value, over its estimated useful life. Typical estimated useful lives for the different asset classes for current and prior years are included in the table below:

Asset	Useful life
Office equipment	3 to 20 years
Plant, equipment and vehicles	4 to 20 years

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period, and adjustments are made where appropriate.

Works of art, which are considered to have an indefinite life, are not depreciated. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Impairment

Non-financial assets, including items of property, plant and equipment, are tested for impairment whenever there is an indication that the asset may be impaired. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised

Where an asset measured at cost is written down to its recoverable amount, an impairment loss is recognised through profit or loss.

Where a previously revalued asset is written down to its recoverable amount, the loss is recognised as a revaluation decrement through other comprehensive income.

As the Board is a not-for-profit entity, unless a specialised asset has been identified as a surplus asset, the recoverable amount of regularly revalued specialised assets is anticipated to be materially the same as fair value.

If there is an indication that there has been a reversal in impairment, the carrying amount shall be increased to its recoverable amount. However this reversal should not increase the asset's carrying amount above what would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of the asset's future economic benefits and to evaluate any impairment risk from declining replacement costs.

4.2 Right-of-use assets

	2020 \$000	2019 \$000
Right-of-use assets		
Building	-	-
Vehicles	2	-
	<u>2</u>	<u>-</u>



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

The Art Gallery has a peppercorn lease in place for the building where the lessor is the Minister for Local Government, Sport and Cultural Industries. The current lease is for 21 years and was signed on 14 December 2016 and the termination date is 13 December 2037. The lease has an extension option of seven years starting 14 December 2037. The rent payable is one dollar (\$1) per annum payable in advance or on the payment dates.

The Art Gallery also has a lease with State Fleet for a pool vehicle.

Additions to right-of-use assets during the 2020 financial year were \$nil.

Initial recognition

Right-of-use assets are measured at cost including the following:

- the amount of the initial measurement of lease liability;
- any lease payments made at or before the commencement date less
- any initial direct costs; and
- restoration costs, including dismantling and removing the underlying asset.

This includes all leased assets other than investment property ROU assets, which are measured in accordance with AASB 140 'Investment Property'.

The Board has elected not to recognise right-of-use assets and lease liabilities for short-term leases (with a lease term of 12 months or less) and low value leases (with an underlying value of \$5,000 or less). Lease payments associated with these leases are expensed over a straight-line basis over the lease term.

Subsequent Measurement

The cost model is applied for subsequent measurement of right-of-use assets, requiring the asset to be carried at cost less any accumulated depreciation and accumulated impairment losses and adjusted for any re-measurement of lease liability.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Depreciation and impairment of right-of-use assets

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the underlying assets.

If ownership of the leased asset transfers to the Board at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset.

Right-of-use assets are tested for impairment when an indication of impairment is identified. The policy in connection with testing for impairment is outlined in note 4.1.1.

The following amounts relating to leases have been recognised in the Statement of Comprehensive Income:

	2020 \$000	2019 \$000
Depreciation of Building	-	-
Depreciation of Vehicles	5	-
Total right-of-use asset depreciation	5	-
Lease interest expense (included in Finance cost)	-	-

The total cash outflow for leases in 2020 was \$4,099.

The Board's leasing activities and how these are accounted for:

The Board has leases for vehicles.

Up to 30 June 2019, the Board classified leases as either finance leases or operating leases. From 1 July 2019, the Board recognises leases as right-of-use assets and associated lease liabilities in the Statement of Financial Position.

The corresponding lease liabilities in relation to these right-of-use assets have been disclosed in note 6.2.

Notes to the Financial Statements

For the year ended 30 June 2020 – continued

5. Other assets and liabilities

This section sets out those assets and liabilities that arose from the Board's controlled operations and includes other assets utilised for economic benefits and liabilities incurred during normal operations:

	Notes	2020 \$000	2019 \$000
Receivables	5.1	176	218
Amounts Receivable for Services (Holding Account)	5.2	8,381	8,303
Other Financial Assets	5.3	6,925	4,510
Payables	5.4	(345)	(820)
Other Liabilities	5.5	(344)	(164)
		<u>14,793</u>	<u>12,047</u>

5.1 Receivables

	2020 \$000	2019 \$000
<u>Current</u>		
Receivables	23	16
Allowance for impairment of receivables	(8)	-
Accrued interest	52	182
GST receivable	109	20
	<u>176</u>	<u>218</u>

The Board does not hold any collateral or other credit enhancements as security for receivables.

Trade receivables are recognised at original invoice amount less any allowances for uncollectible amounts (i.e. impairment). The carrying amount of net trade receivables is equivalent to fair value as it is due for settlement within 30 days.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

5.2. Amounts Receivable for Services (Holding Account)

	2020 \$000	2019 \$000
<u>Non-current</u>		
Asset Replacement ^(a)	8,197	8,119
Leave Liability ^(b)	184	184
	<u>8,381</u>	<u>8,303</u>

(a) Represents the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement.

(b) Represents leave liability holding account with Treasury WA.

Amounts receivable for services are considered not impaired (i.e. there is no expected credit loss of the holding accounts).

5.3 Other Financial Assets

	2020 \$000	2019 \$000
<u>Non-Current</u>		
At fair value:		
Fair value through profit and loss – ordinary listed shares	6,925	4,510
	<u>6,925</u>	<u>4,510</u>

The shares have been donated to the Art Gallery of Western Australia as part of the Tomorrow Fund. Upon intention to sell the shares, an obligation exists to notify the benefactor of this intent.

During the year, the Board has not made a decision when to sell the quoted investments.

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

5.4 Payables

	2020 \$000	2019 \$000
<u>Current</u>		
Trade payables	25	206
Payables for works of art acquisitions	-	107
Accrued salaries	56	17
Accrued expenses	264	490
Total Current	345	820

Payables are recognised at the amounts payable when the Board becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as settlement is generally within 30 days.

Accrued salaries represent the amount due to staff but unpaid at the end of the reporting period. Accrued salaries are settled within a fortnight of the reporting period end. The Board considers the carrying amount of accrued salaries to be equivalent to its fair value.

5.5 Other Liabilities

	2020 \$000	2019 \$000
<u>Current</u>		
Income received in advance	344	164
Total Current	344	164



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

6. Financing

This section sets out the material balances and disclosures associated with the financing and cashflows of the Board.

Cash and cash equivalents	6.1
Leases	6.2
Finance costs	6.3

6.1 Cash and cash equivalents

6.1.1 Reconciliation of cash

	2020 \$000	2019 \$000
Current		
Cash and cash equivalents	1,609	741
Restricted cash and cash equivalents ^(a)		
- Bequest, trust and special purpose accounts ^(a)	34,663	34,543
	<u>36,272</u>	<u>35,284</u>
Non-current		
Restricted cash and cash equivalents ^(a)		
- Bequest, trust and special purpose accounts ^(c)	4,109	4,091
- 27th pay holding account with Treasury WA ^(b)	74	56
	<u>4,183</u>	<u>4,147</u>
Balance at end of period	<u>40,455</u>	<u>39,431</u>

(a) Cash held in these accounts can only be used in accordance with the requirements of the individual bequest or fund.

(b) These are restricted balances for the 27th fortnightly salaries pay occurring in 2026-27.



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

The "27th pay holding account with Treasury WA" (See Note 6.1 'Restricted cash and cash equivalents') consists of amounts paid annually, from Board appropriations for salaries expense, into a Treasury suspense account to meet the additional cash outflow for employee salary payments in reporting periods with 27 pay days instead of the normal 26. No interest is received on this account.

(c) These special purpose accounts can only be used for specific purposes.

6.2 Leases

6.2.1 Lease liabilities

Current
Non-current

	2020 \$000	2019 \$000
	2	-
	-	-
	<u>2</u>	<u>-</u>

The Board measures a lease liability, at the commencement date, at the present value of the lease payments that are not paid at that date. The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, the Board uses the incremental borrowing rate provided by Western Australia Treasury Corporation.

Lease payments included by the Board as part of the present value calculation of lease liability include:

- Fixed payments (including in-substance fixed payments), less any lease incentives receivable;
- Variable lease payments that depend on an index or a rate initially measured using the index or rate as at the commencement date;
- Variable lease payments that depend on an index or a rate initially measured using the index or rate as at the commencement date;
- Amounts expected to be payable by the lessee under residual value guarantees;
- Payments for penalties for terminating a lease, where the lease term reflects the agency exercising an option to terminate the lease.

The interest on the lease liability is recognised in profit or loss over the lease term so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period. Lease liabilities do not include any future changes in variable lease payments (that depend on an index or rate) until they take effect, in which case the lease liability is reassessed and adjusted against the right-of-use asset.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Periods covered by extension or termination options are only included in the lease term by the Board if the lease is reasonably certain to be extended (or not terminated).

Variable lease payments, not included in the measurement of lease liability, that are dependent on sales are recognised by the Board in profit or loss in the period in which the condition that triggers those payments occurs.

This section should be read in conjunction with note 4.2

Subsequent Measurement

Lease liabilities are measured by increasing the carrying amount to reflect interest on the lease liabilities; reducing the carrying amount to reflect the lease payments made; and remeasuring the carrying amount at amortised cost, subject to adjustments to reflect any reassessment or lease modifications.

	2020	2019
	\$000	\$000
6.3 Finance costs		
Lease interest expense	-	-
Finance costs expensed	<u>-</u>	<u>-</u>

Finance cost includes the interest component of lease liability repayments, and the increase in financial liabilities and non-employee provisions due to the unwinding of discounts to reflect the passage of time.

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

7. Financial Instruments and Contingencies

	Notes
Financial instruments	7.1
Contingent assets	7.2.1
Contingent liabilities	7.2.2

7.1 Financial instruments

The carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are :

	2020	2019
	\$000	\$000
<u>Financial Assets</u>		
Cash and cash equivalents	1,609	741
Restricted cash and cash equivalents	38,846	38,690
Financial Assets at amortised cost ^(a)	8,448	8,501
Financial assets at fair value	6,925	4,510
	<u>55,828</u>	<u>52,442</u>
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	345	820
	<u>345</u>	<u>820</u>

(a) The amount of Financial Assets at amortised cost excludes GST recoverable from the ATO (statutory receivable).

7.2.1 Contingent assets

As at 30 June 2020, there are no material contingent assets.

7.2.2 Contingent liabilities

As at 30 June 2020, there are no material contingent liabilities.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

8. Other disclosures

This section includes additional material disclosures required by accounting standards or other pronouncements, for the understanding of this financial report.

	Notes
Events occurring after the end of the reporting period	8.1
Initial application of Australian Accounting Standards	8.2
Key management personnel	8.3
Related party transactions	8.4
Related bodies	8.5
Affiliated bodies	8.6
Special purpose accounts	8.7
Supplementary financial information	8.8
Remuneration of auditor	8.9
Equity	8.10
Explanatory statement	8.11

8.1 Events occurring after the end of the reporting period

There were no events after the end of the reporting period that warrant disclosure.

8.2 Initial application of Australian Accounting Standards

(a) AASB 15 Revenue from Contract with Customers and AASB 1058 Income of Not-for-Profit Entities

AASB 15 *Revenue from Contracts with Customers* replaces AASB 118 *Revenue* and AASB 111 *Construction Contracts* for annual reporting periods on or after 1 January 2019. Under the new model, an entity shall recognise revenue when (or as) the entity satisfies a performance obligation by transferring a promised good or service and is based upon the transfer of control rather than transfer of risks and rewards.

AASB15 focuses on providing sufficient information to the users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from the contracts with customers. Revenue is recognised by applying the following five steps:



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

- Identifying contracts with customers
- Identifying separate performance obligations
- Determining the transaction price of the contract
- Allocating the transaction price to each of the performance obligations
- Recognising revenue as each performance obligation is satisfied

Revenue is recognised either over time or at a point in time. Any distinct goods or services are separately identified and any discounts or rebates in the contract price are allocated to the separate elements.

In addition, the Board derives income from appropriations which are recognised under AASB 1058. AASB 1058 is applied to Not-for-Profit Entities for recognising income that is not revenue from contracts with customers. Timing of income recognition under AASB 1058 depends on whether such a transaction gives rise to a liability or other performance obligation (a promise to transfer a good or service), or a contribution by owners, related to an asset (such as cash or another asset) recognised by the Board.

The Board adopts the modified retrospective approach on transition to AASB 15 and AASB 1058. No comparative information is restated under this approach, and the Board recognises the cumulative effect of initially applying the standard as an adjustment to the opening balance of accumulated surplus/(deficit) at the date of initial application (1 July 2019).

Under this transition method, the Board applies the Standard retrospectively only to contracts and transactions that are not completed contracts at the date of initial application.

Refer to Note 3.1, 3.2 and 3.3 for the revenue and income accounting policies adopted from 1 July 2019.

The effect of adopting AASB 15 and AASB 1058 are as follows:



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

	30 June 2020	Adjustments	30 June 2020 under AASB 118 and 1004
Income from State Government	8,697	-	8,697
User charges and fees	146	-	146
Sales	470	-	470
Sponsorship	731	-	731
Bequest Trust and Special Purpose Funds Contribution	150	-	150
Donated Works of Art	704	-	704
Interest Revenue	370	-	370
Other Revenue	3,476	-	3,476
Net result	<u>14,744</u>	<u>-</u>	<u>14,744</u>

(b) AASB 16 Leases

AASB 16 Leases supersedes AASB 117 Leases and related Interpretations. AASB 16 primarily affects lessee accounting and provides a comprehensive model for the identification of lease arrangements and their treatment in the financial statements of both lessees and lessors.

