



Art Gallery of Western Australia

Location

Perth Cultural Centre, Western Australia

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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 +61 8 9492 6761 or email foundation@artgallery.wa.gov.au. Gifts to the Foundation of \$2 or more are tax deductible.

AGWA Members

Membership and enquiries can be made by telephoning +61 8 9492 6687 or email agwamembers@artgallery.wa.gov.au.

Sponsorship

For information on becoming a Gallery partner please contact the Partnership Manager by telephoning +61 8 9492 6693.

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 2017–18 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 2017–2018 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (text-only) version, which excludes the financial statements).

artgallery.wa.gov.au/publications/anreport.asp

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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 2018.

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.

Geoffrey London
Acting Chair
Board of the Art Gallery of Western Australia
28 August 2018

Jason Ricketts
Member
Board of the Art Gallery of Western Australia
28 August 2018

Who We Are

WHO WE ARE

Our Vision

To be a world-class art museum – a valued destination, an asset to the State and the pride of its people.

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 theatrette and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises almost 18,000 works by Western Australian, Australian and International artists, and includes many 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.

We aim to inspire our visitors and encourage them to reach out, investigate and discover through the display of the Collection, stimulating exhibitions and associated programs. We strive to be the heart of the arts in Western Australia, encouraging conversations and providing new ways of looking and thinking about the visual arts, remaining one of Australia's most influential arts advocates.

We celebrate Australian art and artists by sharing their vision and voice with our audiences. We present Western Australian art alongside that of the rest of the world, staging conversations between the local, national and international. We are particularly committed to presenting Indigenous stories through the language of visual arts, respecting and valuing that the culture and arts of Australia's first people are integral to our identity.

Everything we do is informed by our guiding document *The Essence of AGWA*, and begins and ends with our knowledge and experience and our wish to bring enjoyment, challenge and excitement grounded in artistic freedom, curatorial integrity and commitment to represent artistic visions. At the same time, we are determined to evolve, explore new directions and push beyond the boundaries of the expected.

We are committed to developing an equitable and diverse workforce that is representative of the Western Australian community at all levels of employment. Indigenous Australians, young people, people with disabilities and people from culturally diverse backgrounds are encouraged to apply for positions at AGWA.

Our Purpose

To inspire our visitors and enrich Western Australia with great collections of art.

The Essence of AGWA

Art is an expression of what it is to be human, a universal language that brings us together. It exists for us to experience wonder, share happiness and sorrow, question ideas and beliefs, capture the essence of life.

We believe that art matters, it is meaningful, and it should be shared so that we can all embrace it with imagination and passion.

We strive to be the heart of the arts in Western Australia, stimulating conversations and providing new ways of looking and thinking about art, remaining one of Australia's most influential arts advocates.

We collect and care for works of art for the State, building a dynamic and continuously evolving collection for the benefit of all Western Australians, now and into the future. We are committed to developing a collection that reflects the history and diversity of WA so we can continue to examine our place in the world.

We live and work on Noongar traditional land; we respect and value that our lives are interconnected and that the culture and arts of WA's first people are integral to WA's identity. We are committed to presenting Indigenous stories through the language of visual arts.

We celebrate Australian art and artists by sharing their vision and voice with our audiences. We present Western Australian art alongside that of the rest of the world, staging conversations between the local, national and international.

We embrace the freedom of living at a geographical frontier without being confined by it.

Art is global and our role is to introduce different perspectives, to expand your horizons, to challenge the way you see the world through the collection, the exhibitions and the experiences we create.

We embrace boldness. We are determined to evolve, explore new directions and push beyond the boundaries of the expected. Cultural creativity is cultural capital.

We are here to inspire you – whether you are a Western Australian or a visitor to our wonderful State, a seasoned artistic traveller or an apprentice explorer, adult or child. Our programs will open new ideas and encourage you to reach out, investigate and discover.

We seek you out. We will create partnerships that invite collaboration and experimentation across art forms.

Everything we do begins and ends with our knowledge and experience and our wish to bring enjoyment, challenge and excitement grounded in artistic freedom, curatorial integrity and commitment to represent artistic visions.

This is our vision for AGWA, our artistic mantra. Our role is always evolving, but the purpose remains the same – to encourage you to become passionate about culture and the arts, inspire your own creativity, expand how you see the world, build a collection that you love and care for as much as we do. And together weave a stronger cultural fabric for all of WA.

Chair's Foreword

It gives me much pleasure to write this foreword to the 2017–18 Annual Report of the Art Gallery of Western Australia, particularly because this year there has been a fresh energy at the Gallery, as we have welcomed new audiences to our special exhibitions and our rebranded and reimagined gallery spaces. On behalf of the Board I would like to acknowledge our staff and volunteers and thank them for their efforts throughout the year.

AGWA has experienced something of a renaissance during the year, and enjoyed increased visitation through its well-received *Culture Juice* series of exhibitions, which started with *The Rise of Sneaker Culture* and was followed by the hugely popular *Heath Ledger: A Life in Pictures*. Then in March this year we welcomed the magnificent *A Window on Italy – The Corsini Collection: Masterpieces from Florence*, putting great historic European art into the spotlight, and offering visitors a rich and evocative experience transporting them back to the Renaissance Florence. This exhibition had outstanding support from private philanthropists, the Government of Western Australia and the Italian community, and I thank them all most sincerely.

During the year Andrew Forrest and Seva Frangos retired from the Board and I thank them for their service to the Gallery and the Board. In December we welcomed to the Board former Minister for Culture and the Arts, John Day, and in April Vanessa Russ took up her appointment. I acknowledge and thank all my Board

colleagues for their commitment and wise counsel throughout the year.

On behalf of the Board I also wish to thank the Foundation Council, led so ably for more than three years by Chairman Adrian Fini, until his retirement in November 2017. Adrian, together with members of the Foundation, has made a wonderful contribution to AGWA, for which the Board and I are very grateful. In May 2018 we were delighted to welcome Warwick Hemsley to lead the Council as its new Chair, an appointment which has been widely acclaimed. The Foundation Council must be congratulated also for organising a third very successful Art Ball, held in May, which again introduced a new and generally younger group of friends and supporters to the Gallery.

With the support of the Foundation, our donors and lenders, AGWA has again been able to acquire some outstanding works for the AGWA Collection – your State Art Collection. I also offer my thanks to our sponsors, benefactors and partners for their generosity and support.

On behalf of all of us at the Art Gallery of Western Australia I take this opportunity to thank the Hon David Templeman MLA, Minister for Culture and the Arts for his support and enthusiasm, and that of the Government of Western Australia.

Sam Walsh AO
Chair

Director's Report – The Year in Review

This has been a wonderful year for visitation – achieving the highest number of visits for many years. I believe the main reason for this is that because of our strategy to put together a program that catered to different audiences, AGWA has been very much in people's minds. We have continued to build on the *See Things Differently* theme introduced a couple of years ago, and this has led to the *Culture Juice* stream, with *The Rise of Sneaker Culture* exhibition and our wonderful collaboration with the Western Australian Museum to present *Heath Ledger: A Life in Pictures*:

Planning for the renewal of the rooftop space, foreshadowed in last year's report, is moving forward, with the Steering Committee working towards selection of an architect to finalise the design, which we hope to open in late 2020.

Collection

Over the past three years we have been looking at new ways to connect with our audience and make the Gallery a welcoming venue for all Western Australians, and with the realisation of our plans to revitalise the AGWA Collection, with a substantial reinstallation of its works, introducing five newly installed gallery spaces: *AGWA Six Seasons*, dedicated to Aboriginal and Torres Strait Islander art; *AGWA WA Unlimited*, presenting Western

Australian art from the 1920s to today; *AGWA Modern*, which showcases our holdings from 1920 to the late 1960s and *AGWA Contemporary*, presenting art from the 1970s to today. During the year we have been working on plans for the move of *WA Historical* from the basement to the first floor, and this will be completed in August through November 2018.

The *WA Unlimited* concept introduced some time ago now encompasses *WA Journey*, *WA Now* (the Gallery's ongoing space dedicated to showcasing the talents of our local visual arts community, and our commitment to WA artists) and *WA Craft and Design*.

This new approach to presenting the Collection, along with the upgrade to our lighting which was completed mid-2017, has presented a fresh new approach, and has received wide praise from our visitors – both local and from interstate and overseas.

Exhibitions

The highlight of the year was undoubtedly the wonderful exhibition from Italy – *A Window on Italy – The Corsini Collection: Masterpieces from Florence*.

We were very privileged to be able to bring this personal collection of the Corsini family to Perth (the only venue for this exhibition in Australia). The collection, which has never toured before, featured Renaissance and Baroque paintings by Italian artists such as Botticelli, Tintoretto, Caravaggio and Pontormo, and has been preserved over

centuries, surviving the devastation of World War II and the great flood of Florence.

The exhibition was widely acclaimed by our visitors, and we were delighted that it exceeded its visitation targets.

As already noted, *Culture Juice*, our contemporary culture strand, aimed at providing provocative exhibitions on aspects of popular culture which will appeal to both new audiences and traditional visitors, continued to be extremely popular, with the SNEAKERHEADS season coming to a close in September 2017, followed by the opening of *Heath Ledger: A Life in Pictures*, a unique exhibition curated by the WA Museum and presented at the Gallery in partnership with AGWA.

Australia's *Black Swan Prize for Portraiture* went on display at AGWA for the second time, and this partnership will continue again in 2018. The ever-popular *Year 12 Perspectives* exhibition of art by graduating high school art students again received wide acclaim this year, and both the *Black Swan* and *Year 12* exhibitions will next be shown in the Centenary Gallery spaces, which will be freed up for temporary exhibitions when *AGWA Historical* moves to the first floor.

In June it was my particular pleasure to be able to open the exhibition *Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection*. It features 76 works from the private collection of Albert Yuen, a Perth-based Australian-Chinese collector of important historical Chinese ceramics. This is the first time that AGWA has displayed an exhibition of historical

Chinese ceramics, and we are very proud that it is entirely sourced from Western Australia.

A list of our 2017–18 exhibition program can be found on pages 22–24 of this report, and a full summary is available on the [Gallery's website](#).

Programs

The Visitor Experience Department has provided our visitors with some excellent programs this year, particularly the Super Saturday initiatives in support of *Heath Ledger* and *Corsini*, which have provided strong foundations for exceptional visitation to these exhibitions. We also welcomed school, tertiary and other groups for workshops and guided tours, and a range of other initiatives, some of which are also highlighted in the Programs section of this report. Partnerships formed last year with many Western Australian organisations have continued in 2017-18, and led to some innovative programs in support of our exhibitions, such as the *Singing in the Gallery* initiative led by WA Opera in support of *Corsini*. In regional Western Australia, AGWA, in conjunction with Rio Tinto, continues working in collaboration with Kimberley Aboriginal artists and communities to present *Desert River Sea* – a nationally significant project which will culminate early in 2019 with an important exhibition of recent works.

The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, this year celebrated their 40th anniversary of exceptional service to the Gallery. As with all our special exhibitions they were able

to add an extra and much appreciated dimension to the *Corsini* exhibition, with many extra tours being scheduled to meet the demand from visitors.

Operations and Management

In May 2018 the Office of the Auditor General (OAG) released a performance audit report on the Management of the State Collection. The Auditor General made practical recommendations to help improve our processes, and noted that the AGWA staff the auditors met showed a dedication and passion to finding ways to address the issues. We are implementing the OAG recommendations, and I look forward to the creation of a new storage facility for use by AGWA and other portfolio agencies.

AGWA operates with a small but dedicated staff in order to bring the best possible programs and displays to the public; our staff constantly need to adapt and come up with innovative and creative new ways of working together and I am very proud of what we have been able to achieve this year.

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, 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 Premier and the State Government.

Finally, I must again express my warmest thanks and gratitude to all AGWA staff. This has been a difficult year, with even more being asked of every member of our small team, and I am forever grateful for their dedication.

Stefano Carboni
Director

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 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. Much of this revenue is restricted to specific purposes. The Gallery also generates a small portion of its own revenue through paid exhibitions and commercial activities including venue hire and retail sales. Total revenue of more than \$13,869 million was received in 2017–18, of which \$4.625 million was generated from commercial activity, and from public, private and charitable sources. The Gallery continues to manage savings in expenditure.

Financial Targets	2017–18 Target	2017–18 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per Income Statement)	13,599	12,640	(959)
Net Cost of Services (as per Income Statement)	9,822	8,015	(1,807)
Total Equity (as per Statement of Financial Position)	387,317	353,659	(33,658)
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	10,079	11,484	1,405

A detailed description of the Performance is contained in the Financial Statements and Key Performance Indicators section of the full version of this document available on [AGWA's website](#).

Agency Performance

The Gallery's performance for 2017–18 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 Objectives:

- 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

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

At 30 June 2017, the State Art Collection comprised 17,842 works.

Outcomes

In 2017–18 the Gallery acquired 81 works of art at a cost of \$572,368 and was gifted an additional 35 works for an estimated value of ca. \$214,100

The work of many new Western Australian, Australian and international artists was introduced into the Collection this year. Highlights include works by three significant Iranian artists, and a

work by the renowned American ceramic artist Ron Nagle. Two Australian artists, Virginia Cuppidge and Susan Norrie, made significant gifts of examples of their own work, and Sue and Ian Bernadt expanded the holding of works by Western Australian Aboriginal artists through gifts.

During the year 116 works of art were introduced into the Collection:

- 39% (35 artists) were works by Western Australian artists
- 45% (30 artists) were works by Australian artists
- 26% (11 artists) were works by International artists.

See full list of acquisitions at Appendix E

AGWA Collection

The State Art Collection was reinstalled and rebranded in 2017–18, becoming known as the AGWA Collection. Five ways to experience the Collection were introduced: *AGWA Historical*, *AGWA Modern*, *AGWA Contemporary*, *WA Unlimited* and *AGWA Six Seasons*.

This has allowed visitors to explore dedicated galleries for Western Australian and Indigenous art – two key areas of interest. A new collection identity was developed and implemented across Gallery signage and key Collection collateral. The AGWA Collection remains the heart of the AGWA experience and it now has an identity that reflects its importance to the institution.

Loans from the AGWA Collection to State and National institutions, exhibitions and Government departments totalled 29 works.

Highlights of works lent to Australian institutions include El Lissitzky's colour lithographs *Proun from 'Proun 1. Kestnermappe'* 1923 for the exhibition *Call of the Avant-Garde: Constructivism and Australian Art* at the Heide Museum of Modern Art, and Gareth Sansom's *The blue masked transvestite* 1964 and *Friendship's road II* 1985-1987 for the exhibition *Gareth Sansom Transformer* at the National Gallery of Victoria. Mutlu Cerkez's *New album cover designs for bootleg recordings of Led Zeppelin* 1996 was lent to the Monash University Museum of Art for the *Mutlu Çerkez Survey* exhibition. Works by Louisa Clifton's (after) *A view of Koombana Bay 1840's*, Frederick Garling's *View across the coastal plain*, Horace Samson's *Perth* 1847 and Thomas Turner's *Albion House, Augusta* 1936 for went to the National Gallery of Victoria for *Colony Australia 1770 -1861 / Frontier Wars*. Arthur Streeton's watercolour *Heilly* was lent to the *Streeton: The Art of War* exhibition at the National Gallery of

Australia, 25 April – August 2018, and two works by John Russell, *Les Aiguilles de Belle-Ile* and *La moisson [the harvest]*, have gone to the *John Russell, Australian Impressionist* exhibition at the Art Gallery of New South Wales

Seventeen loans were made to the Department of Premier and Cabinet and Government House.

