



Annual Report 2015-16

AG
SEE THINGS
DIFFERENTLY
WA





Art Gallery of **Western Australia**

Location

Perth Cultural Centre, Western Australia

Postal Address

PO Box 8363
Perth Business Centre
PERTH WESTERN AUSTRALIA 6849

Contact

Info line: 9492 6622
Telephone: 9492 6600
Email: admin@artgallery.wa.gov.au
Website: artgallery.wa.gov.au

Opening hours

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

Admission

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

Regional Galleries

Geraldton Regional Art Gallery
24 Chapman Road, Geraldton WA 6630
Telephone: 9964 7170
Email: grag@artgallery.wa.gov.au
Website: artgallery.cgg.wa.gov.au

Art Gallery of Western Australia Foundation

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

Sponsorship

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

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.

Friends of the Art Gallery of Western Australia

Membership and enquiries can be made by telephoning 9492 6750,
or email friends@artgallery.wa.gov.au

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2015-16 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 2015-2016 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (Word) version (excluding the financial statements).
artgallery.wa.gov.au/publications/anreport.asp

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Overview

Statement of Compliance

Hon John Day, 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 2016.

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.

Nicholas Hasluck AM, QC
Chair
Board of the Art Gallery of Western Australia
2 September 2016

Jason Ricketts
Member
Board of the Art Gallery of Western Australia
2 September 2016



Overview

Who We Are

The Art Gallery of Western Australia (AGWA) was founded and acquired its first work of art in 1895. Today it is established by the *Art Gallery Act 1959* and is part of the Culture and Arts portfolio.

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 over 17,000 works by Western Australian, Australian and international artists. 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, displayed and preserved to ensure that the Art Gallery of Western Australia maintains the finest public art collection in the State. Through the Collection displays and programs the Gallery continues to support access to art, heritage and ideas locally, nationally and internationally now and for future generations.

Our Vision

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





Overview

Who We Are

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

Overview

Chair's Foreword



Nicholas Hasluck

AM, QC

Chair

In my foreword to last year's Annual Report I mentioned that AGWA had defined a strong vision for the future in order to guide the strategies applicable to future exhibitions, collecting, programming and marketing. Much work has taken place in these areas during the year under review, with the results being showcased at the 2016 program launch last November and the May Winter Reveal event which saw many innovations, changes to gallery spaces and new branding being unveiled. The Director, in his report, goes into some detail about what this entails, and on behalf of the Board I would like to thank him, the Executive, and all our staff and volunteers for their efforts in bringing these initiatives to fruition. It was particularly pleasing to welcome a new Director of Engagement to the executive management team as a means of advancing plans applicable to marketing and audience engagement.

Considerable work this year has gone into the finalisation of an Acquisitions Policy for AGWA. Proposals for revision of the existing policy were discussed initially at the Board's Planning Day in November and taken further at an Acquisitions Workshop involving Board members and senior staff some months later. A final version of the new policy has now been approved by the Board and will be accessible to the public via the AGWA website. This new policy is aligned to the Essence of AGWA document released last year (see Appendix A, page 137), and sets out the priorities for the Collection over the next four years in the lead up to the 40th anniversary of the main Gallery building in 2019 and the institution's 125th birthday in 2020.

The three broad target areas which are the focus of this policy are Western Australian, Australian and International art, and more information about the priorities for each sub-section in these areas will be released in the early part of the 2016-17 year.

During the year the Department of Culture and the Arts progressed to the second stage of an Agency Expenditure Review process started in 2014-15.

This consisted of a review of the entirety of the portfolio's operations, overseen by an independent committee. The results will see the consolidation of many functions within the Department and its agencies, including new shared service arrangements for human and financial resources within an AGWA/WA Museum cluster. New Asset Management and Information Services structures will also come into place in the coming year, with consequent adjustments to the annual budget. This will, of course, present some challenges but I am confident that the initiatives undertaken this year to increase audience engagement, develop brand recognition and present a strong exhibition program will provide a firm platform from which to move ahead.

This year's exhibition program was a strong one, and I was particularly pleased that AGWA was able to partner with the Art Gallery of South Australia to present the splendid *Treasure Ships: Art in the Age of Spices* exhibition, which I had the pleasure of launching in October 2015. Tracing the advent of global trade between East and West from the 15th to the 19th centuries, the exhibition encompassed a





Overview

Chair's Foreword – *continued*

wide variety of art forms of particular interest to Western Australians, including artefacts retrieved from some of the many Dutch vessels wrecked off our coast.

It has also been my great pleasure to witness the continuation of the *WA Focus* series, presenting the works of contemporary Western Australian artists to a wider audience, including visitors from interstate and overseas.

At the end of this year Brian Roche retired from the Board after six years. I thank him particularly for his service to the Gallery and the Board as Chair of the Audit and Risk Management Committee. 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 by Chairman Adrian Fini, together with members of the Foundation, for the contribution they make to AGWA. The Foundation Council must be congratulated also for organising the inaugural ART BALL, held in May 2016, which was not only an exciting and highly successful social occasion, but also a means of introducing a new and generally younger constituency of friends and supporters to both the Gallery and its plans for the future.

With the support of the Foundation, our donors and lenders, AGWA has again been able to acquire some outstanding works for the Collection. I also offer my thanks to our sponsors, benefactors and partners for their generosity and support. I would particularly like to acknowledge the Gallery's Principal Partner, Wesfarmers Arts, for their increased financial support this year which has led to the creation of new gallery spaces and the display of works from their collection.

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

Nicholas Hasluck AM, QC

Chair



Overview

Director's Report • The Year in Review



Stefano Carboni
Director

This year has seen the implementation of many initiatives which had their genesis in work carried out last year as we refocussed on our core mission and our place in the community, and established *The Essence of AGWA*.

The culmination of this activity was the launch in November of *Seeing Things Differently* the unveiling of our 2016 program. This event allowed us to disclose a program which featured diverse major new exhibitions, new partnerships and a reaffirmed commitment to contemporary Western Australian artists. At that launch I indicated that AGWA was offering a strong and diverse program that invited visitors to view the world anew, and I encouraged people to also take a new look at the gallery experience, as we explored these innovations, and opened up new exhibition spaces within the Gallery.

In May we revealed the important next step in this evolution, which leads the way towards our 125th anniversary in 2020. This 'reveal' to a large crowd of Foundation and Friends members, artists, media and other supporters included, among other initiatives which I will discuss later in this report, the launch of a new logo and brand of which we are extremely proud.

I look forward to working with my staff and the Board as we continue on this exciting new course and direction, which I am confident will allow us to connect even better with our audience.

Collection

Development of the State Art Collection is our core business, at the heart of who we are. If it is to remain Western Australia's greatest visual art asset, ranking amongst the best collections in the country, we must seek new ways of displaying its treasures.

To this end we have announced the introduction of several new gallery spaces, including dedicated spaces for our growing collection of craft and design objects as well as larger 3D objects. Although these two spaces don't officially open until the beginning of July, our curators and conservators have been hard at work during the year selecting and preparing the initial works for display.

The *WA Focus* concept, initiated last year, has gone from strength to strength during 2015-16 This program dedicated to promoting and presenting new works by practising Western Australian artists has opened the way for new and closer partnerships and engagement with local artists, and encourages reflection on Western Australia's place in the artistic world. We have also continued this year with *Screen Space* which provides a dedicated place within the Gallery for people to view our growing collection of filmic and video works.

Exhibitions

Some highlights of the exhibition program are listed in the Programs section of this report (p. 30). In addition to these we had the opportunity to present *American dream, American nightmare* a two-part display that focused on one of the Collection's most iconic and most requested works, Brett Whiteley's *The American dream* 1968-1969.

This major 18-part installation, which is a dynamic visual summation of Whiteley's experiences in America, had not been seen at the Gallery since 2004, and was greatly appreciated by many visitors.

We were also able to put on display a selection of Kimberley works from the State Art Collection, in order to highlight the *Desert River Sea: Kimberley Art Then and Now* project.





Overview

Director's Report – *continued*

This six-year initiative, made possible through a partnership with Rio Tinto, was conceived to forge a closer working relationship between our Gallery and art communities in the Kimberley region while recording the artistic practices within this culturally diverse area of Western Australia. I am delighted to announce that in May *Desert River Sea* won the Indigenous Project award in the 2016 Museums and Galleries National Awards (MAGNAs).

A full summary of our 2015-16 exhibition program can be found at Appendix F (page 167) of this report.

Programs

At the May *Winter Reveal* event I was delighted to announce the opening of our new gallery spaces – micro galleries known as the *Sky* and *Garden* galleries, together with a sound gallery, *Rise* (located in the stairwell between *Sky* and *Garden*), and another space at the top of the building, the *Stratosphere*. These spaces provide a whole new approach to connecting with our audience, and I sincerely thank our principal partner, Wesfarmers Arts, whose generosity has made this possible. More information about these spaces can be found in the Infrastructure section of this report (page 38).

In February, we were again able to open the Gallery rooftop on Friday nights to provide a bar and entertainment space to coincide with the presence of the Fringe World Festival in the Cultural Centre. The opening of the micro spaces and the top level of the Gallery will provide access to the rooftop for larger numbers of people than was previously possible, and I look forward to seeing this space become a permanent venue for functions, events and displays.

The Education and Public Programs departments have had another very successful year with strong visitation by 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.



- Successful opening event for *Ryan Trecartin 6 Movies* held on the AGWA Rooftop.



Overview

Director's Report – *continued*

A partnership which we have implemented with Artsource in support of the *WA Focus* exhibitions is 6x6: a series of six-minute talks by six artists about their individual practices.

Our very knowledgeable Volunteer Gallery Guides have been renamed *Guru Guides*, and added to their ranks is 'Aggie', the world's first art gallery engagement robot. Developed with Perth-based technology firm Smartbots, Aggie is a walking, talking art expert who brings the works in the Gallery to life with enchanting insights and childlike wonder. Aimed specifically at families, Aggie leads a monthly tour around the Collection and also host workshops for children in the *Imagination Room* – our new audience centre and multipurpose hub; another space which has been opened as part of the Wesfarmers initiative.

Operations and Management

The Agency Expenditure Review (AER) undertaken to examine the operations of the Department of Culture and the Arts (of which AGWA forms part) has recommended changes in the delivery of shared services within the portfolio. The aim of this change is to create a more efficient hybrid model for the delivery of financial, human resources, information services, and asset management. Implementation of strategies to achieve these aims has been ongoing, prior to its commencement in July 2016. The Gallery continues to operate with a reduced but dedicated staff in order to deliver the best possible programs and displays to the public.

Acknowledgements

The Gallery relies heavily on the generosity of a willing group of volunteers, who make an inestimable contribution to our operations. To them, the Foundation, Friends of AGWA, and our sponsors, I acknowledge and thank you sincerely for your invaluable contribution. Thanks also to the many 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 our staff. This has been a year of great change, and much has been asked of every member of our small team. I am forever grateful for their dedication and their constant willingness to adapt and come up with innovative and creative new ways of working.

Stefano Carboni
Director





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 John Day MLA

Minister for Health; Culture and the Arts

Enabling Legislation

Art Gallery Act 1959

Employing Authority

Department of Culture and the Arts

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 Culture and the Arts 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 2015-16 the Board held six ordinary meetings, and one planning session.

Board Members

Board members in 2015-16 were:

Nicholas Hasluck AM, QC, (Chair), Michael Anghie, Helen Carroll Fairhall, Andrew Forrest, Seva Frangos, Jason Ricketts, Brian Roche, Duncan Ord (Director General, Department of Culture and the Arts – ex officio).



Board and Committees

Board Member Profiles



Nicholas Hasluck AM, QC, Chair

Nicholas Hasluck studied at The University of Western Australia, then Oxford, before practising law in Perth. He served as President of the Equal Opportunity Tribunal and later as a Judge of the Supreme Court of Western Australia. He is well-known also as a writer whose works include 11 novels and several travelogues. His creative work has led to a lengthy involvement in arts administration. He has served as Deputy Chair of the Australia Council, as Deputy Chair of the WA Academy of Performing Arts and as Chair of the Literature Board of the Australia Council. He became Chair of the Commonwealth Writers Prize in 2006. These pursuits have nurtured his interest in the visual arts.



Michael Anghie

Michael was recently appointed to the new role of Asia Pacific Strategic Growth leader at Ernst & Young (EY) where he works with partners across the Asia-Pacific to drive market share and revenue. He participates as a member of the Global SGM Executive Committee, and as part of his new role has a key focus on connecting trade flows to maximise revenue across this region, with a particular emphasis on Greater China, Singapore, Malaysia, Indonesia, Korea, India and Australia. Michael was appointed a Partner at EY in 2000 in Mergers & Acquisitions and was appointed Managing Partner of the Perth Office in 2010. As part of EY's Vision 2020 he became Oceania Resources Market Segment Leader in 2013.



Helen Carroll Fairhall

Helen is Manager of the Wesfarmers Collection of Australian Art and oversees Wesfarmers' extensive commitment to support the performing and visual arts in Western Australia and nationally. Prior to joining Wesfarmers in 1999, she held the position of Public Programs Coordinator and Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. She has curated several exhibitions and written on Australian art for a range of publications. Her previous Board appointments include Art on the Move Western Australia, of which she was Chair from 2003 to 2005, Lawrence Wilson Art Gallery Advisory Board and Swan Bells Foundation.



Board and Committees

Board Member Profiles – *continued*



Seva Frangos

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

Andrew Forrest founded Fortescue Metals Group in April 2003 and personally drove the creation of the expansive Pilbara Iron Ore and Infrastructure operation. He is Chairman of Fortescue Metals Group and the Munderoo Foundation. Andrew and his wife, Nicola, became the first Australasian signatories to the Giving Pledge and now devote the vast majority of their time and fortune to create sustainable improvement in the lives of the world's most underprivileged. This is achieved through major campaigns such as GenerationOne: ending Indigenous disparity in Australia and internationally, the Walk Free Foundation: eliminating modern day slavery in all forms, everywhere. Andrew is an Adjunct Professor at the Chinese Southern University and has been awarded the Australian Centenary Medal, the Australia Sports Medal, Ernst & Young Australian Social Entrepreneur of the Year, West Australia Citizen of the Year and the International Mining Journal's Lifetime Achievement Award.



Jason Ricketts

Jason is the Australian Managing Partner and International Partner for Clients and Sectors 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 in 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.



Board and Committees

Board Member Profiles – continued



Brian Roche (retired 23 June 2016)

Brian Roche is the Public Trustee of Western Australia. He has more than 25 years’ experience in managing strategic corporate services in Local and State Government as well as in the private sector including over 10 years with Coles Myer. Prior to his appointment as the Public Trustee, Brian held senior executive positions at the Department of Treasury and the Department of Commerce. Brian holds a Masters of Management from The University of Western Australia and a Bachelor of Business from Edith Cowan University. He is also a Board member of Alzheimer’s Australia (Western Australia).

Board Meetings

The Board met in August, October, December, February, April and June. A Strategy Review Workshop took place in November.

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	\$280 per Board Meeting
Members	\$186 per Board Meeting

No payment is made for Committee Meetings.





Board and Committees

Board Committees

The Board has appointed five 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:

Brian Roche

Members:

Nicholas Hasluck AM, QC
Shane Devitt (PricewaterhouseCoopers)
Jason Ricketts

By Invitation:

Stefano Carboni, Director
Brian Stewart, Deputy Director | Director Corporate Services
Rod Forgas, Internal Auditor
DCA Finance Business Manager
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:

Helen Carroll Fairhall

Members:

Nicholas Hasluck AM, QC
Michael Angie
Seva Frangos
Marie Mills (Mills Wilson)

By Invitation:

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

Investment Committee

Assists the Board in ensuring that the Art Gallery of Western Australia Acquisition Fund is managed in accordance with approved policies, and that objectives for returns and growth of the Fund's investments are met over time.

A/Chair:

Nicholas Hasluck AM, QC

Members:

Brian Roche
Vacant

By Invitation:

Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director
Brian Stewart, Deputy Director | Director Corporate Services





Board and Committees

Board Committees – continued

Infrastructure Committee

Assists the Board in achieving its objectives for the strategic development of Gallery lands and premises and to provide input and make recommendations on the master plan for the Gallery.

Chair:

Nicholas Hasluck AM, QC

Members:

Hamish Beck
Adrian Fini OAM
Andrew Forrest
Brian Roche
Geoff Warn

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:

Nicholas Hasluck AM, QC

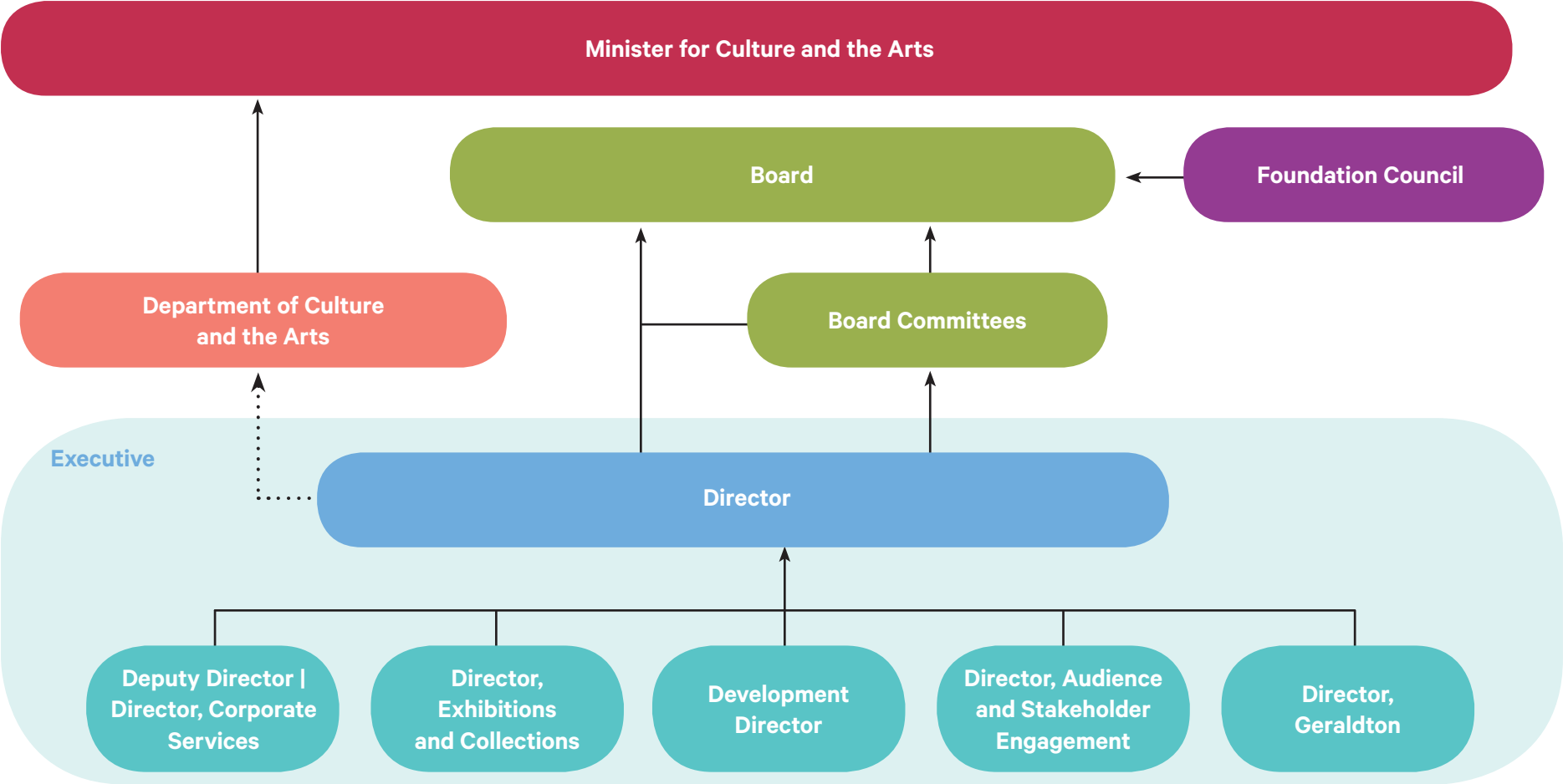
Members:

Jason Ricketts
Brian Roche



Organisational Structure

Organisational Chart *(as at 30 June 2016)*



Note: The Director General, Department of Culture and the Arts is the employing authority for Art Gallery of Western Australia staff.





Executive Management Team

(Arranged alphabetically)



Dr Stefano Carboni

– Director

Dr Carboni was appointed Director of the Art Gallery of Western Australia in October 2008. 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 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 Ph. D. in Islamic Art from the University of London.



James Davies

– Director, Geraldton Regional Art Gallery

James has over 25 years’ art-related experience primarily in regional WA. Previous positions include; Inaugural Manager of the Goldfields Arts Centre Gallery (1993 – 1995) and Director of the Bunbury Regional Art Galleries (1995 – 2002). He holds a Fine Arts degree from Curtin University and along with being a practising visual artist, actor and musician James has also taught drawing and painting privately as well as part of the TAFE system. Since taking up his current role in 2008 James has managed the restoration and safe keeping of over 150 works by Norman Lindsay and Elizabeth Durack as held in the City of Geraldton Art Collection. In 2011 he established the annual non-acquisitive \$45,000 Mid West Art Prize and initiated the complete restoration of the Geraldton Regional Art Gallery during 2013-14.



Lynne Hargreaves

– Director, Exhibitions and Collections

Lynne is responsible for exhibition delivery and Collection display, asset management and visitor services. She has broad experience within the cultural and design sectors and vocational training. Lynne has led teams to bring major international exhibitions to Perth, deliver the annual Western Australian Indigenous Art Awards and tour artworks nationally. She has designed internships, vocational design and postgraduate programs and managed training partnerships in remote Indigenous communities.