The Board applies AASB 16 Leases from 1 July 2019 using the modified retrospective approach. As permitted under the specific transition provisions, comparatives are not restated. The cumulative effect of initially applying this Standard is recognised as an adjustment to the opening balance of accumulated surplus/(deficit).

The main changes introduced by this Standard include identification of lease within a contract and a new lease accounting model for lessees that require lessees to recognise all leases (operating and finance leases) on the Statement of Financial Position as right-of-use assets and lease liabilities, except for short term leases (lease terms of 12 months or less at commencement date) and low-value assets (where the underlying asset is valued less than \$5,000). The operating lease and finance lease distinction for lessees no longer exists.

AASB 16 takes into consideration all operating leases that were off balance sheet under AASB 117 and recognises:



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

- a) right of use assets and lease liabilities in the Statement of Financial Position, initially measured at the present value of future lease payments, discounted using the incremental borrowing rate (2.5%) on 1 July 2019;
- b) depreciation of right-of-use assets and interest on lease liabilities in the Statement of Comprehensive Income; and
- c) the total amount of cash paid as principal amount, which is presented in the cash flows from financing activities, and interest paid, which is presented in the cash flows from operating activities, in the Statement of Cash Flows.

In relation to leased vehicles that were previously classified as finance leases, their carrying amount before transition is used as the carrying amount of the right-of-use assets and the lease liabilities as of 1 July 2019.

The Board measures peppercorn leases that are of low value terms and conditions at cost at inception.

The right-of-use assets are assessed for impairment at the date of transition and the Board has not identified any impairments to its right-of-use assets.

On transition, the Board has elected to apply the following practical expedients in the assessment of their leases that were previously classified as operating leases under AASB 117:

- (a) A single discount rate has been applied to a portfolio of leases with reasonably similar characteristics;
- (b) The Board has relied on its assessment of whether existing leases were onerous in applying AASB 137 Provisions, Contingent Liabilities and Contingent Assets immediately before the date of initial application as an alternative to performing an impairment review. The Board has adjusted the ROU asset at 1 July 2019 by the amount of any provisions included for onerous leases recognised in the Statement of Financial Position at 30 June 2019;
- (c) Where the lease term at initial application ended within 12 months, the Board has accounted for these as short-term leases;
- (d) Initial direct costs have been excluded from the measurement of the right-of-use asset;
- (e) Hindsight has been used to determine if the contracts contained options to extend or terminate the lease.

The Board has not reassessed whether existing contracts are, or contained a lease at 1 July 2019. The requirements of paragraphs 9-11 of AASB 16 are applied to contracts that came into existence post 1 July 2019.

The reconciliation of operating lease commitments at 30 June 2019 to the lease liabilities recognised at 1 July 2019 is not considered material and has not been disclosed.



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

8.3 Key Management Personnel

The Board has determined key management personnel to include cabinet ministers and senior officers of the Board. The Board does not incur expenditures to compensate Ministers and those disclosures may be found in the *Annual Report on State Finances*.

The total fees, salaries and superannuation, non-monetary benefits and other benefits for senior officers of the Board for the reporting period are presented within the following bands:

Compensation of members of the Accountable Authority

	2020	2019
Compensation band (\$)		
\$0 - \$10,000	8	8

Compensation of senior officers

Compensation band (\$)	2020	2019
\$20,001 - \$30,000	2	-
\$30,001 - \$40,000	1	1
\$50,001 - \$60,000	2	-
\$90,001 - \$100,000	1	-
\$120,001 - \$130,000	1	-
\$130,001 - \$140,000	1	-
\$140,001 - \$150,000	-	1
\$160,001 - \$170,000	2	3
\$310,001 - \$320,000	1	1
	2020	2019
	\$000	\$000
Total compensation of senior officers	1,209	992

Total compensation includes the superannuation expense incurred by the agency in respect of senior officers.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

- During the year, a senior officer ceased in the role of Chief Executive Officer, with the remuneration included in the current year remuneration disclosures until the termination date. An officer was subsequently appointed to the role of Chief Executive Officer from 23 July 2019, with their remuneration included in the current year remuneration disclosures
- During the year, 3 senior officers were appointed at different times to undertake the role of Director - Audience and Stakeholder Engagement. Compensation for these arrangements is included in the above disclosures for each senior officer.

8.4 Related Party Transactions

The Board is a wholly owned and controlled entity of the State of Western Australia.

Related parties of the Board include:

- all cabinet ministers and their close family members, and their controlled or jointly controlled entities;
- all senior officers and their close family members, and their controlled or jointly controlled entities;
- other departments and statutory authorities, including related bodies, that are included in the whole of government consolidated financial statements (i.e. wholly-owned public sector entities).
- associates and joint ventures of a wholly-owned public sector entity; and
- the Government Employees Superannuation Board (GESB).

Transactions with related parties

Outside of normal citizen type transactions with the Board, there were no other related party transactions that involved key management personnel and/ or their close family members and/or their controlled (or jointly controlled) entities.

8.5 Related Bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies.

8.6 Affiliated Bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no affiliated bodies.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

8.7 Special Purpose Accounts

The Art Gallery of Western Australia Foundation

The purpose of the trust account is to hold funds, comprising contributions and donations received from the community at large, for the purpose of maintaining, improving and developing the State collection of works of art and the facilities and well-being of the Art Gallery.

	2020	2019
	\$000	\$000
Balance at the start of the period	28,568	28,081
Receipts	1,437	1,532
Payments	(755)	(1,045)
Balance at the end of the period	<u>29,250</u>	<u>28,568</u>

The Board is required to advise the benefactor of the intention to sell donated listed shares.

See also note 5.3 'Other financial assets'

8.8 Supplementary Financial Information

	2020	2019
	\$000	\$000
(a) Write-offs		
Debts written off by the Board during the financial year	<u>-</u>	<u>-</u>
(b) Losses through theft, defaults and other causes		
Write off shop inventory loss	<u>-</u>	<u>(55)</u>
	<u>-</u>	<u>(55)</u>

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

8.9 Remuneration of Auditor

Remuneration paid or payable to the Auditor General in respect to the audit for the current financial year is as follows:

	2020 \$000	2019 \$000
Auditing the accounts, financial statements and key performance indicators	<u>36</u>	<u>34</u>

8.10 Equity

The Western Australian Government holds the equity interest in the Board on behalf of the community. Equity represents the residual interest in the net assets of the Board. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.

	2020 \$000	2019 \$000
Contributed equity		
Balance at start of period	53,693	53,475
<u>Contributions by owners</u>		
Capital appropriation ^(a)	218	218
Other contribution	993	-
Total contributions by owners	<u>1,211</u>	<u>218</u>
Balance at end of period	<u>54,904</u>	<u>53,693</u>

(a) Under the Treasurer's Instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' Capital appropriations have been designated as contributions by owners in accordance with AASB Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities'.



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Reserves

Asset revaluation surplus

Balance at start of period	158,032	152,532
Net revaluation increments/(decrements):		
Works of art ^(a)	12,856	5,500
Balance at end of period	170,888	158,032

(a) See also note 4.1 'Works of Art'.

Bequest, trust and special purpose reserve ^(b):

Balance at start of period	15,818	15,516
Transfer from accumulated surplus	759	302
Balance at end of period	16,577	15,818

(b) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.

Donated works of art reserve ^(c):

Balance at start of period	21,312	21,065
Transfer from accumulated surplus	704	247
Balance at end of period	22,016	21,312

Balance at the end of period

209,481	195,162
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(c) The donated works of art reserve is use to record donations of works of art received by the Art Gallery of Western Australia.

Accumulated surplus

Balance at start of period	114,516	111,071
Result for the period	4,140	3,994
Transfer from accumulated surpluses to reserves	(1,463)	(549)
Balance at end of period	117,193	114,516

Total Equity at end of period

381,578	363,371
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Notes to the Financial Statements

For the year ended 30 June 2020 – continued

8.11 Explanatory Statement

All variances between annual estimates (original budget) and actual results for 2020, and between the actual results for 2020 and 2019 are shown below. Narratives are provided for key variations, which are greater than 10% and \$1 million for the Statements of Comprehensive Income, Cash Flows, and the Statement of Financial Position.

	Variance Note	Estimate 2020 \$000	Actual 2020 \$000	Actual 2019 \$000	Variance between estimate and actual \$000	Variance between actual results for 2020 and 2019 \$000
Statement of Comprehensive Income						
Expenses						
Employee benefits expense		5,268	5,487	4,953	219	534
Supplies and services		2,099	1,914	2,435	(185)	(521)
Depreciation and amortisation expense		78	91	90	13	1
Finance costs		-	-	-	-	-
Accommodation expenses		2,454	2,335	2,417	(119)	(82)
Grants and subsidies		-	370	-	370	370
Cost of sales		335	252	335	(83)	(83)
Other expenses		899	155	125	(744)	30
Total cost of services		11,133	10,604	10,355	(529)	249
Income						
User charges and fees		703	146	410	(557)	(264)
Sales		600	470	610	(130)	(140)
Sponsorship		600	731	927	131	(196)
Donated works of art		-	704	246	704	458
Bequest trust and special purpose funds contributions		332	150	221	(182)	(71)
Interest revenue		665	370	831	(295)	(461)
Other revenue	1	228	3,476	3,048	3,248	428
Total Revenue		3,128	6,047	6,293	2,919	(246)



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Total income other than income from State Government		3,128	6,047	6,293	2,919	(246)
NET COST OF SERVICES		(8,005)	(4,557)	(4,062)	3,448	(495)
Income from State Government						
Service appropriation		8,091	8,256	8,031	165	225
Grants and subsidies from State Government		-	396	-	396	396
Services received free of charge		23	45	25	22	20
Total income from State Government		8,114	8,697	8,056	583	641
SURPLUS / (DEFICIT) FOR THE PERIOD		109	4,140	3,994	4,031	146
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus	2, A	-	12,856	5,500	12,856	7,356
Total other comprehensive income		-	12,856	5,500	(12,856)	7,356
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD			16,996	9,494	(8,825)	7,502

Major Estimate and Actual (2020) Variance Narratives

1 Other revenue

The revaluation gain of \$2.415 million on shares investment was not budgeted. In addition, franking credits and dividends received of \$971 thousand from shares investment were not budgeted.

2 Changes in asset revaluation surplus

Year end revaluation of artworks was not budgeted.

Major Actual (2020) and Actual (2019) Variance Narratives

A. Changes in asset revaluation surplus

2020 year end revaluation of artworks.

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

8.11.2 Statement of Financial Position Variances

	Variance Note	Estimate 2020 \$000	Actual 2020 \$000	Actual 2019 \$000	Variance between estimate and actual \$000	Variance between actual results for 2020 and 2019 \$000
Statement of Financial Position						
ASSETS						
Current Assets						
Cash and cash equivalents	1	500	1,609	741	1,109	868
Restricted cash and cash equivalents		35,200	34,663	34,543	(537)	120
Inventories		250	151	192	(99)	(41)
Receivables		355	176	218	(179)	(42)
Total Current Assets		36,305	36,599	35,694	294	905
Non-Current Assets						
Restricted cash and cash equivalents		4,050	4,183	4,147	133	36
Amounts receivable for services		8,445	8,381	8,303	(64)	78
Other financial assets	2,A	2,195	6,925	4,510	4,730	2,415
Property, plant and equipment		422	968	373	546	595
Works of art		308,520	326,579	312,457	18,059	14,122
Right-of-use assets			2			
Total Non-Current Assets		323,632	347,038	329,790	23,404	17,246
TOTAL ASSETS		359,937	383,637	365,484	23,700	18,153
LIABILITIES						
Current Liabilities						
Payables		500	345	820	(155)	(475)



Notes to the Financial Statements

For the year ended 30 June 2020 – continued

Provisions	1,000	1,120	943	120	177
Other current liabilities	100	344	164	244	180
Lease liabilities	-	2	-	-	-
Total Current Liabilities	1,600	1,811	1,927	209	(118)
Non-Current Liabilities					
Provisions	141	248	186	107	62
Total Non-Current Liabilities	141	248	186	107	62
TOTAL LIABILITIES	1,741	2,059	2,113	318	(54)
NET ASSETS	358,196	381,578	363,371	23,382	18,207
EQUITY					
Contributed equity	53,911	54,904	53,693	993	1,211
Reserves	193,985	209,481	195,162	15,496	14,319
Accumulated (deficit)/ surplus	110,300	117,193	114,516	6,893	2,677
TOTAL EQUITY	358,196	381,578	363,371	23,382	18,207

Major Estimate and Actual (2020) Variance Narratives

1. Cash and cash equivalents

Equity contribution of \$993 thousand from the Department of Local Government, Sport and Cultural Industries was not budgeted.

2. Other financial asset

The year end revaluation gain on shares was not in budget.

Major Actual (2020) and Actual (2019) Variance Narratives

A. Other financial asset

The increase is due to the year end revaluation gain on shares.

Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

8.11.3 Statement of Cash Flow Variances

	Variance Note	Estimate 2020 \$000	Actual 2020 \$000	Actual 2019 \$000	Variance between estimate and actual \$000	Variance between actual results for 2020 and 2019 \$000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		8,013	8,178	7,948	165	230
Capital appropriation		218	1,211	218	993	993
State grants and subsidies		-	655	-	655	655
Net cash provided by State Government		8,231	10,044	8,166	1,813	1,878
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(5,268)	(5,160)	(5,192)	108	32
Supplies and services		(2,099)	(2,192)	(2,632)	(93)	440
Accommodation		(2,453)	(2,727)	(2,663)	(274)	(64)
Grants and subsidies		-	(370)	-	(370)	(370)
GST payments on purchases		(431)	(356)	(36)	75	(320)
GST payments to tax authority		-	-	(165)	-	165
Other payments		(879)	(117)	(89)	762	(28)
Receipts						
Sale of goods and services		600	470	605	(130)	(135)
User charges and fees		703	245	409	(458)	(164)
Interest received		665	500	854	(165)	(354)
GST receipts on sales		134	35	35	(99)	0
GST receipts from taxation authority		296	232	217	(64)	15
Other receipts		1,160	1,771	1,532	611	239



Notes to the Financial Statements

For the year ended 30 June 2020 – *continued*

Net cash used in operating activities		<u>(7,572)</u>	<u>(7,669)</u>	<u>(7,125)</u>	<u>(97) -</u>	<u>544</u>
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current assets	1	(218)	(1,351)	(1,132)	(1,133)	(219)
Net cash used in investing activities		<u>(218)</u>	<u>(1,351)</u>	<u>(1,132)</u>	<u>(1,133)</u>	<u>(219)</u>
Net increase / (decrease) in cash and cash equivalents		441	1,024	(91)	583	1,115
Cash and cash equivalents at the beginning of period		39,309	39,431	39,522	122	(91)
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		<u>39,750</u>	<u>40,455</u>	<u>39,431</u>	<u>705</u>	<u>1,024</u>

Major Estimate and Actual (2020) Variance Narratives

1. Purchase of non-current assets

Rooftop redevelopment expenses of \$613 thousand and purchases of 2019/20 artworks from Foundation funds were not in budget.

Auditor's Opinion



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Report on the Financial Statements

Opinion

I have audited the financial statements of The Board of the Art Gallery of Western Australia which comprise the Statement of Financial Position as at 30 June 2020, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows and the Summary of Consolidated Account Appropriations for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Board of the Art Gallery of Western Australia for the year ended 30 June 2020 and the financial position at the end of that period. They are in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions.

Basis for Opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibility for the Audit of the Financial Statements section of my report. I am independent of the Board in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibility of the Board for the Financial Statements

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions, and for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the Board is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Board.

Auditor's Responsibility for the Audit of the Financial Statements

As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.



Auditor's Opinion – continued

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website at:

<https://www.auasb.gov.au/auditors-responsibilities/ar4.pdf>.

This description forms part of my auditor's report.

Report on Controls

Opinion

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by The Board of the Art Gallery of Western Australia. The controls exercised by the Board are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

My opinion has been formed on the basis of the matters outlined in this report.

In my opinion, in all material respects, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2020.

The Board's Responsibilities

The Board is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the Treasurer's Instructions and other relevant written law.

Auditor General's Responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board.

That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and were implemented as designed. An assurance engagement to report on the design and implementation of controls involves performing procedures to obtain evidence about the suitability of the design of controls to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including the assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

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

Limitations of Controls

Because of the inherent limitations of any internal control structure, it is possible that, even if the controls are suitably designed and implemented as designed, once the controls are in operation, the overall control objectives may not be achieved so that fraud, error, or non-compliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of changes in conditions.

Report on the Key Performance Indicators

Opinion

I have undertaken a reasonable assurance engagement on the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2020. The key performance indicators are the Under Treasurer-approved key effectiveness indicators and key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2020.

Auditor's Opinion – continued

The Board's Responsibilities for the Key Performance Indicators

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control as the Board determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

In preparing the key performance indicators, the Board is responsible for identifying key performance indicators that are relevant and appropriate, having regard to their purpose in accordance with Treasurer's Instruction 904 *Key Performance Indicators*.

Auditor General's Responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the entity's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

My Independence and Quality Control Relating to the Reports on Controls and Key Performance Indicators

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with *ASQC 1 Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office of the Auditor General maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2020 included on the Board's website. The Board's management is responsible for the integrity of the Board's website. This audit does not provide assurance on the integrity of the Board's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version of the financial statements and key performance indicators.



DON CUNNINGHAME

ASSISTANT AUDITOR GENERAL FINANCIAL AUDIT

Delegate of the Auditor General for Western Australia Perth, Western Australia

11 August 2020



Key Performance Indicators

Certification of Key Performance Indicators for the year ended 30 June 2020

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2020.

Janet Holmes à Court AC
Chairman, Board of the Art Gallery of Western Australia
25 August 2020

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
25 August 2020



Key Performance Indicators

Key Performance Indicator Information

The Art Gallery of Western Australia is a statutory authority within the Culture and Arts portfolio, and its annual budget and outcome are included in the budget statements under the outcome for the Department of Local Government, Sport and Cultural Industries (DLGSC).

The Gallery services contribute within the portfolio framework primarily to the Government Goal:

“Better Places: A quality environment with liveable and affordable communities, and vibrant regions.”

The Government Desired Outcomes for the Gallery are that:

- Western Australia’s State Art Collection asset is developed, appropriately managed and preserved.
- Western Australia’s State Art Collection and works of art on loan are accessible.

The funds allocated to the Gallery to achieve its outcomes in the State Budget Statements are allocated under Services identified as:

- Cultural Heritage Management and Conservation, which provides appropriate management, development and care of the State’s Art Collection asset under the *Art Gallery Act 1959*; and
- Cultural Heritage Access and Community Engagement and Education, which provides access and interpretation of the State Art Collection and works of art on loan through art gallery services that encourage community engagement with the visual arts in accordance with the *Art Gallery Act 1959*.

Key performance indicators have been developed in accordance with Treasurer’s Instruction 904 to evaluate the Gallery’s performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.



Key Performance Indicators

Preservation

Outcome 1: Western Australia’s State Art Collection asset is developed, appropriately managed and preserved

Indicator 1: Percentage of time the collection stored to the required standard

An indicator of the level of preservation is the proportion of time that the storage and display environment is not breached.

Key Effectiveness Indicators	2016–17	2017–18	2018–19	2019–20	2019–20
	Actual	Actual	Actual	Actual	Target
Proportion of time that the storage and display environment has not been breached	98.40%	97.75%	97.02%	96.65%	97%

Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the ‘storage and display environment’ are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of 21°C ± 2°C and relative humidity of 50% ± 5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: The Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, and the Conservation area. Averages for these are calculated at 93.76%, 96.64%, 99.27%, 93.67%, and 93.60%, respectively for humidity and 97.52%, 94.39%, 99.67%, 99.57%, and 98.37%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 95.39% of the time and temperature for 97.91% of the time which produces a combined average of 96.65% of operational hours when the storage and display environment was maintained within the standards. This year’s actual is similar to past year and target figures.



Key Performance Indicators

Accessibility

Outcome 2: Western Australia’s State Art Collection and works of art on loan are accessible.

Indicator 2.1: Number of people accessing the collection

An indicator of accessibility is the number of visitors to the Gallery and number of online visitors.

Key Effectiveness Indicators	2016–17 Actual	2017–18 Actual	2018–19 Actual	2019–20 Actual	2019–20 Target
Total number of visitors	317,932	375,698	272,236	195,350	315,250
Total number of online visitors to website	199,694	204,696	142,115	144,250	185,540

Explanatory notes

Visitors are determined by the number of attendances during opening hours and attendances at venue hire functions. The number of Gallery visitors was 188,245 and 7,105 people attended functions and events after hours for a total of 195,350 attendances.

Unique visits to the website totalled 144,250. The total number of website visits was 160,158.

COVID-19 began impacting visitation attendance in early March 2020. The Gallery was closed for 62 days from 12pm, Monday 23 March 2020, reopening 8 June 2020 to restricted numbers. International and intrastate tourism, which is approx. 40% of annual visitation, has not resumed since the borders were closed on 24 March 2020.

The Gallery closure and worldwide impact of COVID-19 is reflected in the visitation, including online visitation, numbers.



Key Performance Indicators

Accessibility – continued

Indicator 2. 2: Percentage of visitors satisfied with visit overall

An indicator of the effectiveness of the Gallery in providing for the enjoyment and cultural enrichment of the people of Western Australia is shown by visitor satisfaction with Gallery art services. The Gallery engages a market research firm to survey customers.

Key Effectiveness Indicator	2016–17 Actual	2017–18 Actual	2018–19 Actual	2019–20 Actual	2019–20 Target
Percentage of visitors satisfied with visit overall.	93%	91%	95%	80%	93%

Explanatory notes

Visitors' satisfaction with their overall visit is primarily measured by surveying Gallery visitors to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used provides a maximum margin error of +/-3.38% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre.

Survey collection was impacted by COVID-19. To determine a suitable sample, the methodology for this year's satisfaction collection differed to previous years. Through an online survey, survey respondents who self-identified as visiting the Gallery in 2019/20 were asked to rate their satisfaction with their last visit within the year. It should be noted that because this data was collected using a different method, it is not directly comparable to the data collected onsite in previous years and removed the potential for any recency bias in previous surveys.

The question answered by customers which provides the percentage satisfaction rating was:

Thinking about your last visit to Art Gallery of Western Australia today, including the exhibitions on display and the facilities provided, how satisfied or dissatisfied were you with the experience overall?



Key Performance Indicators

Efficiency indicators

Indicator 1: The average cost of managing the Collection per Art Gallery object.

Key Efficiency Indicator	2016-17 Actual	2017-18 Actual	2018-19 Actual	2019-20 Actual	2019-20 Target
Average cost of managing the Collection per Art Gallery object	\$57.56	\$46.35	\$50.46	\$52.80	\$50.19

Explanatory notes

The average cost relates to the level of resource input to the services provided. This indicator is arrived at using the following formula:

$$\frac{\text{Total cost of Cultural Heritage Management and Conservation Service}}{\text{Total number of objects}}$$

The total cost of the Cultural Heritage Management and Conservation service was \$958,826 and the total number of objects in the Collection was 18,161.

The increase in the average cost of managing the Collection per Art Gallery object services in 2019-20, compared to 2018-19 is mainly due to increased staff resources involved in managing the Collection and increased offsite storage costs. The actual average cost of managing the collection in 2019-20 was higher than the target due to increased staff resources.



Key Performance Indicators

Efficiency Indicators

Indicator 2: The average cost of Art Gallery services per Art Gallery access.

Key Efficiency Indicator	2016–17 Actual	2017–18 Actual	2018–19 Actual	2019–20 Actual	2019–20 Target
Average cost of Art Gallery services per Art Gallery access.	\$22.31	\$20.35	\$22.81	\$28.40	\$20.43

Explanatory notes

The average cost relates to the level of resource input to the services provided. This indicator is arrived at using the following formula:

$$\frac{\text{Total cost of Cultural Heritage Access and Community Engagement Service}}{\text{Total number of accesses}}$$

The total cost of the Cultural Heritage Access and Community Engagement service was \$9,645,174 and the total number of Art Gallery accesses was 339,600.

The increase in the average cost of art gallery services in 2019–20, compared to 2018–19 is due mainly to a decrease in Gallery accesses (2020: 339,600; 2019: 414,351). The increase in the actual cost of art gallery services in 2019–20, compared to target 2019–20 is due to lower than budgeted visitation numbers in 2019-20.



Appendix A • Foundation Members

Honorary Patron

His Excellency the Honourable Kim Beazley AC
Governor of Western Australia

Patrons

(Donations of not less than \$1,000,000)

Sue and Dr Ian Bernadt
BHP Billiton Iron Ore
The Leah Jane Cohen Bequest
Andrew and Nicola Forrest
Government of Western Australia
Dr Jo Lagerberg and Dr Steve Swift
National Australia Bank Limited
John Rodgers
Wesfarmers Limited
Woodside

Vice Patrons

(Donations of not less than \$500,000)

ABN Foundation
Brigitte Braun
The Sir Claude Hotchin Art Foundation
Ben and Helen Korman
The Linton Currie Trust
John McBride

Appendix A • Foundation Members

▲ Denotes upgraded level
□ Denotes new member



Governors

(Donations of not less than \$100,000)

Richard Bell □

Brian Blanchflower

Bob Brighton

Margot Bunning and family

Dr David Cooke

Lorraine Copley

Rick and Carol Crabb

Sam Dickerson

Adrian and Michela Fini

Friends of the Art Gallery of Western Australia

Freehills

Sandra Galvin

Robert and Lesley Girdwood

Gordon Darling Foundation

Warwick Hemsley

Janet Holmes à Court AO

Dr Tim Jeffery

Rod and Carol Jones

Patricia Juniper

Robert D Keall

Howard Knight

Otto Kunzli □

Elizabeth Malone

John Nixon

Max Pam and the late Jann Marshall

The Stan Perron Charitable Trust

John Poynton

Stuart Ringholt □

Timothy Roberts

Spirac Pty Ltd

Kerry Stokes AO

Brett and Pieta Taylor

Lyn Williams



Appendix A • Foundation Members

Benefactors (Donations of not less than \$50,000)

Agapitos/Wilson Collection

John Brunner

Avril Burn

Sally Burton

Cardaci Family

Wenling Chen

Helen Cook

Virginia Cuppaidge

Brett and Angelina Davies

Marco D'Orsogna

Robin and Elizabeth Forbes

Georgiou Group Pty Ltd

Gerard Daniels

Sheryl Grimwood

Tony and Sally Howarth

Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

Derek Kreckler

J Barris and Judith Le Pley

McCusker Charitable Foundation

Catriona and Simon Mordant AM

Graeme Morgan

Callum Morton

The Myer Foundation

Susan Norrie

Erwin Rohner

Mitchiko Teshima

Gene Tilbrook ▲

Alan and Marisa Tribe

The Ungar Family Foundation

Sam and Leanne Walsh

Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM

Rio Tinto Limited



Appendix A • Foundation Members

Fellows (Donations of not less than \$15,000)