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

Work on the Indigenous Collection Online digitisation project continues, with the first stage of the project launched early in 2018. Out of a total of 2,925 works, to date 2,232 works from the Aboriginal and Torres Strait Islander collection have been photographed; copyright clearance and permissions have been secured for online access for 400 works. The project is currently scheduled for completion at the end of 2019. The funding support of the Gordon Darling Foundation is assisting the Gallery's determination to provide a rich and inspiring online resource.

Conservation staff have been busy this year preparing works for exhibition and treating new acquisitions for display, with considerable time spent in preparation for the revitalisation of the Collection galleries following the installation of the new lighting. AGWA conservators worked closely with their colleagues from the WA Museum in preparation for the exhibition *Heath Ledger: A Life in Pictures*.

A major project for the Framing Department this year was the crafting of period frames for the paintings *Bunny* 1899 by Ralph Peacock and *The Leaf Gatherers, Burnham Beeches* 1890s by Florence Fitzgerald.

A full list of exhibitions and displays follows on page 22

Engaging with and Inspiring Audiences

Strategic Objectives:

- 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

Throughout the year, the Gallery offered its visitors a rich suite of exhibitions and Collection displays aimed at a wide and diverse audience. A list of exhibitions and displays shown in 2017–18 can be found on pages 22–24, with full details about each one being available on the Gallery's [website](#).

AGWA provides broad access to the Western Australian community and visitors to the state, by means of a diverse exhibition program and many activities to support these exhibitions.

Use of digital technology and online information services through the website, the use of social media applications such as Facebook, Twitter, YouTube and Instagram make programs accessible to a broader audience.

AGWA's Voluntary Gallery Guides continue to make a significant contribution to the visitor experience and interpretation of works in the State Art Collection and temporary exhibitions.

Outcomes

A total of 375,698 people visited the Gallery during the year, compared with 317,932 the previous year. Virtual access continues to be strong with AGWA's website attracting 204,696 unique visitors.

Website traffic was ahead of target and Gallery visitation was 57,766 (+18%) ahead of 2017–18 actual figures and 13.5% ahead of target. Visitation was particularly strong for *The Rise of Sneaker Culture*, *Heath Ledger: A Life in Pictures* and the paid exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence* and *Year 12 Perspectives* exhibitions.

In 2017-18, AGWA continued to reach and engage with broad audiences. A focus was attracting new and younger audiences through exhibitions such as *Heath Ledger: A Life in Pictures*, the second in the *Culture Juice* series. This exhibition attracted over 78,000 visits of which approximately 40% were new visitors to the Gallery.

The exhibition was successful in attracting a younger audience with five in 10 visits made by people aged 16–24. 77% of visitors came with the specific intention of visiting the *Heath Ledger* exhibition, significantly over the average (26%) which indicates a strong external appeal.

The second half of 2017-18 focused on the international exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence* which opened to the public on 24 February 2018. This exhibition was exclusive to Perth in Australia, and featured works from Italian artists including Botticelli and Caravaggio. Sourced from the private collection of the princely Italian family, the Corsini family, the exhibition captured the hearts and minds of Western Australian audiences. It attracted more than 40,000 visits and the campaign had a 90% prior awareness amongst those who visited the exhibition.

A comprehensive marketing and public programs combination attracted more than 4,000 people across the opening day and substantial media coverage throughout the exhibition. Through a negotiated media partnership with Seven West media, exclusive stories ran across the Seven West media stable with news and Today Tonight television stories complementing Perth Now video content and strong editorial coverage in The West Australian. This was supplemented by SBS advertising, targeted arts and culture advertising and a broad-reaching outdoor campaign.

The creative campaign of six stories ‘Windows on Italy’ was well received. An integrated exhibition approach between the marketing, visitor experience and curatorial team ensured the exhibition experience delivered on the promise. This

collaborative approach generated a positive experience result with 75% agreeing the exhibition was as good, or better, than expected.

The reinstallation of the newly-branded gallery spaces for the AGWA Collection, was supported by new Curator TV videos for *AGWA Modern*, *AGWA WA Unlimited* and *Six Seasons* in addition to 15 insight videos on specific works. A new policy for didactic displays was adopted ensuring improved accessibility of content. Navigation across the galleries was improved with a new campaign ‘Five paths many journeys’ with a leaflet, a new information area, and a projected coloured line system in the foyer. Awareness of the Collection displays was raised with uniforms for the volunteer staff and free badges given to school groups and other touring visitors. The forthcoming move of the Historical collection to the main building was heralded with a new campaign *Art’s Big Bang – discover the supernova at the heart of the AGWA Collection*.

The revitalised Collection galleries, coupled with the mix of exhibitions appealing to traditional and new audiences saw the Gallery enjoy one of its most successful visitation outcomes for several years.

AGWA continued to activate its digital channels in 2017–18, shifting its attention to Instagram while maintaining Facebook and Twitter, resulting in a Facebook following of 29,163 – 10% up on the previous year), 23,676 followers on Twitter (an increase of 4%), 11,900 Instagram followers (an increase of 31%).

The Gallery’s regular electronic newsletter Artmail introduced an editorially-focused approach linking to an AGWA blog, which saw an increase in subscribers of 24% and an improved open rate.

Public relations and editorial support continued as a key channel for AGWA communications. This year unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 1,398 items, reaching a total audience of 85,207,546. An equivalent amount of advertising space is calculated to cost \$13,967,838. (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 formulae provided by iSentia.)

The Gallery achieved several editorial highlights during the year including *Today Tonight* segments for *Heath Ledger* and *Corsini*.

Super Saturdays

The most significant large scale impact was support for the two exhibitions in the *Culture Juice* series: SNEAKERHEADS and *Heath Ledger: A Life in Pictures*. Following the successful 'super Saturday' opening for SNEAKERHEADS the same format was developed for the Ledger opening Saturday and offered music, curator tours and talks, chess (a Ledger passion) plus talks and workshops on film, photography and other activities reflecting the exhibition. Early-evening 'twilight' opening sessions were organised to reach a wider audience.

A 'Super Saturday' for a very different show *The Corsini Collection* was a major success – it featured opera, jazz, dance, puppets, talks, storytelling, a Renaissance photo booth, an aerialist, family workshops, and curator presentations and tours.

Imagination Room supported by Wesfarmers Arts

The Imagination Room hosted ArtBubs events for mothers and young children through the year and also a series of extra mural activities for key exhibitions: SNEAKERHEADS (workshops and exhibitions of designs by students at Curtin University) and *The Corsini Collection* (family crest workshops and displays). A special link with Propel Youth Arts saw a youthful take on the Corsini artworks.

Digital Content

Digital Audio tours for the *Corsini Collection* were provided free of charge and these were also accessible online pre-visit.

The User Generated Content activity for SNEAKERHEADS ('My Sneaker Story'), the *Corsini Collection* (the Portrait Palazzo) and a competition for a unique Heath Ledger surfboard enabled the Gallery to connect with visitors and potential visitors in a fun way which brought digital traction and visibility.

During the year there were many additions to the AGWA website, including substantial audience-generated material for SNEAKERHEADS.

The launch of the *Six Seasons* web portal, supported by the Gordon Darling Foundation, was a major milestone. It allows audiences to explore Indigenous artworks in the AGWA Collection which are currently in storage. For example, the *Julie Dowling WA Now* exhibition on display, was complemented by other works available only on the portal.

Education Programs

AGWA's 2017–18 education program was well supported with 14,398 students taking part. The visits included primary, secondary, tertiary and those studying English as a second language, undertaking tours, participating in workshops and learning the process of visual analysis with the educators.

Groups other than traditional school classes, for example home school group networks, alternative schools and special needs and disability groups, are continuing to participate in AGWA education programs.

The first half of 2018 saw a large number of senior school groups coming into the Gallery to participate in Visual Analysis Education workshops, along with tours of *Year 12 Perspectives*.

Nearly 4,000 children participated in school holiday workshops in July, October, January and April. A popular holiday activity involved making and decorating a paper sneaker in support of the SNEAKERHEADS season and *The Rise of Sneaker Culture* exhibition.

Visitor Experience Program

The team delivering Education, Public Programs and Interpretation reflected the changing priorities of the Gallery during the year. The department underwent a major change during the year with loss of two posts in the redundancy program and the resignations of two other staff members who were replaced during the period. The pilot development of the introduction of a computerised booking system for tours and workshops and to schedule volunteers was implemented towards the end of the reporting year.

The monthly ArtBubs sessions provide an occasion for parents with small babies (up to one year) to get together for a mid-week outing by taking a tour of the Gallery with one of AGWA's Volunteer Guides, followed by coffee, cake and conversation in the Imagination Room.

Co3 Partnership – *Reason for Being*

In November 2017 AGWA and Co3, WA's Flagship contemporary dance company, concluded the development cycle for the *Reason for Being* project. This innovative cross-arts partnership began in February 2016 and included 15 developments which re-interpreted the State Art Collection and the Gallery's architecture through contemporary dance, engaging more than 16,000 visitors. In 2017, AGWA and Co3 presented the final three *Reason for Being* developments, which engaged more than 4,500 visitors. Highlights in this partnership have been the interpretation of Sally Gabori's *Thundi*, Guy Grey-Smith's *The Cross* and the engagement of other established creatives such as Chrissie Parrott and Matt Edgerton. The project is currently in the planning phase for the final performance of *Reason for Being*, scheduled for late 2019.

Voluntary Gallery Guides

The Voluntary Gallery Guides (VGG) had another busy year, delivering a range of tours which increase AGWA's accessibility to visitors.

There are currently 96 Voluntary Gallery Guides: 80 of these are Active Guides, who are required to design and deliver 28 tours per calendar year and attend fortnightly professional

development & training sessions, and 16 are Associate Members, who are not required to deliver tours, but support the program by acting as mentors, assisting or delivering training and professional development. They also undertake research, maintaining the library and assisting with training and professional development. Associate Members must have been Active Guides for at least seven years before they can apply for this change in status. There are 28 Life Members, a status awarded to individual Guides after 20 years of voluntary service to AGWA.

This year the VGGs delivered tours as part of AGWA's Education program to 5,255 school-aged children and 1,658 adults.

In addition, 5,741 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours.

This year 20 professional development Sessions were held for the Guides. These were designed to support guiding the works in the collection and the temporary exhibitions. The Guides regular meetings covered a range of themes and included walkthroughs with curators including Jenepher Duncan, *AGWA Contemporary*, Melissa Harpley, *A Window on Italy – The Corsini Collection* and Stefano Carboni, *Chinese Ceramics Revealed*. WA Focus artists Gregory Pryor and Julie Dowling provided an insight into their exhibitions and glass-artist Denise Pepper spoke about how her glass art intertwines with large scale sculptures in connection with the *Tom Malone Prize* and National Volunteer Week.

Specially trained Guides have taken groups of people living with dementia on an Art and Memories Tour (which focuses on evoking memories rather than a visual analysis of the artwork).

Participants visit the gallery with a carer, and both later visit the Art Studio for an Artistic Adventures art-making workshop.

In October 2017, to recognise and celebrate 40 years and 585,000 tours delivered, the Guides launched a publication and video, created with a grant from Lotterywest. Copies of both can be found on the AGWA website.

A group of 16 new recruits graduated from the VGG Training Program in December after a year-long course that included visual awareness, constructing a tour and learning how to select and use works of art appropriately, and techniques for engaging tour groups and encouraging interaction.

Regional Initiatives

Desert River Sea: Kimberley Art Then and Now

Desert River Sea: Kimberley Art Then and Now (DRS) is a ground-breaking six-year visual arts initiative developed by AGWA with the support of Rio Tinto. The aim of DRS is to bridge the cultural and geographic distance between the artists of the diverse Kimberley region, the Gallery in Perth and national and international audiences, thereby forging a network of cultural and artistic exchange and understanding. Now in its final year, DRS will close with a landmark exhibition, and publication, that will celebrate the region's art and culture. The exhibition, *Desert River Sea: Portraits of the Kimberley*, will be on display at AGWA from February to May 2019.

The focus of *Desert River Sea* has been on collaboration, partnership and Aboriginal self-determination, with the aim of supporting long-term, sustainable outcomes for Kimberley art centres and communities. Through close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal, desertriversea.com.au, launched in 2014, a Visual Arts Leaders professional development program for artists and arts workers, and a closing exhibition.

DRS was initially run from a regional office in Broome, supported by two staff members (an Indigenous Community Liaison Officer/Project Co-ordinator and a Project Support Officer). However, now that DRS has entered its final stage, the Broome office has closed. Geraldine Henrici, the Project Support Officer from the inception, returned to Sydney, and Emilia Galatis, who was appointed this year to the Indigenous Community Liaison and Project Coordinator role, has been

working out of AGWA's offices in Perth. Her role is to liaise with art centres and co-curate the exhibition with Carly Lane, AGWA's Curator Aboriginal and Torres Strait Islander Art.

A core component of the DRS exhibition at AGWA is a series of new collaborative artworks from across the Kimberley. Using seed funding provided through DRS, artists from six participating art centres will jointly make works of art exclusively for the exhibition, and these will form the centre-piece of the exhibition. The new works will be accompanied by works of art from the State Art Collection and a selection of legacy works held in art centre collections. Together, over 150 works will showcase the artistry and innovation of several generations of Kimberley artists.

The exhibition has received further funding from the Australian Government through its arts funding and advisory body, the Australia Council, and from the Western Australian Government through the Department of Local Government, Sport and Cultural Industries.

Care of Inside Australia

The Gallery continued to provide oversight for the Conservation Management Plan for Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies. Monitoring of perimeter works continues to be conducted by the Shire. The detailed scoping of the large scale re-basing project is in progress, and is being balanced against the more urgent ongoing repairs to four figures, which has been started and will be completed in the first part of the new financial year. The Shire of Menzies new management committee consisting of local councillors, traditional owners, and a representative of AGWA as a full voting member continues.