Executive Management Team

– continued



Lyn-Marie Hegarty

– Development Director

Lyn-Marie is responsible for philanthropy and fundraising including corporate sponsorship, partnerships and relationship-building and audience development through venue hire, in support of organisational goals. She has extensive experience in the arts, government, corporate and not-for-profit sectors and has successfully managed major campaigns and diverse teams. Lyn-Marie currently holds a non-voting role on the Friends of AGWA Council, is past State President of the Fundraising Institute of Australia, and has held a fundraising advisory role with WA Aids Council



Dr Brian Stewart

– Deputy Director | Chief Operating Officer

Brian is responsible for corporate services. Brian has extensive curatorial and arts management experience including more than thirty 30 years in public art museums and libraries in Australia and Canada. 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 major 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 & Enterprise at the Royal Parks during the run up to the 2012 Olympics.

See Appendix C for a full list of the Gallery Staff.



Foundation

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 2008 the Foundation’s TomorrowFund has enabled the acquisition of 116 Western Australian, 136 Australian and 34 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 precious 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 Gallery Guides. This mutually nurturing and supportive environment helps build your State Art Collection while enhancing the cultural wellbeing of the Western Australian community.

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.

Foundation Council Members

Council members during the 2015-16 financial year were:

- Chair:** Adrian Fini OAM
- Councillors:** Professor Lyn Beazley AO FTSE
John Bond
Andrew Forrest
Sandy Honey
Andrea Horwood-Bux
Paul O’Connor
- By Invitation:** Lyn-Marie Hegarty, Development Director
Teresa Fantoni, Foundation Manager

Adrian Fini, OAM, Chair

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 is the 2016 Western Australian of the Year. He is a current Board member of the Perth International Arts Festival (PIAF), The University of Western Australia Business School Board and its New Century Campaign, and has been Chair of the Art Gallery of Western Australia Foundation since 2014.



Art Gallery of Western Australia Foundation – *continued*

Professor Lyn Beazley AO, FTSE

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.

Andrew Forrest

Andrew Forrest founded Fortescue Metals Group in April 2003 and personally drove the creation of the expansive Pilbara Iron Ore and Infrastructure operation. He is Chairman of Fortescue Metals Group and the Munderoo Foundation. Andrew and his wife, Nicola, became the first Australasian signatories to the Giving Pledge and now devote the vast majority of their time and fortune to create sustainable improvement in the lives of the world's most underprivileged. This is achieved through major campaigns such as GenerationOne: ending Indigenous disparity in Australia and internationally, the Walk Free Foundation: eliminating modern day slavery in all forms, everywhere. Andrew is an Adjunct Professor at the Chinese Southern University and has been awarded the Australian Centenary Medal, the Australia Sports Medal, Ernst & Young Australian Social Entrepreneur of the Year, West Australia Citizen of the Year and the International Mining Journal's Lifetime Achievement Award.

Sandy Honey

Sandy has many years of experience fund-raising and organising community based philanthropic events and art exhibitions, including curating the most recent Art in Bloom at AGWA. 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.



Foundation

Art Gallery of Western Australia Foundation – *continued*

Andrea Horwood-Bux

Andrea has enjoyed success in an entrepreneurial business career spanning magazine publishing, cosmetics and sun-care – launching two great Australian brands, Australian Style magazine and the sun-care line 'Invisible Zinc'. Andrea and her husband Adil created The Bux Family Charitable Foundation to support their varied philanthropic interests. 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.

Paul O'Connor

Paul O'Connor's career has been intersected with many creative paths – artist, editor, visual merchandiser, stylist, curator and creative director. A 1988 Visual Arts graduate from Curtin University, Paul has exhibited his artwork around Australia, Japan and the Philippines. Paul has put his artistic stamp to many public art projects in WA including Maylands Train Station, Beatty Park Aquatic Centre and Rockingham City Square. In 2012 and 2013 he creative-directed the successful Year of The Diva and Divo campaigns for the WA Opera. Paul has been the recipient of many awards, including Young Australian of the Year Award (Western Australian Arts) 1995, the Australia Council Tokyo Residence 2000 and the City of Perth Craft award 1991. Since 2005 Fashion Designer Aurelio Costarella has employed Paul in the role of Brand Manager. Paul has been instrumental in raising the brand's profile internationally (with shows in Paris and New York) and curated the hugely successful Aurelio Costarella 30 Year Retrospective at the WA Museum in 2013-14. In April 2015 Paul launched Paul O'Connor Productions. Services include creative direction, styling, PR, curatorial and art-based projects.

See Appendix D for a full list of Foundation Members

Friends of the Art Gallery of Western Australia

The role of the Friends of the Art Gallery of Western Australia (FAGWA), an independent incorporated society, is to broaden the audience of the Art Gallery of WA and develop appreciation of art within the wider community by:

- Running events that complement the Special Events/Exhibitions run by AGWA.
- Providing opportunities for members to engage more fully with the permanent Collection.
- Educating members in art through such activities as conservation tours, studio tours, lectures, visits to private collections and other arts related activities.
- Maintaining a database of people interested in the visual arts.
- Directly marketing to members and potential members offering opportunities to appreciate art, attend events, be aware of exhibitions, attend lectures and participate in art-based activities.

In late 2015 FAGWA launched an independent stand-alone website friendsofagwa.com.au, supported by a Customer Relationship Management System (CRM). This development was funded by a grant received from LotteryWest in 2014.

This dedicated Friends of AGWA website provides easier and more immediate access for its members. It also provides an Events calendar and online booking service and a membership-subscription facility to allow members to manage their accounts, membership, book for events and pay via the Internet.

The CRM allows FAGWA to use technology to organise, automate, and manage interactions with members.

Friends Council

President	Cheryl Edwardes
Vice Presidents	Kevin Jackson Kay Campbell
Secretary	Marcelle Anderson
Treasurer	Ian Adams
Councillors	Lin Arris Leanne Casellas Allan Drake-Brockman Fiona Johnson Kerren McCullagh Debbie Thornton Douglas Tweed Lyn-Marie Hegarty (AGWA Representative)



Performance Management

Performance Management Framework

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

Summary of Key Performance Indicators

Preservation

- The extent to which the part of the State Art Collection that requires preservation is preserved.

Accessibility

- The number of visitors to the Gallery per head of population of Western Australia.
- 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.

Sustainability

- Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.

Key Efficiency Indicator

- Average cost of art gallery services per Art Gallery access.

Financial Overview

The Art Gallery of Western Australia receives revenue from a variety of sources. The State Government provides the majority of revenue as an appropriation to fund services. In addition, the Gallery receives grants, sponsorships, donations and bequests which fund a variety of activities, including the majority of the acquisitions. Much of this revenue is restricted to specific purposes, such as acquisitions or specific projects. The Gallery also generates a proportion of its own revenue through paid exhibitions and commercial activities including venue hire and retail sales. Total revenue of more than \$16 million was received in 2015-16, of which \$6 million was generated from commercial activity, and from public, private and charitable sources — an increase on last year’s figure of \$3.4 million.

Financial Targets	2015-16 Target	2015-16 Actual	Variance from Budget
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	12,566	14,276	1,710
Net Cost of Services (as per income statement)	9,338	8,238	-1,100
Total Equity (as per Statement of Financial Position)	291,047	372,480	81,433
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	-1,239	222	1,461



Agency Performance

The Gallery's performance for 2015-16 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 2011-16.

Collections

Strategic Objective: To attract, acquire and preserve the most significant art to enrich the Collection.

Overview

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

At 30 June 2016, the State Art Collection comprised 17,442 works.

Outcomes

In 2015-16 the Gallery acquired 80 works of art at a value of \$2,368,593, and was gifted an additional 60 works. Highlight acquisitions include the following: A donation by Wesfarmers of nine Derek Kreckler works, and a major donation of five of his *White Goods* series photographs and an early painting by Tim Maguire *Tank in Flood* (1986) under the Cultural Gifts Program (CGP). Also donated under the CGP, a wonderful small painting by Howard Taylor to add the State Art Collection's extensive representation of this important WA artist, and *The Businessmen* (1997) by Robert Dickerson. Abdul-Rahman Abdullah donated a major sculpture by himself, *The Obstacle* (2014). The Gallery also received a generous donation of works on paper by Christian Capurro and an early painting by David Noonan which complements the purchase of a recent Noonan painting.

During the year 143 works of art were introduced into the Collection:

- 54% (42 artists) were works by Western Australian artists
- 53% (31 artists) were works by Australian artists
- 9% (8 artists) were works by International artists

See full list of acquisitions at Appendix E

Loans from the State Art Collection to State and national institutions, exhibitions and Government departments totalled 45 works.

Twenty-one works were loaned to Australian institutions. Highlights included Tom Roberts *Mrs Tom Roberts* and *Ada Furling* which were lent to the *Tom Roberts Retrospective* at the National Gallery of Australia; Lloyd Rees *The Pines* was lent to *Painting with Pencil – Lloyd Rees: Sydney Drawings 1930-36* at the Historic Houses Trust of New South Wales; Robert MacPherson's *White Drummer: 15 frog poems* was lent to *Robert MacPherson: the Painter's Reach* at Queensland Art Gallery/Museum of Modern Art (QAGOMA); Jess Johnson's *Gilgamesh* was lent to *Jess Johnson: Wurm House* at the National Gallery of Victoria. Four works by Yvonne Koolmatrie were lent to the *Yvonne Koolmatrie Survey Exhibition* at the Art Gallery of South Australia. Jan Senbergs' *Bea Maddock* being lifted on to the *'Icebird' – heard island* and *Blue angel of Wittenoom* were lent to *Jan Senbergs Retrospective* at the National Gallery of Victoria. The loan of four jewellery works was extended to *A fine possession: Jewellery and identity* at the Museum of Applied Arts and Sciences, Powerhouse Museum, NSW.

Ten works were loaned to Western Australian institutions – highlights included three works by Elise Blumann which were lent to *Elise Blumann: an émigré artist in Western Australia* at the Lawrence Wilson Art Gallery, The University of Western Australia, and Tarryn Gill's *Grubby Gods and Gods of Freud (1) and (2)* which were lent to *An Internal Difficulty: Australian artists at the Freud Museum London*, an Art on the Move touring exhibition to the Mandurah Performing Arts Centre, Geraldton Regional Art Gallery and the Collie Art Gallery.

Agency Performance

Collections – continued

Twenty-three loans were made to the Department of Premier and Cabinet, Government House and the Anglican Church of Australia.

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

A visit to the United States by two AGWA staff member in 2014 in connection with the *Louis Allen Collection* (reported on in the 2013-14 Annual Report), resulted this year in the arrival at the Gallery of the *Louis Allen Collection* archival material for cataloguing and further research.

Following on from stocktake activities in 2014-2015, recommendations were made to formally catalogue and accession a number of works that are in the Collection but which were not formally accessioned when they entered the Gallery. The curatorial team have continued with accessioning the recommended items.

Major conservation work was undertaken by the Senior Painting Conservator, Maria Kubik, on a recent acquisition, Robert Dickerson's *The Businessmen*. On cleaning and examining the work using infra-red reflectance imaging, a third businessman was found sitting between the two shown in the painting. Dr Kubik has also undertaken the preparation and treatment of a number of large format contemporary artworks (either new acquisitions or works which have not been seen for some time).

Outward loans, as noted above, resulted in significant preparation work by AGWA's conservation staff. The creation of dedicated galleries for objects and craft work have also led to increased activity on the part of the Senior Objects Conservator, David Graves.

AGWA agreed to make a major loan of the Robert MacPherson work *184 Frog Poems: 184 Boss Drovers 1996* to QAGOMA. The Conservation staff at QAGOMA were interested in liaising with AGWA's Paper Conservator, Kate Woollett, to investigate the materials and techniques previously used to mount and display the works, as they were in the planning stages for an extensive regional tour and

were considering framing 600 images from a newly acquired suite of 2400 drawings by the same artist. The partnership involved AGWA's Paper Conservator researching the original documentation from the time the works were acquired into the State Art Collection and assessing each work, including whether the method of framing had involved the artist, the types of timber used in the frame, the method of mounting and the stability of the media. The works are quite unusual in that they are presented to be quite crumpled yet this is part of the work and the float mounting technique has to support this. The project enabled the conservation staff at both institutions to become more informed about a large body of the artist's work in their Collections, prior to going on display in Queensland.

The Framing Department made ready for display approximately 3000 works on paper for exhibitions, gallery changeovers, and loans, with works for the photographic exhibition *Comic Tragics* being a major undertaking. During the year three new frames were hand-carved: for the David Roberts' painting *High Altar Seville*, the frame being based on a seventeenth-century design using 24 carat gold leaf; Henriette Brown's *Reprimand*, a mid-nineteenth century period-style frame; and Lawrence Wilson's *Leaf Gatherers*.

Digital Asset Management

In line with established museological practice the State Art Collection asset is a photographic record. Over a period of four years this activity has moved from traditional film to a digital based system, with images stored and accessed through a customised digital asset management system (DAMS). As the digital asset has grown so has the need for a dedicated DAMS and database management position. During 2015 photography servicing was reviewed and restructured and a new Digital Asset Management Database Officer position has been created. This initiative will expand the Gallery's capacity to provide future online access to the Collection.

See full list of exhibitions and displays at Appendix F



Agency Performance

Collections – continued

Some of the acquisitions purchased in 2015-16.



Helen SMITH

Alighiero e Boetti from Wikipedia, Svalbard Seed Vault 2015

oil on canvas

152.0 x 213.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2015

© Helen Smith



David HAY

A need for balance 2014

blown overlaid sandblasted and carved

22.0 x 22.0 x 24.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased 2015

Photo credit: Kevin Gordon



Agency Performance

Collections – continued



Eunice Yunurupa PORTER

Riding camels – Warburton Mission times 2014

synthetic polymer paint and recycled tin on plywood

604 x 803 cm

State Art Collection, Art Gallery of Western Australia

Gift of Nicholas Wallwork under the Commonwealth Government's Cultural Gifts Program, 2016

© the artist, courtesy Warakurna Artists



Abdul-Rahman ABDULLAH

Big Moon, 2015

black stain, pencil, ply

Approx 140.0 cm diameter

State Art Collection, Art Gallery of Western Australia

Purchased 2015



Agency Performance

Collections – continued



Brent HARRIS
Peaks 2015
oil on linen
132.5 x 96.5 cm
State Art Collection, Art Gallery of Western Australia
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2015



Graham MILLER
Mt Claremont 2015
pigment print
125.0 x 83.0 cm
State Art Collection, Art Gallery of Western Australia
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2016



Agency Performance

Collections – continued



May CREETH
Black Swan of Western Australia 1929
hand-painted china
1.7 x 15.2 cm diameter
State Art Collection, Art Gallery of Western Australia
Purchased 2016



Brad RIMMER
Wyalkatchem Autumn Fire #3 2015
giclee prints on Hahnemuhle paper behind orange acrylic, framed diptych
120.0 x 80.0 cm (overall)
State Art Collection, Art Gallery of Western Australia
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2016

Agency Performance

Programs

Strategic Objective: To deliver programs that connect, stimulate, involve, educate, and entertain our audience.

Overview

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. Additionally, interactive technology and family-friendly spaces within major exhibitions provide an additional level of engagement for visitors. A virtual reality interactive app was produced for the *Treasure Ships* exhibition.

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 284,677 people visited the Gallery during the year, compared with 289,413 the previous year. Virtual access to the Gallery continues to strengthen with AGWA's website attracting 189,262 unique visitors.

While the website traffic was substantially ahead of target (+26%), due to an increase of digital production driving traffic to the website, and the development of the *Desert River Sea* portal, Gallery visitation was 11,946 (-4%) down on 2014-15 figures, but 81% of target. The closure of the café for several months during a change of licensee, and reduction in incidental visitors from it, was likely a contributing factor to the reduction.

AGWA is active in the social media space, with a Facebook following of 23,435 (14% up on the previous year), 21,701 followers on Twitter (an increase of 20%), and 5,400 Instagram followers (an increase of 72%). The Gallery had a presence on Periscope for the first time (1,100 followers) and the Gallery's regular electronic newsletter reaches 24,960 subscribers.

During 2015-16, AGWA used a combination of strategic marketing campaigns, social media and unpaid media to support the exhibition schedule and attract diverse audiences for programs and events. Significant focussed campaigns were initiated for *Treasure Ships* and *Comic Tragic*s.

Unpaid media encompasses stories and articles published in print, radio or television because of the interest factor of the content. This year unpaid media coverage across these platforms with Western Australian, national and international media outlets totalled 2,171 items, reaching a total audience of 163,596,921. An equivalent amount of advertising space is calculated to cost \$17,503,066. (These figures are based on clippings and information provided by iSentia media monitoring services, as well as those collected by AGWA, with the value and reach calculated using information provided by iSentia, and extrapolated to include all clippings. It must be noted that this is an approximation only as each media clipping has a variable dollar value based on article size, audience, reach and frequency.)

AGWA continued to support its exhibition programs with entertainment offerings. These included three performances in the ARTBAR series (international and national acts combining people, art and live entertainment). All three were sold out. The first event supported the *WA Indigenous Art Awards* exhibition. The second and third concerts supported the *Treasure Ships* exhibition, with the final one being held outdoors in the Perth Cultural Centre's wetlands amphitheatre, adjacent to AGWA. During the summer Festival Season the Gallery rooftop was again opened on five Friday nights. This initiative attracted a total of 1,474 visitors over the season. With the *Treasure Ships* exhibition being open for the first two weeks, additional guided tours were scheduled at 5.30pm and were well attended.



Agency Performance

Programs – continued

Venue hire and exhibition opening night events brought an additional 13,303 people to the Gallery.

Throughout the year, AGWA offered its visitors a rich suite of exhibitions and Collection displays aimed at a wide and diverse audience. Some of the highlights are set out below.

Western Australian Indigenous Art Awards

Founded in 2008 and supported by the Government of Western Australia through the Department of Culture and the Arts, the *Western Australian Indigenous Art Awards* is one of the nation’s richest Indigenous art prizes for exceptional achievements by Australian Indigenous artists. Again this year the artists in the exhibition brought a unique vision to the Awards, with a variety of styles, ideas and aesthetic that, when placed together, revealed some of the dominant and emerging mediums, subjects and experiences shaping contemporary Indigenous art today. The work on display provided insight into the aspirations and concerns of the artists, as well as those of the wider Indigenous community. With the selected artists coming from metropolitan, regional and remote areas of Australia, their works also offered a snapshot of, and an opportunity to celebrate, the many Indigenous peoples and cultures across Australia.

Treasure ships: art in the age of spices

This major exhibition presented the spectacular art produced for global markets in the era of the spice trade dating between the 15th and early-nineteenth centuries. A collaboration with the Art Gallery of South Australia, it included works from their collection as well as national and international loans. The exhibition featured an extraordinarily diverse range of objects: paintings, sculpture, porcelain, textiles, original maritime maps and manuscripts, as well as archaeological material excavated from historic shipwreck sites. *Treasure Ships* explored the story of the art inspired by the first contact between East and West in the so-called ‘age of discovery’.



“I’m from North America, I’ve never been here before and it was just beautiful.”



• Curator tour of *Treasure Ships* exhibition.

The development of international maritime trade routes, with vessels carrying luxury products such as Chinese porcelain and Indian fabrics to European ports, enabled a lively exchange of new ideas and art styles between Europe and Asia.

In 1602 Dutch merchants established the Dutch East Indies Company (VOC) to trade spices and it rapidly expanded to become the world’s first multi-national corporation. Also featured in the exhibition were richly decorated original maps documenting the earliest European discoveries of Australia by Dutch explorers and rare shipwreck artefacts, such as from the *Batavia* which sunk off the Western Australia coast in 1629.



Agency Performance

Programs – *continued*

Some of the exhibitions on display in 2015-16.



• **Resistance** 8 November 2015 – 21 February 2016.



• **Comic Tragic: the exploding language of contemporary comic art**
9 April – 25 July 2016.



Agency Performance

Programs – *continued*

Some of the exhibitions on display in 2015-16.



- **WA FOCUS Graham Miller** 21 November 2015 – 28 February 2016.



- **American dream, American nightmare** 15 August 2015 – 15 February 2016.

Agency Performance

Programs – continued

Resistance:

The exhibition explored Indigenous knowledge systems and provided insightful comment on Indigenous experiences, histories, cultures and people. Incorporating a diverse mix of local and national works by Indigenous artists (and exploring ideas about colonisation, interaction, identification and resistance) the art shown in *Resistance* mirrored the artists' daily acts of resistance to counter unspoken social norms that often insist Indigenous people stay silent, and subsequently voiceless. The exhibition's essential, though difficult story of Australia, was told through the personal reflections of its Indigenous artists, and the timing of its display, prior to and alongside *Treasure Ships*, deliberately provided a challenging but important counterpoint to that exhibition.

Comic Tragic: the exploding language of contemporary comic art

An international multi-media exploration of the inner life of the comic artist and their incredibly intense, personal and affecting comic works, *Comic Tragic* looked at the relationships between words and picture, self and society. The merging of image and words in this exploration of new forms of comic and graphic art provided an international exploration of the way comic works connect with audiences in unexpected and powerful ways.

The exhibition comprised more than 150 examples of the most moving and compelling comic work being made in the world today from some of the medium's most exciting practitioners: Gabrielle Bell (US), Stephen Collins (UK), Aisha Franz (Ger), Anders Nilsen (US), Tommi Parrish (AUS), John Porcellino (US), Ron Regé Jr (US), Dash Shaw (US) and Emma Talbot (UK). With the works being presented in various stages of completion from rough sketch to fully inked, through sketchbooks, finished comic pages, paintings and video, visitors were afforded an intimate understanding of the artists' processes.

A full list of exhibitions and displays shown in 2015-16 can be found at Appendix F

"I just love the idea of calling it Your Collection. It's beautiful that the people of WA are recognised".