Michael Abbott QC
Abdul-Rahman Abdullah
Trish Ainslie and Roger Garwood
Tony Albert
Alder & Partners
Private Wealth Management
Dario and Susan Amara
Geoff and Dawn Anderson
AngloGold Ashanti Australia Limited
Daniel Archer
Neil Archibald
Monique Atlas and Kim Hawkins
Professor Robert Baines
Hamish and Ngaire Beck
Dr Bruce Bellinge
Barbara Blackman
Lin Bloomfield
E L (Mick) Bolto
Sue Bolto
Eileen Bond
John and Linda Bond
John and Debbie Borshoff
Craig and Katrina Burton
Busby Family
Olive, Luka and Coco Butcher
Adil Bux

Desi and Marcus Canning
Carcione Family
Tully Carmady and Danielle Davies
Margrete and Michael Chaney AO
Caroline Christie and Sheldon Coxon
Nic Christodoulou
Fiona Clarke (in memory of Mrs Jean Clarke)
Susan Clements
Professor Ian Constable AO
Consulate of Italy, Perth
The late Syd and Danae Corser
Megan and Arthur Criddle
Tim Davies Landscaping
The Hon John Day
Rosanna DeCampo and Farooq Khan
Deutscher and Hackett
Sandra Di Bartolomeo
Alan R Dodge
Marisa D'Orsogna
Siné MacPherson and Gary Dufour
Judy and Trevor Eastwood
Ernst & Young Chartered Accountants
The Everist Family
Ronald Sydney Farris and Joy Elizabeth Farris
The Feilman Foundation
Susanne Finn

Larry and Peggy Foley
Christine and Winston Foulkes-Taylor
Seva Frangos and John Catlin
Ian George
Gary Giles
George Gittoes
Rodney Glick
Julian Goddard and Glenda de Fiddes
Robert and Barbara Gordon
Robert Grieve
Dr Patrick Hanrahan and Dr Helen Ryan
Gerie and Ole Hansen
The Hon Nicholas Hasluck AM QC
Di and Jeffrey Hay
Lyn-Marie Hegarty
Andrea Horwood
Kevin and Jan Jackson
Fiona Kalaf
Katherine Kalaf
Tony Lennon
James Litis and Desi Litis
The Leederville Hotel
Christine J Lewis
Darryl Mack and Helen Taylor
Sandy and Michele MacKellar
Robert MacPherson



Appendix A • Foundation Members

Fellows – *continued*

Michael and Sallie Manford
Lloyd Marchesi
Diane McCusker
Ken and Merran McGregor
Jacqui McPhee
Merenda Gallery
Michele Canci Foundation
Dan Mossenson
Brandon and Angela Munro
Dr Fred and Mrs Georgina Nagle
Tony Nathan
Avril S. and Brian J O'Brien
Stephen and Corinne Onesti
Walter Ong and Graeme Marshall
Maurice O'Riordan
Benita Panizza and Michael Prichard
Louise Paramor
The Peplow Family
Rosalind-Ruth Phelps

Julienne Penny and Family
Jamie Price and Gillian Gallagher
Simon Price and Saara Nyman
Dr Bronwen Rasmussen
Angela Roberts
Leigh Robinson and Deborah Gellé
Sam Rogers
Daniel and Natalie Romano
Felicity and Tony Ruse
Anthony Russell
Sue and Don Russell
Dr John and Thea Saunders
Linda Savage and Dr Stephen Davis
Jenny and Wyborn Seabrook
Anna Schwartz
Gillian Serisier
Andrew and Judy Shearwood
Gene and Brian Sherman
Dr Amanda Stafford
Marlene and Graham Stafford
Katerhine Stannage and Chris Stannage □

Shirley Stanwix
Brian Stewart
Vivienne Stewart
Brian Swan
Deborah and Vic Tana
Alexandrea Thompson and Peter Smith
Peter and Jane Thompson
Professor Philip and Margaret Thompson
Ian and Susan Trahar
Laurie Trettel, Swanline Group
Turner Galleries Art Angels □
Ray van Kempen and Ann Kosonen
Lynnette Voevodin
David Walker
Mary Ann Wright
Anne Zahalka
Ashley Zimpel



Appendix A • Foundation Members

Members (Donations of not less than \$5,000)

Susan Adler
Michael and Josephine Ahern
Robyn Ahern
Aisen Family Trust
Albion Foundation
Julian Ambrose
Julie Athanasoff □
Christina Backus
Zelinda Bafile
Lisa Baker MLA, Member for Maylands
Shelley Barker
John Barrett-Lennard
Corinne Barton
R G Bennett
Peter Bird
Tracy Blake
Matthew J C Blampey
Peter and Stella Blaxell
Francis L Bolzan
Frank and Margaret Bongers
Elizabeth Borrello
Juliet Borshoff
Michael and Rachael Borshoff
Angela Bowman
Keith Bradbury
Rinze and Jenny Brandsma

Claire Brittain and John McKay
Liesl and Alistair Brogan
Margaret Brophy
Philip Brophy
Karen Brown
Peter and Christine Buck
Janet Burchill
Marilyn Burton
Bruce Callow & Associates Pty Ltd
Fraser Campbell
Helen Carroll Fairhall and Family
Joseph Caruso
Emma and Howard Cearns
Frauke Chambers
The Hon Fred Chaney AO and Mrs Angela Chaney
Jody and Fred Chaney
Joe Chindarsi and Andrew Patrick
Jock Clough
Ian and Rosana Cochrane
Libby Cocks
Professor Catherine Cole
Warren and Linda Coli
Constantine Comino
Susan and Michael Croudace
Dr Digby and Susan Cullen
D' Alessandro Family

Dr Ben Darbyshire
Master Andrew Davies
Beverley Davies
Christina and Tim Davies
Dr and Mrs N J Davis
Jo Dawkins
James P De Leo
Kevin Della Bosca
Camillo and Joanne Della Maddalena
Brahma Dharmananda
The Hon Peter and Mrs Benita Dowding
Diana and Paul Downie
Hilaire Dufour
Hollis Dufour
Meredith Dufour
Edwin Eames
Bev East
Peter Eggleston
Dane Etheridge and Brooke Fowles
Enzo and June Evangelista
Peter Evans
Jenny and the late Bill Fairweather
Michael J Fallon
Elaine Featherby
Evi Ferrier
Lisa Fini



Appendix A • Foundation Members

Members – *continued*

Tony Fini Foundation

B and K Fischer

David Fleming and Emma Hanrahan

Fire & Emergency Services Authority

Allan and Lynette Fletcher

Annie and Brett Fogarty

Mark Fraser

Simone Furlong

A Gaines

Minali Gamage □

Leonie and David Garnett

Tarryn Gill and Pilar Mata Dupont

Claude and Claretta Giorgi

Valerie Glover

Francesca Gnagnarella

John R Goodland and family

Mark Grant

Nicholas Green

Alix and Geoffrey Grice

Karen and William Groves

Lloyd and Jan Guthrey

Mack and Evelyn Hall

Sean Hamilton

John Hanley AM

Dorothea Hansen-Knarhoi

Kathy Hardie

Lynne Hargreaves and Andrew Winkley

Mary Harrison Hill and the late Chris Hill

Tracey Harvey

Annie Hawkins

Ragen Haythorpe

Jane Hegarty

Alex Hemsley

Michael Hoad

Julie Hobbs □

Marie and Michael Hobbs

John and Linda Hoedemaker

Anne Holt

Sandy and Peter Honey

Alice Hood

Glen Host and Jill Potter

Julie Hoy

John Hughan

Don and Joan Humphreys

Ricardo Idagi

Larry and Nicola Iffla

Di Ingelse and Geoff Paull

Jim and Freda Irenic

Eric and Louise Isaachsen

Italian Chamber of Commerce and Industry Perth Inc

Fiona Johnson

Stewart and Gillian Johnson

Ishbelle Johnstone

Angus and Louise Jones

Ashley and Nina Jones, Gunyulgup Galleries

Jones Day

Joyce Corporation Ltd

Mark and Veronica Jumeaux

Nancy Keegan and Don Voelte

Annie Keeping Hood

Jennie Kennedy

Jeff Kerley

Denis and Valerie Kermode

Edward Kimani

Greg and Nikki King

Nofra Klinik

Carmen La Cava

Lauder and Howard

Janine Lauder

Elizabeth Le Breton □

Ross and Fran Ledger

Briony and Mark Lee

Jody Lennon

Rebecca Lennon

Limnios & Johns Pty Ltd

Ben and Gina Lisle

Little Creatures Brewing Pty Ltd

Gianluca Lufino



Appendix A • Foundation Members

Members – *continued*

Heather Lyons	Tim and Rose Moore	John and Anita Percudani
Tim and Pep Mack	The Moran family	Leon and Moira Pericles
Michele MacKellar	Charles and Caroline Morgan	Massimo and Annelle Perotti
Bea Maddock	Margaret Morison-Leavesley □	Perugino Restaurant
Kaaren and Manisha Malcolm	Geoffrey and Valmae Morris	Ersilia Picchi
Lesley Maloney	Jock and Jane Morrison	Guardian Resources (Joshua Pitt)
Bettina Mangan	Colleen Barbara Mortimer	Bob Poolman
Pasquale Cianfagna and Aneka Manners	Joanne and Geoff Motteram	Rosemary Pratt
Jan and Bill Manning	Robert and Angie Mule	The Hon C J L Pullin QC and Mrs S Pullin
Adrienne Marshall	Nicholas Murfett and Catherine Oliver	Mark and Ingrid Puzey
Paul and the late Jenny Martin	Neon Parc	Raine & Horne Commercial
David and Linda Martino	Etsuko Nishi	Marijana Ravlich
The late Dr Anthony McCartney and Jacinta McCartney	Charles Nodrum Gallery	Howard and Lindsey Read
Bryant and Tedye McDiven	Robert O'Hare	Ricciardi Seafood & Coldstores
John McGlue and Sharon Dawson	Norah Ohrt	Joe and Grace Ricciardo
Amanda McKenna	Tricia and Mike Oosterhof	Elizabeth Richards
Kate McMillan	Helen and Barry Osboine	Yacht Grot
Ian and Jane Middlemas	Ron and Philippa Packer	Ross and Alexandra Roberston
Alan Miles	Mimi and Willy Packer	Bryan and Jan Rogers
Mrs Jan Miller and Dr Stuart Miller	Angela Padley	Mr Nigel and Dr Heather Rogers
Geraldine Milner	Ian and Catriona Parker	John and Yvonne Roston
The late Emeritus Professor John Milton-Smith and Mrs Carolyn Milton-Smith	K Parker	Maurice Rousset OAM and Gerry Rousset
Michael and Judy Monaghan	Susan Pass	Caterina Rowell
Milton Moon	Shane Pavlinovich	Jann Rowley
	Georgina Pearce OAM	John Rubino
	Todd and Alisa Pearson	



Appendix A • Foundation Members

Members – *continued*

Sue and Hans Sauer
Sally and Vincenzo Savini
John and Debbie Schaffer
Scoop Publishing
Robyn and Peter Scott
Roslyn Seale
Celia Searle
Asher and Fraida Shapiro
J & J Shervington
Daniela Simon SODAA
The late John and Marie-Louise Simpson
Patricia Simpson
Cecily Skrudland
Darryl and Heather Smalley
Senator Dean Smith
Helen Smith
Jan Spriggs and Perry Sandow
The Spinifex Trust
Kathryn Stafford-Rowley
Richard Stone
Lina Stowe
Paul and Carla Sullivan

The Sullivan Family
Gloria Sutherland
Greenhill Galleries
John and Antoinette Tate
Natasha and Ross Taylor
Sherry Duhe and James Telders
Lisa and Andrew Telford
Rodney and Sandra Thelander
Clare Thompson
Rodney and Penelope Thompson
Jennifer Thornton
Frank Tomasi
Anthony Torresan
John Trettel, Swanline Group
Gemma Tually ☐
Dr Simon and Mrs Alison Turner
Peter Tyndall
Dave and Patty Van der Walt
Elizabeth and Max Vinnicombe ☐
Patsy Vizents
Colin Walker ☐
Mark Walker

Joshua James Walters
Stuart Walters
Patti Warashina
Davison+Ward
Diana and the late Bill Warnock
The late Kevin and Susan Watson ☐
Donna White
Terri-ann White
Ian and Jean Williams
Ron and Sandra Wise
Mark and Sally Woffenden
Brigid Woss
Marie and Geoff Wotzko
Melvin Yeo
Simon and Gillian Youngleson
Clifford and Gillian Yudelman
Carlos Zerpa
Dr Dolph W Zink AM and Mrs Zink

Appendix A • Next Collective Members

□ Denotes new member



Next Collective Members

Viviana Boyle

Anna Cornell □

Toria Daniel

James P De Leo

Minali Gamage □

Francesca Gnagnarella

Alex Hemsley

Edward Kimani

Elizabeth Le Breton

Catherine Lindsay □

Giulia Oliveri

K Parker

Tegan Patrucco □

Caterina Rowell

Chelsea Spagnolo □

Gemma Tually □

Joshua James Walters

Stuart Walters



Appendix A • Foundation Members

Members – Deceased

Patrons

Robert Juniper
Dr Harold Schenberg

Vice Patrons

Dr Rose Toussaint
Barbara and Albert Tucker

Governors

Rachel Mabel Chapman
James Fairfax AO
Evelyn and Kemp Hall
May Marland
James Mollison AO
Clifton Pugh AO
Sheila and Howard Taylor AM