Exhibitions and Displays presented in 2017-18

Title	Opening	Closing
<i>Plain Speak</i>	25 February 2017	13 August 2017
<i>The Rise of Sneaker Culture</i>	13 May 2017	4 September 2017
<i>Bill Henson</i>	16 September 2017	11 December 2017
<i>Heath Ledger: A Life in Pictures</i>	14 October 2017	29 January 2017
<i>Black Swan Prize for Portraiture</i>	1 November 2017	27 November 2017
<i>Year 12 Perspectives 2017</i>	17 March 2018	16 July 2018
<i>A Window on Italy – The Corsini Collection: Masterpieces from Florence</i>	24 February 2018	18 June 2018
<i>Tom Malone Prize 2018</i>	31 March 2018	28 May 2018
<i>Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection</i>	16 June 2018	17 September 2018
WA Now Gregory Pryor – <i>Looking Glass</i> Julie Dowling – <i>Babanyu (Friends for life)</i>	2 September 2017 3 February 2018	15 January 2018 20 August 2018

Exhibitions and Displays presented in 2017– 18 .. continued

Title	Opening	Closing
Screen Space Jesper Just - <i>Sirens of Chrome</i> Richard Bell – <i>Scratch an Aussie</i> Kimsooja – <i>Sewing into walking</i>	8 July 2017 12 August 2017 17 February 2018	10 August 2017 10 September 2017 21 May 2018
Objects Gallery <i>Gifts to the Fallen</i>	2 July 2016	9 July 2017
Craft and Design Gallery <i>Resonant Objects</i> from the Collection		ongoing
Wesfarmers Arts Micro Galleries <i>Garden and Sky</i>		ongoing
Rise Sound Gallery Michelle Ussher – <i>Currency, Mantra, Medusa Song and Sex Dance 2017</i>	2 May 2018	ongoing
Rodgers Gormley Gallery <i>Big Yield 2015 and Big Pluck 2, 2016</i>		Ongoing

Title	Opening	Closing
<p>AGWA Collection</p> <p><i>AGWA Historical</i> – works from 1700 to 1919</p> <p><i>AGWA Modern</i> – works from 1920 to 1969</p> <p><i>AGWA Contemporary</i> – works from 1970 to today</p> <p><i>AGWA WA Unlimited</i> - display dedicated to the unique story of WA art</p> <p><i>AGWA Six Seasons</i> – named after the Noonga six seasons, this space is dedicated to the Indigenous artwork in the Collection.</p>		Ongoing

Realising AGWA Potential

Strategic Objectives:

- 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 dynamic and sustainable operations to visitors.

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	67
Sponsorship and donations	15
Commercial operations	12
Other	6

The Western Australian Government provided \$9.244 million for operating, AGWA attracted sponsorship and donations valued at \$2.035 million and AGWA’s commercial operations delivered

\$1.66 million, while the remainder comprised interest and other revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	6.54
Access and community engagement	93.46

The expenditure on collection management and conservations, excluding art acquisitions, was \$0.827 million and on access and community engagement \$11,813 million.

Commercial operations

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, ticketing, and venue hire.

The AGWA shop enjoyed a strong year attracting diverse audiences and introducing a new pop-up shop as part of the offer. In addition to streamlining of stock, there were three key innovations: the focus on Indigenous items to coincide with the launch of the *Six Seasons* gallery; the ‘pop-ups’ for both SNEAKERHEADS (with cool Perth brand Highs and Lows), and

later for the *Corsini Collection*. The catalogue sales for *Corsini* were strong and the edition sold out – a first for an AGWA catalogue.

The AGWA café underwent a substantial renovation and relaunch in the year and opened in October a new guise FRANK, delivered as part of a new contract catering arrangement. In June revisions were made to the offer and the café will trade as FRANK EXPRESS from the winter season.

Facilities Management

AGWA facilities management ensures 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. The Centenary Galleries and Administration building were not built for their current purpose or usage and this can be challenging in ensuring their cost-effective use.

The departmental Asset Management Team, since July 2016, has been responsible for ongoing maintenance. The completion and commissioning of a Central Energy Thermal System for the Perth Cultural Centre by the end of 2017 has resulted in a major improvement to AGWA's energy and environmental condition management through the new shared energy system. The new system also has upgraded on-site plant which will help in peak periods and provide backup in the case of any system interruption. This significantly improves AGWA's management of environmental risks.

Aside from delivering day-to-day building maintenance the Asset Management Team has worked on improving building services documentation and strategic maintenance program

management. This will see ongoing efficiencies and better coordination of facilities management for cultural agencies, including AGWA, in the Perth Cultural Centre.

Through Government funding provided by the Asset Investment Program AGWA completed another phase of the program to upgrade the obsolete lighting systems in the public galleries. The changeover to LED light fittings and globes, which are not only energy-efficient but last considerably longer than those used previously, has the additional benefit of enabling AGWA to reduce electricity usage. In 2017 all the ground floor galleries in the Main Gallery Building had their lighting upgraded.

In June 2018, further funding from the Asset Investment Program, has enabled AGWA to begin a project to tile the main staircase and the main temporary gallery on the upper level. The tiling replaces the old worn carpets and significantly improves the appearance and the durability of these areas. The work is scheduled to be completed in July 2018.

The installation of displays and exhibitions has been improved through the acquisition of new modular walling. The walling system will make installations easier and reduce ongoing costs of materials used when installing temporary walls. AGWA is investigating how other elements of the modular system can be used improve installations and provide for more flexible and cost effective display designs.

The Gallery continues to work closely with the Office of the Government Architect and the Metropolitan Redevelopment Authority (MRA) on improvements to, and master planning of, the Perth Cultural Centre. The collaboration with MRA has supported public events adding vibrancy to the Cultural Centre.

As part of improving the management of the Perth Cultural Centre, AGWA has contributed to the amalgamation of all land lots within the area in order to rationalise the Perth Cultural Centre land tenure and management arrangements. The amalgamation was completed in late 2016 and will enhance activation, revenue generation, energy efficiency and asset optimisation in the precinct.

In March 2017 the newly-elected Labor Government announced an election commitment to redevelop the AGWA rooftop as a regular cultural and commercial venue. In accordance with this commitment AGWA proposes to undertake this redevelopment in the run up to the 125th anniversary of the Gallery in 2020. The redevelopment will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre.

AGWA building development

The State Government made an election commitment of \$10 million funding towards the redevelopment of the Art Gallery of Western Australia (AGWA) rooftop. In the 2017-18 State Budget the Government provided a capital appropriation of \$7.5 million for the construction costs to redevelop the rooftop of the Main Gallery Building of AGWA as a regular cultural and commercial venue and \$2.5 million for the TomorrowFund for the acquisition of contemporary art.

The development of the Main Gallery Building Rooftop will enhance the identity and presence of AGWA in the community; provide a dynamic space for showcasing AGWA's expanding collection of modern and contemporary sculpture; and act as a place for reflection, relaxation, and interaction for visitors.

Work on the rooftop development design is underway with approval for the design and construction program expected to be complete by the end of 2018.

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

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.

For full details see the Organisational Structure section, page 38.

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 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 exploring opportunities for ongoing collaboration between Perth Cultural Centre agencies with regard to provision of corporate services and other areas of common interest.

External relationships

The nature of AGWA's operations demands strong ongoing relationships with government representatives and agencies, artists and their representatives, other galleries and museums, the business sector, the media, volunteers and the wider community.

These relationships build on AGWA's ability to present the finest exhibitions, public and education programs and add significant value to the State Art Collection through gifts and donations. AGWA's Foundation is responsible for encouraging philanthropy and securing funds for the acquisition of works of art for the collection and the broader program, including exhibitions and interpretation programs. The AGWA Foundation and its activities are reported on in the AGWA Foundation section.

AGWA has this year had the support of a number of private foundations and grant funding bodies

- Funding towards artwork commissions from Kimberley Aboriginal art centres that will be part of the display of the culminating *Desert River Sea* exhibition has been

supported by the Australian Government through the **Australia Council**, its arts funding and advisory body.

- The [Gordon Darling Foundation](#) supports visual arts access and enjoyment to the broadest possible audience. From January 2017 through to December 2019, the Foundation is supporting AGWA's Indigenous Digitisation Project; a key Gallery initiative committed to making all permissible Aboriginal and Torres Strait Islander works available online.

AGWA continues to partner with leading companies to deliver exhibitions, events and programs

Annual Sponsors

- **Wesfarmers Arts** is AGWA's Principal Partner, and its longest standing corporate partner. The relationship between AGWA and Wesfarmers is diverse, with the focus of their support on audience development, public programs and AGWA's micro galleries that display works on loan from the Wesfarmers Collection. Wesfarmers' continued support and cultural investment in the WA community is vital to AGWA.
- **303 MullenLowe** is an invaluable part of AGWA's creative team. Since 2008 they have provided in-kind creative expertise from strategic concept through to design and implementation. Their input includes AGWA's *See Things Differently* brand strategy and development and key exhibitions and events.
- **Singapore Airlines** – AGWA's International Airline Sponsor provides significant support to assist with

AGWA's touring exhibitions. The international airline carrier provides AGWA with in-kind and discounted freight and flights for major touring exhibitions in the AGWA calendar. Singapore Airlines also provides prize promotions and assisted with raising funds for the AGWA Foundation through the donation of the major prize in the Kennedy Art Ball raffle.

- **The Kennedy Luxury Group** became an Annual Gallery Partner and the naming rights sponsor of the Kennedy ART BALL in 2018, a Fundraising initiative for the AGWA Foundation. ART BALL's acknowledged place as a key cultural and fashion event on the Perth social calendar provides the perfect alignment between AGWA and Kennedy luxury brands.
- **The Alex Hotel** is a boutique hotel located within the Perth Cultural Centre. Alex provides the Gallery with invaluable in-kind support for visiting artists, performers and other visitors, as well as collaborating with the Gallery on joint packaging, prizes and other visitor and guest benefits.
- Annual sponsor **Juniper Estate Wines** is a producer of premium wines from Wilyabrup in the heart of the Margaret River region. Their award-winning red and white wines are a feature at AGWA's official openings and the Kennedy ART BALL.
- **Gage Roads Brewing Company** Gage Roads Brewing Company is AGWA's annual beer sponsor, providing in-kind support featuring their craft beers for all AGWA's official openings and the Kennedy ART BALL.

Special Project

- **Desert River Sea: Kimberley Art Then and Now** (*Desert River Sea*) is an Indigenous art focus for AGWA through to 2019. This key Kimberley visual arts and research undertaking has been funded and supported from its inception by **Rio Tinto**. Born out of close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal (desertriversea.com.au), a Visual Arts Leaders professional development program, and research and documentation. Desert River Sea will conclude with a publication and landmark exhibition celebrating the region's art and culture in early 2019.

Exhibition Sponsors

- **Ernst & Young (EY)** has been a major supporter of AGWA since 2007. As Opening Nights Sponsor EY actively celebrates the richness of each AGWA exhibition with their clients, employees, their families and the community.
- AGWA's 2018 feature exhibition *A Window on Italy, The Corsini Collection* received excellent community support as follows:
- **Major Exhibition Partner - Alfa Romeo /Barbagallo Group**
- **Media Partner – Seven West Media**
- **Insurance Partner – Federal Government International Exhibitions Insurance Programs**

- **Community Partner – North Perth Community Bank**
- **Healthway, act-belong-commit is the Principal Partner of Year 12 Perspectives** and is also AGWA's Youth Art Access Partner for programs and events program for the youth audience. Healthway's sponsorship is an important resource for program unique activities, events and education initiatives that target this audience. In turn AGWA promotes *Act Belong Commits* important mental health community health messages in the community with particular focus on youth and Indigenous audience engagement.
- **Year 12 Perspectives Exhibition Education Sponsors**
- The Gallery is grateful for the generous support of its Education sponsors, the **Department of Education**, and the **Catholic Education Office** Not only do they contribute financially to the *Year 12 Perspectives* exhibition but they are integral to the exhibition's promotion, and circulate information to students and teachers in the WA school community.

Other partnerships

A partnership with **Greenworld Revolution** has resulted in *AGWA Botanical* – a pop-up garden, [now in its second year](#), growing food in the urban jungle outside AGWA's *Garden* micro gallery. Greenworld Revolution uses urban farming to provide jobs for the long-term unemployed, through the supply of produce to Perth's top restaurants.

Curtin University

A new partnership, involving co-collaboration and student engagement, between AGWA and Curtin University commenced last year with the SNEAKERHEADS exhibition *and will continue into 2018-19 with Beyond Bling*.

Western Australian Museum

AGWA deepened its relationship with WA Museum presenting the highly successful *Heath Ledger: A Life in Pictures*.

Highs & Lows

The AGWA Shop formed a pop-up partnership with HAL – one of Australia's leading independent sneaker retailers.

Sponsor and Corporate Events

AGWA offered a unique and creative alternative venue to sponsors and clients throughout 2017-18 with gala dinners, product launches, presentations as well as corporate and private functions.

During the *Corsini* exhibition AGWA hosted functions and private viewings of the collection with sponsors The Italian Consulate and Barbagallo, as well as The Italian Chamber of Commerce and Industry, and Young Professionals Organisation. Other private, after-hours viewings included visits to *Year 12 Perspectives*, the Centenary Galleries and *WA Now – Julie Dowling*.

The Gallery also hosted theatre performances during Awesome Arts Festival, book launches, tourism roadshows and the launch of Reconciliation Week for the Department of Local Government, Sport and Cultural Industries.

AGWA Supporters

Art Gallery of Western Australia Foundation

The Art Gallery of Western Australia Foundation is the Gallery's major acquisition fund. Since its inception in 1989, the Foundation has had an extraordinary impact on the Gallery, with more than 80% of all acquisitions in recent years attributed to the generosity of contributions through the Foundation, either through cash donations, bequests or donations of works of art.

This ability to acquire works has a profound impact not only on the Collection but also on the vitality of the cultural sector in Western Australia. Since inception the Foundation's TomorrowFund has enabled the acquisition of 176 Western Australian, 177 Australian and 61 international works of contemporary art.

While the focus of the Foundation has been to build the Collection, and will continue to fill that vital role, gifts via the Foundation also enhance visitor experiences through outstanding programming, conservation of works of art, and exhibitions drawn from the State Art Collection and around the world.

The Foundation provides an opportunity for art lovers and people interested in building a creative environment to provide their support, both financial and in-kind, and in turn experience the Gallery with the Director, Curators, visiting artists and the Voluntary Gallery Guides. This mutually nurturing and supportive environment helps build the State Art Collection while enhancing the cultural wellbeing of the Western Australian community.

The key role of the AGWA Foundation is to raise funds and encourage donations to assist the Gallery in acquiring works for the State Art Collection and implement various programs. The Foundation also aims to broaden the knowledge, understanding and appreciation of art in the community. Membership of the Foundation grants its members invitations to unique events such as previews of major exhibitions, functions with featured artists or curators, international tours with the Director, behind-the-scenes tours of the Collection and conservation labs, and more.

Highlight events and activities in 2017–18 included private tours of the new *Six Seasons* Gallery with curator Carly Lane; the Centenary Galleries with curator Melissa Harpley; the *Tom Malone Prize 2018* exhibition with curator Robert Cook; and *Chinese Ceramics Revealed* with curator Dr Stefano Carboni and private collector Albert Yuen. Special preview events were also held prior to the exhibition openings of *Heath Ledger – A Life In Pictures* and *A Window in Italy – The Corsini Collection – Masterpieces From Florence*.