• Curator Robert Cook introduces artists at opening of *Comic Tragic* exhibition.

Voluntary Gallery Guides

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

There are currently 115 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 and training sessions, and 19 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.



Agency Performance

Programs – continued

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.

This year the VGGs delivered tours as part of AGWA's Education program to 5,913 school-aged children, 1,403 tertiary students, 1,580 students studying English as a Second Language, and 978 adults.

In addition, 4,483 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours. The guides provided their services to 143 invited guests at functions and events.

This year 18 Professional Development Sessions were held for the Guides. These are designed to support guiding of Collection and/or temporary exhibitions. They have covered a range of themes, and highlights including walk-throughs of exhibitions: *Treasure Ships* with AGWA curator Melissa Harpley, *WA Focus: Graeme Miller* with the artist, *Comic Tragic*s with curator Robert Cook and visiting artists, and the *Tom Malone Prize* with AGWA Director Stefano Carboni. Artists Trevor Richards, Alex Spremberg and Jurek Wybraniec also provided the guides with an insight into their *WA Focus* exhibition.

Fourteen members of a group of new recruits who had commenced their training to become VGGs completed the course and graduated at the end of the year. The year-long course includes 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.

Special training is given on methods to use with school group tours, while catering for the different curriculum and learning outcome needs. Each trainee is assigned an Active Guide as a mentor to assist with their training.

“Your tour guides are amazing! There were only two of us so she changed her tour so we could look at what we wanted to see. She knew so much and was happy to share”.

Education Programs

AGWA's 2015-16 education program was extremely well supported with 13,831 students (primary, secondary, tertiary and those studying English as a second language) taking part.

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.



• Visitors on tour with an AGWA Guru Guide.

Artwork credit:
Guy Grey-Smith

Horseshoe Range 1958-1961. Oil on muslin over hardboard, 126 x 250cm. State Art Collection, Art Gallery of Western Australia. Purchased 1961. © Susanna Grey-Smith and Mark Grey Smith



Agency Performance

Programs – continued

There has also been consistent visitation from country schools, particularly upper secondary, during the second half of the year when *Year 12 Perspectives* was on show.

Most workshops that took place during the year were centred on the State Art Collection displays, with the exception of a number delivered to school groups visiting *Treasure Ships: Art in the Age of Spices*. These groups participated in activities that ranged from making treasure maps and shadow puppets to block prints and tree of life designs inspired by the wonderful textile pieces on display in the exhibition.

The first half of 2016 saw a large number of senior school groups coming into the Gallery to participate in Visual Analysis Education workshops, along with tours of *Comic Tragics* and *Year 12 Perspectives*. During this period, the Educators delivered 50 Visual Analysis workshops in the Gallery, mainly in front of State Collection works.

Two Education resources were written and produced during 2015-16, and made available for teachers to download and print from the AGWA website. The first, written by AGWA Educator Lisa Young in collaboration with education staff at the Art Gallery of South Australia for use during *Treasure Ships* in both states, connected to the Australian Curriculum learning areas of History, Science, English, Geography and Visual Arts. A second resource aimed at secondary students was prepared to accompany the *Comic Tragics* exhibition; the content of both the exhibition and resource linked to the WA Curriculum learning areas of The Arts – Visual Arts and Media Arts and English.

Throughout the year AGWA's quarterly electronic Ed News went out to all teacher subscribers. The newsletter provides teachers with reminders about events and exhibitions and allows for more detailed current information about our programs.

The aim of these regular communications with teachers is that they will come to expect the newsletters in their in-boxes at the commencement of each term and thereby keep AGWA at the forefront of their minds.

“The Year 12 Perspectives were incredible. We come every year and this is the best one we’ve seen so far. These kids are our future and I feel like I’m in safe hands”.

AGWA's Education Department organised two of the popular Art and Philosophy Days, facilitated by Voluntary Gallery Guides. In the first, Year 7 Students interacted with works from the State Art Collection discussing philosophical issues concerning the concept of 'happiness' in small groups, using art works as stimulus. The second, for gifted Year 6 students, focussed on works in the *Your Collection 1800 to today* displays.

Both sessions attracted schools from all three education sectors and there is now a good representation from Government schools with gifted and talented programs.

Professional Learning Days for teachers, and exhibition teacher previews were again extremely popular and well attended this year.

A program of monthly briefings for AGWA security guards which started in 2014 continued this year. The Educators continued to deliver information on State Art Collection works, while a number of special exhibition sessions were presented by Curators and the Voluntary Gallery Guides. The value of these briefings is reinforced by the positive feedback received about the security guards and their interaction with our visitors.

“The openness and the sharing of knowledge from security guards was the best thing about our visit”.



Agency Performance

Programs – continued

Public Programs

Highlights of the year have been AGWA’s collaboration with the Proximity Festival and partnership with WA’s newest contemporary dance company Co3. The Proximity Festival was founded in 2011, and encourages artists from all disciplines to experiment with new modes of practice in the creation of participatory art. In October and November 2015, AGWA was the venue for 12 days of experimental performances, bringing together 12 emerging and established artists from Australia and the United Kingdom who provided intimate 15-minute one-on-one productions embedded into the daily happenings of the collections, hallways, rooftop and hidden spaces of the Gallery. The Co3 company, led by artistic director Raewyn Hill, performs — within AGWA’s gallery spaces — dance pieces created in response to artworks on display and the Gallery’s architecture.

Another new initiative this year has been a collaboration with Artsource, the peak membership body for visual artists in Western Australia, resulting in the aptly named 6 x 6 *Artists Talks*, where six artists talk about their works for six minutes giving a unique insight into their individual practices.

Several school holiday workshops were delivered by the Visitor Experience team, including a large community canvas being completed with guest Indigenous artists Barbara Byner and Jade Dolman in conjunction with NAIDOC Week and the *WA Indigenous Art Awards* exhibition. In support of *Treasure Ships*, a Family Fun Day saw a range of activities and events taking place, including map-making, spice painting and Wayang Kulit shadow puppetry. ‘Build your own treasure ship’ using the Gallery’s collection of white Lego was extremely popular, as was the opportunity to ‘draw your own comic’ in support of *Comic Tragics* during the April holidays.

The *WA Focus* exhibitions, *WA Indigenous Art Awards*, *Year 12 Perspectives* and *Comic Tragics* have all provided ongoing opportunities for visitors to engage with the featured artists during a series of artists talks.



• Proximity Festival - Art Gallery of WA, rooftop view, 2015. Image: Matt Sav.



• Co3 performer Katherine Gurr.

Artwork credit:

Mirdidingkingathi Juwarnda (Mrs Gabori)

Thundi 2010. Synthetic polymer paint on canvas. State Art Collection, Art Gallery of Western Australia.

Purchased through the TomorrowFund and the Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation

Agency Performance

Infrastructure

Strategic Objective: To enhance the visitor experience, access to and preservation of the State Art Collection, with world-class facilities.

Overview

A key objective for the Art Gallery of Western Australia is to ensure the best use and maintenance of the buildings in order to meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage listed and important to the architectural history of WA. 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 asset investment programs for infrastructure supports renewal to maintain and enhance public gallery spaces and visitor facilities. AGWA contributes directly to improving regional facilities by providing professional advice to support regional gallery development.

Outcomes

A major achievement in 2015-16 has been the creation of two new micro gallery spaces and the re-opening to the public of the top floor gallery. As reported in the Director's introduction, AGWA celebrated the opening of two new display spaces, *Garden* and *Sky* in May 2016. The project came about through a generous donation by Wesfarmers Ltd — the Gallery's Principal Partner — which has allowed AGWA to refurbish and repurpose these two spaces, initially, for the loan and display of the largest works in the Wesfarmers collection following the idea of 'large works in small spaces'. The contrast between the giant works and the dimensions of the micro galleries creates an exciting dynamic. Located within the micro galleries are two new nano galleries, tardis-like spaces, which offer small groups intimate multi-media experiences, providing a chance to learn more about AGWA's exhibitions.



- Visitors experiencing one of the new nano galleries.

The refurbishment and re-opening of the top floor gallery, named *Stratosphere*, provides a starting point for Gallery tours. Visitors will now have a new point of departure for special guided tours by AGWA's newly-renamed Guru Guides.

This lounge is a dramatic setting from which to survey the many galleries below and appreciate the unique architecture of the main building. The area also includes a new Gallery virtual reality experience.



Agency Performance

Infrastructure – *continued*

AGWA continues to work to achieve more cost effective and greener outcomes while maintaining suitable environmental controls and lighting for works of art.

The Gallery, like public galleries worldwide, is participating in the review of guidelines for the standards of building climate controls. More flexible standards will conserve energy and contain costs.

As part of an ongoing commitment to more sustainable facilities management, AGWA has actively been making improvements to reduce utility usage. In 2015-16, with assistance from the State Government Infrastructure Improvement Program, another phase of the public gallery lighting upgrade has been completed. The change to LED light fittings and globes, which are not only energy-efficient but last considerably longer than those used previously, is enabling AGWA to reduce electricity usage.

A cross-gallery storage review supported the opening of more public spaces in the main and Centenary Galleries, as well leading to efficiencies in stock management. Framing activities were relocated from the Conservation Laboratory on the upper level in the main gallery to a customised workshop in the upper level Centenary Galleries. This combined with dedicated frame and moulding storage, plus a walled window segregating the area from Collection storage, has expanded the potential for behind-the-scenes visitor programs. The second phase of this project will involve refurbishment which will allow the area to be opened up to visitors. Consolidation, repurposing, and the introduction of purpose-specific dedicated areas have improved stock management for the Shop, provided equipment storage for programs and events, and enabled a remodelling of the administration foyer.

The Art Gallery of Western Australia continues to work closely with 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. This included providing a main venue for the 2016 Fringe World Festival held in February, and hosting a successful season of evening rooftop events during the Festival season so as to be accessible to after-hours visitors to the area.

As part of improving the management of the Perth Cultural Centre, AGWA has worked on progressing the amalgamation of all land lots within the area in order to rationalise the Perth Cultural Centre land tenure and management arrangements. This will enhance activation, revenue generation, energy efficiency and asset optimisation in the precinct.

Agency Performance

Relationships

Strategic Objective: To build and foster relationships which grow support, advocacy, funding, and investment for the Gallery.

Overview

The Gallery continues to secure and strategically manage resources to support operations and activities through the Art Gallery of Western Australia Foundation, the Friends of the Art Gallery of WA, strategic partnerships and new and ongoing sponsorships

Outcomes

Art Gallery of Western Australia Foundation

The Foundation and Foundation members play a critical role in the success of the Gallery and the vibrancy of visual arts in the community. In return members enjoy a special relationship with the Director, curators, artists and art specialists through a series of opportunities throughout the year. This year these included special preview events of exhibitions including *Treasure Ships*, *Comic Tragic*s and the *WA Indigenous Art Awards*; private viewings with the artist, which included a special evening event with Helen Smith, as well as a celebration and viewing of recently-acquired works for the State Art Collection. This year also saw the highly successful Audi ART BALL presented by the AGWA Foundation and Vogue Australia, designed to attract a broad age range to the Gallery.

The Foundation provided 60 gifts of works of art, and made available to the Board funds for the acquisition of 63 works for the State Art Collection in 2015-16.

Sponsorship

Sponsorship makes a vital contribution to AGWA. The support of corporate partners adds funds, products, services and experiences to the Gallery's exhibition program, research and development projects, public programs and guided tours, and AGWA celebrations, openings and events. Sponsors do not simply give financial or in-kind support, AGWA's relationship with them extends well beyond this.



- **Guests at the Audi ART BALL were treated to spectacular entertainment.**

The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2011. Photo: Toni Wilkinson.

The Gallery is extremely grateful to each of its sponsors who show their support in many ways. Their support is a tangible demonstration of the value they place in visual arts towards enriching the lives of their community.

Annual Sponsors

Wesfarmers Arts is AGWA's Principal Partner, and the longest standing corporate partner of the Gallery. The relationship between AGWA and Wesfarmers Arts is continually evolving, and is distinctive for its collaborative endeavours and for the range and depth of benefits enjoyed by both parties.

Agency Performance

Relationships – continued

In 2015 Wesfarmers Arts increased their commitment to AGWA for a further three years. This additional support has enabled the revitalisation and creation of new exhibition and public program spaces in the Gallery including two micro galleries currently showcasing a rotating display of large works on loan from the Wesfarmers Collection and an Imagination Room, creating a new hub for public programs, talks, workshops and events. Heartfelt thanks are extended to Wesfarmers for their corporate leadership in cultural investment.

303MullenLowe

303MullenLowe is an invaluable part of AGWA's creative team. They provide AGWA with in-kind expertise in creative concepts and designs, communications strategy and implementation. 303MullenLowe played a pivotal role in the 2016 launch of AGWA's revitalised brand look.

Audi

Audi is both an annual sponsor of the Gallery and the key sponsor of ARTBAR driven by Audi, the Gallery's sell-out late night offering where art, entertainment, food and wine come together. Audi extended their support becoming the naming rights sponsor of the sell-out inaugural Audi ART BALL in May 2016.

Singapore Airlines – International Airline Sponsor

Singapore Airlines provide significant in-kind support to assist with AGWA's touring exhibitions. For the 2015-16 exhibition *Treasure Ships: Art in the Age of Spices* Singapore Airlines assisted the Gallery with courier flights, cargo and promotional prizes for this major exhibition. They also provided the first prize for the raffle to the AGWA Foundation for their inaugural ART BALL.

Smartbots

Smartbots are the Gallery's newest Annual Gallery Partner and Australia's leading distributor of intelligent and interactive humanoid robots. Their collaboration with AGWA is shaping

new connections between science, technology and the arts, using the latest robotic and virtual reality technology to peak visitor curiosity and wonder. From Aggie, the world's first robot Guru Gallery Guide to virtual reality immersions of key works and sculptures from exhibitions and the State Collection, the partnership is bringing the Gallery to life in unexpected ways.

The Alex Hotel

The Alex is a boutique hotel located close to the 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.

Juniper Estate Wines

Annual sponsor Juniper Estate is a producer of premium wines from Wilyabrup, the heart of the Margaret River region. Their award winning red and white wines are a feature at all AGWA's official openings as well as ARTBAR, the Rooftop Bar and the Audi ART BALL.

Gage Roads Brewing Company

Gage Roads Brewing Company is the Gallery's annual beer sponsor, providing in-kind support featuring their wonderful craft beers for all AGWA's official openings as well as ARTBAR, our summer time Rooftop Bar and the Audi ART BALL.

Exhibition Sponsors

Ernst & Young, International Touring Exhibitions – Principal Sponsor

Ernst & Young (EY) has been a wonderful supporter of key international exhibitions at AGWA since 2007. EY is known for support of the visual arts around the world. In 2016 their support of AGWA went towards being Principal Exhibition Sponsor of our major exhibition for the year, *Treasure Ships: Art in the Age of Spices*. EY actively share the richness of each AGWA exhibition with their clients, employees and their families and the community.

Agency Performance

Relationships – continued

Year 12 Perspectives Exhibition Education Sponsors

Department of Education, School Curriculum and Standards Authority, and the Catholic Education Office

The Gallery is grateful for the generous support of all its Education Sponsors. 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 schools community.

Special Project:

Desert River Sea: Kimberley Art Then and Now

Desert River Sea: Kimberley Art Then and Now (Desert River Sea) is a key Indigenous art focus for AGWA through to 2018.

Funded by Rio Tinto, the aim of *Desert River Sea* is to undertake a major survey of Aboriginal Art across the Kimberley; to help bridge the cultural and geographic distance between Aboriginal 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.

Born out of close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal (desertrivensea.com.au), a Visual Arts Leaders professional development program, and research and documentation. It will conclude in 2018 with a publication and landmark exhibition celebrating the region's art and culture.

Friends of the Art Gallery of Western Australia

To support the Gallery, the Friends run guided tours of AGWA's exhibitions, thus providing opportunities for members to engage more fully with both *Your Collection* and travelling exhibitions. The Friends also educate and inform members about the visual arts through such activities as visits to artists' studios and private collections, lectures and film.



- Paper Conservator Kate Woollett with some of the visitors attending a Friends of AGWA Conservation Labs tour.

They also support AGWA through social media and regular electronic newsletters to their members.

In 2015-16 the Friends hosted several well-attended tours of AGWA exhibitions including *WA Focus: Abdul Abdullah and Abdul-Rahman Abdullah*, and *Treasure Ships: Art in the Age of Spices*. In addition, four new members' morning teas were followed by guided tours of *Your Collection*, and two of the ever-popular AGWA Conservation Laboratory tours were again held during the year.

During the year Friends continued their series of lectures run in co-operation with Australians Studying Abroad (ASA), which again proved extremely successful with members.



Agency Performance

Relationships – continued

Volunteers and Interns

In 2015-16 the Art Gallery of Western Australia had a total of 169 volunteers, comprised of 119 Active and Associate Voluntary Gallery Guides, and 50 volunteers who contributed to daily operations at the front desk. In addition, AGWA has also been fortunate to have the assistance of several student volunteers who are required to undertake a formal internship as part of their university course.

The Gallery’s Front-of-House volunteers assist the staff Visitor Information Assistants to provide a world-class visitor experience. In addition to regular shifts during opening hours, volunteers also contributed to special events, such as exhibition opening night functions, ARTBAR and the Friday night Rooftop Bar during summer as well as events held at AGWA by organisations who hire the gallery space. The volunteers’ friendly and informative service is greatly appreciated by our visitors, as demonstrated by the high level of positive feedback we receive regarding how they have enhanced visitors’ Gallery experience.

Of the 50 volunteers in this area, there are 38 rostered volunteers, six relief volunteers, and six volunteers who assist specifically with visitor surveys to provide feedback about their visit which assists the Gallery enhancing the visitor experience. 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.

Sponsor and Corporate Events

Sponsors and clients hosted a broad range of events throughout the year. Our sponsor EY had the opportunity to host 500 people at a reception where guests were able to enjoy a private viewing of the AGWA *Treasure Ships* exhibition. Wesfarmers also hosted a private Australian Chamber Orchestra concert, and the Australian Youth Orchestra had the opportunity to perform to key stakeholders in the Gallery.

“The ladies on the desk volunteering were immensely helpful and one of them gave us amazing instructions. We are very pleased”.



- **Volunteers Lella Paige and Mary Briffa greeting a visitor. These two ladies have more than 50 years of volunteer service at AGWA between them.**

In addition AGWA hosted theatre performances during the Fringe World Festival, a Reserve Bank of Australia dinner for state and national guests, the *Ryan Trecartin* Screen Space opening for Perth International Arts Festival and held events for Harmony Week and the Reconciliation Banner Launch. Almost 500 at the 18th International Conference on Liquefied Natural Gas enjoyed a private viewing of AGWA galleries during a reception held in April.



Performance

Strategic Objective: To build a reputation that attracts, and a culture and capability that retain, the best people.

Overview

During 2015-16 new initiatives were unveiled to cement work carried out in 2014-15 which embedded a refreshed *Essence of AGWA* designed to sit at the heart of the Galleries planning and brand development.

AGWA develops marketing and audience attraction strategies that are brand-driven, targeted and monitored for performance. This requires AGWA to ensure all functions are aligned with the brand personality and values, that visitors' experience delivers on the brand promise, and that the Gallery champions audience and art in a balanced way.

The Gallery works collaboratively with national and international collecting institutions to identify program initiatives, partnership opportunities, and to explore operational efficiencies and shared services improvements.

Activities that will develop stronger links throughout the creative sector and assist AGWA to develop and grow are continually sought. These activities include developing public programs and conducting events that stimulate debate, discussion and understanding of the visual arts; providing support for training and development programs, and participating in various professional national and international museum forums to encourage and maintain communication, leadership development opportunities and alignment of business development initiatives in the public art museum sector.

The Gallery continues to secure and strategically manage resources to support the delivery of art gallery services to meet Government outcomes and deliver on the longer term goals of the strategic plan.

Outcomes

Briefs were completed in early 2016 for the following areas: a new brand identity and logo; a stronger proposition for catering at AGWA; a refreshed approach to public programs and content engagement; a new merchandise program showcasing the State Art Collection, and website renewal. Also commissioned was a separate review of options for a membership scheme.

The new brand identity and engagement strategy was launched to audiences and stakeholders at an event held in mid-May, and was extremely well received. Included were a newly-developed public offering, *the Imagination Program*, and the newly-created suite of new spaces and digital offerings: nano galleries, *The Imagination Room*, *The Pop Up Pod*, *Atmosphere* (Virtual Reality immersions) and *Stratosphere*. A short-form video product *AGWA TV* was launched across all platforms with 12 new commissions. The Volunteer Gallery Guides' program was redeveloped to match audience needs and rebranded as Guru Guides, and Aggie the engagement robot was introduced to considerable national, and some international, media coverage.

The new logo and identity have been applied to all touchpoints to enable stronger integration of messaging online and within the Gallery. In addition, new streamlined way-finding has been introduced along with a redesigned entrance and external branding.

Two new merchandise ranges, *Essence of AGWA* and *Imagination*, showcasing key elements of the Collection and its appeal were also launched in May.

Agency Performance

Performance – continued



- Arts Minister Hon John Day MLA with engagement robot Aggie, at the Winter Reveal event.

A long-term strategy for catering at the Gallery was started and the first fruits of this was the successful launch, in June, of a new bistro *Arthouse Dine*, offering a considerably improved service and impact.

Strands such as ARTBAR (concerts) and summer Rooftop activation were reviewed, and the aim is to evolve these into more cost effective evening programs with longer seasons, enabling the Gallery to target new markets on a more sustainable cost basis.

The website has been refreshed to offer improved performance, and a complete relaunch is scheduled for January 2017. In line with the digital strategy, staff were re-prioritised to improving the digital and web offer which has shown encouraging progress. The refocussing does affect other programs and the aim is to seek private funding to increase capacity.