Benefactors

Gunter Christmann
Sir James and Lady Cruthers
Lauraine Diggins
Judge Jim O'Connor

Fellows

Dr David Alltree
Esther Constable
Anne Cranston
Ben Gascoigne
David Goldblatt
Helen Grey-Smith
Cliff Jones
David Larwill
Dr Graham Linford
Adam Rankine-Wilson
Christine Sharkey
John Stringer

Members

Joan Brodsgaard
Lina Bryans
John Chilvers
Chandler Coventry
Margaret Campbell Dawbarn
Pamela Douglas
David Englander
Barbara and Margaret Evans

Members – *continued*

Dr Ernest Hodgkin
Diana Hodgson
Margaret Hutchinson
Dr Patricia Kailis AM OBE
Clifford Last
Marjorie Le Souef
Cherry Lewis
Esther Missingham
Kenneth Myer
Maureen Paris
Ian Richmond
Eve Shannon-Cullity
Christine Sharkey
Stirling and Judy Shaw
Garnett Skuthorp
Tom Gibbons and Miriam Stannage
Geoffrey Summerhayes, OAM
Edna Trethowan
Darryl and Margaret Way
Ian Whalland
Michael J M Wright



Appendix A • Foundation Members

Former Foundation Council Chairs

Mr Kerry Stokes	April 1989 – October 1991
Mr Lloyd Guthrey	February 1992 – March 1994
Mr Donald Humphreys	March 1994 – October 1997
Mr Mick Bolto (Acting)	October 1997 – February 2000
Mr Robin Forbes	February 2000 – February 2004
Mr Dario Amara (Acting)	March – April 2004
Mr Brett Davies	April 2004 – September 2007
Mrs Marlene Stafford	October 2004 – September 2010
Mr Hamish Beck	October 2010 – June 2013
Mr Andrew Forrest	June 2013 – November 2014
Mr Adrian Fini	November 2014 – November 2017

Former AGWA Board Chairs as Council Members

Mr Robert Holmes à Court	May 1986 – May 1990
Mr Trevor Eastwood	June 1990 – February 1994
Mr Lloyd Guthrey	February 1994 – February 1997
Mr Mick Bolto	May 1997 – December 2002
Mr Dario Amara	July 2003 – July 2006
Ms Helen Cook	July 2006 – June 2010
Ms Fiona Kalaf	July 2010 – December 2014
The Hon Nicholas Hasluck	January 2015 – December 2016
Mr Sam Walsh	January 2017 – July 2018
Mr Geoffrey London (Acting)	July – September 2018

Former AGWA Directors as Council Members

Mrs Betty Churcher	Director, Inaugural Meeting 13 April 1989
Mr Nick Mayman	Acting Director, February 1990 Council Meeting
Mr John Stringer	Acting Director, April 1990 Council Meeting
Ms Paula Latos-Valier	Director, July 1990 Council Meeting
Mr Alan R Dodge	Director, January 1997 – December 2007
Mr Gary Dufour	Acting Director, December 2007 – September 2008
Dr Stefano Carboni	Director, October 2008 – July 2019

Appendix A • Foundation Members

Former Foundation Council Members

Name	Tenure
Mr Kerry M Stokes	April 1989 – August 1995
Mr Ivan Hoffman (Hon Director)	April 1989 – October 1991
Mr Bruce Benney	April 1989 – August 1990
Mr Syd Corser	April 1989 – June 1994
Mrs Janet Holmes à Court	April 1989 – June 1990
Mr Graham Reynolds	April 1989 – November 1991
Mr Michael Chaney	June 1989 – June 1992
Sir James Cruthers	September 1990 – November 1991
Mr Ian Trahar	February 1992 – September 1995
Mr Donald Humphreys	May 1992 – October 1997
Mr Jock Clough	May 1992 – July 1997
Mr Barry Johnston	July 1992 – July 1993
Mr Peter Mansell	June 1993 – April 1997
Mr Allan Prentice	November 1994 – October 1997
Mrs Pamela Douglas	March 1996 – June 1999
Mrs Angela Roberts	18 March 1996 – February 1998
Mr Fraser Campbell	October 1997 – February 2000
Ms Brigitte Braun	October 1997 – April 2003
Mrs Marie Hobbs	October 1997 – February 1998
Mrs Diane McCusker	October 1997 – May 2000
Mr Robin Forbes	February 2000 – February 2004
Mrs Rosemary Pratt	October 1997 – October 2003
Mr Ron Wise	November 2000 – February 2004
Mr Rodney Thompson	November 2000 – February 2004
Ms Diana Warnock	April 2001 – April 2004
Mr Brett Davies	September 2002 – September 2008
Mr John McGlue	August 2002 – January 2005

Name	Tenure
Mr Alan Birchmore	November 2000 – February 2002
Dr John Maloney	February 2004 – June 2005
Mrs Annie Fogarty	February 2004 – May 2009
Mr Brian Greenwood	February 2004 – March 2005
Mrs Marlene Stafford	October 2004 – September 2010
Mr Edward Tait	July 2004 – June 2005
Mrs Jo Dawkins	December 2005 – July 2007
Mr John Hanley	December 2005 – December 2010
Mr Ian Trahar	February 2006 – February 2008
Mr Paul Sullivan	September 2007 – September 2011
Ms Sandra Di Bartolomeo	May 2008 – May 2011
Mr Peter Eggleston	August 2008 – November 2009
Mr Marco D'Orsogna	March 2009 – March 2014
Mr John Langoulant	November 2009 – January 2011
Ms Aneka Manners	May 2010 – May 2012
Mr Hamish Beck	October 2010 – June 2013
Mr William Galvin	May 2011 – May 2013
Mr Ray van Kempen	September 2011 – September 2013
Mr Andrew Shearwood	October 2011 – October 2013
Mrs Anita Percudani	November 2011 – November 2013
Mr Andrew Forrest	June 2013 – June 2016
Prof Lyn Beazley	September 2014 – October 2017
Mr Adrian Fini	November 2014 – November 2017
Mr Paul O'Connor	April 2015 – January 2017
Ms Andrea Bux	April 2015 – April 2018
Ms Sandy Honey	September 2014 – February 2020

Appendix B • Gallery Staff

(Full-time and part-time staff, as at 30 June 2020 and arranged alphabetically within work groups).

Executive

Stefano Carboni, Director and Chief Executive Officer (until July 2019)
Colin Walker, Director and Chief Executive Officer (from July 2019)
James Davies, Director of Exhibitions
Sharyn Beor, Acting Director, Audience and Stakeholder Engagement
(from February 2020)
Lyn-Marie Hegarty, Development Director
Di Ingelse, Director, Audience and Stakeholder Engagement
(August 2019 to February 2020)
Ravi Proheea, Chief Finance Officer, AGWA/WA Museum
Ric Spencer, Chief Curator (July 2019 – March 2020)
Brian Stewart, Deputy Director | Director of Corporate Services
Ian Strange, Artistic Director (from June 2020)
Chris Travers, Director, Audience and Stakeholder Engagement (until August 2020)

Executive Support

Giselle Baxter, Executive Assistant
Annette Stone, Executive Officer | Board Support

Curatorial

Robert Cook, Curator of West Australian and Australian Art
Carly Lane, Curator of Aboriginal and Torres Strait Islander Art
Melissa Harpley, Manager of Curatorial Affairs
Dunja Rmandić, Acting Curator of International Art

Conservation

Claire Canham, Conservation Assistant
Trevor Gillies, Framer
David Graves, Senior Conservator | Objects and Projects
Maria Kubik, Senior Conservator | Paintings
Kate Woollett, Paper Conservator

Collections and Exhibitions

Nicola Baker, Collection and Installation Assistant
Adrian Baldsing, Installation Assistant
Emma Bitmead, Digital Asset Management Co-ordinator
Tanja Coleman, Assistant Registrar
Giovanni Di Dio, Installation Team Leader
Belinda Eisenhauer, Online Database Officer
Emilia Galatis, Curatorial Project Officer (from June 2020)
Dani Lye, Exhibition Designer
Daniel Mead, Installation Assistant
Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Jude Savage, Registrar of Collections
Beau Spall, Installation Assistant
Peter Voak, Exhibition and Display Coordinator

Appendix B • Gallery Staff

Audience and Stakeholder Engagement

Rebecca Anderson, Events Manager
Sharyn Beor, Marketing Manager (until February 2020) /
Acting Director, Audience and Stakeholder Engagement (from February 2020)
Tamara Blom, Shop Assistant
Lily Blue, Learning and Creativity Research Manager
Siaw Chai, Community Relations Coordinator (until February 2020) /
Acting Marketing Manager (from February 2020)
Dimitrios Dimitriadis, Shop Assistant
Luc Felix, Website Services Developer
Sally Mauk, Finance Officer
Laura Money, Visitor Information Assistant
Phoebe Mulcahy, Visitor Development Assistant /
Acting Community Relations Co-ordinator (from February 2020)
Dean Russell, Graphic Designer
Ida Sorgiovanni, Retail Manager
Tanya Sticca, Community Relations Coordinator
Marni Ridgeway, Visitor Development Assistant / Shop Assistant
Kate Roberts, Visitor Experience Manager (until October 2019)
Melanie Tozawa, Shop Assistant
Stephanie Watson, Coordinator of Voluntary Guides
David Wingrove, Front Desk Coordinator

Development

Rob De Ray, Development Coordinator
Teresa Fantoni, Foundation Manager (parental leave until January 2020, part-time job share from January 2020)
Rebecca Kais, Foundation Manager (job share)
Josie Tanham, Partnership Manager
Ellie Rafter, Membership Manager
Ashlee Wiley, Foundation Manager (job share until October 2020)

Operations

Anna Bacik, Human Resources Consultant (from January 2020)
Rosemary Carroll, Information Management Officer
Clare-Frances Craig, Project Officer (until 20 December 2019)
Sandra Jovanou, Manager Organisational Development and Principle Projects
(from 18 May 2020)
Karen Myles, Human Resources Manager (until November 2020)
Adrian Griffiths, Gallery Facilities Coordinator
L Wong, Financial and Management Accountant
Belinda Wood, Records Assistant



Appendix C • Acquisitions

Donations

Western Australian Art

Contemporary

BLANCHFLOWER, Cathy
Untitled, 2013
archival screen print
Gift of Turner Galleries' Art Angels, 2020

BRITTON, Helen
Swarm, 2019
recycled silver, antique Czech glass reflectors,
Swarovski crystal, matchboxes, vintage
wallpaper, glassine photo album spider paper
Gift of Turner Galleries' Art Angels, 2020

EASTAUGH, Stephen
Antarctica – Broome. Hot knot study 16, 2010
acrylic and thread on Belgian linen
Gift of Turner Galleries' Art Angels, 2020

ELLIOTT, Stuart
Copse collage, 2006
archival inkjet print on photographic paper
Gift of Turner Galleries' Art Angels, 2020

NICHOLLS, Andrew
St. Michael and Lucifer, 2002-2012
decal on bone china
Gift of Turner Galleries' Art Angels, 2020

PRYOR, Gregory
A thread from the jumper of John Septimus Roe
[acacia biflora R. Br.], 2016
archival pigment print on ilford galerie
prestige smooth cotton rag 310gsm paper
Gift of Turner Galleries' Art Angels, 2020

STANNAGE, Miriam
Interior with blinds, 1972
acrylic and mixed media on canvas
Gift of Kate Stannage and Chris Stannage
under the Australian Government's Cultural
Gifts Program, 2020

STANNAGE, Miriam
View of an interior, 1972
acrylic and mixed media on canvas
Gift of Kate Stannage and Chris Stannage
under the Australian Government's Cultural
Gifts Program, 2020

STORY, Holly
very beautiful and strange, 2006
hand coloured, solvent transfer, embossing on
rag paper
Gift of Turner Galleries' Art Angels, 2020

VAN HEK, Brendan
Two part sky [midnight blue], 2017
perspex
Gift of Turner Galleries' Art Angels, 2020

VAN HEK, Brendan
Two part sky [ivory], 2017
perspex
Gift of Turner Galleries' Art Angels, 2020

VICKERS, Trevor
Untitled, 1999
synthetic polymer paint on canvas
Gift of Ian and Sue Bernadt, 2020

THE YOK + SHERYO
Polynesian pina colada painter, 2014
3 colour risograph print
Gift of Turner Galleries' Art Angels, 2020

THE YOK + SHERYO
Pizza jungle runabout, 2014
3 colour risograph print
Gift of Turner Galleries' Art Angels, 2020

Appendix C • Acquisitions

Donations – *continued*

Western Australian Art

Indigenous

BUNDAMURRA, Betty
Djuwarli and Wandjina, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

BUNDAMURRA, Betty
Wandjina and Spirit Figures, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

CLEMENT, Mary Punci
Pungu, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

FREDERICKS, Mercy
Gwion and Ungud, 2009
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

FREDERICKS, Mercy
Gulangji, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

KARADADA, Lily (Mindindil)
Wandjina, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

Mr MACK
Galbrath Store Cossack, 2019
synthetic polymer paint on canvas
Gift of Rio Tinto, 2019

PEASE, Christopher
Wadatji Country #4, 2003
oil on canvas
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

PEASE, Christopher
Uncle Les, 2000
oil on canvas
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

PEASE, Christopher
Christmas 1979, 2001
oil on canvas
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

Mary TAYLOR
Wandjinias, 2010
ochre on bark
Gift of Jo Lagerberg through the Australian Government's Cultural Gifts Program, 2020

TJUNGURRAYI, Helicopter Joey
Untitled, 2002
glass
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