For two weeks in September, a small group of Foundation members joined AGWA's Director, Dr Stefano Carboni on a once in a lifetime tour of Iran. Foundation members commenced their tour in Doha, Qatar where they had an introduction to Islamic art at the impressive Museum of Islamic Art. The group then flew to southern Iran where they experienced the highlights of the beautiful city of Shiraz and the extraordinary ancient sites of Persepolis as well as Firuzabad and Pasargadae. They drove to Isfahan, the 'Pearl of Islam', which still preserves the impressive tile-cladded palaces and mosques built by the Safavid shahs for their new capital in the 16th and 17th centuries. They then took a two-day trip to the northwest of the country, visiting the enormous mausoleum of Sultaniyya and the

ruins of the palace at the remote site of Takht-e Sulayman. To conclude the tour, a few days were spent in Tehran where they had an opportunity to see the iconic museums and galleries of the capital city and check out the lively Iranian contemporary art scene, the works of many artists, and meet with a number of artists and gallery owners.

The AGWA Foundation also hosted the third ART BALL in 2018. AGWA's social event of the year proved to be a night full of mystery, mythology and decadence as guests had a chance to unleash their inner voyeur at the most anticipated event on the Perth social calendar. Revolving around the international *Corsini* exhibition, AGWA was transformed into an opulent realm of wonder and discovery with sensory experiences of palatial proportions.

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. The Board Chair and Gallery Director are ex officio members of the Foundation Council.

Council members during the 2017–18 financial year were:

Adrian Fini, OAM (Chair – retired November 2017)

Warwick Helmsley (Chair – from May 2018)

Professor Lyn Beazley, AO FTSE (retired October 2017)

John Bond

Sandy Honey

Andrea Horwood (retired April 2018)

Alexandrea Thompson

By Invitation:

Stefano Carboni (Director)

Sam Walsh, AO (Board Chair)

Lyn-Marie Hegarty, Development Director

Gabby Farina, Membership Manager

Rebecca Kais, Foundation Manager

Warwick Hemsley, Chair (from May 2018)

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. Married to the former Federal Member for Fremantle, Melissa Parke, Warwick has 3 adult children and 5 grandchildren.

Adrian Fini, OAM, Chair (retired November 2017)

Adrian has been involved in the Perth property industry for over 30 years. He is currently Managing Director of the Fini Group and a Director of FJM Property Pty Ltd, a WA based private property and investment company controlling a diverse portfolio of operations spanning hospitality, retail, manufacturing, property development and property investment. Adrian has recently led the restoration project of State Buildings and COMO The Treasury hotel to return a set of beautiful buildings back to public use. He is currently working on several new major projects that will add more vibrancy and drive further commerce into the City of Perth. Adrian was awarded an OAM for his contributions to the arts in 2014, and was the 2016 Western Australian of the Year. He is a current Board member of the Perth Festival, the University of Western Australia Business School Board and its New Century Campaign, and was Chair of the Art Gallery of Western Australia Foundation from 2014 – 2017.

Professor Lyn Beazley, AO FTSE (retired October 2017)

After graduating from Oxford and Edinburgh Universities, Lyn built an internationally renowned research team in Neuroscience that focused on recovery from brain damage, much of her investigations undertaken as Winthrop Professor at The University of Western Australia. Lyn was honoured to be Chief

Scientist of Western Australia from 2006 to 2013, advising the Western Australian Government on science, innovation and technology as well as acting as an Ambassador for science locally, nationally and internationally. Lyn currently serves on the Federal Government's Bionic Vision Australia and the State Government of Western Australia's Technology and Industry Advisory Council. In 2009 Lyn was awarded Officer of the Order of Australia and elected a Fellow of the Australian Academy of Technological Sciences and Engineering later that year. Lyn has worked to promote Science, Technology, Engineering and Mathematics to the community, especially to young people.

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.

Andrea Horwood (retired April 2018)

Andrea has enjoyed success in an entrepreneurial business career spanning magazine publishing, cosmetics and suncare – launching two great Australian brands, *Australian Style* magazine and the sun-care line 'Invisible Zinc'. During her career Andrea has been featured on ABC's Australian Story; nominated Australian Finalist in the Veuve Clicquot Business Woman Awards; launched Becca Cosmetics in Europe and the US; was an Ernst & Young 2012 Entrepreneur Of The Year Western Region Nominee; and is currently the West Coast Editor of Vogue Australia.

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 follows as Appendix A

AGWA Members

Following the dissolution of the independently incorporated society the Friends of the Art Gallery of Western Australia in June 2017, former Friends members were offered the opportunity by AGWA to roll their membership into a new in-house membership program called AGWA Members. More than 80% of Friends members took up this offer and became inaugural AGWA Members.

After almost a year of existence, the number of members in AGWA's membership program has almost doubled, with a full scheme of benefits and rolling schedule of events created for members to enjoy.

In 2017-18 this has included a preview viewing of *A Window on Italy: The Corsini Collection – Masterpieces from Florence*, curator led after-hours tours of exhibitions, studio visits, an end of year celebration event and two Italian-themed long table dinners.

Volunteers and Interns

In 2017-18 AGWA had a total of 163 volunteers. These include Active and Associate Voluntary Gallery Guides, and the volunteers who contributed to daily operations at Reception and the AGWA Members desk, as well as others who have assisted with administration tasks in various departments, and the running of school holiday programs. Again this year AGWA had the assistance of several student volunteers who are required to undertake a formal internship as part of their university course.

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 make a contribution 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 have enhanced visitors' Gallery experience.

All AGWA volunteers have an enthusiasm for Perth arts and culture, and willingness to learn. They possess exceptional communication skills with a high proficiency in the English language, a reliable and positive attitude towards work, and the ability to work as part of a team.

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. AGWA Ambassadors inspire creativity and stimulate conversations. They proactively greet visitors in a friendly and engaging manner, 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.

AGWA Members Ambassadors are located alongside the Reception desk and are a contact point for potential future AGWA Members. Their passionate support for AGWA and the AGWA Members program allows the Gallery to be brought to life for members through events, programs and communications.

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 activities taking place in the Imagination Room by proactively promoting these activities to Gallery visitors. Some of these volunteers also assist the Educator in preparing for workshop delivery.

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 will celebrate its 125th anniversary in 2020, providing an excellent opportunity to deliver an engaging experience of the visual arts in Western Australia.
- AGWA will begin the re-development of the 1,800 square metre rooftop as a regular cultural and community venue in time for the 125th anniversary. The rooftop re-development will activate and modernise existing spaces, and offer visitors a unique experience in the Perth Cultural Centre with a new signature sculpture as a centrepiece. The work will be phased-in and AGWA plans to continue to provide normal services throughout the re-development. Associated capital works will be undertaken to improve visitors' experience.
- The Gallery will be investing in development of improved digital content and services to create a more accessible and engaging experience for visitors to the Gallery and the State Art Collection. This will involve new ways of working, and will meet the State Government's Information and Communication Technology (ICT) strategic goals of simplifying technology platforms, connecting the community with the Gallery and the Collection through digital services, and provide staff and the public with quality information based on data-collection and analysis.
- 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 Artrinsic Inc. (*The Black Swan Prize for Portraiture*), contemporary dance company Co3, Curtin University, WA Opera and Art Source, and actively seeks to work with others, such as the Perth Festival, the Fringe World Festival and Scitech. In regional Western Australia, AGWA, in conjunction with Rio Tinto, is working in collaboration with Kimberley Aboriginal artists and communities to present *Desert River Sea*, a nationally significant project – culminating in an important exhibition of recent works.
- AGWA will work with the Department of Local Government, Sport and Cultural Industries (DLGSC), including portfolio cultural agencies, to develop the requirements for offsite storage which will meet future storage requirements for the Collection,
- An \$8 million Regional Exhibitions Touring Boost (RETB) will provide more opportunities for regional Western Australians to engage with visual arts, with various components of the State's collection touring to regional galleries, to be displayed alongside complementary pieces from their own collections.

Organisational Structure

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

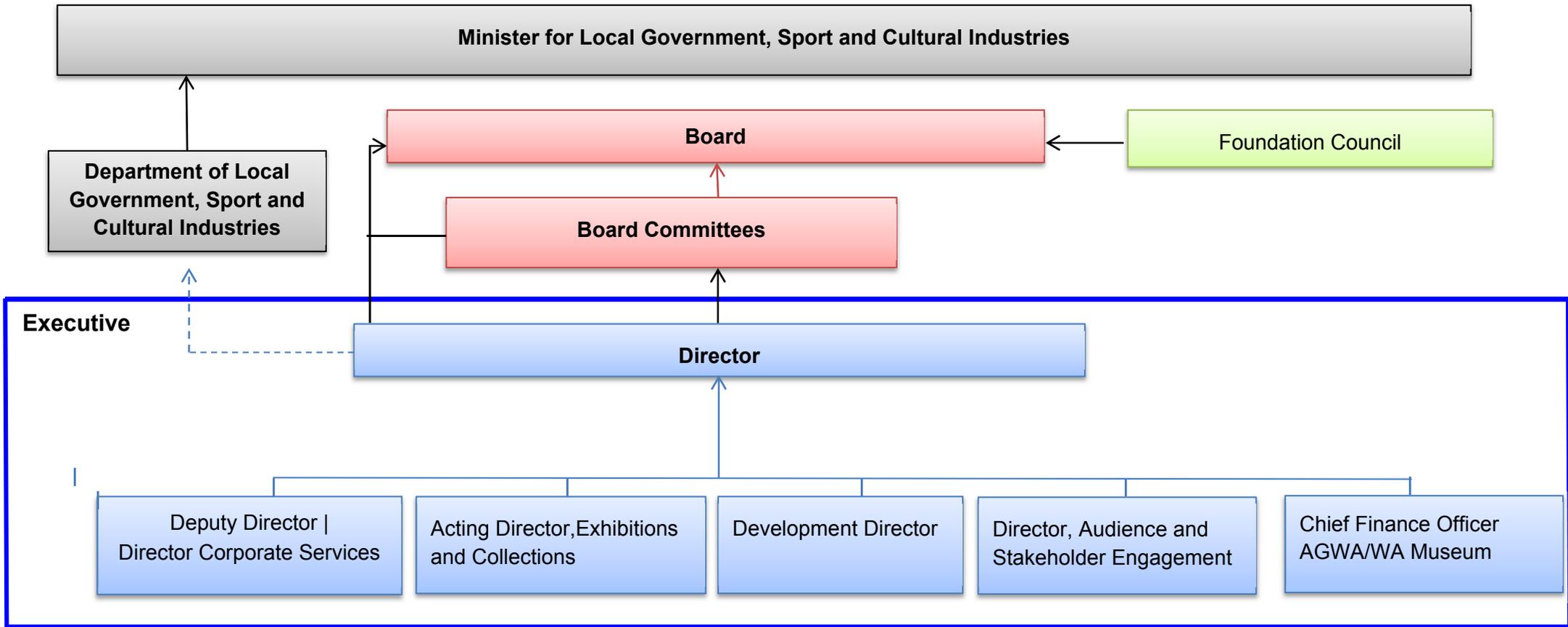
Employing Authority

Department of Local Government, Sport and Cultural Industries

Organisational Chart

(as at 30 June 2018)

Note: The Director General, Department of Local Government, Sport and Cultural Industries was the employing authority for AGWA staff in 2017–18.



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 2017–18 the Board held six ordinary meetings.

Board Members

Board members in 2017–18 were:

Sam Walsh AO

Michael Anghie

John Day (from 19 December 2017),

Andrew Forrest (until 22 August 2017),

Seva Frangos (until 31 March 2018),

Geoffrey London,

Jason Ricketts,

Vanessa Russ (from 24 April 2018)

Toni Wilkinson,

Duncan Ord (Director General, Department of Local Government, Sport and Cultural Industries – ex officio, until 31 July 2017),

Colin Walker (Executive Director, Culture and the Arts – ex officio, from 1 August 2017).

Sam Walsh AO Chair

Sam Walsh retired as Global CEO of Rio Tinto in July 2016. Based in London, he was also a Director of the Royal Opera House and Ballet (Covent Garden). Prior to moving to the UK, he was Chair of Black Swan State Theatre, Chair of the WA Chamber of Arts and Culture, and Chair of the Australian Business Arts Foundation. He was a recipient of the Richard Pratt Business Arts Leadership Award in 2011.

Sam graduated in Commerce from Melbourne University, has a Fellowship from Kettering University (Michigan) and has been awarded Honorary Doctorates of Commerce from Edith Cowan University and The University of Western Australia, and a Fellowship Award from the Melbourne Business School. He is currently a Director of the Arts Council of Australia, Chairman of the Perth Diocesan Trust, Chairman Elect of the Royal Flying Doctor Service (WA), Chairman of the Accenture Global Mining Council and Global President of the Chartered Institute of Procurement and Supply.

Michael Anghie

Michael is the Group CEO of Advanced Personnel Management (APM). APM is a global leader in human services and is committed to enabling better lives. APM are a trusted provider of employment, allied health, rehabilitation, workplace health and community based services to more than 130,000 people every year throughout Australia, New Zealand and the United Kingdom. Michael was formerly a Partner of EY for 17 years until March 2018 and held various leadership roles including Managing Partner, Perth, Managing Partner Oceania Markets and Asia Pacific Strategic Growth Leader. He continues as a Senior Advisor to EY.

John Day (from 19 December 2017)

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

Seva Frangos (until 31 March 2018)

Seva Frangos has 35 years of experience in contemporary art and has specialised in the promotion of Australian Indigenous art for over 20 years. She was a Senior Project Officer, Visual Arts Board, Australia Council in the early 80s with responsibility for establishing a national and state based infrastructure for touring exhibitions Australia-wide and managing the Board's Australian and international exhibitions. Appointed in 1987 as Deputy Director/Director of Exhibitions and Development at AGWA for ten years Seva sourced and presented local, national and international exhibitions, and managed the Collection, educational, publication and marketing programs. After a

decade as director of her boutique gallery, she now works as a consultant from her primary base in Perth and in Singapore.

Andrew Forrest AO (until 22 August 2017)

Andrew Forrest AO founded the Fortescue Metals Group in April 2003 and drove the creation of the company's expansive Pilbara iron ore and infrastructure operations. He is Chairman of Fortescue Metals Group and the Munderoo Foundation, which he and his wife Nicola established in 2001. Andrew devotes the majority of his time to philanthropy, and he and Nicola are signatories to the Giving Pledge, pledging to give away the majority of their wealth. Through the Munderoo Group, Andrew leads initiatives that help the world's most underprivileged and vulnerable people. These initiatives aim to end the disparity between Indigenous and non-Indigenous Australians, eradicate modern slavery globally, support early childhood development, foster higher education excellence, facilitate stronger communities, and make cancer non-lethal. In 2012, Andrew founded and now co-chairs the Australian-China Senior Business Leaders Forum and in 2014 the Australia Sino One Hundred Year Agricultural and Food Safety Partnership, working with both nations' most senior government and business leaders. He has been awarded numerous lifetime achievement awards, including Business Leader of the Year at the Australian Institute of Management Western Australia Pinnacle Awards (2014) and an honorary doctorate by The University of Western Australia for outstanding service to the community, to his nation and beyond. In June this year, Andrew became the 2017 Western Australian of the Year and Business Award winner.