Professional development opportunities for staff were presented through the Gallery's partnership with the Art Gallery of South Australia (AGSA) for the exhibition *Treasure Ships in the Age of Spices*. AGWA staff benefitted by working closely with curatorial conservation and/or education and public programs staff from AGSA

In February 2016 Paper Conservator Kate Woollett travelled to Sydney for National Council meeting of the Australian Institute for the Conservation of Cultural Materials (AICCM) at the held at the Australian Museum, representing both AGWA and the Western Australian branch, of which she is State President. The AICCM is the peak professional organisation for the conservation profession within Australia. As AGWA's representative at the meeting, her role was to gather information about current environmental standards, and management of this by other institutions within Australia, and to investigate how the current guidelines have been interpreted.

In November, AGWA's other Paper Conservator, Stephanie Baily, travelled to Japan to attend an international workshop on Conservation of Japanese Paper held under the auspices of the International Council of Museums (ICOM). Stephanie was one of 15 participants accepted into the course, and her participation was fully funded by ICOM. Members of the registration, curatorial and conservation teams regularly act as couriers for important artworks going on loan to national and international institutions.

Senior Painting Conservator, Maria Kubik, organised and facilitated a workshop in partnership with Museums Australia (WA) titled *Caring for Indigenous Art: A conservation perspective*.



Agency Performance

Performance – continued

Timed to coincide with AGWA's *Western Australian Indigenous Art Awards* (WAIAA) exhibition, and following on from NAIDOC Week activities, the workshop was offered as a professional development opportunity for people already working in the heritage field. The aim of the day was to provide practical experiences so that people could take away what they had learned and apply it in the field. The emphasis was also on building networks and making contacts with and between heritage professionals. Other AGWA staff who contributed to this initiative were Senior Objects Conservator, David Graves, who both spoke and led a workshop on barks, and Carly Lane, Curator of Aboriginal and Torres Strait Islander Art, who addressed the group and provided a tour of the WAIAA exhibition. Dr Kubik spoke on common issues seen in Indigenous artwork, particularly ochres on canvas, and led a workshop on practical storage and display issues.



- Senior Painting Conservator Maria Kubik, facilitating the *Caring for Indigenous Art* workshop.



- Two young visitors enjoying a tour led by Aggie.

Artwork credit:

Charles Blackman

Triptych Alice 1957

oil and enamel on Masonite. State Art Collection, Art Gallery of Western Australia

Purchased with assistance from the Friends of the Art Gallery, 1988



- Community canvas workshop during NAIDOC Week.

Agency Performance

Regions

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. Now into its fourth year, its aim 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. The collaboration was recognised with an award in the Indigenous category of the 2016 Museums and Galleries Australia Awards (MAGNA).

Born out of close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal, a Visual Arts Leaders professional development program and research and documentation. It will conclude with a landmark exhibition and publication celebrating the region's art and culture, the first in Australia since *Images of Power* was presented by the NGV in 1993.

At the heart of *Desert River Sea* is a focus on collaboration and partnership with an ethos of supporting long-term, sustainable outcomes for Kimberley art centres and communities. This involves nurturing the talents of both artists and art administrators to aid the sustainability and growth of established art centres. In return, AGWA is strengthening its links in the region and works alongside these centres to share the richness and diversity of their art and culture far beyond the Kimberley. AGWA believes this model can establish best practice principles that can be replicated and applied to other art centres across the state and perhaps even further.

The project is 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) who are at the heart of the operation.



- The *Desert River Sea* 2016 Visual Arts Leadership Program participants with AGWA staff. (L to R) Back row: Michael Jalaru Torres, Nancy Daylight, Lynne Hargreaves, Garry Sibosado, Amanda Smith, Betty Bundamurra, Lutisha Woolagoodja, Kirsty Burgu and Cessa Bani. Front row: Stefano Carboni, Lynley Nargoodah, Lillie Spinks, Francine Steele, Anthea Nargoodah, Selena O'Meara, Marika Riley and Rowena Morgan.

Their core role is to initiate and build on the relationships and informal networks which are an essential component of the project, something which is regularly impacted by the vastness of the Kimberley region and consequent communications difficulties.

Such outreach is, for a city-based state collecting institution, an innovative extension of standard practice. Staff attended *Revealed* (the state showcase for emerging Aboriginal artists from across Western Australia) in Perth in April, in order to assist the promotion of Kimberley art as well the DRS project itself.

Agency Performance

Regions – continued

An industry stand was also held at the Darwin Aboriginal Art Fair which was held in August 2015, concurrently with the National Aboriginal and Torres Strait Islander Art Award exhibition; this provided an opportunity to attend multiple events held in conjunction with this major Art Prize.

A major component of the project is the support of artists and art workers through the Visual Arts Leadership (VAL) program. Participants from across the Kimberley become engaged with development of the project as it progresses, and are offered extended community networking and exposure to professional development opportunities. This year's VAL program event was held in May in Kununurra, attended by a record number of 14 participants. The culmination was an exhibition of contemporary works contributed by participants, attended by a packed crowd of local stakeholders and other visitors.

The creation of a continually evolving website was considered integral to enhancing a broad audience's understanding and appreciation of the art and cultural landscape of the Kimberley. Launched in 2014, desertriversea.com.au also features 375 Kimberley works from the State Art Collection; this increases opportunities for creator communities to remain connected to, and informed about, these contemporary and historic works, intended for an external audience but nevertheless housed far from their source.

As part of the project's documentation, short artist films are being produced at each art centre in partnership with Indigenous Community Stories. These feature on the DRS website and are receiving wide exposure via exhibitions, film festivals and broadcast. They are also held by the communities for their own use, and lodged with the Australian Institute of Aboriginal and Torres Strait Studies (AIATSIS).

The Broome office also compiles a bi-monthly e-newsletter. Its content extends beyond the standard summation of relevant art events to include original essays of topical interest to art centres as well as the wider art world.



• **Desert River Sea Broome staff members Philippa Jahn and Geraldine Henrici.**

Significantly, in partnership with the website, the newsletter functions to promote the network of Kimberley art centres in a way these hard-working organisations themselves find difficult to achieve on their own.

As a practical gesture to support Kimberley artists and art centres, the regional office has developed a comprehensive Kimberley Aboriginal Art Trail Map. This guide identifies the major art producing centres of the Kimberley and is available as a hard copy brochure as well as a downloadable PDF on the website.

Agency Performance

Regions – continued

Geraldton Regional Art Gallery

Located in the heart of the City, the Geraldton Regional Art Gallery is housed in the former 1907 Town Hall and opened as the first West Australian regional 'A' class venue on 6 August 1984.

It continues to be managed by staff of the Art Gallery of Western Australia and is co-funded by the City of Greater Geraldton which also owns and maintains the facility.

The Gallery provides the delivery of art gallery services in regional WA through support and advice to local groups as well as presenting a diverse annual range of exhibitions. In this way, the Gallery aims to meet the artistic and cultural needs of the Mid West residents as well as state, national and international visitors. The Gallery conducts education and youth activities, including artists' talks and children's programs including the fifth annual *Genesis* exhibition that brings together student works from all five Geraldton Senior High Schools.

After a very successful re-launch in March 2014 of the \$45,000 non-acquisitive state wide *Mid West Art Prize* exhibition, it was decided by the Management Committee to enter into a two year cycle with this particular event. As such, the next planned opening of this highly regarded and eagerly anticipated exhibition is scheduled for early 2017. In its place during 2016, the Gallery put on display the recently-cleaned, restored and where appropriate, newly-framed 64 Norman Lindsay and 94 Elizabeth Durack works that form part of the City of Greater Geraldton permanent collection, housed and cared for by the Gallery. During the course of the year over 100 collection works that did not meet the reviewed and updated acquisitions policy or were deemed to be of low quality and value were de-accessed. A number of these works were either returned to the artist or donated to the Greenough Historical Society, the Geraldton Regional Hospital Permanent Care Unit and the St John of God Hospital, Geraldton.

Regional Gallery Director, James Davies took a combination of annual and long service leave from mid-December 2015 until mid-May 2016 during which time the Gallery Administrator, Julie-Ann Sproule was promoted to the role of Acting Director.

The Gallery continues to maintain a strong volunteer organisation that is estimated to contribute an in-kind dollar amount of \$20,000 per annum. The current group of volunteers assist either through customer service and reception during the week or at official openings by the service of food and beverages.

Care of Inside Australia

The Gallery continued to implement the Conservation Management Plan for Antony Gormley's *Inside Australia* situated at Lake Ballard in the Shire of Menzies. The annual condition survey was undertaken in November and two repaired sculptures were returned to the lake at the same time. After the successful testing of a new base design at AGWA two prototype bases were installed on sculptures at Lake Ballard as the next phase in the planned re-basing of the entire work.



Significant Issues

Significant Issues impacting the Art Gallery

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

- The re-energised vision and re-branding of the Gallery initiated with the 2016 Seeing things differently program will be maintained and developed in the 2017 program.
- The Gallery will be investing in developing improved digital content and services to create a more accessible and engaging experience for visitors to the Gallery and the State Art Collection. The digital strategy will involve new ways of working and change management.
- The Gallery continues to build strong relationships with other agencies and the community to support delivery of services and programs. *Desert River Sea* is a five-year nationally significant project with long-term benefits to Kimberley Indigenous communities made possible with an investment by Rio Tinto. The Gallery will be developing future partnerships for the delivery of a planned 2018 *Desert River Sea* exhibition as part of an overall strategy supporting access to aboriginal art.
- The 40th anniversary of the opening of the main building in 2019 and the 125th anniversary of the founding of the Art Gallery in 2020 will be major drivers in the forward program planning.
- The TomorrowFund, established in 2008, allows the Gallery to make significant acquisitions of contemporary art. As part of the ongoing strategic aim to provide for sustainable collection development the Gallery will seek to secure the final Government contribution and focus on raising the current level of funding and support for other areas of the Collection.
- AGWA continues planning for infrastructure improvements and developments required to ensure the Gallery maintains international museum standards and meets visitor demand for services. Storage space for the Collection is a priority.



Disclosures and Legal Compliance

Financial Statements

Certification of Financial Statements for the year ended 30 June 2016

The accompanying financial statements of the Board of the Art Gallery 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 2016 and the financial position as at 30 June 2016.

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

Ravikissen Proheea
Chief Finance Officer
2 September 2016

Nicholas Hasluck AM, QC
Chair, Board of the Art Gallery of Western Australia
2 September 2016

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
2 September 2016

Financial Statements

Statement of Comprehensive Income for the year ended 30 June 2016

	Note	2016 \$000	2015 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	7	5,501	5,371
Supplies and services	8	3,522	2,698
Depreciation and amortisation expense	9	614	627
Accommodation expenses	10	3,966	3,282
Grants and subsidies	11	170	170
Cost of sales	14	370	330
Loss on sale of non current assets	20	-	1
Other expenses	12	133	1,298
Total cost of services		14,276	13,777
Income			
Revenue			
User charges and fees	13	634	519
Sales	14	570	534
Sponsorship	15	1,397	632
Donated works of art	16	632	141
Bequest trust and special purpose funds contributions	17	1,145	611
Interest revenue	18	628	796
Commonwealth grants and contributions		72	-
Other revenue	19	960	185
Total Revenue		6,038	3,418
Total income other than income from State Government		6,038	3,418
NET COST OF SERVICES		8,238	10,359

Financial Statements



Statement of Comprehensive Income for the year ended 30 June 2016 – *continued*

	Note	2016	2015
		\$000	\$000
Income from State Government	21		
Service appropriation		9,645	8,604
Royalties for Regions Fund		-	551
Assets transferred		368	60
Services received free of charge		21	19
Total income from State Government		10,034	9,234
SURPLUS / (DEFICIT) FOR THE PERIOD		1,796	(1,125)
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	36	83,007	(1,014)
Total other comprehensive income		83,007	(1,014)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		84,803	(2,139)

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

Financial Statements

Statement of Financial Position as at 30 June 2016

	Note	2016 \$000	2015 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	37	601	1,299
Restricted cash and cash equivalents	22, 37	24,118	23,198
Inventories	23	246	323
Receivables	24	331	332
Other current assets	25	2	2
Total Current Assets		25,298	25,154
Non-Current Assets			
Restricted cash and cash equivalents	22, 37	3,923	3,923
Amounts receivable for services	26	6,943	6,323
Other financial assets	27	1,750	955
Property, plant and equipment	28	41,538	40,743
Works of art	29	297,265	212,535
Intangible assets	31	-	2
Total Non-Current Assets		351,419	264,481
TOTAL ASSETS		376,717	289,635

Financial Statements

Statement of Financial Position as at 30 June 2016 – *continued*

	Note	2016	2015
		\$000	\$000
LIABILITIES			
Current Liabilities			
Payables	33	2,569	660
Provisions	34	1,080	1,166
Other current liabilities	35	153	385
Total Current Liabilities		3,802	2,211
Non-Current Liabilities			
Provisions	34	435	369
Total Non-Current Liabilities		435	369
TOTAL LIABILITIES		4,237	2,580
NET ASSETS		372,480	287,055
EQUITY			
Contributed equity	36	82,424	81,802
Reserves		290,874	207,718
Accumulated deficit		(818)	(2,465)
TOTAL EQUITY		372,480	287,055

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

Financial Statements

Statement of Changes in Equity for the year ended 30 June 2016

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2014	36	81,572	208,411	(1,019)	288,964
Deficit		-	-	(1,125)	(1,125)
Other comprehensive income for the period		-	(1,014)	-	(1,014)
Total comprehensive income for the period		-	(1,014)	(1,125)	(2,139)
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Transfer from accumulated surpluses to reserves		-	321	(321)	-
Total		230	321	(321)	230
Balance at 30 June 2015		81,802	207,718	(2,465)	287,055

Financial Statements

Statement of Changes in Equity for the year ended 30 June 2016 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2015	36	81,802	207,718	(2,465)	287,055
Surplus		-	-	1,796	1,796
Revaluation increment		-	83,007	-	83,007
Total comprehensive income for the period		-	83,007	1,796	84,803
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		392	-	-	392
Transfer from accumulated surpluses to reserves		-	149	(149)	-
Total		622	149	(149)	622
Balance at 30 June 2015		82,424	290,874	(818)	372,480

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

Financial Statements

Statement of Cash Flows for the year ended 30 June 2016

	Note	2016 \$000	2015 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		9,025	8,119
Capital appropriation		622	230
State Grants and Subsidies		124	60
Royalties for Regions Fund		-	551
Net Cash provided by State Government		9,771	8,960
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(5,672)	(5,717)
Supplies and services		(3,392)	(2,631)
Accommodation		(3,877)	(3,263)
Grants and subsidies		(170)	(170)
GST payments on purchases		(735)	(635)
GST payments to tax authority		(32)	(35)
Other payments		(164)	48
Receipts			
Sale of goods and services		570	539
User charges and fees		628	504
Commonwealth grants and contributions		72	-
Interest received		661	896
GST receipts on sales		288	130
GST receipts from taxation authority		548	525
Other receipts		2,406	1,136
Net cash used in operating activities	37	(8,869)	(8,673)



Financial Statements

Statement of Cash Flows for the year ended 30 June 2016 – *continued*

	Note	2016	2015
		\$000	\$000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current assets		(680)	(1,698)
Net cash used in investing activities		(680)	(1,698)
Net increase / (decrease) in cash and cash equivalents		222	(1,411)
Cash and cash equivalents at the beginning of period		28,420	29,831
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	37	28,642	28,420

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

Notes to the Financial Statements

For the year ended 30 June 2016

Note 1. Australian Accounting Standards

General

The Board's financial statements for the year ended 30 June 2016 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

The Board has adopted any applicable, new and revised Australian Accounting Standards from their operative dates.

Note 2. Summary of Significant Accounting Policies

(a) General statement

The Board is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB as applied by the Treasurer's instructions. Several of these are modified by the Treasurer's instructions to vary application, disclosure, format and wording.

The *Financial Management Act 2006* and the Treasurer's instructions impose legislative provisions that govern the preparation of financial statements and take precedence over the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB.

Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

(b) Basis of preparation

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, except for land, buildings and works of art which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

Note 4 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying the Board's accounting policies resulting in the most significant effect on amounts recognised in the financial statements.

Note 5 'Key sources of estimation uncertainty' discloses key assumptions made concerning the future, and other key sources of estimation uncertainty at the end of the reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

(c) Reporting entity

The reporting entity comprises the Board of the Art Gallery of Western Australia.

(d) Contributed equity

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

The transfers of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also Note 36 'Equity'.



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

(e) Income

Revenue recognition

Revenue is recognised and measured at the fair value of consideration received or receivable.

Revenue is recognised for the major business activities as follows:

Sale of goods

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

Provision of services

Revenue is recognised by reference to the stage of completion of the transaction.

Interest

Revenue is recognised as the interest accrues.

Service Appropriations

Service Appropriations are recognised as revenues at fair value in the period in which the Board gains control of the appropriated funds. The Board gains control of appropriated funds at the time those funds are deposited to the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury. See also note 21 'Income from State Government' for further information.

Royalties for Regions funds are recognised as revenue at fair value in the period in which the Board obtains control over the funds. The Board obtains control of the funds at the time the funds are deposited into bank account.

Grants, donations, gifts and other non-reciprocal contributions

Revenue is recognised at fair value when the Board obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when

a fair value can be reliably determined and the services would be purchased if not donated.

Gains

Realised and unrealised gains are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

(f) Property, plant and equipment and works of art

Capitalisation/Expensing of assets

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

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

Initial recognition and measurement

Property, plant and equipment and works of art are initially recognised at cost.

For items of property, plant and equipment and works of art acquired at no cost or for nominal cost, the cost is the fair value at the date of acquisition.

Subsequent measurement

Subsequent to initial recognition as an asset, the revaluation model is used for the measurement of land, buildings and works of art and the historical cost model for all other property, plant and equipment. Land, buildings and works of art are carried at fair value less accumulated depreciation (buildings only) and accumulated impairment losses. All other items of property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Where market-based evidence is available, the fair value of land and buildings and works of art are determined on the basis of current market values determined by reference to recent market transactions. When buildings are re-valued by reference to recent market transactions, the accumulated depreciation is eliminated against the gross carrying amount of the asset and the net amount restated to the re-valued amount.

In the absence of market-based evidence, fair value of land and buildings, and works of art are determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted or where artworks are acquired to serve a community purpose. Fair value for existing use assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Where the fair value of buildings is determined on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately.

Fair value for restricted use land is determined by comparison with market evidence for land with similar approximate utility (high restricted use land) or market value of comparable unrestricted land (low restricted use land).

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

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuation Services) and recognised annually to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

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

The Gallery's works of art collection is subject to a revaluation every five years, using a sampling methodology. As the collection is specialised and no market-based evidence of value is readily available, the revaluation methodology used is based upon certain criteria that enable the collection to be valued at a reasonable estimate of its fair value. The revaluation commenced in 2014-15 and was completed in 2015-16.

See also note 28 'Property, Plant and Equipment' and note 29 'Works of Art' for further information on revaluations.

De-recognition

Upon disposal or de-recognition of an item of property, plant and equipment and artwork, any revaluation surplus relating to that asset is retained in the asset revaluation surplus.

Asset Revaluation Surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 28 'Property, Plant and Equipment' and note 29 'Works of Art'.

Depreciation

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Buildings	50 years
Office equipment	3 to 20 years
Plant, equipment and vehicles	4 to 20 years

Works of art controlled by the Board are classified as property, plant and equipment. These are anticipated to have indefinite useful lives.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Their service potential has not, in any material sense, been consumed during the reporting period and no depreciation has been recognised.

Land is not depreciated.

(g) Intangible assets

Capitalisation/expensing of assets

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

Intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life which is reviewed annually) on the straight line basis. All intangible assets controlled by the Board have a finite useful life and zero residual value.

The expected useful lives for each class of intangible asset are:

Software ^(a) 4 to 10 years

^(a) Software that is not integral to the operation of any related hardware.

Computer Software

Software that is an integral part of the related hardware is treated as property, plant and equipment. Software that is not an integral part of the related hardware is recognised as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

(h) Impairment of assets

Property, plant and equipment, works of art and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised. Where an asset measured at cost is written down to recoverable amount, an impairment loss is recognised in profit and loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. As the Board is a not-for-profit entity, unless a specialised asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

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

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at the end of each reporting period irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market-based evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at the end of each reporting period.

See also note 32 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(p) 'Receivables' and note 24 'Receivables' for impairment of receivables.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

(i) Other financial assets classified as financial assets at fair value

Investments and other financial assets are initially measured at fair value. Transaction costs are included as part of the initial measurement, except for financial assets at fair value through profit or loss. They are subsequently measured at either amortised cost or fair value depending on their classification. Classification is determined based on the purpose of the acquisition and subsequent reclassification to other categories is restricted.

Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the consolidated entity has transferred substantially all the risks and rewards of ownership.

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss are either: i) held for trading, where they are acquired for the purpose of selling in the short-term with an intention of making a profit; or ii) designated as such upon initial recognition, where they are managed on a fair value basis or to eliminate or significantly reduce an accounting mismatch.

Impairment of financial assets

The Board assesses at the end of each reporting period whether there is any objective evidence that a financial asset or group of financial assets is impaired. Objective evidence includes significant financial difficulty of the issuer or obligor; a breach of contract such as default or delinquency in payments; the lender granting to a borrower concessions due to economic or legal reasons that the lender would not otherwise do; it becomes probable that the borrower will enter bankruptcy or other financial reorganisation; the disappearance of an active market for the financial asset; or observable data indicating that there is a measurable decrease in estimated future cash flows.

The amount of the impairment allowance for financial assets carried at cost is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the current market rate of return for similar financial assets.

See also note 27 "Other Financial Assets".