WAINA, Cissie
Liy Lij, 2010
ochre on bark
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

WEBOU, Alma
Pinkalakara, 2003
synthetic polymer paint on canvas
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

YUKENBARRI, Lucy
Mappa Country, Great Sandy Desert WA, 1995
acrylic on linen
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

YUKENBARRI, Lucy
Witjinti, 2002
glass
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

ARMSTRONG, Benjamin
Untitled drawing (Stack forms), 1997
 black fibre-tipped pen on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Untitled pair of drawings (1 and 2), 1998
 black and red fibre-tipped pen on paper; ink on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Untitled drawing (Black text wave forms), 1998
 ink on brown paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Lonely, 1998
 red and black fibre-tipped pen on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Untitled drawing (Black and white forms with concentric semi-circular lines on top), 1998
 ink on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Untitled drawing (Red invention), 1998
 red and black fibre-tipped pen on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Untitled drawing (Black fibre-tipped pen invention with diagonal white stripe), 1997
 red fibre-tipped pen on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

BEZOR, Annette
Tension at Dust, 2007
 inkjet print on paper
 Gift of Turner Galleries' Art Angels, 2020

BORGELT, Marion
Liquid light: Asian sun, 2007
 Belgian linen, acrylic, nails, wood
 Gift of Turner Galleries' Art Angels, 2020

BREEN, William
Florist, 2003
 etching
 Gift of Turner Galleries' Art Angels, 2020

BROWNE, Andrew
Fall, 2019
 photopolymer photogravure
 Gift of Turner Galleries' Art Angels, 2020

CARCHESIO, Eugene
Perth, 2002
 print on paper
 Gift of Turner Galleries' Art Angels, 2020



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

COOLEY, Peter
Drawing for “Ma vie Cherie” show, 1987
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (grrr grrr disco queen), 1987
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Kitchen table, 1985
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Kitchen table (II), 1985
 crayon and gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (Hedy Lamarr shoplifting), 1987
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Life with Lyons (lift your shirt), 1987
 oil stick and acrylic on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Life with the Lyons (I really want to stick it to you mother), 1987
 oil pastel and gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (What one really wants this or that), 1988
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (Two men having sex in room with floral wallpaper), 1988
 gouache and pencil on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
From a postcard, 1988
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (Hi queen. Wet stuff’s the best), 1989
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (They say you can always tell a good queen by her costume dolls), 1989
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government’s Cultural Gifts Program, 2020



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

COOLEY, Peter
Untitled (My life's ruined), 1992
 acrylic and gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

COOLEY, Peter
Drawing for screen or scream, 1992
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

COOLEY, Peter
Untitled (Strife and times of Noelene), 1993
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

COOLEY, Peter
Unittled (Fuck me not him), 1993
 gouache on paper
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

COOLEY, Peter
Eastern Rosella, 2003
 gouache on canvas
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

COOLEY, Peter
Palm Island Cockatoo, 2003
 gouache on canvas
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

DAWES, Debra
AHMP I can here the screws, 2012
 etching
 Gift of Turner Galleries' Art Angels, 2020

DREW, Marian
Bower bird with swamp hen, 2003-2009
 ultrachrome inks on hanemuhle paper
 Gift of Turner Galleries' Art Angels, 2020

FOLLAND, Nicholas
Map and supply for Matthew Flinders, 2010
 offset print on acid free paper
 Gift of Turner Galleries' Art Angels, 2020

Belinda FOX
Day to day, 2009
 lithograph
 Gift of Turner Galleries' Art Angels, 2020

Helen GEIER
Refraction-avenue, 2002
 print + embossing on paper
 Gift of Turner Galleries' Art Angels, 2020

GIBLETT, Richard
New metropolis i, 2018
 giclee print on archival cotton rag paper
 Gift of Turner Galleries' Art Angels, 2020

GIBLETT, Richard
New metropolis ii, 2018
 giclee print on archival cotton rag paper
 Gift of Turner Galleries' Art Angels, 2020

GIBLETT, Richard
New metropolis iii, 2018
 giclee print on archival cotton rag paper
 Gift of Turner Galleries' Art Angels, 2020

GIBLETT, Richard
New metropolis iv, 2018
 giclee print on archival cotton rag paper
 Gift of Turner Galleries' Art Angels, 2020

GOODMAN, Jennifer
Lustre, 2018
 archival pigment print on cotton rag
 Gift of Turner Galleries' Art Angels, 2020



Appendix C • Acquisitions

Donations – *continued*

Australian Art

Contemporary

GOUGH, Julie
Fugitive history [the escape], 2007
 lino print on paper
 Gift of Turner Galleries' Art Angels, 2020

GRAHAM, Peter
Allergy, 1996
 oil and mixed media on card
 Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

GRAHAM, Peter
Ghost hand writing (Panel 1, Panel 2, Panel 3), 1996
 panel 1: charcoal, gouache, pencil, ink on paper; panel 2: gouache, charcoal, ink, pencil on paper; panel 3: charcoal, gouache, ink, pencil on paper
 Gift of John McBride in honor of Dr Stefano Carboni (Gallery Director: 2009-2019) through the Australian Government's Cultural Gifts Program, 2020

GROGAN, Lucas
THE GOD DAMN COMMANDS, 2017
 archival digital print
 Gift of Turner Galleries' Art Angels, 2020

HAGUE, Robert
Natives opposing Captain Cook's landing, 2016
 lithograph from photoplate on sommerset cotton rag paper
 Gift of Turner Galleries Art Angels, 2020

HARDY & STRONG
Car wash, 2000-2003
 photograph
 Gift of Turner Galleries' Art Angels, 2020

HARRIS, Brent
Study for Swamp (Grey painting), 1998
 screen print
 Gift of John McBride in honor of Dr Stefano Carboni (Gallery Director: 2009-2019) through the Australian Government's Cultural Gifts Program, 2020

HARRIS, Brent
Nagasawa Print Workshop proofs: Untitled; Takade Cedar; Weeping; Bloom; Curtain; Lugubrious landscape, 1999
 wood block prints
 Gift of John McBride in honor of Dr Stefano Carboni (Gallery Director: 2009-2019) through the Australian Government's Cultural Gifts Program, 2020



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

HUNTER, Philip
Tidal pulse, 2015
hand coloured linocut
Gift of Turner Galleries' Art Angels, 2020

HUNTER, Robert
4 JM, 1998
synthetic polymer paint on canvas
Gift of John McBride in honor of Dr Stefano Carboni (Gallery Director: 2009-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Untitled collage (Caution S2 upside down), 1993
collage of card, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Ansett collage, 1993
collage of paper, card, airline baggage ticket, and gesso, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Untitled collage (Pink rectangle), 1991
collage of paper, card, newspaper, and gesso, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Untitled collage (281029), 1993
collage of card, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Cobalt violet collage, 1990
collage of paper, card, newspaper, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Untitled collage (This side up), 1991
collage of paper, card, string, gesso, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

JOSEPH, Jennifer
Untitled collage (Packed by upside down), 1993
collage of paper, and pencil on paper
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

KOZKA, Bronek
Three minutes to five, time to go, 2012
archival digital print
Gift of Turner Galleries' Art Angels, 2020

McKENNA, Moya
Night pumpkin, 2013
oil on canvas
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

McKENNA, Moya
Untitled, 2004
oil on canvas
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008-2019) through the Australian Government's Cultural Gifts Program, 2020

Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

McLUCKIE, Alasdair
Untitled, 2012
 archival digital print
 Gift of Turner Galleries' Art Angels, 2020

MAKIGAWA, Carlier
Pin, 2003
 925 silver
 Gift of Turner Galleries' Art Angels, 2020

MARTI, Dani
Notes, 2018
 sisal on galvanised steel
 Gift of Turner Galleries' Art Angels, 2020

ORBARZANEK, Simon
Man walking away #1, 2008
 archival inkjet print on photographic paper
 Gift of Turner Galleries' Art Angels, 2020

PAAUWE, Deborah
Goodnight moon, 2004
 photograph
 Gift of Turner Galleries' Art Angels, 2020

PARAMOR, Louise
Foreveryours, 2004
 screenprint
 Gift of Turner Galleries' Art Angels, 2020

PIGGOTT, Rossllynd
Storm 2 #7, 2002
 digital print on paper
 Gift of Turner Galleries' Art Angels, 2020

PUMFREY, Garry
Cleaver street deli, 2006
 4 colour separation screenprint
 Gift of Turner Galleries' Art Angels, 2020

RICHARDSON, Tobias
Circumambulation 57, 2005-2007
 acrylic, enamel + collage on board
 Gift of Turner Galleries' Art Angels, 2020

RINGHOLT, Stuart
Book archive, 2003-2017
 34 book and magazine collage works
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
Chair sculptures: Untitled (Baroque), Untitled (double white), Untitled (Maquette), Untitled (Orange), Untitled (Eames), 2014
 Untitled (Baroque): wood, upholstery; Untitled (double white): powdercoated steel; Untitled (Maquette): chromed steel, plastic; Untitled (Orange): painted steel, upholstery; Untitled (Eames): wood veneer
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
William Street, 2005
 digital video/DVD
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
Merri Creek, 2007
 digital video/DVD
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
Helen Lane, 2009
 digital video
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
Anderson Road, 2009
 digital video
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020

RINGHOLT, Stuart
Starring William Shatner as Curator episodes 1-10, 2010
 digital video
 Gift of the artist under the Australian
 Government's Cultural Gifts Program, 2020



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

ROET, Lisa
Tendrils of platinum, 2005
Screenprint
Gift of Turner Galleries' Art Angels, 2020

ROSETZKY, David
Seth, 2016
silver gelatin photograph
Gift of Turner Galleries' Art Angels, 2020

ROSS, Joan
You can't just take everything, 2014
hand painted pigment print on cotton rag paper
Gift of Turner Galleries' Art Angels, 2020

SHAW, Kate
Orb, 2015
giclee print and mica
Gift of Turner Galleries' Art Angels, 2020

SIWES, Darren
mother inlaw 1944, 2004
cibachrome print
Gift of Turner Galleries' Art Angels, 2020

SMITH, Gemma
Variation 3 (blue/yellow/indigo), 2011
three colour screen print
Gift of Turner Galleries' Art Angels, 2020

SMITH, Martin
Now I know w, 2011
pigment print
Gift of Turner Galleries' Art Angels, 2020

SPARKS, Valerie
Lost horizon, 2008
Digital print on paper
Gift of Turner Galleries' Art Angels, 2020

SWALLOW, Ricky
Some orange fear (Whale and diver) [a];
Some orange fear (Two-headed form and two
divers) [b]; Some orange fear (Three-legged
horse and diver) [c], 1998
watercolour and pencil on paper
Gift of John McBride in honour of Dr Stefano
Carboni (Gallery Director: 2008-2019) through
the Australian Government's Cultural Gifts
Program, 2020

SWALLOW, Ricky
Untitled future heads, 1998
watercolour on paper
Gift of John McBride in honour of Dr Stefano
Carboni (Gallery Director: 2008-2019) through
the Australian Government's Cultural Gifts
Program, 2020

SZILAGYI, Sophia
Vision II, 2012
digital pigment ink on rag paper
Gift of Turner Galleries' Art Angels, 2020

THOMPSON, Christian
To make you feel this way, 2012
metal medallion
Gift of Turner Galleries' Art Angels, 2020

VALAMANESH, Angela
As One, 2018
glazed ceramic, foam rubber
Gift of Turner Galleries' Art Angels, 2020

VALAMANESH, Hossein
Nothing, 2008
laser cut paper, foamcore
Gift of Turner Galleries' Art Angels, 2020

WEI, Guan
Strategic plan, 2004
screenprint
Gift of Turner Galleries' Art Angels, 2020

ZAHALKA, Anne
Museum of natural history, Guilford, 2017
archival ink on paper
Gift of Turner Galleries' Art Angels, 2020

Appendix C • Acquisitions

Donations – continued

Australian Art

Historical

CAZNEAUX, Harold
Passing shower, 1915
silver gelatin print
Gift of Patrick Hanrahan, 2020

JOHNSTONE, Henry
Goulburn River, 1870s
oil on card
Gift of the Estate of Margaret Hutchinson, 2020

JOHNSTONE, Henry
not titled (campsite by river), 1870s
oil on card
Gift of the Estate of Margaret Hutchinson, 2020

Indigenous

BELL, Richard
Broken English, 2011
dvd projection
Donated through the Australian Government's Cultural Gifts Program by Richard Bell

BURRA BURRA, *Djambu*
Crocodile Men's Stories, 1996
synthetic polymer paint on canvas
Donated through the Australian Government's Cultural Gifts Program by Jo Lagerberg and Steve Swift

FENCER NAPURRULA, Yulyurlu Lorna
Yarla – Bush Potato (Yam) Dreaming, 2000
synthetic polymer paint on canvas
Donated through the Australian Government's Cultural Gifts Program by Jo Lagerberg and Steve Swift

JONES, Peggy Napangardi
Soakage, 1997
synthetic polymer paint on canvas
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008–2019) through the Australian Government's Cultural Gifts Program, 2020

JONES, Peggy Napangardi
Soakage, 1998
synthetic polymer paint on canvas
Gift of John McBride in honour of Dr Stefano Carboni (Gallery Director: 2008–2019) through the Australian Government's Cultural Gifts Program, 2020

MARAWILI A.M., Djambawa; WIRRPANDA,
Liyawaday (Kathy)
Gurtha, 2001
acrylic and ochres on bark
Gift of Woodside, 2020

MAYMURU, Galuma
Initial mortuary rites, 1997
acrylic and ochres on bark
Gift of Woodside, 2020