Geoffrey London

Geoffrey London is Professor of Architecture at The University of Western Australia and a Professorial Fellow at The University of Melbourne. He is a Life Fellow of the Australian Institute of Architects (AIA) 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 (2004-8). He has been involved in advising those state governments on a wide range of projects, from the scale of individual houses to the complexity of major new tertiary hospitals. He maintains a role as a consultant on urban design, architecture, design review and architectural competitions. Geoffrey is an active researcher and program director in the Cooperative Research Centre for Water Sensitive Cities and has a long-term professional and research interest in medium density housing and forms of delivery that provide more affordability and better design.

Jason Ricketts

Jason is the Global Head of Practice of HSF Finance, Real Estate and Projects businesses 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 (from 24 April 2018)

Dr Vanessa Russ is the Associate Director of the Berndt Museum at the University of Western Australia, and previously worked at the Department of Culture and the Arts as a business analyst. As the Associate Director, Vanessa focuses on the importance of this Aboriginal-led university museum to create a dynamic facility for all Australians to learn about the first peoples, while engaging young Australian Aboriginal people in new ways of accessing cultural knowledge. 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.

Toni Wilkinson

Toni Wilkinson is a photographer and coordinator of Photography and Illustration at the School of Design and Art, 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 of Western Australia, City of Perth, Murdoch University, 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, April 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.

Board Committees

The Board has appointed three Committees to assist in the performance of its functions and reviews annually these committees, their membership and terms of reference. 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:
 Sam Walsh AO
 Michael Anghie
 John Day (from 1 May 2018)

By Stefano Carboni, Director
Invitation: 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: Seva Frangos (to 31 March 2018)
Members: Sam Walsh AO
 Michael Angie
 Geoffrey London
 Marie Mills (Mills Wilson), until 31
 December 2017
 Toni Wilkinson (Chair from 1 April 2018)

By Stefano Carboni, Director
Invitation: Lyn-Marie Hegarty, Development
 Director
 Christopher Travers, Director Audience
 and Stakeholder Engagement

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.

Chair: Sam Walsh AO
Members: Jason Ricketts

Executive Management Team

(Arranged alphabetically)

Dr Stefano Carboni – Director and CEO

Stefano was appointed Director and CEO of the Art Gallery of Western Australia in October 2008. In his role, he is responsible for and looks after the creative programs of the Gallery as well as its annual budget, acquisitions, fundraising, administration, stakeholder relations and forward planning. He was previously (1992 - 2008) Curator and Administrator in the Department of Islamic Art at New York's Metropolitan Museum of Art, and Visiting Professor at the Bard Graduate Center for the Decorative Arts in New York. He is also Adjunct Professor at the University of Western Australia. He holds a BA/MA in Arabic and Islamic Art from the University of Venice and a PhD in Islamic Art from the University of London.

James Davies – Acting Director, Exhibitions and Collections

James has over 25 years' art-related experience primarily in regional WA. Previous positions include; Director of the Bunbury Regional Art Galleries (1995–2002) and Director of the Geraldton Regional Art Gallery (2008–2016). In late 2016 James returned to Perth where he took up the role of Acting Director, Exhibitions and Collections at AGWA in January 2017. James maintains his passion for regional arts and is an inaugural member of the newly formed Galleries West and has been working closely with Art on the Move and DLGSC throughout 2017 and 2018 in order to develop regional touring exhibitions derived from the State Collection.

Lyn-Marie Hegarty – Development Director

Lyn-Marie is responsible for benefaction, corporate sponsorship and partnerships, membership and relationship-building. She has extensive experience in arts and culture, government, and the corporate and not-for-profit sectors, and has successfully managed major campaigns and diverse teams. Lyn-Marie is past State President of the Fundraising Institute of Australia, and has held a fundraising advisory role with WA Aids Council.

Ravikissen Proheea, CPA, FCAA – Chief Finance Officer, AGWA/WA Museum

Ravi was appointed CFO of AGWA and the Western Australian Museum in July 2016. His functions and responsibilities are to ensure compliance with the Financial Management Act 2006; provide high level strategic and technical advice to the CEO, Executive Management and Governance committees; and lead the Finance Team in the development, implementation, maintenance and review of financial management budget, accounting and control policies. He was previously (2013-2016) Assistant Director Finance at DCA and worked for more than 15 years in finance roles in multinational companies.

Dr Brian Stewart – Deputy Director | Director Corporate Services

Brian has extensive curatorial and arts management experience in public art museums and libraries in Australia and Canada. He is responsible for strategic and corporate services supporting the organisation. He joined the Gallery in 2008 in the role of Chief Operating Officer. He was previously at the State Library of WA in a variety of management positions. He holds a PhD in Information Science.

Christopher Travers – Director, Audience and Stakeholder Engagement

Chris is responsible for marketing, communications, digital, commercial and audience and stakeholder engagement and brand strategy. He joined AGWA in late 2015 from the Australian Centre for the Moving Image where he was Marketing and Development Director. He has a 25-year career in communications management spanning broadcasting, film, sport, arts, music, health, events and human rights. Previous roles include Director of Marketing Communications and Audiences at the British Film Institute; Head of Consumer Marketing for BBC Global News; and Director of Strategy, Communications and Enterprise at the Royal Parks during the run up to the 2012 Olympics. At AGWA he introduced the new branding and *See things differently* strategy.

See Appendix C for a full list of the Gallery Staff

Disclosures and Legal Compliance

(Financial Statements and Key Performance Indicators can be found on page 65 of the full version of this Report)

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. Details of the major completed works and purchases are outlined below.

Completed capital projects

Completion of the upgrade to the lighting tracks in the main building (as reported in 2016-17) has been funded as a capital project. Eight of the nine main Gallery spaces are now fitted with new lighting tracks and exhibition-suitable LED light fittings. Total State Government funding of \$1,000,000 was provided for this project (which commenced in June 2017 and was completed on schedule in August 2017) through the Infrastructure Improvement Program.

Additional funding of \$500,000 through the program allowed the replacement of the carpet by tiles in Galleries 7 and 8, adjoining rest areas and the central spiral staircase carpet. This work commenced in June 2018 and is due for completion by the end of July 2018.

Employment and industrial relations

Staff profile

The Gallery employed 59 people in 2017–18 representing an average of 49.6 full time equivalents (FTEs) over the year. AGWA relies heavily on volunteers throughout the year and, where possible, recruits casual staff during major exhibitions to meet short-term needs.

AGWA staff numbers in 2017-18, were reduced by the Voluntary Targeted Severance Scheme. The AGWA total FTE was reduced by five FTEs or 10% of the overall staff FTEs. The reductions have resulted in ongoing operational changes to adapt to the new resource level.

During 2017–18, 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.

	2016–17	2017–18
FTEs at 30 June	55.04	49.6
Permanent – full-time	36	29
Permanent – part-time	14	9
Fixed term – full-time	8	5
Fixed term – part-time	5	6
Other	2	10
	65	59

	2016–17	2017–18
Women	44	40
Men	21	19
	65	59

The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year. (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).

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 Perth-based workshops and seminars and study assistance for formal studies. In 2017-18 a staff member completed formal training on governance in order to improve support for the Board and to strengthen AGWA governance functions.

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. In-house workshops were carried out to train staff on AGWA's new approach to exhibition interpretative materials. The new style of writing display labels for the public will provide clearer, more understandable, and more interesting information and will make the visitor experience more enjoyable and informative. The new writing approach is being progressively implemented throughout the State Art Collection display.

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. In May 2018, as part of the PSC Aboriginal Traineeship Program, AGWA welcomed Marni Ridgeway to the curatorial team on a twelve-month traineeship.

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 by the DLGSC WHS & WC Consultant using the WorkSafe Plan rating method. The findings were reviewed by internal audit and a WHS Improvement Action Plan for AGWA was endorsed in June 2017. The Plan covers improvement actions across all five of the WorkSafe Plan elements with scheduled completion dates. The Plan will be reviewed regularly by the Executive and OH&S Committee and progress reported to the Board Audit and Risk Management Committee.

The Occupational Safety and Health Committee, including the employee representatives, is key to 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 bi-monthly 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.

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

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	2015–16 ⁽¹⁾	2017–18	2017–18 Targets ⁽¹⁾	Comment on result
Number of fatalities or severe claims	0	0	0	
Lost time injury and disease incident rate	2	1	0 or 10% reduction in incidence rate	
Lost time injury and disease severity rate	3.770	3.63	0%	
Percentage of injured workers returned to work within (i) 13 weeks	100%	100%	Greater than or equal to 80%	
(ii) 26 weeks	100%	100%	Greater than or equal to 80%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	76%	58%	Greater than or equal to 80%	Safe manual handling instruction and refreshers were undertaken as part of the OH&S training in 2017–18.

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).

Note (2) Comment on performance over the three-year period.

The most common injuries in 2017–18 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2017–18 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 four occasions, for a total cost of \$300.30. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid within five days. 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.

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

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 \$4,602 to the annual premium in 2017–18.

Payments Made to Board Members

The Board of the Art Gallery of Western Australia

Position	Name	Type of Remuneration*	Period of membership	Gross/actual remuneration
Member	Seva Frangos	Per Meeting	3.25 years	\$492.00
	Sam Walsh	Per Meeting	1.5 years	\$1,100.00
			Total	\$1,592.00

*Sessional, per meeting, half day, or annual

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	\$55,744
Lush Digital	\$13,251
Market research agencies	
Morris Hargreaves McIntyre	\$58,990
Expenditure with polling agencies	Nil
Expenditure with direct mail agencies	Nil
Expenditure with media advertising agencies	
Optimum Media Decisions	\$182,618
Facebook	\$7,439
Others	\$34,146
Total expenditure	\$352,188

Compliance with Public Sector Standards and Ethical Codes

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

The Department of Local Government, Sport and Cultural Industries (DLGSC) employs AGWA staff, along with four other portfolio agencies. The Human Relations team continues to work to consistently review and update workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks, and the AGWA HR Manager works with the Gallery's managers to ensure compliance with Public Sector legislative and regulatory frameworks, and provides advice on compliance with the Standards in regard to employment, performance management, grievance resolution, redeployment, termination and discipline.

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. AGWA is committed to educating its workforce in the Public Sector Standards for Human Resource Management and the Public Sector Code of Ethics.

The ethical compliance of AGWA staff is underpinned by the departmental Portfolio Code of Conduct policy. New staff are introduced to the Code of Conduct during their inductions. The ethical compliance of AGWA staff is underpinned by the Code of Conduct policy. New staff are introduced to the Code of Conduct during their inductions.

In the 2017–18 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management;
- One breach of the Public Sector Code of Ethics and Culture and Arts Portfolio Code of Conduct, which was investigated and substantiated;
- One breach of the Grievance Standard, which was received and finalised in the financial year;
- No incidences of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

Substantive Equality

Direction for AGWA's substantive equality commitment sits with the Culture and Arts Portfolio Substantive Equality Reference Group which meets quarterly to discuss and plan how the Culture and Arts Portfolio can improve access for customers from different racial, religious and cultural groups to the services that are provided by the Portfolio.

This year, following Machinery of Government (MOG) and changes with the department amalgamation, the Substantive Equality Reference Group has not been able to meet, however the implementations from the previous year still stand in relations to the Substantive Equality framework across the Culture and the Arts portfolio. The Gallery implemented a number of initiatives to improve access to visitors and clients and eliminate barriers. A new Disability Action and Inclusion Plan policy has been submitted to the Department of Communities

Specific measures introduced by AGWA include:

- Working with Indigenous communities as part of the *Desert River Sea: Kimberley Art Then and Now* project (see p. 21)
- 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 p.21)
- Educational tours and/or workshops for students with special needs or with English as a second language (see p.19)
- Monthly ArtBubs program for parents with small babies (see p. 19)
-

Disability access and inclusion plan outcomes

AGWA's Disability Access and Inclusion Plan 2017–20 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 2017–18 were:

- Continuation of the Alzheimer's Art Adventures tour and workshop program.
- An AUSLAN tour allowed a group, including two hearing-impaired visitors to tour *A Window on Italy – The Corsini Collection*
- A descriptor tour allowed a group, including three vision-impaired visitors to tour *A Window on Italy – The Corsini Collection*

Gallery activities and initiatives in 2017–18 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, descriptor tours for visitors with low vision, and customised programs for specific group needs.
- Companion Card accepted for all paid exhibitions.

Outcome 2:

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

- 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.
- An elevator is available to ensure people with disabilities are able to access the first and second floor galleries with ease.

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. A recorded information line is accessible by telephone.
- Provision of education experiences for students with disabilities.

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.

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.
- 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**

- Ensure recruitment policies and practices are inclusive.

Recordkeeping plan

- Every government organisation is required to have a Recordkeeping Plan under the *State Records Act 2000*. The Plan 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 for AGWA. Record keeping plans are essential business tools which assist government organisations with the identification, management and legal disposal of their key information assets and, therefore, must be kept current.
- Section 28 (5) of that *State Records Act 2000* requires that no more than five years must elapse between approval of a government organisation's Recordkeeping Plan and a review of it. AGWA's existing Plan was reviewed and registered with the State Records Office in 2013. Therefore, in 2017-18 AGWA conducted a full review of the Plan. The revised Record Keeping Plan and associated policies and procedures were submitted to the State Records Commission in June 2018. It is currently being reviewed and is expected to be approved early in the new financial year.
- In June 2018 AGWA completed a major upgrade of its electronic records management system. The TRIM software upgrade to the latest version, named Content Manager 9.2, provides an improved user interface. The upgrade will support improved electronic record-keeping within AGWA, reduce paper records, and increase the number of staff who have direct access to creating and finding records relating to their work. The upgrade is supported by online training materials which will improve the consistency of training content and provide ongoing assistance to staff using the system. Other business systems, including the financial, HR and client relationship management system were also updated in 2017-18.
- Recordkeeping officers continued to provide staff training to assist staff to understand their role and responsibility in regard to their compliance in keeping of records and to ensure the maintenance of a strong record-keeping 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 Recordkeeping Plan.

Section 40 Estimates for 2018–19

In accordance with Treasurer's Instruction 953 the annual estimates for the current financial year (2018-19) are hereby included in the Annual Report. These estimates do not form part of the financial statements and are not subject to audit.