(j) Leases

The Board holds operating leases for vehicles and office equipment. Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

(k) Financial instruments

In addition to cash, the Board has two categories of financial instrument:

- Loans and receivables; and
- Fair value through profit or loss; and
- Financial liabilities measured at amortised cost.

Financial instruments have been disaggregated into the following classes:

Financial Assets

- Cash and cash equivalents
- Restricted cash and cash equivalents
- Receivables
- Amounts receivable for services
- Other financial assets

Financial Liabilities

- Payables

The fair value of short-term receivables and payables is the transaction costs or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

Fair value of quoted investments at fair value is based on the last sale price.

(l) Cash and cash equivalents

For the purpose of the Statement of Cash Flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value, and bank overdrafts.



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

(m) Accrued salaries

Accrued salaries (see note 33 'Payables') represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. The Board considers the carrying amount of accrued salaries to be equivalent to its fair value.

(n) Amounts receivable for services (holding account)

The Board receives income from the State Government partly in cash and partly as an asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

See also note 21 'Income from State Government' and note 26 'Amounts Receivable for Services (Holding Account)'.

(o) Inventories

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

See note 23 'Inventories'.

(p) Receivables

Receivables are recognised at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that the Board will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days.

See also note 2(k) 'Financial Instruments' and note 24 'Receivables'.

(q) Payables

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

See also note 2(k) 'Financial instruments' and note 33 'Payables'.

(r) Provisions

Provisions are liabilities of uncertain timing or amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at the end of each reporting period.

Provisions – employee benefits

All annual leave and long service leave provisions are in respect of employee's services up to the end of the reporting period.

Annual leave

Annual leave is not expected to be settled wholly within 12 months after the end of the reporting period and is therefore considered to be 'other long-term employee benefits'. The annual leave liability is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of the settlement.

When assessing expected future payments consideration is given to expected future wages and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

The provision for annual leave is classified as a current liability as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Long service leave

A liability for long service leave is recognised after an employee has completed four years of service based on remuneration rates current as at the end of the reporting period.

An actuarial assessment of long service leave undertaken by PWC at 30 June 2014 determined that the liability measured using the short-hand measurement technique above was not materially different from the liability determined using the present value of expected future payments. This calculation is consistent with the Board's experience of employee retention and leave taken.

Unconditional service leave provisions are classified as current liabilities as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period. Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Authority has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

Superannuation

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

Eligible employees contribute to the Pension Scheme, a defined benefit pension scheme closed to new members since 1987, or the Gold State Superannuation Scheme (GSS), a defined benefit lump sum scheme closed to new members since 1995.

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension Scheme or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESB). From 30 March 2012, existing members of WSS or GESBS and new employees have been able to choose their preferred superannuation fund provider.

The Board makes contributions to GESB or other fund providers on behalf of employees in compliance with the *Commonwealth Government's Superannuation Guarantee (Administration) Act 1992*. Contributions to these accumulation schemes extinguish the Board's liability for superannuation charges in respect of employees who are not members of the Pension Scheme or GSS.

The GSS is a defined benefit for the purpose of employees and whole-of-government reporting. However, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the Board to GESB extinguishes the Board's obligations to the related superannuation liability.

The Board has no liabilities under the Pension Scheme or the GSS. The liabilities for the unfunded Pension Scheme and the unfunded GSS transfer benefits attributable to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS obligations are funded by concurrent contributions made by the Board to the GESB.

The GESB makes all benefit payments in respect of the Pensions Scheme and GSS, and is recouped from the Treasurer for the employer's share.

Provisions – other

Employment on-costs

Employment on-costs, including workers' compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of 'Other expenses' and are not included as part of the Board's 'Employee benefits expense'. The related liability is included in 'Employment on-costs provision'.

See also note 12 'Other Expenses' and note 34 'Provisions'.

(s) Superannation expense

Superannation expense is recognised in the profit or loss of the Statement of Comprehensive Income and comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBS, and other superannuation funds.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

t) Assets and services received free of charge or for nominal cost

Assets or services received free of charge or for nominal cost, that the Board's would otherwise purchase if not donated, are recognised as income at the fair value of the assets or services where they can be reliably measured. A corresponding expense is recognised for services received. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

(u) Foreign Currency Translation

Transactions in foreign currencies are initially recorded by applying the exchange rates ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Foreign currency differences arising on retranslation are recognised in profit or loss.

(v) Comparative figures

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

Note 3. Department of Culture and the Arts

The Department of Culture and the Arts provides support for capital projects to agencies in the Culture and Arts portfolio. The Department receives an appropriation for capital projects and minor asset equipment as part of the DCA PC Replacement Program. These services, provided to the Board, but paid for by the Department, have been treated as 'Resources received free of charge' in the Income Statement.

The Department of Culture and the Arts provides shared corporate services to the Board which are not recognised in the Income Statement.

Note 4. Judgements Made By Management in applying accounting policies

The preparation of financial statements requires management to make judgments about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements.

Several estimations and assumptions used in calculating the Board's long service leave provision include expected future salary rates, discount rates, employee retention rates and expected future payments. Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision. There was a change in estimation for long service leave. The provision is computed inhouse in 2015 where it was outsourced to 3rd party actuaries in 2014.

The Board evaluates these judgments regularly.

Operating lease commitments

The Board has entered into a lease for motor vehicles. The Board has determined that the lessor retains substantially all the risks and rewards incidental to ownership of the vehicles. Accordingly, the leases have been classified as operating leases.

Note 5. Key sources of estimation uncertainty

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

Long Service Leave

Several estimations and assumptions used in calculating the Board's long service leave provision include expected future salary rates, discount rates, employee retention rates and expected future payments. Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 6. Disclosure of Changes in Accounting Policy and estimates

Initial application of an Australian Accounting Standard

The Board has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2015 that impacted on the Board:

AASB 2013-9 *Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments*

Part C of this Standard defers the application of AASB 9 to 1 January 2017. The application date of AASB 9 was subsequently deferred to 1 January 2018 by AASB 2014-1. The Board has not yet determined the application or the potential impact of AASB 9.

AASB 2014-8 *Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) – Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]*

This Standard makes amendments to AASB 9 Financial Instruments (December 2009) and AASB 9 Financial Instruments (December 2010), arising from the issuance of AASB 9 Financial Instruments in December 2014. The Board has not yet determined the application or the potential impact of AASB 9.

AASB 2015-3 *Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality*

This Standard completes the withdrawal of references to AASB 1031 in all Australian Accounting Standards and Interpretations, allowing that Standard to effectively be withdrawn. There is no financial impact.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Voluntary changes in accounting policy

The Board has not made any voluntary changes in accounting policy during the financial year.

Future impact of Australian Accounting Standards not yet operative

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by T1 1101 Application of Australian Accounting Standards and Other Pronouncements or by an exemption from T1 1101. By virtue of a limited exemption, the Board has early adopted AASB 2015–7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities. Where applicable, the Board plans to apply these Australian Accounting Standards from their application date:

		Operative for reporting periods beginning on/after
AASB 9	<p><i>Financial Instruments</i></p> <p>This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i>, introducing a number of changes to accounting treatments.</p> <p>The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and, AASB 2014-1 <i>Amendments to Australian Accounting Standards</i>. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 15	<p><i>Revenue from Contracts with Customers</i></p> <p>This Standard establishes the principles that the Board shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 16	<p><i>Leases</i></p> <p>This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2019

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

AASB 1057	<p><i>Application of Australian Accounting Standards</i></p> <p>This Standard lists the application paragraphs for each other Standard (and Interpretation), grouped where they are the same. There is no financial impact.</p>	1 Jan 2016
AASB 2010-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Int 2, 5, 10, 12, 19 & 127]</i></p> <p>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.</p> <p>The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-1	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part E makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by the Board to determine the application or potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-3	<p><i>Amendments to Australian Accounting Standards – Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & 11]</i></p> <p>The Board establishes Joint Operations in pursuit of its objectives and does not routinely acquire interests in Joint Operations. Therefore, there is no financial impact on application of the Standard.</p>	1 Jan 2016
AASB 2014-4	<p><i>Amendments to Australian Accounting Standards – Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]</i></p> <p>The adoption of this Standard has no financial impact for the Board as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of future economic benefits.</p>	1 Jan 2016
AASB 2014-5	<p><i>Amendments to Australian Accounting Standards arising from AASB 15.</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The mandatory application date of this Standard has been amended by AASB 2015-8 to 1 January 2018. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

AASB 2014-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-9	<p><i>Amendments to Australian Accounting Standards – Equity Method in Separate Financial Statements [AASB 1, 127 & 128]</i></p> <p>This Standard amends AASB 127, and consequentially amends AASB 1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
AASB 2014-10	<p><i>Amendments to Australian Accounting Standards – Sale or Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 & 128]</i></p> <p>This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or joint venture. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
AASB 2015-1	<p><i>Amendments to Australian Accounting Standards – Annual Improvements to Australian Accounting Standards 2012-2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 & 140]</i></p> <p>These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012-2014 Cycle in September 2014, and editorial corrections. The Department has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
AASB 2015-2	<p><i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]</i></p> <p>This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.</p>	1 Jan 2016

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

AASB 2015-6	<p><i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]</i></p> <p>The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. The Board has not yet determined the application of the Standard, though there is no financial impact.</p>	1 Jan 2016
AASB 2015-8	<p><i>Amendments to Australian Accounting Standards – Effective Date of AASB 15</i></p> <p>This Standard amends the mandatory effective date (application date) of AASB 15 Revenue from Contracts with Customers so that AASB 15 is required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2017. The Board has not yet determined the application or the potential impact of AASB 15.</p>	1 Jan 2017
AASB 2015-10	<p><i>Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 & 128</i></p> <p>This Standard defers the mandatory effective date (application date) of amendments to AASB 10 & 128 that were originally made in AASB 2014-10 so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2016. The Board has not yet determined the application or the potential impact of AASB 2014-10.</p>	1 Jan 2016
AASB 2016-2	<p><i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107</i></p> <p>This Standard amends AASB 107 Statement of Cash Flows (August 2015) to require disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. There is no financial impact.</p>	1 Jan 2017
AASB 2016-3	<p><i>Amendments to Australian Accounting Standards – Clarifications to AASB 15</i></p> <p>This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. The Board has not yet determined the application or the potential impact.</p>	1 Jan 2018
AASB 2016-4	<p><i>Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-For-Profit Entities</i></p> <p>This Standard clarifies that the recoverable amount of primarily non-cash-generating assets of not-forprofit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 Fair Value Measurement. The Board has not yet determined the application or the potential impact.</p>	1 Jan 2017



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 7. Employee Benefits Expense

	2016	2015
	\$000	\$000
Wages and salaries ^(a)	4,253	4,137
Superannuation - defined contribution plans ^(b)	468	446
Annual leave ^(c)	584	519
Long service leave ^(c)	146	240
Other related expenses	50	29
	5,501	5,371

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.

(b) Defined contribution plans include West State, Gold State and GESB Super Scheme (contributions paid).

(c) Includes a superannuation contribution component.

Employment on-costs such as workers' compensation insurance are included at note 12 'Other Expenses'.

Employment on-costs liability is included at note 34 'Provisions'.

Note 8. Supplies and Services

Exhibition fees	315	283
Advertising	345	381
Repairs and maintenance	113	20
Travel	165	145
Consultants and contractors	606	333

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	2016 \$000	2015 \$000
Freight and cartage	220	445
Insurance premiums - current year	314	174
Materials	247	114
Consumables	258	139
Printing	145	46
Performance fees	202	87
Licences, fees and registrations	129	120
Communications	58	68
Motor vehicles	40	43
Minor equipment	41	21
Lease and hire costs	32	32
Exhibition construction costs	2	21
Entertainment expenses	4	8
Photographic services	29	28
Bank charges	7	8
Catering Costs	135	110
Other	115	72
	3,522	2,698



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 9. Depreciation and Amortisation Expenses

	2016 \$000	2015 \$000
Depreciation		
Buildings	459	470
Plant, equipment and vehicles	94	94
Office equipment	59	61
Total depreciation	612	625
Amortisation		
Intangible assets	2	2
Total amortisation	2	2
Total depreciation and amortisation	614	627

Note 10. Accommodation Expenses

Security services	1,644	1,452
Electricity and gas	894	990
Accommodation maintenance	1,081	584
Facilities management	103	48
Cleaning	149	121
Water	65	57
Other	30	30
	3,966	3,282

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 11. Grants and Subsidies

	2016	2015
	\$000	\$000
Recurrent		
Bunbury Regional Art Galleries	170	170
	170	170

Note 12. Other Expenses

Prizes paid	14	12
Workers' compensation insurance - current year	27	32
Workers' compensation insurance - prior year	14	(79)
Audit fees	71	35
Revaluation of other financial assets	-	1,220
Inventory written off	23	-
Inventory Adjustment - current year	13	8
Inventory Impairment	(30)	57
Other Expenses	1	13
	133	1,298



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 13. User Charges and Fees

	2016	2015
	\$000	\$000
Exhibition revenue	399	210
ARTBAR	22	28
Venue hire	83	140
Public programs	35	38
Parking revenue	92	97
Reproduction	3	5
Discards	-	1
	634	519

Note 14. Trading Profit

Sales	570	534
Cost of sales:		
Opening inventory	(323)	(490)
Purchases	(293)	(163)
	(616)	(653)
Closing inventory	246	323
Cost of Goods Sold	(370)	(330)
Trading profit	200	204

See also note 2(o) 'Inventories' and note 23 'Inventories'.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 15. Sponsorship

	2016	2015
	\$000	\$000
Cash sponsorship	1,220	508
Sponsorship in kind	177	124
	1,397	632

Note 16. Donated Works of Art

Donated works of art	632	141
	632	141

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 29 'Works of Art'.

Note 17. Bequest Trust and Special Purpose Funds Contributions

Trust and special purpose funds contributions	1,145	611
	1,145	611

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



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 18. Interest Revenue

	2016	2015
	\$000	\$000
Interest revenue	7	58
Bequest, trust and special purpose funds interest revenue	621	738
	628	796

Note 19. Other Revenue

Grants and contributions – local government and private	40	12
Revaluation of other financial assets ^(a)	795	-
Rental revenue	40	62
Recoups of expenditure	4	5
Donations	46	34
Commissions received	5	7
Dividend Income	25	65
Other revenue	5	-
	960	185

^(a) This represents unrealised gains arising from shares being fair valued at year end. See also note 27 'Other Financial Assets'.

Note 20. Net loss on disposal of non-current assets

Carrying amount of non-current assets disposed		
Plant, equipment and vehicles	-	1
Net loss	-	1

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	2016 \$000	2015 \$000
Note 21. Income from State Government		
Appropriation received during the period:		
Service appropriation ^(a)	9,645	8,604
	9,645	8,604
Assets transferred from/(to) other State government agencies during the period:^(b)		
State grants and contributions	368	60
Total assets transferred	368	60
Royalties for Regions Fund		
– Regional Community Services Account ^(c)	-	551
Services received free of charge from other State government agencies during the period: ^(d)		
Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Minor Equipment – PC Replacement Program	21	19
	21	19
	10,034	9,234

- (a) Service appropriation funds the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year.
- (b) Discretionary transfers of assets (including grants) and liabilities between State Government agencies are reported under Income from State Government. Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts.
- (c) This is a sub-fund within the over-arching 'Royalties for Regions Fund'. The recurrent funds are committed to projects and programs in WA regional areas.
- (d) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 22. Restricted cash and cash equivalents

	2016	2015
	\$000	\$000
Current		
Bequest, trust and special purpose accounts ^(a)	24,118	22,990
27th pay holding account with Treasury WA ^(b)	-	208
	24,118	23,198
Non-current		
Bequest, trust and special purpose accounts ^(c)	4,143	3,923
	4,143	3,923

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

(b) These are restricted balances for the 27th fortnightly salaries pay occurring in 2015–16.

(c) The Board cannot spend cash held in these accounts. The requirements of the individual bequests allow the Board to only spend interest earned on these accounts.

Note 23. Inventories

Current		
Inventories held for resale:		
- Finished goods		
At cost	342	448

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	2016	2015
	\$000	\$000
Provision for inventory adjustment	(13)	(12)
Provision for inventory impairment	(83)	(113)
	246	323
Balance at start of the year	(12)	(4)
Inventory adjustment recognised in the income statement ^(a)	(13)	(8)
Amounts written off during the year	12	-
	(13)	(12)
Balance at the start of the year ^(b)	(113)	(56)
Provision for inventory impairment	30	(57)
	(83)	(113)

(a) During the current year, inventory written off was \$23,451 (2015: \$-) and a provision of \$12,822 (2015: \$8,361) was made for stock take variances.

(b) During the current year, a reduction in the impairment for inventory obsolescence of \$29,384 (2015: and increase of \$56,811) was made for inventory that had no movements for a year. See also note 12 'Other Expenses'.

See also note 2(o) 'Inventories', note 12 'Other Expenses' and note 14 'Trading Profit'.

Note 24. Receivables

Current		
Receivables	66	75
Accrued interest	163	172



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	2016	2015
	\$000	\$000
GST receivable	102	85
	331	332

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

See also note 2(p) 'Receivables' and note 42 'Financial Instruments'.

Note 25. Other current assets

Prepayments	2	2
	2	2

Note 26. Amounts Receivable for Services (Holding Account)

Non-current		
Asset Replacement ^(a)	6,669	6,049
Leave Liability ^(b)	274	274
Total	6,943	6,323

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

See also note 2(n) 'Amounts receivable for services (holding account)'

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

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 27. Other Financial Assets

	2016	2015
	\$000	\$000
Non-Current		
At fair value:		
Fair value through profit and loss – ordinary listed shares	1,750	955
Total	1,750	955

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

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

Note 28. Property, Plant and Equipment

Land		
At fair value ^(a)	17,200	17,100
	17,200	17,100
Buildings		
At fair value ^(a)	23,633	22,932
	23,633	22,932
Plant, equipment and vehicles		
At cost	2,367	2,243
Accumulated depreciation	(1,822)	(1,727)
	545	516

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	2016 \$000	2015 \$000
Office Equipment		
At cost	867	844
Accumulated depreciation	(707)	(649)
	160	195
	41,538	40,743

- (a) Land and buildings were revalued as at 1 July 2015 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2016 and recognised at 30 June 2016. In undertaking the revaluation, fair value was determined by reference to market values for land : \$17,200,000 (2015: \$17,100,000) and buildings: \$23,633,000 (2015: \$22,932,000) . For the remaining balance, fair value on buildings was determined on the basis of depreciated replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level utility (high restricted use land).

Information on fair value measurements is provided within Note 30 'Fair Value Measurements'.

See also note 2(f) 'Property, plant and equipment and works of art'.

Reconciliations of the carrying amounts of property, plant, equipment and vehicles at the beginning and end of the reporting period are set out in the table below.

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2016					
Carrying amount at start of period	17,100	22,932	516	195	40,743
Additions	-	-	124	23	147
Revaluation increments/ (decrements)	100	1,160	-	-	1,260
Depreciation	-	(459)	(95)	(58)	(612)
Carrying amount at end of period	17,200	23,633	545	160	41,538

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2015					
Carrying amount at start of period	18,000	23,517	593	256	42,366
Additions	-	-	18	-	18
Other disposals	-	-	(1)	-	(1)
Revaluation increments/ (decrements)	(900)	(115)	-	-	(1,015)
Depreciation	-	(470)	(94)	(61)	(625)
Carrying amount at end of period	17,100	22,932	516	195	40,743

Information on fair value measurements is provided in Note 30 'Fair Value measurements'.

Note 29. Works of Art

	2016 \$000	2015 \$000
Carrying amount at start of period	212,535	210,885
Additions	2,351	1,509
Donations at fair value	632	141
Revaluation	81,747	-
	297,265	212,535

During the year, in accordance with the Gallery's policy, the Gallery commenced valuation of its entire art collection. The valuation was completed in 2015-16.

See also note 2(f) 'Property, plant and equipment and works of art' and note 36 'Equity'.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 30. Fair Value measurements

Assets measured at fair value:	Level 1 \$000	Level 2 \$000	Level 3 \$000	Fair value At end of period \$000
2016				
Shares (note 27)	1,750	-	-	1,750
Land (note 28)	-	-	17,200	17,200
Buildings (note 28)	-	-	23,633	23,633
Works of Art (note 29)	-	297,265	-	297,265
	1,750	297,265	40,833	339,848
2015				
Shares (note 27)	955	-	-	955
Land (note 28)	-	-	17,100	17,100
Buildings (note 28)	-	-	22,932	22,932
Works of Art (note 29)	-	-	212,535	212,535
	955	-	252,567	253,522

During the year, the Gallery's works of art were revalued. The valuer utilised inputs that were observable. Consequently, works of art were transferred from level 3 to 2 this year. There were no transfers between Levels 1, 2 or 3 in previous periods.

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Valuation techniques to derive Level 1 fair value

Level 1 fair value of shares are derived from using the market approach. The shares are quoted on the stock exchange and the closing price on 30 June 2016 is used to determine the fair value.

Valuation techniques to derive Level 2 fair value

Level 2 fair values of Works of Art are derived using the market approach. The market approach provides an indication of value by comparing the subject asset with identical or similar assets for which price information is available.

Under this approach the first step is to consider the prices for transactions of identical or similar assets that have occurred recently in the market. If few recent transactions have occurred, it may also be appropriate to consider the prices of identical or similar assets that are listed or offered for sale provided the relevance of this information is clearly established and critically analysed. It may be necessary to adjust the price information from other transactions to reflect any differences in the terms of the actual transaction and the basis of value and any assumptions to be adopted in the valuation being undertaken. There may also be differences in the legal, economic or physical characteristics of the assets in other transactions and the asset being valued.