MAYMURU, Galuma
Yinapunjapu, 1997
acrylic and ochres on bark
Gift of Woodside, 2020

SUNFLY, Pauline
Tjawa Tjawa, 2001
synthetic polymer paint on canvas
Gift of Jo Lagerberg and Steve Swift through the Australian Government's Cultural Gifts Program, 2020

Nawurapu WUNUNJMURRA
Wurran at Gangan, 2004
acrylic and ochres on bark
Gift of Woodside, 2020



Appendix C • Acquisitions

Donations – continued

International

Contemporary

BOTES, Conrad
The language of irony, 2011
screen print
Gift of Turner Galleries' Art Angels, 2020

COUSINS, Marcel
#1, 2014
2 colour screen print
Gift of Turner Galleries' Art Angels, 2020

DONGWANG, Fan
Descendant – elephants, 2005
screenprint
Gift of Turner Galleries' Art Angels, 2020

KUNZLI, Otto
Australian diary, 2000
34 neck thongs, cord and mixed media,
found and manipulated
Donated by Otto Kunzli, 2020

Historical

ANNAN, James Craig
Janet Burnet, 1907
photogravure
Gift of Patrick Hanrahan, 2020

ANNAN, James Craig
East/West, 1910
photograph
Gift of Patrick Hanrahan, 2020

CAMERON, Julia Margaret
Carlyle, 1867, 1913
photograph
Gift of Patrick Hanrahan, 2020

CLARK, Frank
Mission San Luis Rey, 1920-1930
bromoil transfer
Gift of Patrick Hanrahan, 2020

COBURN, Alvin Langdon
George Bernard Shaw, 1906
photogravure
Gift of Patrick Hanrahan, 2020

COBURN, Alvin Langdon
George Bernard Shaw, 1908
Autochrome
Gift of Patrick Hanrahan, 2020

COBURN, Alvin Langdon
George Bernard Shaw, 1908
gum bichromate
Gift of Patrick Hanrahan, 2020

CONES, Nancy
News from the front, 1915
gum bichromate
Gift of Patrick Hanrahan, 2020

DAY, F. Holland
Japanese landscape, 1910
photogravure
Gift of Patrick Hanrahan, 2020

EICKEMEYER, Rudolf
Portrait of Mrs Eickemeyer, 1903
photogravure
Gift of Patrick Hanrahan, 2020

EMERSON, Peter
The Lea, near Tottenham, 1888
photogravure
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Kimono, 1907, 1910
photograph
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Rebecca, 1908
photograph
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Lady of Charlotte, 1909
photograph
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Brigitta, 1910
photograph
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Nude, 1910
photograph
Gift of Patrick Hanrahan, 2020



Appendix C • Acquisitions

Donations – continued

International

Historical

EUGENE, Frank
Franz von Stuck, 1910
photograph
Gift of Patrick Hanrahan, 2020

EUGENE, Frank
Rupprecht, Prince of Bavaria, 1910
photograph
Gift of Patrick Hanrahan, 2020

HAMMITT, Howard
not titled, 1920-1930
bromoil
Gift of Patrick Hanrahan, 2020

HANSCOM, Adelaide
Rubaiyat, 1903-1905
photogravure
Gift of Patrick Hanrahan, 2020

HENNEBERG, Hugo
Villa Torlonia, 1901
photograph
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
Lady Ruthven, brilliant wit and leader of Edinburgh Society, 1905, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
The Birdcage, 1909, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
Spencer Joshua Alwyne Compton, 2nd Marquis of Northampton, 1912, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
James Fillans (sculptor) and daughters, 1909, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
John Henning and Alexander Handyside Richie A.R.S.A., 1912, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
Mary McCandish, 1912, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HILL, David; ADAMSON, Robert; ANNAN, James Craig
Professor Alexander Munro, 1905, 1843-1846
photogravure
Gift of Patrick Hanrahan, 2020

HOFMEISTER, Oskar; HOFMEISTER, Theodor
Meadow-brook, 1904
photogravure
Gift of Patrick Hanrahan, 2020

KÄSEBIER, Gertrude
A portrait, 1899
photogravure
Gift of Patrick Hanrahan, 2020

KUEHN, Heinrich
Portrait, 1911
photogravure
Gift of Patrick Hanrahan, 2020

MAETERLINCK, Maurice
The Intelligence of the Flowers, 1907
book
Gift of Patrick Hanrahan, 2020



Appendix C • Acquisitions

Donations – continued

International

Historical

NUTTING, Wallace
not titled, 1920-1930
hand-coloured gum bichromate
Gift of Patrick Hanrahan, 2020

ROSS, Marie
Entrance, 1943
silver gelatin
Gift of Patrick Hanrahan, 2020

SEELEY, George
The firefly, c1907
platinum print
Gift of Patrick Hanrahan, 2020

SEELEY, George
Girl with dog, 1907
platinum print
Gift of Patrick Hanrahan, 2020

SEELEY, George
Portrait, c1907
platinum print
Gift of Patrick Hanrahan, 2020

SHAPLAND & PETTER
Sideboard, 1901-1902
oak, ceramic tiles, mirror, metal
Gift of Christine Lewis through Cultural Gifts
Program, 2020

STEICHEN, Edward
Mary learns to walk, 1905, 1913
photogravure
Gift of Patrick Hanrahan, 2020

STEICHEN, Edward
Balzac, the open sky, 1911
photogravure
Gift of Patrick Hanrahan, 2020

STEICHEN, Edward
The man that resembles Erasmus, 1913
photogravure
Gift of Patrick Hanrahan, 2020

STIEGLITZ, Alfred
Camera Work, 1904
printed magazine
Gift of Patrick Hanrahan, 2020

THOMPSON
not titled, 1910-1920
platinum print
Gift of Patrick Hanrahan, 2020

UNKNOWN
Javanese wayang textile, c1890
natural fibre textile
Gift of Ann ten Seldam, 2020

WHITE, Clarence
Boy with wagon, 1898
photogravure
Gift of Patrick Hanrahan, 2020

WHITE, Clarence
The Beatty children, 1905
photogravure
Gift of Patrick Hanrahan, 2020

WHITE, Clarence
Portrait of Mrs White, 1905
photogravure
Gift of Patrick Hanrahan, 2020

WHITE, Clarence
Girl with rose, 1908
photogravure
Gift of Patrick Hanrahan, 2020

WHITE, Clarence
Master Tom, 1908
photogravure
Gift of Patrick Hanrahan, 2020

WHITE, Clarence
Alvin Langdon Coburn and his mother, 1910
photogravure
Gift of Patrick Hanrahan, 2020



Appendix C • Acquisitions

Purchases

Western Australian Art

Contemporary

BLANCHFLOWER, Brian
Comet Seeker, 1973
 synthetic polymer paint on canvas
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

BRITTON, Helen
Mediterranean or innocent no more, 2019
 acrylic and gesso on paper
 Purchased through The Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2020

BUSWELL, Emma
So Glad You Were Here, 2017
 hand-knitted cotton yarn jumper
 Purchased through the Peter Fogarty Design Fund, Art Gallery of Western Australia Foundation, 2020

BUSWELL, Emma
There's nothing unlawful about going for a run and eating a kebab, 2020
 hand-knitted wool jumper
 Purchased through the Peter Fogarty Design Fund, Art Gallery of Western Australia Foundation, 2020

CAPONE, Jacobus
Northern painting 4, 2017
 gouache, melted sea ice on black sugar paper
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

CAPONE, Jacobus
Northern painting 9, 2017
 gouache, melted sea ice on black sugar paper
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

CAPONE, Jacobus
Northern painting 11, 2017
 gouache, melted sea ice on black sugar paper
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

CAPONE, Jacobus
Northern painting 15, 2017
 gouache, melted sea ice on black sugar paper
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

KOTAI, Eveline
Summer, 2006
 synthetic polymer paint on canvas
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

KOTAI, Eveline
Breathing pattern, 2019
 pigment pens on plywood
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

PEAKE, Clare
Things are never ending: 7 rings for 7 days, 2018
 oxidised sterling silver, ashes and hessonite garnets
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

STANNAGE, Miriam
Every player wins a prize, 1974
 synthetic polymer paint and playing cards on canvas
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020



Appendix C • Acquisitions

Purchases

Western Australian Art

Contemporary

STANNAGE, Miriam
Interior with figure, 1976
 synthetic polymer paint on canvas
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

STANNAGE, Miriam
Vanishing letters, 1978
 synthetic polymer paint on cotton duck
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

TARRY, Jon
Deep Six, 2018
 digital sound file
 Purchased through the Art Gallery Western Australia Foundation: TomorrowFund, 2019

VICKERS, Trevor
Untitled, 1976
 synthetic polymer paint on canvas
 Purchased through the Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2020

VICKERS, Trevor
Clearwell #1-10, 2019
 screenprint on paper
 Purchased through the Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2020

Historical

RUDYARD, Carol
Sunbird, 1969
 oil on canvas
 Purchased through the Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2020

Appendix C • Acquisitions

Purchases – *continued*

Western Australian Art

Indigenous

BAADJO, Miriam; GUGAMAN, Imelda (Yukenbarri); YUKENBARRI, Christine; NOWEE, Frances; GIMME, Jane; NAGOMARA, Helen
Bush tucker, 2017
kiln fired glass
Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2019

BUNDAMURRA, Betty
Kira Kiro spirits, 2018
ochre pigments on paper
Purchased with funds donated by Nicholas Murfett and Catherine Oliver, Art Gallery of Western Australia Foundation, 2019

BUNDAMURRA, Betty
Muanbarra - The warrior Kira Kiro, 2018
ochre pigments on paper
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

CLEMENT, Mary Punci
Two seasons, 2015
synthetic polymer paint, natural ochre and pigment on canvas
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

KING, Rosie Tarku
Japirka, 2017
synthetic polymer paint on 3mm polycarbonate sheet
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

KURARRA, Sonia
Martuwarra, 2017
synthetic polymer paint on polycarbonate sheet
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

NEWRY, Peter Windarrwing
Jarnem Hill, 2011
natural ochre and pigment on canvas
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

PEASE, Christopher
Reaper, 2015
oil on muslin on board (42 panels)
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

TAYLOR, Mary
Aru, 2017
ochre pigments on paper
Purchased with funds donated by Warwick Hemsley, Art Gallery of Western Australia Foundation, 2019

TAYLOR, Mary
Aru, 2018
ochre pigments on paper
Purchased with funds donated by Warwick Hemsley, Art Gallery of Western Australia Foundation, 2019

TAYLOR, Mary
Aru, 2018
ochre pigments on paper
Purchased with funds donated by Janet Holmes à Court, AC, Art Gallery of Western Australia Foundation, 2019

TAYLOR, Mary
Aru, 2017
ochre pigments on paper
Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2019

TORRES, Michael Jalaru
RAMU, 2017
inkjet print on Cason Rag Photographique
Purchased 2020

TORRES, Michael Jalaru
245T, 2017
inkjet print on Cason Rag Photographique
Purchased 2020

WARD, Ben Galmidle
Lagoon yard, 2019
ochre on paper
Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2019

WHYOLTER, Bugai
Wantili one, 2018
synthetic polymer paint on linen
Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2019



Appendix C • Acquisitions

Purchases – *continued*

Western Australian Art

Indigenous

YUKENBARRI, Christine
Winpurpurla, 2017
 kiln fired glass
 Purchased through The Leah Jane Cohen
 Bequest, Art Gallery of Western Australia
 Foundation, 2019

Western Australian Art

Contemporary

ANGUS, James
Smart Car Maquette, 2018
 papier mâché, cardboard, acrylic paint, varnish
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

ANGUS, James
D-quad, 2019
 papier mâché, cardboard, acrylic paint, varnish
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

ANGUS, James
H-cell, 2019
 papier mâché, cardboard, acrylic paint, varnish
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

DOUGLAS, Mel
Tonal Value, 2019
 glass on paper
 Purchased through the Tom Malone Prize, Art
 Gallery of Western Australia Foundation, 2020

GRAHAM, Peter
*Elemental being (from the Charmed Earth
 series)*, 2010
 Polyurethane and graphite
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

GRAHAM, Peter
No-thing (from the Charmed Earth series),
 2010
 Pigmented polyurethane
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

GRAHAM, Peter
Payload (from the Charmed Earth series),
 2010
 Pigmented polyurethane
 Purchased through the Art Gallery of Western
 Australia Foundation: TomorrowFund, 2019

GRAHAM, Peter
*Prime motive (from the Charmed Earth
 series)*,
 2010
 Pigmented polyurethane
 Purchased through the Art Gallery
 of Western Australia Foundation:
 TomorrowFund, 2019



Appendix C • Acquisitions

Purchases – *continued*

Australian Art

Contemporary

GRAHAM, Peter
'Tis not the cowl that makes the monk (from the Charmed Earth series), 2010
 Pigmented polyurethane
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

SMART, Sally
Assemblage (Costume), 2015
 synthetic thread, manual embroidery, collage elements, wood, paper and pins
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

SO, Renee
Bellarmine XV, 2016
 stoneware
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019
 Australia Foundation: TomorrowFund, 2019

SO, Renee
Circle, 2016
 knitted acrylic yarn, oak frame
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

SO, Renee
Woman V, 2018
 stoneware
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

Australian Art

Indigenous

ALBERT, Tony
"Misunderstanding", 2020
 synthetic polymer spray paint on vintage velvet painting
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

BELL, Richard
One more hour of daylight, 2017-2019
 synthetic polymer paint on linen
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2019

PRESLEY, Ryan
Blood Money, 2019
 nanofilm print
 Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2020