STATEMENT OF COMPREHENSIVE INCOME	2018-19 ESTIMATE \$000	STATEMENT OF FINANCIAL POSITION	2018-19 ESTIMATE \$000
COST OF SERVICES		ASSETS	
Expenses		Current Assets	
Employee benefits	5,865	Cash and cash equivalents	224
Supplies and services	1,805	Restricted cash and cash equivalents	34,959
Depreciation and amortisation expense	160	Inventories	265
Accommodation	3,490	Receivables	289
Cost of sales	303	Other current assets	-
Other expenses	566	Total Current Assets	35,737
Total Cost of Services	12,189	Restricted cash and cash equivalents	4,048
Income		Amounts receivable for services	8,367
User charges and fees	491	Other financial assets	2,610
Sales	594	Property, plant and equipment	500
Sponsorship	633	Works of Art	300,535
Bequest trust and special purpose funds contributions	666	Total Non-Current Assets	316,060
Interest revenue	628	TOTAL ASSETS	351,797
Other revenue	87	LIABILITIES	
Total income other than income from State Government	3,099	Current Liabilities	
NET COST OF SERVICES	9,090	Payables	410
INCOME FROM STATE GOVERNMENT		Provisions	1,263
Service appropriation	8,239	Other current liabilities	215
Grants and subsidies from State Government	-	Total Current Liabilities	1,888
Services received free of charge	943	Provisions	207
Total income from State Government	9,182	Total Non-Current Liabilities	207
SURPLUS FOR THE PERIOD	92	TOTAL LIABILITIES	2,095
		EQUITY	
		Contributed Equity	53,265
		Reserves	187,265
		Accumulated surplus/ (deficiency)	109,172
		TOTAL EQUITY	349,702
		TOTAL LIABILITIES AND EQUITY	351,797

Section 40 Estimates for 2017–18 – continued

STATEMENT OF CASH FLOWS	2018-19 ESTIMATE \$000	STATEMENT OF CASH FLOWS	2018-19 ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT		Sale of goods and services	594
Service appropriations	8,156	User charges and fees	491
Capital appropriation	218	Interest received	628
State grants and subsidies	-	Sponsorship	-
Net Cash provided by State Government	8,374	Bequest trust and special purpose funds contributions	-
CASH FLOWS FROM OPERATING ACTIVITIES		GST receipts	222
Payments		GST receipts from taxation authority	151
Employee benefits	(5,316)	Other receipts	1,386
Supplies and services	(2,107)	Net cash from operating activities	(6,102)
Accommodation	(1,211)	CASH FLOWS FROM INVESTING ACTIVITIES	
GST payments on purchases	(373)	Purchase of non-current assets	(218)
Other payments	(567)	Net cash from investing activities	(218)
		NET INCREASE / (DECREASE) IN CASH HELD	2,054
		Cash assets at the beginning of the reporting period	37,177
		Cash assets at the end of the reporting period	39,231

These estimates do not form part of the financial statements and are not subject to audit

Financial Statements and Key Performance Indicators

Certification of Financial Statements for the year ended 30 June 2018

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 2018 and the financial position as at 30 June 2018.

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 Financial Officer
28 August 2018

Geoffrey London
Acting Chair
Board of the Art Gallery of Western Australia
28 August 2018

Jason Ricketts
Member
Board of the Art Gallery of Western Australia
28 August 2018

Financial Statements

Notes to the Financial Statements

(THE FINANCIAL TABLES ARE INCLUDED IN FULL VERSION ONLY)

http://artgallery.wa.gov.au/publications/documents/AGWAAAnnualReport2017-18_final_120918.pdf



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 2018, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows 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 2018 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 Responsibilities 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 agency'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.

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgment and maintain professional scepticism throughout the audit. I also:

Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the agency's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the agency's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report.

Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

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 2018.

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 the controls, necessary to achieve the overall control objectives, 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 noncompliance 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 2018. The key performance indicators are the key effectiveness indicators and the 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 2018.

The Board's Responsibility 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 Responsibility

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 agency'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 2018 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 refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this 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

29 August 2018

Key Performance Indicators

Certification of Key Performance Indicators for the year ended 30 June 2018

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 2018.

Geoffrey London
Acting Chair, Board of the Art Gallery of Western Australia
28 August 2018

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
28 August 2018

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.

Preservation

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

Indicator 1: Percentage of 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	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Proportion of time that the storage and display environment has not been breached	98.77%	98.08%	98.40%	97.75%	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 96.03%, 98.55%, 99.10%, 96.45%, and 91.57%, respectively for humidity and 97.35%, 99.22%, 99.90%, 99.64%, and 99.67%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 96.34% of the time and temperature for 99.16% of the time which produces a combined average of 97.75% of operational hours when the storage and display environment was maintained within the standards. This year’s actual is slightly lower than previous years due to maintenance and the switchover process to a centralised plant, but remains above the target figure.

Accessibility

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

Indicator 2. 1: Number of people accessing the collection

Outcome: 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	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Total number of visitors	296,623	284,677	317,932	375,698	325,000
Total number of online visitors to website	180,730	189,262	199,694	204,696	200,000

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 368,754 and 6,944 people attended functions for a total of 375,698 attendances.

Total number of online visitors to website consists of the unique visitors totalling 204,696.

Gallery visitation was up 18% on 2016–17 and 115% of the target. Visitation successes were the free exhibitions *The Rise of Sneaker Culture*, *Heath Ledger: A Life in Pictures* and the paid exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence* exhibitions. *Year 12 Perspectives* remained popular.

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	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Percentage of visitors satisfied with visit overall.	93%	94%	93%	91%	93%

Explanatory notes

Visitors’ satisfaction with their overall visit is primarily measured by surveying visitors to the Gallery 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 survey error of +/-2.84% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

‘Thinking about your 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?’

Overall satisfaction remained high with 91% ‘very satisfied’ or ‘satisfied’ with their visit to the Gallery. This is slightly below the previous year and may reflect the lighting upgrade and closure of the gallery spaces.

Efficiency indicators

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

Key Efficiency Indicator	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Average cost of managing the Collection per Art Gallery object	\$67.17	\$72.53	\$57.56	\$46.35	\$57.68

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 \$826,926 and the total number of objects in the Collection was 17,842.

The decrease in the average cost of managing the Collection per Art Gallery object services in 2017–18 is mainly due to decreased staff costs involved in managing the Collection. Two staff took voluntary targeted severance scheme offers. Further, repairs to the building have decreased since the transfer of building to the Department of Local Government, Sports and Culture at the end of 2016-17.

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

Key Efficiency Indicator	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Average cost of Art Gallery services per Art Gallery access.	\$26.21	\$26.71	\$22.31	\$20.35	\$23.96

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 \$11,812,817 and the total number of Art Gallery accesses was 580,394

The decrease in the average cost of art gallery services in 2017–18, compared to 2016–17 is due mainly to a 12.13% increase in Gallery accesses (2018: 580,394; 2017: 517,626). The decrease in the average cost of art gallery services in 2017–18, compared to target 2017–18 actual cost is due to higher cost of services budgeted in 2017-18.

Appendices

Appendix A – Foundation members

Honorary Patron

Her Excellency the Honourable Kerry Sanderson 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
The late Robert Juniper
Dr Jo Lagerberg and Dr Steve Swift
National Australia Bank Limited
John Rodgers
The late Dr Harold Schenberg
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
The late Dr Rose Toussaint
The late Barbara and the late Albert Tucker

Governors

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

Brian Blanchflower
Bob Brighton
Margot Bunning and family
Estate of the late Rachel Mabel Chapman
Dr David Cooke
Lorraine Copley
Rick and Carol Crabb
Rosanna DeCampo and Farooq Khan
Sam Dickerson
The late James Fairfax AO
Adrian and Michela Fini
Friends of the Art Gallery of Western Australia
Freehills
Sandra Galvin
Robert and Lesley Girdwood
Gordon Darling Foundation
The late Evelyn and the late Kemp Hall
Warwick Hemsley and The Hon Melissa Parke
Janet Holmes à Court AO
Dr Tim Jeffery
Rod and Carol Jones
Patricia Juniper
Robert D Keall
Howard Knight

Elizabeth Malone
The late May Marland
James Mollison AO
John Nixon
Max Pam and Jann Marshall
The Stan Perron Charitable Trust
John Poynton
The late Clifton Pugh AO
Timothy Roberts
Spirac Pty Ltd
Kerry Stokes AO
Brett and Pieta Taylor
Sheila and the late Howard Taylor AM
Lyn Williams

Benefactors

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

Agapitos/Wilson Collection

John Brunner

Avril Burn

Sally Burton

Cardaci Family

Wenling Chen

Gunter Christmann

Helen Cook

The late Sir James and the late Lady Cruthers

Virginia Cuppaidge

Brett and Angelina Davies

Lauraine Diggins

Marco D'Orsogna

Robin and Elizabeth Forbes

Judith Gedero

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. Barrie and Judith Le Pley

McCusker Charitable Foundation

Catriona and Simon Mordant AM

Graeme Morgan

Callum Morton

The Myer Foundation

Susan Norrie

The late Judge Jim O'Connor

Erwin Rohner

Mitchiko Teshima

Alan and Marisa Tribe

The Ungar Family Foundation

Sam and Leanne Walsh

Dr Andrew Lu OAM and

Dr Geoffrey Lancaster AM

Rio Tinto Limited

Fellows

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

Michael Abbott, QC
Abdul-Rahman Abdullah
Trish Ainslie and Roger Garwood
Tony Albert
Dr David Alltree
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 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
The late Esther Constable
Professor Ian Constable AO
Consulate of Italy, Perth
Syd and Danae Corser
The late Anne Cranston
Megan and Arthur Criddle
Tim Davies Landscaping
Deutscher and Hackett
Sandra Di Bartolomeo
Alan R. Dodge
Marisa D'Orsogna
Gary Dufour and Siné MacPherson
Judy and Trevor Eastwood
Ernst & Young Chartered Accountants
The Everist Family
Ronald Sydney Farris and
Joy Elizabeth Farris
Susanne Finn
Larry and Peggy Foley
Christine and Winston Foulkes-Taylor
Seva Frangos and John Catlin
Ben Gascoigne

Ian George
Gary Giles
George Gittoes
Rodney Glick
Julian Goddard and Glenda de Fiddes
David Goldblatt
Robert and Barbara Gordon
The late Helen Grey-Smith and children
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
The late Cliff Jones
Fiona Kalaf
Katherine Kalaf
The late David Larwill
The late Dr Graham Linford
James Litis and Desi Litis
The Leederville Hotel
Christine J Lewis
Darryl Mack and Helen Taylor
Sandy and Michelle MacKellar
Robert MacPherson
Michael and Sallie Manford

Fellows (continued)

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'Riordoan
Benita Panizza and Michael Prichard
Louise Paramor
The Peploe Family
Rosalind-Ruth Phelps
Julienne Penny and Family
Jamie Price and Gillian Gallagher
Simon Price and Saara Nyman
The late Adam Rankine-Wilson
Dr Bronwen Rasmussen
Angela Roberts
Leigh Robinson and Deborah Gellé
Sam Rogers
Daniel and Natalie Romano
Felicity and Tony Ruse
Anthony Russell
Susan and Don Russell
Dr John and Thea Saunders
Linda Savage and Dr Stephen Davis
Jenny and Wyborn Seabrook
Anna Schwartz
Gillian Serisier
The late Christine Sharkey
Andrew and Judy Shearwood
Gene and Brian Sherman
Dr Amanda Stafford
Marlene and Graham Stafford
Shirley Stanwix
Brian Stewart
Vivienne Stewart
The late John Stringer
Brian Swan
Deborah and Vic Tana
Alexandrea Thompson and Peter Smith
Peter and Jane Thompson
Professor Philip and Margaret Thompson
Gene Tilbrook
Ian and Susan Trahar
Laurie Trettel, Swanline Group
Ray van Kempen and Ann Kosonen
Elizabeth and Max Vinnicombe
Lynnette Voevodin
David Walker
Mary Ann Wright
Anne Zahalka
Ashley Zimpel

Members

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

Susan Adler
Michael and Josephine Ahern
Robyn Ahern
Aisen Family Trust
Albion Foundation
Alder & Partners
Private Wealth Management
Julian Ambrose
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

The late Joan Brodsgaard
Liesl and Alistair Brogan
Margaret Brophy
Philip Brophy
Karen Brown
The late Lina Bryans
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
Estate of John Chilvers
Joe Chindarsi and Andrew Patrick
Jock Clough
Ian and Rosana Cochrane
Libby Cocks
Professor Catherine Cole
Warren and Linda Coli
Constantine Comino
The late Chandler Coventry
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
Estate of the late Margaret Campbell Dawbarn
Jo Dawkins
Kevin Della Bosca
Camillo and Joanne Della Maddalena
Brahma Dharmananda
Clive and Ash Donner
Pamela Douglas
The Hon Peter and Mrs Benita Dowding
Diana and Paul Downie
Hilaire Dufour
Hollis Dufour
Meredith Dufour
Edwin Eames
Bev East
Peter Eggleston
The late David Englander
Dane Etheridge and Brooke Fowles
Enzo and June Evangelista
Gift of the Estate of Barbara and Margaret Evans
Peter Evans
Jenny and the late Bill Fairweather
Michael J. Fallon
Elaine Featherby

Evi Ferrier
Lisa Fini
Tony Fini Foundation
Fire & Emergency Services Authority
Allan and Lynette Fletcher
Annie and Brett Fogarty
Mark Fraser
Simone Furlong
A. Gaines
Leonie and David Garnett
Tarryn Gill and Pilar Mata Dupont
Claude and Claretta Giorgi
Valerie Glover
David and Hannah Goldstone
Mark Grant
Alix and Geoffrey Grice
Karen and William Groves
Lloyd and Jan Guthrey
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
Michael Hoad
Marie and Michael Hobbs
Estate of Dr Ernest Hodgkin

The late Diana Hodgson
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 the late Peter Ingelse
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
Dr Patricia Kailis AM OBE
Nancy Keegan and Don Voelte
Annie Keeping Hood
Jennie Kennedy
Jeff Kerley
Denis and Valerie Kermode
Greg and Nikki King

Nofra Klinik
Carmen La Cava
Christina Langoulant
Estate of Clifford Last
Lauder and Howard
Janine Lauder
The late Marjorie Le Souef
Ross and Fran Ledger
Briony and Mark Lee
Cherry Lewis
Limnios & Johns Pty Ltd
Ben and Gina Lisle
Little Creatures Brewing Pty Ltd
Gianluca Lufino
Heather Lyons
Tim and Pep Mack
Michele MacKellar
Bea Maddock
Kaaren and Manisha Malcolm
Lesley Maloney
Bettina Mangan
Pasquale Cianfagna and Aneka Manners
Jan and Bill Manning
Adrienne Marshall
Paul and Jenny Martin
David and Linda Martino
The late Dr Anthony McCartney and
Jacinta McCartney
Bryant and Tedye McDiven
John McGlue and Sharon Dawson
Amanda McKenna

Members (continued)