Fair value measurements using significant unobservable inputs (Level 3)

	Land \$000	Buildings \$000	Works of Art \$000
2016		-	
Fair value at start of period	17,100	22,932	212,535
Additions	-	-	2,983
Revaluation increments/(decrements) recognised in Profit or Loss	100	1,160	-
Revaluation increments/(decrements) recognised in other Comprehensive Income	-	-	81,747
Depreciation expense	-	(459)	-
Transfers (from/(to) Level 2)	-	-	(297,265)
Fair value at end of period	17,200	23,633	-



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	Land \$000	Buildings \$000	Works of Art \$000
2015			
Fair value at start of period	18,000	23,517	210,885
Additions	-	-	1,650
Revaluation increments/(decrements) recognised in Profit or Loss	(900)	(115)	-
Revaluation increments/(decrements) recognised in other Comprehensive Income	-	-	-
Depreciation expense	-	(470)	-
Transfers (from/(to) Level 2)	-	-	-
Fair value at end of period	17,100	22,932	212,535

Valuation processes

In line with the Works of Art revaluation policy in note 2 (f), Works of Art have been valued using the market approach in 2016. Consequently, Works of Art has been reclassified as level 2 fair values in 2016.

Land (Level 3 fair values)

Fair value for restricted use land is based on comparison with market evidence for land with low level utility (high restricted use land). The relevant comparators of land with low level utility is selected by the Western Australian Land Information Authority (Valuation Services) and represents the application of a significant Level 3 input in this valuation methodology. The fair value measurement is sensitive to values of comparator land, with higher values of comparator land correlating with higher estimated fair values of land.

Restoration costs are estimated for the purpose of returning the site to a vacant and marketable condition and include costs for: building demolition, clearing, re-zoning and an allowance for time factors.

If the Board's fair value estimates of land comprise both low restricted use and high restricted use land values, the relevant amounts and comparatives should be disclosed.

Buildings and Infrastructure (Level 3 fair values)



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Fair value for existing use specialised building is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, ie the depreciated cost. Depreciated replacement cost is the current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired economic benefit, or obsolescence, and optimisation (where applicable) of the asset. Current replacement cost is determined by reference to the market-observable replacement cost of a substitute asset of comparable utility and the gross project size specifications.

Valuation using depreciation replacement cost utilises the significant Level 3 input, consumed economic benefit/obsolescence of asset which is estimated by the Western Australian Land Information Authority (Valuation Services). The fair value measurement is sensitive to the estimate of consumption/obsolescence, with higher values of the estimate correlating with lower estimated fair values of buildings and infrastructure.



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 31. Intangible Assets

	2016	2015
	\$000	\$000
Computer software		
At cost	257	257
Accumulated amortisation	(257)	(255)
	-	2
Reconciliation:		
Computer software		
Carrying amount at start of period	2	4
Amortisation expense	(2)	(2)
Carrying amount at end of period	-	2

Note 32. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2016.

The Board held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 33. Payables

	2016	2015
	\$000	\$000
Current		
Trade payables	273	106
Payables for works of art acquisitions	1,932	135
Accrued salaries	-	159
Accrued expenses	364	260
Total Current	2,569	660

See also note 2(q) 'Payables', note 2(m) 'Accrued Salaries' and note 42 'Financial Instruments'.

Note 34. Provisions

Current		
Employee benefits provision		
Annual leave ^(a)	406	411
Long service leave ^(b)	532	606
	938	1,017
Other Provisions		
Employment on-costs ^(c)	142	149
	1,080	1,166
Non-current		
Employee benefits provision		



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	2016	2015
	\$000	\$000
Long service leave ^(b)	367	305
Other provisions	367	305
Employment on-costs ^(c)	68	64
	435	369

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

Within 12 months of the end of the reporting period	302	298
More than 12 months of after the end of the reporting period	104	113
	406	411

(b) Long service leave liabilities have been classified as current where there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

Within 12 months of the end of the reporting period	532	606
More than 12 months of after the end of the reporting period	367	305
	899	911

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense has been disclosed in note 21 'Income from State Government'.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	2016 \$000	2015 \$000
Movements in each class of provisions during the financial period, other than employee benefits, are set out below.		
Employment on-cost provision		
Carrying amount at start of period	213	208
Additional provisions recognised	6	5
Payments/other sacrifices of economic benefits	(9)	-
Carrying amount at end of period	210	213

Note 35. Other Liabilities

Current		
Income received in advance	153	385
Total Current	153	385



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 36. Equity

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

	2016 \$000	2015 \$000
Contributed equity		
Balance at start of period	81,802	81,572
Contributions by owners		
Capital appropriation ^(a)	230	230
Fit for Purpose ^(b)	392	-
Total contributions by owners	622	230
Balance at end of period	82,424	81,802
Reserves		
Asset revaluation surplus		
Balance at start of period	173,522	174,536
Net revaluation increments/(decrements):		
Land	100	(900)
Buildings	1,160	(114)
Works of art ^(a)	81,747	-
	83,007	(1,014)
Balance at end of period	256,529	173,522

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

(b) Fit for Purpose are capital funding and non-recurrent.

(a) See also note 29 'Works of Art'.

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	2016	2015
	\$000	\$000
Bequest, trust and special purpose reserve^(b):		
Balance at start of period	14,777	14,597
Transfer from accumulated surplus	(483)	180
Balance at end of period	14,294	14,777

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

Donated works of art reserve^(c):		
Balance at start of period	19,419	19,278
Transfer from accumulated surplus	632	141
Balance at end of period	20,051	19,419
Balance at end of period	290,874	207,718

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

Accumulated surplus		
Balance at start of period	(2,465)	(1,019)
Result for the period	1,796	(1,125)
Transfers to above reserves	(149)	(321)
Balance at end of period	(818)	(2,465)
Total Equity at end of period	372,480	287,055



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 37. Notes to the Cash Flow Statement

Reconciliation of cash

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

	2016 \$000	2015 \$000
Cash and cash equivalents	601	1,299
Restricted cash and cash equivalents ^(a)	28,041	27,121
	28,642	28,420
Reconciliation of net cost of services to net cash flows used in operating activities		
Net cost of services	(8,238)	(10,359)
Non-cash items:		
Depreciation and amortisation expense ^(b)	614	627
Loss on disposal of fixed assets ^(c)	-	1
Resources received free of charge ^(d)	21	19
Donated works of art ^(e)	(632)	(141)
Inventory write-off ^(f)	23	-
Adjustment for other non-cash items	(598)	1,507
(Increase)/decrease in assets:		
Current receivables	(50)	(10)
Current inventories	82	110
Increase/(decrease) in liabilities:		
Current payables	(927)	(509)

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	2016	2016
	\$000	\$000
Other current liabilities	762	92
Change in GST in receivables/payables	74	(10)
Net cash used in operating activities	(8,869)	(8,673)

- (a) See note 22 'Restricted cash and cash equivalents'
- (b) See note 9 'Depreciation and Amortisation expenses'
- (c) See note 20 'Net loss on disposal of non current assets'
- (d) See note 21 'Income from State Government'
- (e) See note 16 'Donated Works of Art'
- (f) See note 12 'Other Expenses'

Note 38. Commitments

The commitments below are inclusive of GST where relevant.

Non-Cancellable Operating Lease commitments

Commitments for minimum lease payments are payable as follows:

Within 1 year	40	22
Later than 1 year and not later than 5 years	44	30
	84	52

The five motor vehicle leases are all non-cancellable operating leases with lease expenditure payable monthly in advance. The commitments are inclusive of GST.

Note 39. Contingent Liabilities and Contingent Assets

At the reporting date, the Board of the Art Gallery of Western Australia had no contingent liabilities or assets.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 40. Events Occurring After the end of the reporting period

Non adjusting Event after the end of the Reporting Period

During the 2015/16 financial year, it was proposed that all the land lots within the Perth Cultural Centre including the buildings, car parks and the public realm, be amalgamated into a single Crown Reserve 37000. Under the proposal, the Minister for Culture and the Arts will hold a statutory right to manage and control Crown land in accordance with the management order granted under the Land Administration Act. The existing lease agreements made with the Department of Lands would be transferred to the Minister for Culture and the Arts and similar leases would then be provided to other Culture and Arts portfolio institutions to ensure they continue to operate as per their legislative requirements. At the date of signing these financial statements, the proposed amalgamation has not been finalised and has therefore not been recognised in these financial statements.

Note 41. Explanatory Statement

Significant variations between the actual results for 2016 and 2015 are shown below. Significant variations are considered to be those greater than 10% and \$100,000.

Significant variances between actual results for 2016 and 2015

	2016 \$000	2015 \$000	Variance Over/(Under) \$000
Expenses			
Supplies and services	3,522	2,698	824
Accommodation expenses	3,966	3,282	684
Other expenses	133	1,298	(1,165)
Income			
User charges and fees	634	519	115
Sponsorship	1,397	632	765
Bequest trust and special purpose funds contributions received	1,145	611	534
Interest revenue	628	796	(168)
Other revenue	960	185	775
Service appropriation	9,645	8,604	1,041
Royalties for Regions Fund	-	551	(551)
Assets Transferred	368	60	308

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Supplies and services

Higher 2015 expenses are due to fit out expenses for new Micro Galleries funded by a major sponsor, upgrades to the Gallery's chiller and wireless communication, and increased activities and events for the public.

Accommodation expenses

Gallery capital work improvements, such as lighting upgrades were carried out this year.

Other expenses

Other expenses were higher in 2015 due to year end revaluation decrement of shares at year-end for \$1.22m in relation to the FMG shareholding. In 2016, there was a revaluation increment of shares instead which has been recognised in Other Revenue.

User charges and fees

Higher ticketing revenue this year due to the Foundation Art Ball event.

Sponsorship

Sponsorship monies received for the creation of the new Micro Galleries.

Bequest trust and special purpose funds contribution

Contributions are higher in 2016 due to a major donation of money for works of art purchase at year end.

Interest revenue

The decrease in interest revenue is attributed to lower interest rates this year.

Other revenue

Other revenue is higher in 2016 due to year end revaluation of shares.

Service appropriation

One-off funds received for Gallery operations resulted in the increase in current year.

Royalties for region

The Royalties for Region was one-off funding received in 2015.

Assets Transferred

Increased funding received due to Gallery capital works undertaken this year.



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 42. Financial Instruments

(a) Financial risk management objectives and policies

Financial instruments held by the Board are cash and cash equivalents, restricted cash and cash equivalents, loans and receivables, listed shares and payables. The Board has limited exposure to financial risks. The Board's overall risk management program focuses on managing the risks identified below.

Credit risk

Credit risk arises when there is the possibility of the Board's receivables defaulting on their contractual obligations resulting in financial loss to the Board.

The maximum exposure to credit risk at the end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table at Note 24 'Receivables'.

Credit risk associated with the Board's financial assets is minimal because the main receivable is the amounts receivable for services (holding account). For receivables other than government, the Board trades only with recognised, creditworthy third parties. The Board has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that the Board's exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations of credit risk.

An allowance for impairment of trade receivables is made for debts that are uncollectible and greater than 6 months. See also note 2(p) "Receivables".

Liquidity risk

Liquidity risk arises when the Board is unable to meet its financial obligations as they fall due. The Board is exposed to liquidity risk through its trading in the normal course of business.

The Board has appropriate procedures to manage cash flows including drawdowns of appropriations by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Board's income or the value of its holdings of financial instruments. The Board does not trade in foreign currency and is not materially exposed to other price risks. The Board is not significantly exposed to market risk. The Board has no borrowings or finance leases. Some cash and cash equivalents are interest bearing and restricted cash and cash equivalents are interest bearing however the exposure to market risk for changes in interest rates is minimal as the Board does not rely on interest income for its principal operating activities.

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

(b) Categories of financial instruments

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

	2016	2015
	\$000	\$000
Financial Assets		
Cash and cash equivalents	601	1,299
Restricted cash and cash equivalents	28,041	27,121
Loans and receivables ^(a)	7,172	6,570
Other financial assets	1,750	955
Financial Liabilities		
Financial liabilities measured at amortised cost	2,569	660

(a) The amount of loans and receivable excludes GST recoverable from the ATO (statutory receivable).

Credit Risk

The following table discloses the Board's maximum exposure to credit risk, interest rate exposures and the ageing analysis of financial assets. The Board's maximum exposure to credit risk at the end of the reporting period is the carrying amount of financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of the Board.

The Board does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Ageing analysis of financial assets

	Carrying Amount \$000	Not past due and not impaired \$000	Past due but not impaired					Impaired financial assets \$000
			Up to 1 month \$000	1 - 3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000	
2016								
Cash and cash equivalents	601	601	-	-	-	-	-	-
Restricted cash and cash equivalents	28,041	28,041	-	-	-	-	-	-
Receivables ^(a)	229	185	32	7	5	-	-	-
Amounts receivable for services	6,943	6,943	-	-	-	-	-	-
Other financial assets	1,750	1,750	-	-	-	-	-	-
	37,564	37,520	32	7	5	-	-	-
2015								
Cash and cash equivalents	1,299	1,299	-	-	-	-	-	-
Restricted cash and cash equivalents	27,121	27,121	-	-	-	-	-	-
Receivables ^(a)	247	218	10	13	-	6	-	-
Amounts receivable for services	6,323	6,323	-	-	-	-	-	-
Other financial assets	955	955	-	-	-	-	-	-
	35,945	35,916	10	13	-	6	-	-

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Liquidity risk and interest rate exposure

The following table details the Board's interest rate exposure and the contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

Interest rate exposure and maturity analysis of financial assets and liabilities

	Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure		Nominal Amount \$000	Maturity Dates				
			Variable interest rate \$000	Non-interest bearing \$000		Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000
2016										
Financial Assets										
Cash and Cash equivalents	2.27	601	241	360	601	601	-	-	-	-
Restricted cash and cash equivalents	2.27	28,041	28,041	-	28,041	28,041	-	-	-	-
Receivables ^(a)		229	-	229	229	227	-	2	-	-
Amounts receivable for services		6,943	-	6,943	6,943	-	-	-	-	6,943
Other financial assets		1,750	-	1,750	1,750	-	-	1,750	-	-
		37,564	28,282	9,282	37,564	28,869	-	1,752	-	6,943
Financial Liabilities										
Payables		2,569	-	2,569	2,569	2,569	-	-	-	-
		2,569	-	2,569	2,569	2,569	-	-	-	-



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure		Nominal Amount \$000	Maturity Dates				
			Variable interest rate \$000	Non-interest bearing \$000		Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000
2015										
Financial Assets										
Cash and Cash equivalents	2.7	1,299	939	360	1,299	1,299	-	-	-	-
Restricted cash and cash equivalents	2.7	27,121	26,913	208	27,121	27,121	-	-	-	-
Receivables ^(a)		247	-	247	247	235	10	2	-	-
Amounts receivable for services		6,323	-	6,323	6,323	-	-	-	-	6,323
Other financial assets		955	-	955	955	-	-	955	-	-
		35,945	27,852	8,093	35,945	28,655	10	957	-	6,323
Financial Liabilities										
Payables		660	-	660	660	660	-	-	-	-
		660	-	660	660	660	-	-	-	-

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Interest rate sensitivity analysis

The following table represents a summary of the interest rate sensitivity of the Board's financial assets and liabilities at the end of the reporting period on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the change in interest rates is held constant throughout the reporting period.

	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2016					
Financial Assets					
Cash and cash equivalents	601	(6.01)	(6.01)	6.01	6.01
Restricted cash and cash equivalents	28,041	(280.41)	(280.41)	280.41	280.41
Total Increase/(Decrease)		(286.42)	(286.42)	286.42	286.42
	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2015					
Financial Assets					
Cash and cash equivalents	1,299	(12.99)	(12.99)	12.99	12.99
Restricted cash and cash equivalents	27,121	(271.21)	(271.21)	271.21	271.21
Total Increase/(Decrease)		(284.20)	(284.20)	284.2	284.2



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Fair Values

All financial assets and liabilities recognised in the Statement of Financial Position, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.

Note 43. Remuneration of Members of the Board and Senior Officers

Remuneration of members of the Board

The number of members of the Board, whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	2016	2015
Remuneration band (\$)		
\$0 - \$10,000	8	8
	\$000	\$000
Other benefits	1	2
The total remuneration of the members of the Board is:	1	2

The total remuneration includes the superannuation expense incurred by the Board in respect of members of the Board. Most members elect to waive the entitled fee.

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Remuneration of senior officers

The number of senior officers, other than senior officers reported as members of the Board, whose total fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	2016	2015
Remuneration band (\$)		
\$110,001 - \$120,000 ^(a)	1	-
\$140,001 - \$150,000	-	1
\$150,001 - \$160,000	1	2
\$160,001 - \$170,000	1	-
\$170,001-\$180,000	1	-
\$320,001 - \$330,000	1	-
\$330,001-\$340,000	-	1

a) Director Audience and Stakeholder Engagement was employed in 2016.

	\$000	\$000
Base remuneration and superannuation	787	585
Annual leave and long service leave accruals	30	9
Other benefits	122	193
The total remuneration of the senior officers are:	939	787

The total remuneration includes the superannuation expense incurred by the Board in respect of senior officers other than senior officers reported as members of the Board.



Notes to the Financial Statements

For the year ended 30 June 2016 – continued

Note 44. Remuneration of Auditor

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

	2016 \$000	2015 \$000
Auditing the accounts, financial statements and key performance indicators	37	39

The amounts disclosed above will be different from the amounts recognised in note 12 'Other expenses', and represents the totals of interim and final audit fee for the current year's financial statement.

Note 45. Related Bodies

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

Note 46. Affiliated Bodies

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

Note 47. Special Purpose Accounts

Special Purpose Account

The Art Gallery of Western Australia Foundation

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

Balance at the start of the period	24,560	23,981
Receipts	1,892	1,371
Payments	(2,434)	(792)
Balance at the end of the period	24,018	24,560

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

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

See also note 27 'Other financial assets'

Royalties for Regions

The purpose of the Royalties for Regions funds is to assist support service delivery in the Bunbury and Geraldton regional art galleries in 2014-15 in order to promote visual arts in the regions, contribute to regional economic activity by providing activities and events which boost the local economy and attract visitation, provide access by the public to significant art collections held by local governments, and preserve and grow local art collections which reflect and strengthen regional visual arts.

	2016	2015
	\$000	\$000
Balance at the start of the period	-	-
Receipts	-	551
Payments	-	(551)
Balance at the end of the period	-	-

Note 48. Supplementary Financial Information

(b) Losses through theft, defaults and other causes		
Write off shop inventory loss	(23)	-
	(23)	-

Also see note 23 'Inventories'



Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

Note 49. Schedule of Income and Expenses by Service

	Managing the collection		Cost of Gallery Access		Total	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
COST OF SERVICES						
Expenses						
Employee benefits expense	473	462	5,028	4,909	5,501	5,371
Supplies and Services	173	191	3,349	2,507	3,522	2,698
Depreciation and amortisation expense	-	-	614	627	614	627
Accommodation expenses	617	512	3,349	2,770	3,996	3,282
Grants and subsidies	-	-	170	170	170	170
Cost of sales	-	-	370	330	370	330
Loss on sale of non-current assets	-	1	-	-	-	1
Other expenses	-	-	133	1,298	133	1,298
Total cost of services	1,263	1,166	13,013	12,611	14,276	13,777

Notes to the Financial Statements

For the year ended 30 June 2016 – *continued*

	Managing the collection		Cost of Gallery Access		Total	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
Income						
Revenue						
User charges and fees	56	42	578	477	634	519
Sales	50	44	520	490	570	534
Sponsorship	124	52	1,273	580	1,397	632
Donated works of art	56	12	576	129	632	141
Bequest trust and special purpose funds contributions	101	50	1,044	561	1,145	611
Interest revenue	56	65	572	731	628	796
Commonwealth grants and contributions	6	-	66	-	72	-
Other revenue	85	15	875	170	960	185
Total Revenue	534	280	5,504	3,138	6,038	3,418

Notes to the Financial Statements

For the year ended 30 June 2016 – continued

	Managing the collection		Cost of Gallery Access		Total	
	2016 \$000	2015 \$000	2016 \$000	2015 \$000	2016 \$000	2015 \$000
Total Income other than income from State Government	534	280	5,504	3,138	6,038	3,418
NET COST OF SERVICES	729	886	7,509	9,473	8,238	10,359
Income from State Government						
Service appropriation	853	703	8,792	7,901	9,645	8,604
Royalties for Regions Fund	-	45	-	506	-	551
Assets transferred	33	5	335	55	368	60
Services received free of charge	2	2	19	17	21	19
Total Income from State Government	888	755	9,146	8,479	10,034	9,234
SURPLUS / (DEFICIT) FOR THE PERIOD	159	(131)	1,637	(994)	1,796	(1,125)
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus	-	-	83,007	(1,014)	83,007	(1,014)
Total other comprehensive income	-	-	83,007	(1,014)	83,007	(1,014)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD	159	(131)	84,644	(2,008)	84,803	(2,139)

Auditor's Opinion



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Report on the Financial Statements

I have audited the accounts and financial statements of The Board of the Art Gallery of Western Australia.

The financial statements comprise the Statement of Financial Position as at 30 June 2016, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of The Board of the Art Gallery of Western Australia at 30 June 2016 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Board's Responsibility 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 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.

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 based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Board's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

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

Auditor's Opinion

– continued

Report on Controls

I have audited the controls exercised by The Board of the Art Gallery of Western Australia during the year ended 30 June 2016.

Controls exercised by The Board of the Art Gallery of Western Australia 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.

Opinion

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 2016.

Board's Responsibility for Controls

The Board is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

Auditor's Responsibility for the Audit of Controls

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by The Board of the Art Gallery of Western Australia based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that the Board complies with the legislative provisions.

The procedures selected depend on the auditor's judgement and include an evaluation of the design and implementation of relevant controls.

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

Report on the Key Performance Indicators

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2016.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

Opinion

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 2016.