Appendix C • Acquisitions

Purchases – continued

International Art

Contemporary

BOYT, Rose
In the studio (1-13), 1978
silver gelatin print
Purchased, 2020

KUNZLI, Otto
Terra Australis, 1990
gilt low carbon steel, polyester cord, red earth
Purchased through the Art Gallery of Western
Australia Foundation: TomorrowFund, 2020

SARNEEL, Lucy
Daily Offer #12, 2019
zinc, permanent ink, acrylic paint, varnish,
dried exotic seed, plastic
Purchased through the Art Gallery of Western
Australia Foundation: TomorrowFund, 2020

SARNEEL, Lucy
Good vibrations, 2018
zinc, acrylic paint, varnish, plastic
Purchased through the Art Gallery of Western
Australia Foundation: TomorrowFund, 2020

SARNEEL, Lucy
Hang on, 2018
zinc
Purchased through the Art Gallery of Western
Australia Foundation: TomorrowFund, 2020

Historical

BAKER, F. W.
*Major General George Saxton son and
daughter; [verso] Unidentified gent*, 1858
albumen silver photograph
Purchased 2020

BAKER, F. W.
Mrs Saxton and son [or daughter], 1858
albumen silver photograph
Purchased 2020

BALDWIN, A.
Two British soldiers, c1880
albumen silver photograph on card
Purchased 2020

BARTON & SON
*Bangalore – unveiling Queen Victoria statue
arrival of their Royal Highnesses [and] the
statue unveiled 5 February 1906 [verso
another image of the event]*, 1906
gelatin silver transfer on paper
Purchased 2020

Appendix C • Acquisitions

Purchases – continued

International Art

Historical

BEURTEAUX L. A. PHOTOGRAPHE,
BEURTEAUX, Louis
Tamil woman / naturelle S Ceylan, c1865
albumen silver photograph on card
Purchased 2020

BOURNE, Samuel
[possibly Simla or Nain Tal], 1865
albumen silver photograph
Purchased 2020

BOURNE, Samuel
*Calcutta Government house and northwards
Panoramic view of Calcutta, from the
Ochterlony Monument. Pl III*, 1868
albumen silver photograph
Purchased 2020

BOURNE, Samuel
*Darjeeling; Bridge over the Rungnoo near its
junction with the Runjeet*, c1880
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
*A Comissioner's boat north west provinces,
Upper India [or] Srinuggur; Moonshee Bagh:
Commissioner's Boat [790]*, 1864
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
*Water reservoir Calcutta Chowringa
panoramic view from Ochterlochy monument
[or] Panoramic view of Calcutta, from the
Ochterlony Monument*, 1865
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
*Inflated skins used for crossing rivers Upper
India 1860s [or] Mussucks for crossing the
Beas below Bajoura [1436]*, 1866
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
Calcutta Esplanade, 1868
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
*Village scene Lower India [or] Calcutta; Rustic
Scenes and Rural Life in Bengal [1731]*, c1868
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
Darjeeling (ferns), 1880
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
Portrait of a man, 1880
albumen silver photograph
Purchased 2020

BOURNE & SHEPHERD
Portrait of European gent, c1880
albumen silver photograph on card
Purchased 2020

BOURNE & SHEPHERD
Elephants and riders, 1885
albumen silver photograph on card
Purchased 2020

C A & CO. (Colombo Apothecaries Company)
Kandy, Ceylon, 1895
photograph
Purchased 2020

CHETTINAD STUDIO
Girl in flower bordered sari, c1925
gelatin silver photograph with sepia deckle
edge on card
Purchased 2020

Raja DEEN DAYAL
*Great Banian tree in Botanical garden,
Calcutta*, 1886
albumen silver photograph on card
Purchased 2020



Appendix C • Acquisitions

Purchases – continued

International Art

Historical

RAJA DEEN DAYAL & SONS
Cadet Corps (group of cadets on horseback)
(345), 1903
photograph on card
Purchased 2020

RAJA DEEN DAYAL & SONS
Cadet Corps, Imperial Cadet Corps taking rest
(250), Date unknown
photograph on card
Purchased 2020

FRIENDS & CO.
Four Indian women in saris young, girls in
white western style dresses, c1925
gelatin silver photograph on card
Purchased 2020

Randolph HOLMES
The Liddar Valley near Palgan, c1912
gelatin silver photograph
Purchased 2020

Shapoorjee HORMUSJEE
High class Indian gent, c1880
photograph on card
Purchased 2020

S. HORMUSJI
Portrait of three men and a young boy, c1900
gelatin silver photograph on card
Purchased 2020

JOHNSON, William
No.7 Water Brahmins for 'Photographs of
Western India, Voulme I: Costumes and
Characters' 1855-1862, 1856
photograph on card
Purchased 2020

LABOUREUR, Jean-Emile
Anzacs, 1918-1922
woodcut on paper
Purchased 2020

G. W. LAWRIE STUDIO
Parsi family portrait, c1920
gelatin silver photograph on card
Purchased 2020

D. NUSSERWANJI
Japanese girl in kimono, 1900
albumen silver photograph on card
Purchased 2020

PHOTO CENTRAL BOMBAY
Young girl in striped top, 1973
gelatin silver photograph on card with
glasseine tissue overlay
Purchased 2020

REX PHOTOGRAPHIC STUDIO
Young girl in sari, c1930
photograph
Purchased 2020

RIKER, C Hando
Parsi family portrait with young mother,
baby, boy and three young women, c1920
sepia-toned gelatin silver photograph on
card
Purchased 2020

RUST, Thomas
Studio tableau of three women and one gent
having a picnic, 1885-1895
albumen silver photograph on card
Purchased 2020

SACHÉ, John
Kootub (pillar), c1890
albumen silver photograph on card
Purchased 2020

SCOWEN, Charles
Coffee Arabica, coffee blossom and berries,
c1880, c1890s
albumen silver photograph
Purchased 2020

Appendix C • Acquisitions

Purchases – continued

International Art

Historical

SCOWEN & CO. CEYLON
The breakwater, Colombo, c1885
albumen silver photograph on card
Purchased 2020

SCOWEN & CO. CEYLON
Cattleya triane, c1885, c1890s
albumen silver photograph
Purchased 2020

SCOWEN & CO. CEYLON
Galle Hotel, Colombo, 1885
albumen silver photograph
Purchased 2020

SCOWEN & CO. CEYLON, Charles SCOWEN
Native hut, c1885
albumen silver photograph on card
Purchased 2020

SCOWEN & CO. CEYLON
The Perahera – an annual Buddhist procession, c1885, c1890s
albumen silver photograph
Purchased 2020

SCOWEN & CO. CEYLON
Street scene, Ceylon, 1885
albumen silver photograph on card
Purchased 2020

SCOWEN & CO. CEYLON
Village scene, Colombo, c1885
albumen silver photograph
Purchased 2020

SHEPHERD, Charles
Group of Indian men and women - miniature artist [possibly] lhs. Bihar, 1862-1863
albumen silver photograph
Purchased 2020

SHRINATH PHOTO SERVICE
Manorath donor portrait, 1963
gelatin silver photograph on card
Purchased 2020

SKEEN & CO.
Tamil dancers, c1885
albumen silver photograph on card
Purchased 2020

W.L.H SKEEN & CO.
Colombo Harbour from the Northeast, c1890s
albumen silver photograph on paper
Purchased 2020

TRILL & CO
Indian man in turban, c1865
albumen silver photograph on card
Purchased 2020

UNKNOWN
Snake charmer, Lucknow, 1864
photograph on card
Purchased 2020

UNKNOWN
Hill porter, Brahmin, from Gungoori, Denra Doon (172), from 'The people of India: a series of photographic illustrations, with descriptive letterpress', John Forbes Watson and John William Kaye (eds.), Vol.1 or 3, 1868, c1865
published photograph
Purchased 2020

UNKNOWN
no 68 Goorung Group, Military Tribe, NIPAL [sic.] from 'The people of India: a series of photographic illustrations, with descriptive letterpress', John Forbes Watson and John William Kaye (eds.), Vol.1, 1868, c1865
published photograph
Purchased 2020

UNKNOWN
Lepcha peasants, aboriginal, Sikim (49), from 'The people of India: a series of photographic illustrations, with descriptive letterpress', John Forbes Watson and John William Kaye (eds.), Vol.1, 1868, c1865
published photograph
Purchased 2020



Appendix C • Acquisitions

Purchases – continued

International Art

Historical

UNKNOWN <i>Lepcha peasants, aboriginal, Sikim (46), from 'The people of India: a series of photographic illustrations, with descriptive letterpress', John Forbes Watson and John William Kaye (eds.), Vol.1, 1868, c1865 published photograph Purchased 2020</i>	UNKNOWN <i>Berah (valet), aya (nurse), char-karr (silk-spinner), India, c1870s photograph on card Purchased 2020</i>	UNKNOWN <i>Bahl tribo, Bestis (Bhesti), Bullock water carrier (Agra), c1875 albumen silver photograph on card Purchased 2020</i>	UNKNOWN <i>Chuk u mallee, corn grinding woman Hindo [sic.], c1875 albumen silver photograph on card Purchased 2020</i>
UNKNOWN <i>Char-Karr (silk-spinner), India, Date unknown albumen silver photograph on card Purchased 2020</i>	UNKNOWN <i>Man with horse and syce outside house, c1875 albumen silver photograph Purchased 2020</i>	UNKNOWN <i>Ruins of old Delhi ancient Hindu colonnade (64), c1880 photograph Purchased 2020</i>	UNKNOWN <i>Pompei Maison Poete trajique (Galuco) Mosaïque cave C(?) fouilles, 1824, 1885 albumen silver photograph on card Purchased 2020</i>
UNKNOWN <i>Miss M.W. Leitch and Hindoo Girls Oodville, Jaffna, Ceylon [sic.], c1885 photograph on card Purchased 2020</i>	UNKNOWN <i>Ceylon, 1890 albumen silver photograph on card Purchased 2020</i>	UNKNOWN <i>Group portrait in costume, 1890 albumen silver photograph on card Purchased 2020</i>	UNKNOWN <i>Group portrait [named], 1890 albumen silver photograph on card Purchased 2020</i>
UNKNOWN <i>India or Asia, 1890 photograph Purchased 2020</i>	UNKNOWN <i>Darjeeling 1893, 1893 albumen silver photograph Purchased 2020</i>	UNKNOWN <i>Indian policeman, man and woman, c1900 gelatin silver photograph Purchased 2020</i>	UNKNOWN <i>Portrait of a man, c1915 gelatin silver photograph, colour dyes on card Purchased 2020</i>



Appendix C • Acquisitions

Purchases – *continued*

International Art

Historical

UNKNOWN

Holy man with tablet and books, c1920
gelatin silver photograph on card
Purchased 2020

VUCCINO P & CO

Portrait of a woman, 1879
photograph
Purchased 2020

WALLACE, W. R.

Panoramic India: Sixty-four Panoramic Photographs of Natural Beauty Spots, Monuments of India's Past Greatness, Beautiful Temples, Magnificent Mosques and Tombs, Charming Waterfalls, Lakes and Rivers, Marvellous Fortifications, and Picturesque Cities, Ancient and Modern, 1930
photo book, 10 pages text, 32 unnumbered pages of plate illustrations
Purchased 2020

WALTON, George

Portrait of a couple with baby and Indian ayah [nurse], Unknown
albumen silver photograph on card
Purchased 2020

WEST END STUDIO

Couple (man in suit woman in 20s style sari), c1925
gelatin silver photograph on card
Purchased 2020

WIELE & KLEIN

Ein got mits deinerai Hindien (possibly 'A god with your Indian king'), c1920
gelatin silver photograph
Purchased 2020

WHYTE, Duncan McGregor

The beach at Perth, c1916-1921
oil on canvas
Purchased 2019



Appendix D • Artwork credits



Otto Kunzli
Terra Australis 1990
gilt low carbon steel, polyester cord, red earth
45.0 x 3.0 cm (approx. hanging)
State Art Collection, Art Gallery of Western Australia
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020
Photo: Samuel Künzli
© Otto Kunzli, 1990



Emma Buswell
There's nothing unlawful about going for a run and eating a kebab 2020
hand-knitted jumper wool jumper
80 x 130 cm ((variable)
State Art Collection, Art Gallery of Western Australia
Purchased through the Peter Fogarty Design Fund, Art Gallery of Western Australia



Stuart Ringholt
Untitled (Baroque) [Chair sculpture] 2014
Untitled (Baroque): wood, upholstery
112 x 98 x 85 cm
State Art Collection, Art Gallery of Western Australia
Gift of the artist under the Australian Government's Cultural Gifts Program, 2020
© Stuart Ringholt/Copyright Agency, 2020



Tony Albert
"MISUNDERSTANDING" 2020
acrylic spray paint on vintage velvet painting
36.0 x 26.0cm
State Art Collection, Art Gallery of Western Australia
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020
Image courtesy Sullivan+Strumpf
© Tony Albert/Copyright Agency, 2020



Left hand image:
Brian Robinson
Apa mawa 2015
mixed media
200 x 100 x 25 cm
State Art Collection, Art Gallery of Western Australia
Purchased 2018

Right hand image:
Spinifex Mens Collaborative, Simon Hogan, Fred Grant, Patju Presley, Lawrence Pennington, Ned Grant, Roy Underwood, Ian Rictor, Byron Brookes, Noley Rictor
Ngura Alinytjara 2017
synthetic polymer paint on linen
197.8 x 289.2 cm
State Art Collection, Art Gallery of Western Australia
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2018

(Refer to images on pages 7-13).