Marshall McKenna
Kate McMillan
Mrs Jan Miller and Dr Stuart Miller
Geraldine Milner
The late Emeritus Professor John Milton-Smith
and Mrs Carolyn Milton-Smith
The late Esther Missingham
Michael and Judy Monaghan
Milton Moon
Tim and Rose Moore
The Moran family
Charles and Caroline Morgan
Geoffrey and Valmae Morris
Jock and Jane Morrison
Joanne and Geoff Motteram
Robert and Angie Mule
The late Kenneth Myer
Neon Parc
Etsuko Nishi
Charles Nodrum Gallery
Robert O'Hare
Norah Ohrt
Tricia and Mike Oosterhof
Helen and Barry Osboine
Ron and Philippa Packer
Mimi and Willy Packer
Angela Padley
Ian and Catriona Parker
Susan Pass
The late Maureen Paris
Shane Pavlinovich
Georgina Pearce OAM
Todd and Alisa Pearson
John and Anita Percudani
Leon and Moira Pericles
Massimo and Annelle Perotti
Perugino Restaurant
Ersilia Picchi
Guardian Resources (Joshua Pitt)
Bob Poolman
Rosemary Pratt
The Hon CJL Pullin QC and Mrs S Pullin
Mark and Ingrid Puzey
Raine & Horne Commercial
Marijana Ravlich
Howard and Lindsey Read
Ricciardi Seafood & Coldstores
Joe and Grace Ricciardo
Elizabeth Richards
Yacht Grot
Estate of Ian Richmond
Ross and Alexandra Roberston
Bryan and Jan Rogers
Mr Nigel and Dr Heather Rogers
John and Yvonne Roston
Maurice Rousset OAM and
Gerry Rousset
Jann Rowley
John Rubino
Sue and Hans Sauer
Sally and Vincenzo Savini
John and Debbie Schaffer
Roslyn Seale
Celia Searle
The late Eve Shannon-Cullity
Asher and Fraida Shapiro
Stirling and Judy Shaw
J & J Shervington
Daniela Simon, SODAA
John and Marie-Louise Simpson
Patricia Simpson
Cecily Skrudland
The late Garnett Skuthorp
Darryl and Heather Smalley
Helen Smith
Jan Spriggs and Perry Sandow
The Spinifex Trust
Kathryn Stafford-Rowley
The late Tom Gibbons and the late
Miriam Stannage
Richard Stone
Lina Stowe
Paul and Carla Sullivan
The Sullivan Family
The late Geoffrey Summerhayes, OAM
Gloria Sutherland
Greenhill Galleries
John and Antoinette Tate
Natasha and Ross Taylor
Lisa and Andrew Telford
Rodney and Sandra Thelander
Clare Thompson

Members (continued)

Rodney and Penelope Thompson

Jennifer Thornton

Frank Tomasi

Anthony Torresan

The late Edna Trethowan

Dr Simon and Mrs Alison Turner

Peter Tyndall

Dave and Patty Van der Walt

Patsy Vizents

Mark Walker

Patti Warashina

Davison+Ward

Diana and the late Bill Warnock

The late Darryl and the late Margaret Way

Estate of Ian Whalland

Donna White

Terri-ann White

Ian and Jean Williams

Ron and Sandra Wise

Mark and Sally Woffenden

Brigid Woss

The late Michael J M Wright

Melvin Yeo

Simon and Gillian Youngleson

Clifford and Gillian Yudelman

Carlos Zerpa

Dr Dolph W. Zink AM, and Mrs Zink

Appendix B – Gallery Staff

(as at 30 June 2018 and arranged alphabetically within work groups)

Executive

Stefano Carboni, Director and Chief Executive Officer
James Davies, Acting Director, Exhibitions and Collections
Lyn-Marie Hegarty, Development Director
Ravi Proheea, Chief Finance Officer, AGWA/WA Museum
Brian Stewart, Deputy Director | Director of Corporate Services
Chris Travers, Director, Audience and Stakeholder Engagement

Executive Support

Giselle Baxter, Executive Assistant
Annette Stone, Executive Officer | Board Support
Maria Tagliaferri, Administrative Assistant (until March 2018)

Curatorial

Robert Cook, Curator of Contemporary Design and International Art
Jenepher Duncan, Curator of Contemporary Australian Art
Carly Lane, Curator of Aboriginal and Torres Strait Islander Art
Melissa Harpley, Manager of Curatorial Affairs |
Curator of Historical and Modern Art
Marni Ridgeway – Curatorial Intern (from April 2018)
Dunja Rmandić, Associate Curator, Projects

Conservation

Trevor Gillies, Framer
David Graves, Senior Conservator: Objects and Projects
Maria Kubik, Senior Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

Emma Bitmead, Digital Asset Management Co-ordinator
Peter Casserly, Collection Stores Coordinator (until March 2018)
Tanja Coleman, Assistant Registrar
Giovanni Di Dio Installation Assistant
Geraldine Henrici, Project Support Officer, *Desert River Sea* (until May 2018)
Emilia Galatis, Indigenous Community Liaison and Project Coordinator, *Desert, River Sea* (from February 2018)
Eileen Jellis, Collection Management System Officer (until March 2018)
Dani Lye, Exhibition Designer
Daniel Mead, Installation Assistant
Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Fleur Rondoni – Digital Asset Management Database Officer (until June 2018)
Dean Russell, Graphic Designer
Jude Savage, Registrar of Collections
Jann Thompson, Installation Assistant
Peter Voak, Exhibition and Display Coordinator

Audience and Stakeholder Engagement

Sharyn Beor, Marketing Manager
Tamara Blom, Shop Assistant
Lily Blue, Educator (from February 2018)
Siaw Chan
Kerri Dickfos, Visitor Experience Manager (until August 2017)
Luc Felix, Website Services Developer
Greg Fletcher, Web and Engagement Officer (until January 2018)
Richard Green, Visitor Information Assistant
Toban Harris, Visitor Experience Manager (until March 2018)
Sally Mauk, Finance Officer
Laura Money, Visitor Information Assistant
Dharti Patel, Website Services Developer
Liam Smith, Visitor Development Assistant
Ida Sorgiovanni, Retail Manager
Tanya Sticca, Community Relations Coordinator
Kate Roberts, Visitor Experience Manager (from April 2018)
Andrea Tenger, Coordinator of Voluntary Guides
Sue Way, Administrative Assistant (until March 2018)
David Wingrove, Front Desk Coordinator
Lisa Young, Educator (until August 2017)

Development

Rebecca Anderson, Events Manager
Teresa Fantoni, Foundation Manager (job share – parental leave from May 2018)
Rebecca Kais, Foundation Manager (job share)
Kylie King, Events Manager (leave without pay)
Josie Tanham, Partnership Manager
Gabby Farina, Membership Manager
Ashlee Wiley, Foundation Manager (job share) from May 2018

Operations

Rosemary Carroll, Information Management Officer
Rob De Ray, Database Coordinator
Rebecca Dunstan, Human Resources Manager
Adrian Griffiths, Gallery Facilities Coordinator
L Wong, Finance Officer
Belinda Wood, Records Assistant

Appendix C – Staff Community Engagement

Lilly Blue

Australia Council Research participant

Creative Learning Consultant, Sydney Opera House

Presentation to Perth Institute for Contemporary Art front of house staff, May 2018

Workshop facilitator, Red Room Poetry, School of Isolated and Distance Education (SIDE), June 2018

Stefano Carboni

Adjunct Professor of Islamic Art, School of Design, University of Western Australia

Member, Council of Australian Art Museum Directors (CAAMD)

Member, Selection Panel, WA Rhodes Scholarship Program

Member, Advisory Panel, Collecting the West ARC Linkage Project

Member, Symbiotica Advisory Committee

Judge, St George's Art Prize, July 2017

Hosted Australian Ambassador to the United Arab Emirates, October 2017

Panellist, roundtable conversation with Ms Fayeeza Naqvi (Aman Foundation and Mr Ehsanollah Bayat (Bayat Foundation), October 2017

Attended opening of *Corsini* exhibition in Auckland, September 2017

Leader, Annual Foundation tour (Iran), September-October 2017

Selection panellist, Rhodes Scholarship, October 2017

Speaker, Nazar Symposium, Adelaide, October 2017

Attended Voluntary Gallery Guides Anniversary luncheon, October 2017

Attended State Arts and Culture Partnership Honours, October 2017

Hosted Buddhist Encyclopaedia handover, October 2017

Speaker, Symposium on Middle Eastern Arts, Richmond VA, USA, November 2017

Attended *Corsini* event, Italian Consulate, Perth, December 2017

Hosted *Corsini* Private Dinner, February 2018

Speaker, Lecture at Crescent Institute, March 2018

Opened *Valamanesh* exhibition at Turner Gallery, March 2018

Judge, *Tom Malone Prize*, March 2018

Attended CAAMD Meeting in Hobart, April 2018

Opened *Tusif Ahmed* exhibition at University of Western Australia, May 2018
Panellist, International Forum of Art Museum Directors, China, May 2018
Hosted Foundation tour as Curator of *Chinese Ceramics* exhibition, June 2018
Panellist, Middle Eastern Manuscript Symposium, June 2018

Tanja Coleman

Member, Australasian Registrar's Committee (ARC)

James Davies

Committee member, "Galleries West", West Australian Regional Galleries Association.
Presenter, regional venues tour to South West, Great Southern and Eastern Goldfields with Art on the Move, October, November 2017

Jenepher Duncan

Co-judge, *Sculpture by the Sea*, Perth, March 2018

Adrian Griffiths

AGWA representative on PACA (Protecting Australasian Cultural Artifacts) museums and art galleries across Australia and New Zealand

Melissa Harpley

Speaker, Critical Archives, Conference, Deakin University, Melbourne, November 2017
Judge, Black Swan Prize for Portraiture, October 2017
Judge, WA watercolour society annual exhibition, October 2017

Lyn-Marie Hegarty

Member, Fundraising Institute Australia

Carly Lane

Judge, *Shinju Matsuri Art Award and Desert River Sea*, Broome, September 2017
Attended *Tarnanthi: Aboriginal and Torres Strait Islander Arts Festival* (National), Adelaide, October 2017
Panellist, Roundtable, Grand Tour exhibition, Dianne Jones, Edith Cowan University, February 2018
Participant, Indigenous Roadmap workshop, Museums and Galleries Australia, State Library Perth, November 2017
Opening Speaker, *Sandra Hill* exhibition - Heathcote Museum< Perth December 2017
Selection Panellist, Berndt Museum Design Award selection, December 2017

Attended Installation of Wirin Sculpture at Yagan Square, Perth, January 2018
Selection Panellist, Art Commissions for Woodside Building, February 2018
Panellist for *Knowing Country* exhibition discussion, Artitja Fine Art, Perth, March 2018
Presenter, International Women's Forum: Cornerstone Conference: *Evolution/Revolution*, May 2018
Presenter, *Exposure*: Photography Skills Development Intensive - Perth Centre for Photography and Gee Consultancy, April 2018

Melanie Morgan

Member, Australasian Registrar's Committee (ARC)

Dunja Rmandić

Committee member, DLGSC Art Acquisition Committee
Committee member, Visual Art Industry Advisory Committee, North Metropolitan TAFE
Participant, Curatorial Intensive, Tate, London, July 2017
Pre-selection panellist, *Black Swan Prize for Portraiture*, August 2017
Judge, City of Joondalup Arts Community Invitation Award, October 2017
Facilitator, Open Studios, Perth Institute for Contemporary Art, December 2017
Reviewer, Video Review for 'Kritika na Delu', Reflektor Galerija (Užice, Serbia) inaugural exhibition, January 2018
Mentor, Propel Young Curator Mentorship, January to April 2018
Co-judge and opening speaker, South West Art Now Exhibition, Bunbury Regional Art Gallery, February 2018
Panellist, Kickstart Festival 2018 Industry Panel

Jude Savage

Member, Australasian Registrar's Committee (ARC)
Judge, Museums Australia Publications Design Awards, April 2018

Brian Stewart

Committee member, Art Gallery Corporate Management Group
Committee member, WA Collections Sector Working group

Appendix D – Acquisitions

DONATIONS		
WESTERN AUSTRALIAN ART		
Contemporary		
<p>HOAREAU, Thomas <i>Goin' Home</i>, 1987 synthetic polymer paint on paper on board Gift of Charles Nodrum Gallery through the Commonwealth Government's Cultural Gifts Program, 2018</p>	<p>TESCHENDORFF, John <i>Lil Stranger in a Strange Land (My Island Home)</i> 'History of Ideas' Series VI, 2012 enamel, synthetic polymer paint and wax on canvas Gift of Annette Seeman, 2017</p>	<p>VICKERS, Trevor Study for <i>Untitled</i> ('Catalan series'), 1989 chalk and pastel on paper Gift of Dr Ian & Sue Bernadt, 2017</p>
<p>VICKERS, Trevor <i>Untitled</i> ('Catalan series'), 1989 synthetic polymer paint and gesso on board Gift of Dr Ian & Sue Bernadt, 2017</p>		

Indigenous		
CHURNSIDE, Jill <i>Country in bloom</i> , 2017 synthetic polymer paint on canvas Gift of Rio Tinto Iron Ore, 2017	ELLIS, Malcolm C <i>Untitled [South West landscape]</i> , date not known gouache or matte synthetic polymer paint on canvas board Gift of Dr Ian & Sue Bernadt, 2018	FITZGERALD, Russell <i>Untitled [South West landscape]</i> , 2007 synthetic polymer paint on cotton Gift of Dr Ian & Sue Bernadt, 2018
GRAY, E A <i>Untitled [South West landscape]</i> , c2006 oil on board with textured ground Gift of Dr Ian & Sue Bernadt, 2018	HARRIS, Lindsay <i>Ngaaditch #2, (salt lake)</i> , 2006 ochre and binder resin on unprimed linen Gift of Dr Ian & Sue Bernadt, 2018	HARRIS, Lindsay <i>Intrusion</i> , 2007 ochre with unknown binder on unprimed linen Gift of Dr Ian & Sue Bernadt, 2018
MACDONALD, Norma <i>Mogumber Mission</i> , 2000 synthetic polymer paint on board Gift of Dr Ian & Sue Bernadt, 2018	MCLEAN, Pantijiti Mary <i>Parna walykimunu (Good land)</i> , c1998 synthetic polymer paint on canvas Gift of HR Anstey Family Trust through the Commonwealth Government's Cultural Gifts Program, 2017	MONKS, Nicole <i>in up across out away</i> , 2016 photographic print on board Art Gallery of Western Australia: TomorrowFund, 2017
MORRISON, Toogarr <i>[Title not known]</i> , 2001 synthetic polymer paint on canvas marouflaged onto board Gift of Dr Ian & Sue Bernadt, 2018	MORRISON, Toogarr <i>[Title not known]</i> , 2001 synthetic polymer paint on canvas marouflaged onto board Gift of Dr Ian & Sue Bernadt, 2018	NAMPITJIN, Eubena <i>Untitled</i> , 2002 glass Gift of Dr Ian & Sue Bernadt, 2018
NANYUMA, Rosie <i>Kumpultjirril</i> , 2003 glass Gift of Dr Ian & Sue Bernadt, 2018	SAMSON, Violet <i>Old town Roebourne</i> , 2017 synthetic polymer paint on canvas Gift of Rio Tinto Iron Ore, 2017	UGLE, Primus <i>Three men fencing</i> , c1999 synthetic polymer paint on cotton Gift of Dr Ian & Sue Bernadt, 2018