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 controls as the Board determines necessary to ensure that the key performance indicators fairly represent indicated performance.

Auditor's Responsibility for the Audit of Key Performance Indicators

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

Auditor's Opinion

– continued

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments the auditor considers internal control relevant to the Board's preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

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

Independence

In conducting the above audits, I have complied with the independence requirements of the Auditor General Act 2006 and Australian Auditing and Assurance Standards, and other relevant ethical 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 2016 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

6 September 2016



Key Performance Indicators

Certification of Key Performance Indicators for the year ended 30 June 2016

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 2016.

Nicholas Hasluck AM, QC
Chair, Board of the Art Gallery of Western Australia
2 September 2016

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
2 September 2016



Key Performance Indicators

Key Performance Indicator Information

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

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

“Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.”

The Government Desired Outcomes for the Gallery are that:

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

The funds allocated to the Gallery to achieve its outcomes are allocated under Services identified as:

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

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



Key Performance Indicators

Preservation

Outcome: 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	2012-13 Actual	2013-14 Actual	2014-15 Actual	2015-16 Actual	2015-16 Target
Proportion of time that the storage and display environment has not been breached	96.8%	98.67%	98.77%	98.08%	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 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 97.75%, 97.87%, 97.20%, 98.63%, and 96.58%, respectively for humidity and 99.40%, 99.14%, 96.04%, 98.51%, and 99.67%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 97.60%, of the time and temperature for 98.55%, of the time which produces a combined average of 98.08%, of operational hours when the storage and display environment was maintained within the standards.

Key Performance Indicators

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

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

Key Effectiveness Indicators	2012-13 Actual	2013-14 Actual	2014-15 Actual	2015-16 Actual	2015-16 Target
Total number of visitors	396,873	354,216	296,623	284,677	350,000
Total number of online visitors to website	356,894	265,269	180,730	189,262	150,000

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 269,020 and 15,657 people attended functions for a total of 284,677 attendances.

Total number of online visitors to website consists of the unique visitors totalling 189,262.

The website traffic was ahead of target (+26%), due to an increase in digital production driving traffic to the website and the development of the *Desert River Sea* portal.

Gallery visitation was 11,946 (-4%) down on 2014-15 and 81% of the target. The closure of the café for several months during a change of licensee, and reduction in incidental visitors from it, was a contributing factor to the reduction.



Key Performance Indicators

Accessibility – continued

Indicator 2.2: Percentage of visitors satisfied with visit overall

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

Key Effectiveness Indicator	2012-13 Actual	2013-14 Actual	2014-15 Actual	2015-16 Actual	2015-16 Target
Percentage of visitors satisfied with visit overall	94%	93%	93%	94%	93%

Explanatory notes

Visitor 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 +/-2.75% 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 was high with 94% ‘very satisfied’ or ‘satisfied’ with their visit to the Art Gallery. 83% stated they were either quite likely or very likely to visit AGWA again. There was no significant shift in satisfaction between 2014-15 and 2015-16.



Key Performance Indicators

Efficiency indicators

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

Key Effectiveness Indicator	2012-13 Actual	2013-14 Actual	2014-15 Actual	2015-16 Actual	2015-16 Target
Average cost of of managing the Collection per Art Gallery object	\$66.57	\$72.06	\$67.17	\$72.53	\$64.87

Explanatory notes

The average cost relates 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 \$1,265,111 and the total number of objects in the Collection was 17,442.

The increase/decrease in the average cost of managing the Collection per Art Gallery object services in 2015-16 is mainly due to increased cost of services, including the valuation of the Collection.



Key Performance Indicators

Efficiency Indicators

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

Key Effectiveness Indicator	2012-13 Actual	2013-14 Actual	2014-15 Actual	2015-16 Actual	2015-16 Target
Average cost of art gallery services per Art Gallery access	\$26.48	\$23.95	\$26.21	\$26.71	\$21.87

Explanatory notes

The average cost relates 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 \$12,659,728 and the total number of Art Gallery accesses was 473,939.

There was no significant change in the average cost of art gallery services in 2015-16, compared to 2014-15.



Other Financial Disclosures

Ministerial Directives

No ministerial directives were received during the year.

Other Financial Disclosures

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

Continuation of the upgrade to the lighting track in the main building was funded as a capital project and completed in April 2016. AGWA now has four of the nine main Gallery spaces fitted with new lighting tracks and exhibition-suitable LED light fittings. The lighting track required replacement as new fixtures could not be sourced to fit the old track, and as reported elsewhere the ability to utilise LED light fittings assists with the reduction in power usage.

Contemporary visual artists have become increasingly engaged with digital media. The acquisition and display of such works presents new challenges for collection institutions as technologies are quickly superseded; compromising the Gallery's capacity over time to display Collection works over time. Funding was received to obtain modern audio visual equipment enabling AGWA to present a variety of recently-acquired contemporary works.

Capital Works funding of \$372,288 was provided by the State Government for these projects, through the Infrastructure Improvement Program.



Other Financial Disclosures

Employment and Industrial Relations

Staff Profile

The Gallery employed 67 people in 2015-16 representing an average of 54.8 full-time equivalents (FTE) 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.

During 2015-16, four full-time, two part-time and two casual appointments were made. 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.

	2013-14	2015-16
Women	54	48
Men	20	19
Total	74	67

	2014-15	2015-16
FTEs at 30 June	57.86	52.58

	2013-14	2015-16
Permanent - full-time	37	37
Permanent - part-time	16	11
Fixed term - full-time	7	8
Fixed term - part-time	6	5
Casual	8	5
Other*	0	0
Total	74	66

*Employees seconded in or out of the organisation.

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.)

Other Financial Disclosures

Employment and Industrial Relations – continued

Staff development and recruitment

Art Gallery of Western Australia 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, study assistance for formal studies, and recognition of prior learning. In 2015-16, for budgetary and operational reasons, assistance with attendance at interstate and overseas conferences was again minimal.

The Art 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 for Culture and the Arts (DCA), worked on improved workforce planning including strategies to improve recruitment.

Occupational Health, Safety and Injury Management

DCA and AGWA are 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. An Occupational Health and Safety (OH&S) Implementation Plan was established in order to implement a number of safety and health initiatives across the department and to assist portfolio agencies.

AGWA facilitates OH&S consultation through its OH&S committee, the election of safety and health representatives, hazard and incident reporting processes, routine workplace hazard inspections and a process for the resolution of OH&S issues. Staff are made aware of these processes at their employee induction, through specific OH&S training, and access to OH&S information on the DCA intranet.

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

Mechanisms for consultation with staff

DCA and AGWA continue to provide and maintain a healthy and safe working environment for all of its staff, contractors and visitors. Policies, procedures and work practices have been developed in accordance with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*. A formal review of DCA's OSH management system was undertaken in 2012 using the WorkSafe Plan. An annual implementation plan addressing safety and health actions is in place at AGWA, and the following initiatives were delivered in 2015-16:

AGWA has an active Occupational Health and Safety Committee. Safety representatives undertake monthly site inspections which along with incident reviews inform improvements. As an example improved opening mechanisms to the heavy administration linkway doors have reduced risk to officers manoeuvring education trolleys into the galleries. The cross-Gallery storage review has also supported safety outcomes in relation to the storage and deployment of display cases and the bump in and out of program and event equipment which has reduced manual handling risk.



Other Financial Disclosures

Employment and Industrial Relations – *continued*

The Gallery roof top was opened to the public again during summer. As a new venue it met safety audits in relation to event set up and after-hours evacuation. The wellness program continues to be a core strategy, with monthly staff morning teas providing the opportunity to discuss health and safety matters in a more informal and relaxed manner. The 2015 AGWA Safety Month Program was launched with a breakfast event for staff and potential fire hazard areas were targeted with all under stairwell areas being cleared of temporary storage items during the month.

A flu vaccination program was offered to staff and a daily cleaning and hygiene regime for the reception desk was initiated to minimise the potential for cross contamination.

Formal mechanisms for consultation with employees on Occupational Health, Safety and Injury management matters are primarily addressed through line managers, with AGWA staff being made aware of the processes at their induction and by having access to OH&S information on both the AGWA and DCA intranets.



Governance Disclosures

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 DCA, 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	2014-15	2015-16	2015-16 Targets
Number of fatalities or severe claims	0	0	0%
Number of lost time injuries (LTI/D) incidence rate	0	3.77	0 or 10% reduction on previous year
Lost time injury severity rate	0	0	0 or 10% reduction on previous year
Percentage of injured workers returned to work within (i) 13 weeks	0%	100%	Greater than or equal to 80% return to work within 26 weeks
(ii) 26 weeks	0%	100%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	100%	76%	Greater than or equal to 80%

The most common injuries in 2015-16 were minor and Workers' compensation instruction was undertaken as part of the OH&S training. In 2015-16, as part of its commitment to safety and health in the workplace, the Gallery:

- trained emergency wardens and undertook scheduled evacuation exercises
- implemented new procedures.

AGWA's Occupational Safety and Health Committee met regularly during 2015-16 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 the Art Gallery of Western Australia.

Unauthorised use of credit cards

No unauthorised use of credit cards occurred during the reporting period.

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

AGWA, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the Art Gallery of Western Australia Board and senior management. The Gallery contributed \$3,359.50 to the annual premium in 2015-16.

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	1 year	\$930.00
			Total:	\$930.00

* 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*, the Art Gallery 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	\$94,719
Market research agencies	
Morris Hargreaves McIntyre	\$112,850
Expenditure with polling agencies	
	Nil
Expenditure with direct mail agencies	
	Nil
Expenditure with media advertising agencies	
Optimum Media Decisions	\$119,986
Other	\$26,993
Total expenditure	\$354,584

Other Legal Requirements

Compliance with Public Sector Standards and Ethical Codes

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

The Department of Culture and the Arts employs Art Gallery of Western Australia staff. Human resource services are provided by the Human Resource Unit of the Department of Culture and the Arts. They provide specific advice on compliance with the Standards in regard to recruitment, transfer, secondment, redeployment, termination, discipline, temporary deployment and grievance resolution. Shared services to support the processing of human resource functions are also provided.

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. In the 2015-16 financial year, AGWA recorded:

- no breaches of the Public Sector Standards in Human Resource Management;
- no breaches of the Public Sector Code of Ethics or the Culture and Arts Portfolio Code of Conduct;
- one incidence of misconduct requiring investigation (not substantiated); and
- one Public Interest Disclosure was lodged (not substantiated).

Initiatives in 2015-16 to prevent non-compliance included:

- supporting attendance of AGWA management at forums on human resource management standards, particularly those pertaining to recruitment, selection and appointment.
- maintaining information on standards and codes of conduct including on the departmental intranet and continuing to promote it as an important part of the induction program for new staff.

- A performance management system, the Staff Development System, is in operation and all staff participate in the process. This process meets the requirements of Public Sector Standards for Human Resource Management for Performance Management.

Substantive Equality

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

In the 2015-16 financial year, the Substantive Equality Reference Group successfully implemented the following:

- development of a Substantive Equality policy which covers all agencies across the Culture and Arts Portfolio;
- implementation of a communication and education strategy of the Substantive Equality Policy;
- development of an implementation plan for Substantive Equality frameworks across the Culture and Arts Portfolio; and
- incorporation of Substantive Equality education into the whole of staff induction.

Specific measures introduced by AGWA include:

- *Desert River Sea: Kimberley Art Then and Now* project (see p.41)
- Geraldton Regional Art Gallery (see p. 42)
- Conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies (see p.43)
- Associate Curator, Projects, Dunja Rmandic, acted as an advisor at a one-day workshop and planning session held by the Mandurah Regional Art Gallery.



Other Legal Requirements

Disability access and inclusion plan outcomes

In 2015-16 AGWA has continued to implement the Department of Culture and the Arts' Disability Access and Inclusion Plan 2013 to 2017 to ensure that all visitors, including people with disabilities, can access Gallery services and facilities. The plan is subject to review and will be amended as priorities and needs change.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2015-16 were:

- continuation of the Alzheimer's Art Adventures tour and workshop program. During the year 200 people participated in tours, and 200 people attended the workshops.
- AGWA offers Art and Memories guided tours for people with dementia; in 2015-16 three of these tours took place, with three groups bringing in a total of 23 participants.
- continuation of the popular Sensational Art touch tours, which allow vision-impaired visitors to join a specially-trained Voluntary Gallery Guide for a customised tour of selected three-dimensional works from the State Art Collection. Wearing gloves to protect the artwork, participants have the opportunity to explore volume, texture and scale. In addition, this year AGWA introduced an audio-descriptor tour with a staff member who had been trained in this field providing a description for five participants.
- the Voluntary Gallery Guides continued their association with Sculpture by the Sea, again providing Tactile Tours to introduce visitors with disability new way of experiencing and enjoying contemporary sculpture and this popular event held annually at Cottesloe Beach.
- educational tours and workshops for special needs groups from secondary schools tours and workshops for groups of people recovering from mental illness, trauma etc
- provision at some events of audio description services for the sight-impaired.

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

Other Legal Requirements

Disability access and inclusion plan outcomes – *continued*

Outcome 3:

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

- provision of essential product information, including signs and didactic materials, in various forms. This includes provision of labels for major exhibitions in large font formats in a folder available from Reception, and a transcription of audio tours is also provided in print for those who cannot access the material aurally. 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.



- Participants in an Alzheimer's Art Adventures workshop

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.



Other Legal Requirements

Record-keeping Plan

Under the *State Records Act 2000*, all government agencies are required to have a Record-keeping Plan.

In accordance with the requirements of the Act, the Plan is to be reviewed every five years. AGWA's current Plan was reviewed and registered with the State Records Office in 2013.

Measures taken under the Plan during 2015-16 to ensure the Gallery maintains a strong record-keeping culture include:

- implementation of strategies to ensure that employees are aware of their compliance responsibilities under the Act; the quality of record-keeping is tested as a part of the annual audit process
- constant review of the staff training program
- addressing an employee's role and responsibility in regard to the keeping of records, which also forms part of the formal induction process
- continuing emphasis has been given to supporting improved electronic record-keeping within the organisation, with increased use of record-keeping on the TRIM system
- inactive records were identified for offsite storage.

Appendix A • The Essence of AGWA

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 Nyoongar 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.



Appendix B • Foundation Members

Foundation Members

Honorary Patron

Her Excellency the Honourable Kerry Sanderson AO
Governor of Western Australia

Honorary Arts Patron

The late Robert Juniper

Patrons

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

Sue and 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 Rogers
The late Dr Harold Schenberg
Anonymous Donor
Wesfarmers Limited
Woodside

Vice Patrons

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

ABN Foundation
The Sir Claude Hotchin Art Foundation
Ben and Helen Korman
The Linton Currie Trust
Anonymous Donor
John McBride
The late Dr Rose Toussaint
Barbara and the late Albert Tucker

Appendix B • Foundation Members

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

Brian Blanchflower

Robert and Lesley Girdwood

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

James Fairfax AO

Adrian and Michela Fini

Friends of the Art Gallery of Western Australia

Sandra Galvin

Gordon Darling Foundation

Evelyn and the late Kemp Hall

Freehills

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

Spirac Pty Ltd

Timothy Roberts

Kerry Stokes AO

Brett and Pieta Taylor

Sheila and the late Howard Taylor AM

Lyn Williams



Appendix B • Foundation Members

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

Agapitos/Wilson Collection

John Brunner

Avril Burn

Sally Burton

Wenling Chen

Gunter Christmann

Helen Cook

Sir James and the late Lady Cruthers

Brett and Angelina Davies

Lauraine Diggins

Marco D'Orsogna

Robin and Elizabeth Forbes

Judith Gedero

Georgiou Group Pty Ltd

Gerard Daniels

Warwick Hemsley and Family

Tony and Sally Howarth

Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

Derek Kreckler

J. Barris and Judith Lepley

McCusker Charitable Foundation

Catriona and Simon Mordant

Graeme Morgan

Callum Morton

The late Judge Jim O'Connor

The Shell Company of Australia Limited

Mitchiko Teshima

The Myer Foundation

Alan and Marisa Tribe

Sheila Wileman

Appendix B • Foundation Members

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

Michael Abbott	Caroline Christie and Sheldon Coxon	Ian George
Abdul-Rahman Abdullah	Fiona Clarke (In memory of Mrs Jean Clarke)	Gary Giles
Tony Albert	Olive, Luka and Coco Butcher	Rodney Glick
Dr David Alltree	The late Esther Constable	Julian Goddard and Glenda de Fiddes
Dario and Susan Amara	Professor Ian Constable AO	David Goldblatt
AngloGold Ashanti Australia Limited	Syd and Danae Corser	Robert and Barbara Gordon
Daniel Archer	The late Anne Cranston	The late Helen Grey-Smith and children
Neil Archibald	Megan and Arthur Criddle	Dr Patrick Hanrahan and Dr Helen Ryan
Monique Atlas and Kim Hawkins	The Leederville Hotel	Gerie and Ole Hansen
Robert Baines	Tim Davies Landscaping	Nicholas Hasluck AM
Hamish and Ngaire Beck	Deutscher and Hackett	Di and Jeffrey Hay
Dr Bruce Bellinge	Sandra Di Bartolomeo	Lyn-Marie Hegarty
Barbara Blackman	Alan R. Dodge	Kevin and Jan Jackson
Lin Bloomfield	Marisa D'Orsogna	The late Cliff Jones
E. L. (Mick) Bolto	Siné MacPherson and Gary Dufour	Fiona Kalaf
Sue Bolto	Judy and Trevor Eastwood	Katherine Kalaf
Eileen Bond	Ernst & Young Chartered Accountants	Kathleen O'Connor Advisory Committee
John Bond	The Everist Family	The late David Larwill
John and Debbie Borshoff	Ronald Sydney Farris and Joy Elizabeth Farris	The late Dr Graham Linford
Craig and Katrina Burton	Susanne and Paul Finn	James Litis and Desi Litis
Busby Family	Larry and Peggy Foley	Darryl Mack and Helen Taylor
Adil and Andrea Bux	Christine and Winston Foulkes-Taylor	Sandy and Michele MacKellar
Tully Carmady and Danielle Davies	Seva Frangos and John Catlin	Robert MacPherson
Margrete and Michael Chaney AO	Ben Gascoigne	



Appendix B • Foundation Members

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

Michael and Sallie Manford	Rio Tinto Limited	Brian Swan
Lloyd Marchesi	Angela Roberts	Deborah and Vic Tana
Diane McCusker	Leigh Robinson and Deborah Gellé	Andrea Tenger and Jonathan Wade
Ken and Merran McGregor	Sam Rogers	Peter and Jane Thompson
Jacqui McPhee	Daniel and Natalie Romano	Professor Philip and Margaret Thompson
Merenda Gallery	Ruth Rowell Phelps	Gene Tilbrook
Dan Mossenson	A. L. and F. A. Ruse	Ian and Susan Trahar
Brandon and Angela Munro	Anthony Russell	Trish Ainslie and Roger Garwood
Dr Fred and Mrs Georgina Nagle	Susan and Don Russell	The Ungar Family Foundation
Tony Nathan	Dr John and Thea Saunders	Ray van Kempen and Ann Kosonen
Avril S. and Brian J. O'Brien	Linda Savage and Dr Stephen Davis	Elizabeth and Max Vinnicombe
Stephen and Corinne Onesti	Anna Schwartz	Lynnette Voevodin
Walter Ong and Graeme Marshall	Gillian Serisier	David Walker
Maurice O'Riordoan	The late Christine Sharkey	Mary Ann Wright
Louise Paramor	Andrew and Judy Shearwood	Women's Service Guild of Western Australia
Julienne Penny and Family	Gene and Brian Sherman	Mary Ann Wright
The Peplow family	Dr Amanda Stafford	Ashley Zimpel
Jamie Price and Gillian Gallagher	Marlene and Graham Stafford	
Simon Price and Saara Nyman	Shirley Stanwix	
The late Adam Rankine-Wilson	Vivienne Stewart	
Dr Bronwyn Rasmussen and the late Geoff Rasmussen	The late John Stringer	

Appendix B • Foundation Members

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

Susan Adler	The late Joan Brodsgaard	Professor Catherine Cole
Michael and Josephine Ahern	Liesl and Alistair Brogan	Warren and Linda Coli
Robyn Ahern	Margaret Brophy	Constantine Comino
Aisen Family Trust	Liesl and Alistair Brogan	The late Chandler Coventry
Julian Ambrose	Margaret Brophy	Susan and Michael Croudace
ANZ Banking Group Limited	Karen Brown	Crowe Horwath Perth
Zelinda Bafile	The late Lina Bryans	Dr Digby and Susan Cullen
Lisa Baker MLA, Member for Maylands	Peter and Christine Buck	Dr Ben Darbyshire
Shelley Barker	Janet Burchill	Master Andrew Davies
John Barrett-Lennard	Marilyn Burton	Beverley Davies
Corinne Barton	Bruce Callow & Associates Pty Ltd	Christina and Tim Davies
R. G. Bennett	Fraser Campbell	Dr and Mrs N. J. Davis
Peter Bird	Helen Carroll Fairhall and Family	Estate of the late Margaret Campbell Dawbarn
Tracy Blake	Emma and Howard Cearns	Jo Dawkins
Matthew J C Blampey	Frauke Chambers	Kevin Della Bosca
Peter and Stella Blaxell	Fred and Angela Chaney	Camillo and Joanne Della Maddalena
Frank and Margaret Bongers	Jody and Fred Chaney	Fire & Emergency Services Authority
Juliet Borshoff	Estate of John Chilvers	Brahma Dharmananda
Michael and Rachael Borshoff	Joe Chindarsi and Andrew Patrick	Pamela Douglas
Angela Bowman	Nic Christodoulou	The Hon Peter and Mrs Benita Dowding
Keith Bradbury	Susan Clements	Diana and Paul Downie
Rinze and Jenny Brandsma	Jock Clough	Hilaire Dufour
Brigitte Braun	Ian and Rosana Cochrane	Hollis Dufour
Claire Brittain and John McKay	Libby Cocks	Meredith Dufour
		Edwin Eames