<p>UGLE, Primus <i>Licence to be able to purchase a drink</i>, c1998 synthetic polymer paint on cotton Gift of Dr Ian & Sue Bernadt, 2018</p>	<p>WILLIAMS, Ronald 'Womber' [Title not known], date unknown synthetic polymer paint on cotton Gift of Dr Ian & Sue Bernadt, 2018</p>	<p>WILLIAMS, Ronald 'Womber' [Title not known], date unknown synthetic polymer paint on laminate board Gift of Dr Ian & Sue Bernadt, 2018</p>
<p>YUKENBARRI, Lucy <i>Marpa</i>, 2001 glass Gift of Dr Ian & Sue Bernadt, 2018</p>		
<p>AUSTRALIAN ART</p>		
<p>Contemporary</p>		
<p>BROPHY, Philip <i>Ads</i>, 1982 ¾" U-Matic mono video transferred to HD Gift of the artist and Neon Park, 2017</p>	<p>CUPPAIGE, Virginia <i>California dream</i>, 1975 synthetic polymer paint on canvas Gift of the artist, 2017</p>	<p>CUPPAIGE, Virginia <i>Shandica</i>, 1972 synthetic polymer painting on canvas Gift of the artist, 2017</p>

<p>NORRIE, Susan <i>ERR (Element One); (Element Two); (Element Three); (Element Four); (Element Five)</i>, 1999 installation of five 'Elements': Element One (digitally manipulated VHS video); Element Two (manipulated sound recording, audio tape), looped; Element three (apparatus to estimate hot plutonium dust particles), wood, silkwood, synthetic material; Element Four (jam made from a berry believed to reduce internal radiation), glass, metal; Element Five (waiting seat) wood, silkwood Commonwealth Government's Cultural Gifts Program, 2018</p>		
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Historical		
FEINT, Adrian <i>Bookplate: The Australian Club</i> , 1924 etching on paper in ornate carved wooden frame Gift of Dr Ian & Sue Bernadt, 2018	RICHMOND Oliffe, JONES Stanley, The Curwen Studio <i>Discus</i> , 1966 lithograph on paper; ed.112/250 Gift of John Brandler, 2017	RICHMOND Oliffe, JONES Stanley, The Curwen Studio <i>Four figures</i> , 1966 lithograph on paper; ed.115/250 Gift of John Brandler, 2017
RICHMOND Oliffe, JONES Stanley, The Curwen Studio <i>Marathon</i> , 1966 lithograph on paper;ed.225/250 Gift of John Brandler, 2017	RICHMOND Oliffe, JONES Stanley, The Curwen Studio <i>Pilot</i> , 1966 lithograph on paper;ed.141/250 Gift of John Brandler, 2017	RICHMOND Oliffe, JONES Stanley, The Curwen Studio <i>Standing group</i> , 1966 lithograph on paper;126/250 Gift of John Brandler, 2017
INTERNATIONAL		
Historic		
BAXTER, George <i>News from home</i> , 1853 baxter print on paper Gift of Dr Ian & Sue Bernadt, 2018	COOK, A C <i>The proposal</i> , 1901 hand-coloured lithograph on paper in ornate frame Gift of Dr Ian & Sue Bernadt, 2018	

PURCHASES		
WESTERN AUSTRALIAN ART		
Contemporary		
<p>ABDULLAH, Abdul-Rahman <i>Monster maker</i>, 2016 laminated jelutong, adhesive, oil paints, pencil, varnish Consolidated Account, 2018</p>	<p>BRITTON, Helen <i>Black swan [brooch]</i>, 2017 sterling silver, paint, mirror Consolidated Account, 2018</p>	<p>TESCHENDORFF, John <i>Route Fragment of a Larger System</i>, 'History of Ideas' series III, 2005 oil, enamel and sisal on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>
<p>UHLMANN, Paul <i>Reverberations V</i>, 2017 oil on canvas Consolidated Account, 2018</p>		
Indigenous		
<p>BRADFIELD, Bruce <i>Father and son</i>, 2017 etching on paper; ed.2/10 The Leah Jane Cohen Bequest, 2018</p>	<p>BRADFIELD, Bruce <i>Incomplete</i>, 2017 etching on paper; ed.2/10 The Leah Jane Cohen Bequest, 2018</p>	<p>GARDINER, Nyaparu (William) <i>Jamu (grandfather)</i>, 2017 synthetic polymer paint on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>

<p>GARDINER, Nyaparu (William) <i>My father's brother</i>, 2016 synthetic polymer paint on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>GARDINER, Nyaparu (William) <i>My father was a station hand</i>, 2016 pen and pencil on paper Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>HOGAN, Simon <i>Lingka</i>, 2017 synthetic polymer paint on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>
<p>JONES, Dianne <i>The Great Clock</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>	<p>JONES, Dianne <i>The Great Echo Chamber</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>	<p>JONES, Dianne <i>The Great Heads</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>
<p>JONES, Dianne <i>The Great Hall of Men</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>	<p>JONES, Dianne <i>The Great Library</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>	<p>JONES, Dianne <i>The Great Mace</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>

<p>JONES, Dianne <i>The Great Hall of Women</i>, 2017 digital print on paper; ed.3/8 The Leah Jane Cohen Bequest, 2018</p>	<p>MONKS, Nicole <i>in</i>, 2016 photographic print on board Art Gallery of Western Australia: TomorrowFund, 2017</p>	<p>MONKS, Nicole <i>in up</i>, 2016 photographic print on board Art Gallery of Western Australia: TomorrowFund, 2017</p>
<p>MONKS, Nicole <i>in up across out</i>, 2016 photographic print on board Art Gallery of Western Australia: TomorrowFund, 2017</p>	<p>SPINIFEX MENS COLLABORATIVE, Byron Brookes, Ned Grant, Fred Grant, Simon Hogan, Lawrence Pennington, Patju Presley, Ian Rictor, Noley Rictor, Roy Underwood <i>Ngura Alinytjara</i>, 2017 synthetic polymer paint on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	

AUSTRALIAN ART		
Contemporary		
<p>BELFRAGE, Clare <i>Shedding – pigeon grey</i>, 2017 blown glass, cold worked Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>BELFRAGE, Clare <i>Skin deep – brown and grey</i>, 2017 blown glass with cane drawing, cold worked Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>BROPHY, Philip <i>Evaporated music #1</i>, 2000–2004 SD DVD single-screen Dolby Digital, 5:1 channel audio; ed.1/5 (+3AP) Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>
<p>DOUGLAS, Mel <i>Interstice</i>, 2017 kiln-formed, cold worked glass Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>DOUGLAS, Mel <i>Twine</i>, 2016 blown, cold worked and engraved glass Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>GRACE, Holly <i>Gulf hut – remnants</i>, 2017 blown glass, fired on glass enamel, paints and decals, with sandblasted imagery, gilded gold leaf interiors and found metal handle Consolidated Account, 2018</p>
<p>GUZMAN, Marcos <i>Straw necklace [blue]</i>, 2018 plastic, thread Art Gallery of Western Australia: Fogarty Design Collection, 2018</p>	<p>GUZMAN, Marcos <i>Straw necklace [pink]</i>, 2018 plastic, thread Art Gallery of Western Australia: Fogarty Design Collection, 2018</p>	<p>GUZMAN, Marcos <i>Straw necklace [yellow and grey]</i>, 2018 plastic, thread Art Gallery of Western Australia: Fogarty Design Collection, 2018</p>
<p>HAIDER, Rubaba <i>The stitch is lost, unless the thread be knotted VIII</i>, 2017 gouache on paper Consolidated Account, 2018</p>	<p>HARPER, Melinda <i>Untitled</i>, 2004 oil on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>KOUSWIJK, Manon van <i>Figures [necklace]</i>, 2016 glazed white porcelain, cable Art Gallery of Western Australia: Fogarty Design Collection, 2017</p>

<p>KOUSWIJK, Manon van <i>Figures [necklaces, pair]</i>, 2016 glazed pink porcelain, pigment, cable Art Gallery of Western Australia: Fogarty Design Collection, 2017</p>	<p>LYNCH, James <i>Other people's dreams of me: we were running and running</i>, 2004 digital video; ed.3/4 Consolidated Account, 2018</p>	<p>MACFARLANE, Stewart <i>The Re-Enactment</i>, 1992 oil on canvas Partial gift of Charles Nodrum Gallery and The Sir Claude Hotchin Art Foundation, 2018</p>
<p>MARRINON, Linda <i>I'm lonely</i>, 1982 synthetic polymer paint on canvas Consolidated Account, 2018</p>	<p>MOORE, Tom <i>Pyrotechnic puffer fish</i>, 2016 blown and solid glass, epoxy Art Gallery of Western Australia: Tom Malone Prize, 2018</p>	<p>NITHIYENDRAN, Ramesh Mario <i>Orange hairy head</i>, 2017 glazed earthenware and lustre The Sir Claude Hotchin Art Foundation, 2018</p>
<p>NOLAN, Rose <i>A red and yellow striped constructed work (with wheel)</i>, 1994 oil and enamel spray paint, cardboard, Perspex, cord and found cardboard wheel Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>NOLAN, Rose <i>An orange constructed work (with blue tin lid)</i>, 1993 oil paint, cardboard, nylon cord, Perspex, found tin lid Art Gallery of Western Australia Foundation: TomorrowFund, 2017</p>	<p>PULIE, Elizabeth <i>#43</i>, 2014 synthetic polymer paint, mixed fibre, hessian, jute Consolidated Account, 2018</p>
<p>PULIE, Elizabeth <i>#44</i>, 2014 synthetic polymer paint, mixed fibre, hessian, cane Consolidated Account, 2018</p>	<p>PULIE, Elizabeth <i>#63 (sampler for Fear and Paranoia)</i>, 2016 synthetic polymer paint, mixed fibre, hessian, cane Consolidated Account, 2018</p>	<p>QURESHI, Nusra <i>Medusa's respite room</i>, 2017 synthetic polymer paint and gouache on illustration board Consolidated Account, 2018</p>
<p>TILDEN, Blanche <i>Circularity [necklace]</i>, 2017 waterjet cut, cold worked and flame worked glass, oxidised silver Consolidated Account, 2018</p>	<p>SAMI, Huseyin <i>Cut painting (grey)</i>, 2018 synthetic polymer paint on canvas Consolidated Account, 2018</p>	<p>VARVARESSOS, Vicki <i>Make this love story your own</i>, 1984 oil on board Consolidated Account, 2018</p>

Historical		
DRYSDALE, Russell <i>Mount Conner, Northern Territory, c1956</i> c-type photograph on paper Consolidated Account, 2017	DRYSDALE, Russell <i>Not titled (J.D. Tsakalos & Co. Butchers), c1956</i> c-type photograph on paper Consolidated Account, 2017	DRYSDALE, Russell <i>Not titled (Street), c1956</i> c-type photograph on paper Consolidated Account, 2017
DRYSDALE, Russell <i>Roadside graves (near Daly Waters, Northern Territory, July, 1956), 1956</i> c-type photograph on paper Consolidated Account, 2017		
Indigenous		
FIELDHOUSE, Janet <i>Confluence 8, 2017</i> raku Consolidated Account, 2018	FIELDHOUSE, Janet <i>Confluence 11, 2017</i> raku Consolidated Account, 2018	FIELDHOUSE, Janet <i>Scarification hybrids series 2, 2017</i> raku Consolidated Account, 2018
INKAMALA, Lawrence <i>Arkaapa (Desert Oak tree), 2017</i> terracotta with underglaze decoration The Leah Jane Cohen Bequest, 2018	LIONEL, Alison <i>Kampurara – bush tomatoes, 2017</i> glazed ceramic The Leah Jane Cohen Bequest, 2018	LIONEL, Alison <i>Kapi tjukula/Waterhole, 2017</i> glazed ceramic The Leah Jane Cohen Bequest, 2018
MACNAMARA, Shirley <i>Garnangadha Guutu (Emu vessel), 2017</i> emu feathers, spinifex, bone, wax thread and ochre The Sir Claude Hotchin Art Foundation, 2018	NAMATJIRA, Vincent <i>Gina Rinehart and me II, 2017</i> synthetic polymer paint on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2017	ROBINSON, Brian <i>Apa mawa, 2015</i> mixed media Consolidated Account, 2018

<p>ROBINSON, Brian <i>By virtue of this act I hereby take possession of this land</i>, 2017 linocut on paper Consolidated Account, 2018</p>	<p>ROBINSON, Brian <i>Land Sea Sky-Charting our place in the universe</i>, 2016 linocut on paper; ed.5/10 Consolidated Account, 2018</p>	<p>UNGWANAKA, Rahel Kngwarriya <i>Hermannsburg Mountain (Irwin Inkamala and country lads)</i>, 2016 terracotta with underglaze decoration The Leah Jane Cohen Bequest, 2018</p>
INTERNATIONAL ART		
Contemporary		
<p>AHRARNIA, Farhad <i>It's the sea fused with the sun</i>, 2015 khatam and walnut tree layers, on board Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>GHARAEI, Shahryar <i>Persian gardens</i>, 2017 stainless steel, wood marquetry Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>KRUGER, Daniel <i>Necklace</i>, 2017 glass Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>
<p>LEEK, Saskia <i>Untitled</i>, 2017 oil and gesso on aluminium board Consolidated Account, 2018</p>	<p>MADANI, Tala <i>Decomposition</i>, 2016 oil on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>MADANI, Tala <i>Salesman</i>, 2014 oil on canvas Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>
<p>MINEGISHI, Yutaka <i>Drop [ring]</i>, 2017 jet Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>MINEGISHI, Yutaka <i>Pig nose [ring]</i>, 2018 eosite Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>MINEGISHI, Yutaka <i>Twisted [ring]</i>, 2013 pink ivory Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>
<p>MINEGISHI, Yutaka <i>Twisted [ring]</i>, 2017 mauve agate Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>MINEGISHI, Yutaka <i>Twisted [ring, square base]</i>, 2017 jet Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>	<p>NAGLE, Ron <i>Bill-bored</i>, 2016 glazed ceramic, catalysed polyurethane and epoxy resin Art Gallery of Western Australia Foundation: TomorrowFund, 2018</p>

OSSOULI, Farah <i>Jean-Leon, Ahmad and I</i> , 2012 gouache on paper Art Gallery of Western Australia Foundation: TomorrowFund, 2018	OSSOULI, Farah <i>Eddie Ahmad and I</i> , 2014 gouache on paper Art Gallery of Western Australia Foundation: TomorrowFund, 2018	PLOEG, Jan van der <i>Untitled (Painting No. 1736)</i> , 2017 synthetic polymer paint on canvas on board Consolidated Account, 2018
PLOEG, Jan van der <i>Untitled (Painting No. 1737)</i> , 2017 synthetic polymer paint on canvas on board Consolidated Account, 2018	PLOEG, Jan van der <i>Untitled (Painting No. 1738)</i> , 2017 synthetic polymer paint on canvas on board Consolidated Account, 2018	