Appendix B • Foundation Members

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

Bev East	Karen and William Groves	Jim and Freda Irenic
Peter Eggleston	Lloyd and Jan Guthrey	Di and the late Peter Ingelse
The late David Englander	Sean Hamilton	Eric and Louise Isaachsen
Dane Etheridge and Brooke Fowles	John Hanley, AM	Japan Chamber of Commerce and Industry Perth Inc.
Gift of the Estate of Barbara and Margaret Evans	Dorothea Hansen-Knarhoi	Stewart and Gillian Johnson
Peter Evans	Kathy Hardie	Ishbelle Johnstone
Jenny and Bill Fairweather	Lynne Hargreaves and Andrew Winkley	Angus and Louise Jones
Michael J. Fallon	Jane Hegarty	Ashley and Nina Jones, Gunyulgup Galleries
Elaine Featherby	Chris and Mary Hill	Joyce Corporation Ltd
Evi Ferrier	Michael Hoad	Mark and Veronica Jumeaux
Lisa Fini	Marie and Michael Hobbs	Dr Patricia Kailis AM OBE
Allan and Lynette Fletcher	Estate of Dr Ernest Hodgkin	Nancy Keegan and Don Voelte
Annie and Brett Fogarty	Diana Hodgson	Annie Keeping Hood
Mark Fraser	John and Linda Hoedemaker	Melissa and Kasia Kelly Dang
Simone Furlong	Scoop Publishing	Jennie Kennedy
A. Gaines	Anne Holt	Jeff Kerley
Leonie and David Garnett	Sandy and Peter Honey	Denis and Valerie Kermode
Tarryn Gill and Pilar Mata Dupont	Alice Hood	Greg and Nikki King
David and Hannah Goldstone	Glen Host and Jill Potter	Mrs Jan Miller and Dr Stuart Miller
Mark Grant	Julie Hoy	Carmen La Cava
Alix and Geoffrey Grice	John Hughan	Estate of Clifford Last
Robert Grieve	Don and Joan Humphreys	Janine Lauder
	Ricardo Idagi	

Appendix B • Foundation Members

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

The late Marjorie Le Souef
Ross and Fran Ledger
Cherry Lewis
Christine J Lewis
Ben and Gina Lisle
Little Creatures Brewing Pty Ltd
Dr Andrew Lu OAM and
Dr Geoffrey Lancaster AM
Lauder and Howard
Gianluca Lufino
Heather Lyons
Michele MacKellar
Bea Maddock
Lesley Maloney
Bettina Mangan
Pasquale Cianfagna and Aneka Manners
Jan and Bill Manning
Paul and Jenny Martin
The late Dr Anthony McCartney and
Jacinta McCartney
Bryant and Tedye McDiven
John McGlue and Sharon Dawson
Amanda McKenna
Marshall McKenna

Kate McMillan
Ian and Jayne Middlemas
Allan Miles
Mrs Jan and Dr Stuart Miller
Geraldine Milner
The late Emeritus Professor John Milton-Smith
and Mrs Carolyn Milton-Smith
The late Esther Missingham
Möet & Chandon Art Foundation
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
The late Kenneth Myer
Etsuko Nishi
Nofra Klinik
Robert O'Hare
Norah Ohrt
Helen and Barry Osboine
Gillianne Packer

Ron and Philippa Packer
Mimi and Willy Packer
Angela Padley
The late Maureen Paris
Susan Pass
Shane Pavlinovich
Georgina Pearce
Todd and Alisa Pearson
John and Anita Percudani
Leon and Moira Pericles
Guardian Resources (Joshua Pitt)
Bob and Ann Poolman
Rosemary Pratt
The Hon CJL Pullin QC and Mrs S Pullin
Mark and Ingrid Puzey
Marijana Ravlich
Howard and Lindsey Read
Elizabeth Richards
Yacht Grot
Estate of Ian Richmond
Ross and Alexandra Roberston
Mr Nigel and Dr Heather Rogers
John and Yvonne Roston



Appendix B • Foundation Members

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

Jann Rowley
Sue and Hans Sauer
Sally and Vincenzo Savini
John and Debbie Schaffer
Jenny and Wyborn Seabrook
Roslyn Seale
Celia Searle
The late Eve Shannon-Cullity
Asher and Fraida Shapiro
Stirling and Judy Shaw
J & J Shervington
John and Marie-Louise Simpson
Patricia Simpson
Singapore Airlines
Cecily Skrudland
The late Garnett Skuthorp
Darryl and Heather Smalley
Helen Smith
Jan Spriggs and Perry Sandow
Kathryn Stafford-Rowley

The late Tom Gibbons and Miriam Stannage
Brian Stewart
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
The Feilman Foundation
Rodney and Sandra Thelander
Alexandra Thompson and Peter Smith
Clare Thompson
Rodney and Penelope Thompson
Jennifer Thornton
Edna Trethowan
Peter Tyndall

Dave and Patty van der Walt
Patsy Vizents
Mark Walker
Patti Warashina
Davson+Ward
Diana and the late Bill Warnock
Darryl and Margaret Way
Estate of Ian Whalland
Donna White
Ian and Jean Williams
Ron and Sandra Wise
Mark 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 C • Gallery Staff

Gallery Staff (as at 30 June 2016 and arranged alphabetically within work groups)

Executive

Stefano Carboni, Director and Chief Executive Officer
James Davies, Director Geraldton
Lynne Hargreaves, Director, Exhibitions and Collections
Lyn-Marie Hegarty, Development Director
Brian Stewart, Deputy Director | Director of Corporate Services
Chris Travers, Director, Audience and Stakeholder Engagement (from October 2015)

Executive Support

Giselle Baxter, Executive Assistant
Ragen Haythorpe, Executive Officer | Board Support
Maria Tagliaferri, Administrative Assistant

Curatorial

Robert Cook, Curator of Modern and Contemporary Photography and Design
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
Dunja Rmandić, Associate Curator, Projects

Conservation

Stephanie Baily, Paper Conservator (until January 2016)
Trevor Gillies, Framer
David Graves, Senior Conservator: Objects and Projects
Maria Kubik, Senior Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

Nicola Baker, Installation Assistant (from October 2015)
Ian Bell, Installation Assistant (until November 2015)
Emma Bitmead, Digital Asset Management Co-ordinator
Kyle Cannon, Installation Assistant
Peter Casserly, Collection Stores Coordinator
Tanja Coleman, Assistant Registrar
Sophie Davidson, Copyright and Reproduction Officer (until November 2015)
Giovanni Di Dio, Installation Assistant
Geraldine Henrici, Project Support Officer, Desert River Sea
Philippa Jahn, Indigenous Community Liaison and Project Coordinator, Desert, River Sea (from March 2015)
Eileen Jellis, Collection Management System Officer
Dani Lye, Exhibition Designer
Daniel Mead, Installation Assistant (from October 2015)
Melanie Morgan, Assistant Registrar

Appendix C • Gallery Staff

Gallery Staff – *continued*

John Oldham, Installation Assistant
Dean Russell, Graphic Designer
Sue Sauer, Registration Assistant/Digital Asset Management Co-ordinator
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
Kerri Dickfos, Visitor Experience Manager (parental leave)
Jenny Emmeluth, Community Relations Coordinator
Greg Fletcher, Web and Engagement Officer
Richard Green, Visitor Information Assistant
Toban Harris, Visitor Experience Manager (from September 2015)
Sally Mauk, Finance Officer
Laura Money, Visitor Information Assistant (from November 2015)
Ida Sorgiovanni, Retail Manager
Tanya Sticca, Community Relations Coordinator
Andrea Tenger, Coordinator of Volunteer Guides
Sue Way, Administrative Assistant
David Wingrove, Front Desk Coordinator
Lisa Young, Educator

Development

Rebecca Anderson, Events Coordinator (from September 2015)
Teresa Fantoni, Foundation Manager (parental leave)
Kylie King, Events Manager/Foundation Manager
Josie Tanham, Partnership Manager

Operations

Rosemary Carroll, Information Management Officer
Rob De Ray, Database Coordinator
Adrian Griffiths, Gallery Facilities Coordinator
Annette Stone, Executive Assistant
Belinda Wood, Records Assistant

Geraldton Regional Art Gallery

Julie-Anne Sproule, Administration Officer

Appendix D • Staff Community Engagement

Staff Community Engagement

Stephanie Baily

- Treasurer, Western Australian division, Australian Institute for the Conservation of Cultural Material
- Attended international workshop on Conservation of Japanese Paper held in Japan under the auspices of the International Council of Museums (ICOM)

Sharyn Beor

- Member, Department of Culture and the Arts International Reference Group

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Chair/Member, Council of Australian Art Museum Directors (CAAMD)
- Member, Alliance of chairpersons of CAAMD, CAMD, ICOM-Australia and Museums Australia
- Co-Chairperson Public Art Network Selection Committee for the New Perth Stadium 2014/2015
- Member, Symbiotica Advisory Committee
- Judge, Tom Malone Prize, February 2016

- Judge, St George Art Awards, July 2015
- Judge, Minawarra Art Awards, April 2016
- Guest speaker/ribbon cutter Churchlands Primary School Sculpture Park, September 2015
- Attended Sydney Contemporary Art Fair VIP and Opening events, September 2015
- Panellist at Industry Forum on the Strategic Directions Framework - by Arts Leadership Group, September 2015
- Participation to Islamic Museum of Australia Arts Symposium and Gala dinner
- Attended the Visual Arts Leaders Program in May in Kununurra
- Appeared on national breakfast television with Aggie, the new engagement robot
- 2016 Program launch, November 2015
- Winter Reveal, May 2016
- Lecture UWA institute of Advanced Studies
- Great Moments Lecture at UWA
- Lecture at UWA-British Museum public program May 2016
- TAASA lecture, June 2016
- Publication: *The Wonders of Creation and the Singularities of Painting: A Study of the Ilkhanid London Qazvini*, Edinburgh University Press, 2015

Tanja Coleman

- Member, Australasian Registrar's Committee (ARC)

Robert Cook

- *Alistair Rowe: Holding things together*, Art Monthly, April 2016, issue 288

James Davies

- Co-judge of Baker Jewellers Geraldton sponsored Art Prize July 2015
- Guest speaker at opening of Baker Jewellers Geraldton sponsored Art Prize July 2015
- Presenter at City of Greater Geraldton Arts Management Committee regarding acceptance of Arthur Wakefield Bassett's painting of the Wreck of the Batavia – a gift from Innes Cramer, wife of Max Cramer (deceased) who discovered the site of the Batavia wreck in 1963
- Curator of Genesis 2015 – combined Mid West High Schools exhibition. October 2015

Appendix D • Staff Community Engagement

Staff Community Engagement – *continued*

- Opening night speaker for the following exhibitions staged at the Geraldton Regional Art Gallery;
- A Year in the Making - twelve Australian contemporary jewellers, December 2015
- An Internal Difficulty Australian Artists at the Freud Museum London, December 2015
- Missing Lives – International Red Cross photography exhibition, June 2016

Kerri Dickfos

- Continued Graduate Diploma in International Relations studies, University of Western Australia, February-June 2016
- Presenter, Museums Australasia 2016

Jenepher Duncan

- Co-judge, IRIS award Perth Centre for Photography, 7 August 2015
- Opening speaker, New premises and IRIS award, Perth Centre for Photography, 13 August 2015
- Opening speaker, WA Focus Helen Smith, 15 August 2015
- Presenter, WA Focus, Helen Smith, Foundation event, 19 August 2015

- Selection panel, Mandorla Art Award, Perth, 16 May
- Presenter/interviewer, Helen Smith, WA Focus Public event, artist's talk, 22 August 2016
- Opening Speaker, Derek Kreckler Accident and Process and Consuelo Cavanglia In the distance a pool of light exhibitions, Perth Institute of Contemporary Arts, 28 August, 2016
- Opening Speaker, Robert Hunter Memorial event, Ian Potter Gallery, University of Melbourne, Melbourne, 29 July 2015
- Opening Speaker, Rebecca Baumann exhibition, Fremantle Arts Centre, 20 November 2015
- Opening speaker, TR + AS + JW – Trevor Richards, Alex Spremberg, Jurek Wybraniec, WA Focus, 11 March 2016
- Presenter, TR + AS + JW, WA Focus Public Event, artists' talks, 12 March 2016
- Presenter, TR + AS + JW, WA Focus artists' talks, AGWA Guides, 18 March 2016
- Guest, Australia Council, Venice Biennale event, Wildflower, Perth, 28 April 2016 2016
- Contributor, Collection publication, Museum of Contemporary Art, Sydney, 2016

Greg Fletcher

- Completed a four month residency at Customs House Studios, Westport, Ireland
- Attended a creative strategy session at UWA – “Enhance the student experience through industry engagement”

Adrian Griffiths

- AGWA representative on PACA (Protecting Australasian Cultural Artifacts) museums and art galleries across Australia and New Zealand
- Panel member for the selection of state suppliers for electricity CUA

Lynne Hargreaves

- AGWA Representative at opening of Collie Art Gallery July 2015
- Member, Selection Panel, Collie Art Gallery, Coordinator October 2015
- Presenter, Arts Management Workshop Collie Art Gallery October 2015

Appendix D • Staff Community Engagement

Staff Community Engagement – continued

- Guest Co3 Perth Launch October 2015
- Guest Rio Tinto 50 year Anniversary partners event November 2015
- Presenter, Embroidery Guild Western Australia February 2016
- Guest Sculpture by the Sea Rio Tinto corporate partners event March 2016
- Member Australia – New Zealand Exhibition Managers Group March 2016
- Member Museum Leadership Alumni – Master Class October 2015
- Kimberley travel for *Desert River Sea*, Visual Art Leadership Program exhibition opening, Ord Valley Muster, Kununurra May 2016

Toban Harris

- Chairperson, The Last Great Hunt
- Presentation to Bachelor of Arts Management Students – March 2016

Melissa Harpley

- Coordinator, *Treasure Ships*, October 2015
- Participant, Museum Leadership Program, Sydney, October 2015

- Presented *Treasure Ships* to US Ambassadors' partners, November 2015 Weekly presenter, *Treasure Ships*, Periscope, October 2015 – January 2016
- Presenter, *Treasure Ships*, Australian Institute for International Affairs, Perth, December 2015
- Presenter, *Continental Shift*, Guides talk, June 2016

Ragen Haythorpe

- Member, Graduate Management Association
- Membership Director, Australian Institute of International Affairs
- Committee Member, Department of Culture and the Arts Substantive Equality Committee
- Member, Toastmasters International
- Member, The University Club of Western Australia

Lyn-Marie Hegarty

- Member, Creative Partnerships Australia, Plus 1 Assessment Panel
- Member, Fundraising Institute Australia
- AGWA representative on the Council of Friends of Art Gallery of Western Australia

Geraldine Henrici

- Kalumburu community, documentary filming with FTI's Indigenous Community Stories.
- Cross-Kimberley field trips to art centres: Mowanjum (Derby), Mangkaja (Fitzroy Crossing), Marnin Studio (Fitzroy Crossing), Ngurra (Ngumban community), Yarliyil (Halls Creek), Warmun (Warmun community), Waringarri (Kununurra) and Nagalu Jarndu (Broome).
- Promotional/educational industry stand, Darwin Aboriginal Art Fair.
- Promotional/educational industry stand, Revealed in Perth.
- Facilitator, Visual Arts Leadership workshop and exhibition in Kununurra May 2016

Philippa Jahn

- Kalumburu community, documentary filming with FTI's Indigenous Community Stories.
- Cross-Kimberley field trips to art centres: Mowanjum (Derby), Mangkaja (Fitzroy Crossing), Marnin Studio (Fitzroy Crossing), Ngurra (Ngumban community), Yarliyil (Halls Creek), Warmun (Warmun community), Waringarri (Kununurra) and Nagalu Jarndu (Broome).



Appendix D • Staff Community Engagement

Staff Community Engagement – *continued*

- Promotional/educational industry stand, Darwin Aboriginal Art Fair.
- Presenter, ANKAAA (Association of Northern, Kimberley and Arnhem Aboriginal Artists) regional meeting in Kununurra.
- Interviews ABC Kimberley.
- Facilitator, Visual Arts Leadership workshop and exhibition in Kununurra.

Maria Kubik

- Professional member, Australian Institute for the Conservation of Cultural Material
- Member, International Council of Museums

Melanie Morgan

- Member, Australasian Registrar’s Committee (ARC)

Dunja Rmandić

- Panel participant, Propel Youth Arts Amplifier Art Talk: ‘Big Arts as Small Business’
- DCA Art Collection and Acquisition Committee – December 2015–current

- Symposium participant ‘We Are Not Dead Yet’ Facilitator, Caspar Fairhall, WA Art Collective artist talk
- Workshop participant, Mandurah Regional Gallery Study

Sue Sauer

- Secretary, AGWA Voluntary Gallery Guides

Jude Savage

- Adviser, ART ON THE MOVE, The National Exhibitions Touring Structure for Western Australia
- Member, Australasian Registrar’s Committee (ARC)

Brian Stewart

- Committee Member, Geraldton Regional Art Gallery Committee

Andrea Tenger

- Attended the Association of Australian Gallery Guiding Organisations (AAGGO) in Adelaide

Christopher Travers

- Attended Development Marketing Forum for collecting agencies, Melbourne
- Remix, Sydney. June 2016

Kate Woollett

- State President, Australian Institute for the Conservation of Cultural Materials (AICCM),
- AICCM National Council meeting, Australian Museum, Sydney

Lisa Young

- Member, Art Education Association of Western Australia
- Provided advice for Central TAFE curriculum
- Supervisor, UWA student placement



Appendix E • Acquisitions

Purchases

Western Australian Art

Contemporary

CAVANIGLIA, Consuelo
Untitled, 2014
 pigment ink on archival paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

CAVANIGLIA, Consuelo
Untitled, 2015
 grey mirror, board, paint, synthetic
 polymer paint; ed. 1/2
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

FAIRHALL, Caspar
Below is above, 2016
 oil on Belgian linen
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

FAIRHALL, Caspar
Strata, 2015
 pencil on Arches paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

GOODRUM, Adam
Chatterbox table, 2011
 ceramic
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

GOODRUM, Adam
Felt Shoes (for Wallpaper), 2013
 felt, cotton, wood (prototype), 2 parts
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

GOODRUM, Adam
Stitch Chair, 2008
 laser-cut aluminium
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

KIRWAN-WARD, Jeremy
Torrent, 2014
 synthetic polymer paint on canvas (diptych)
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

McVEIGH, Matthew
All roads to lead to the crux, 2016
 laser-cut and etched acrylic, gold paint; ed. 1/2
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

McVEIGH, Matthew
Cross Section, 2016
 paint, measuring tape, routed timber
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

MILLER, Graham
Cowboys, 2009
 pigment print; ed. 1/8
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

MILLER, Graham
Gooseberry Hill, 2010
 pigment print; ed. 1/8
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016



Appendix E • Acquisitions

Purchases – *continued*

Western Australian Art

Contemporary

MILLER, Graham
Josephine, 2010
pigment print; ed. 1/8
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

MILLER, Graham
Kayleigh #1, 2015
pigment print; ed. 1/8
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

MILLER, Graham
Kayleigh #2, 2015
pigment print; ed. 1/8
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

MILLER, Graham
Malika, 2010
archival inkjet print, ed. 1/8
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

MILLER, Graham
Mt Claremont, 2015
pigment print; ed. 1/8
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

RIMMER, Brad
Wyalkatchem Autumn Fire #3, 2015
giclee prints on Hahnemuhle paper behind
orange acrylic (diptych); ed. 3/3
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

ROWE, Alistair
We look for ourselves in each other I, 2015
bronze, glass, black walnut, EVA blocks,
polypropylene strap and steel seals;
ed. 2/2 (+ AP)
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

ROWE, Alistair
We look for ourselves in each other II, 2015
bronze, glass, black walnut, EVA blocks,
polypropylene strap and steel seals; ed. 2/2
(+ AP)
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

SMITH, Helen
*Alighiero e Boetti from Wikipedia, Svalbard
Global Seed Vault*, 2015
oil on canvas
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015



Appendix E • Acquisitions

Purchases – continued

Western Australian Art Historic

BARRATT, Constance
Dish with kangaroo paw decoration, 1945
hand-painted china
Consolidated Account

CREETH, Helen & CREETH, May
*Mantle set with leschenaultia biloba
decoration, c1910*
hand-painted china
Consolidated Account

CREETH, May (attributed)
Black Swan of Western Australia, 1929
hand-painted china
Consolidated Account

GOODEN, Alva
Souvenir dinner plate, 1950s
hand-painted china
Consolidated Account

LAPSLEY, Charlotte Evelyn
Bowl with red flowering gum, 1920s
hand-painted china
Consolidated Account

LAPSLEY, Charlotte Evelyn
Leschenaultia tea set, 1920s
hand-painted china, 20 parts
Consolidated Account

LIGHTFOOT, Nellie
Pin dish with Geraldton wax decoration, 1926
hand-painted china
Consolidated Account

OWTRAM, Elizabeth Ann
Saucer, 1910s
hand-painted and gilded Limoges porcelain
blank
Consolidated Account

ROBISON, (Oenwen) Joan
Jug, not dated
hand-painted china
Consolidated Account

SEDGLEY, Mavis
Demi-tasse, 1930s
hand-painted china, 2 parts
Consolidated Account

WALKER, Helen
*Cup and saucer with spider orchid decoration,
1920s*
hand-painted Shelley bone china blank,
2 parts
Consolidated Account

WEMBLEY WARE
Jug, not dated
hand-painted china
Consolidated Account



Appendix E • Acquisitions

Purchases – *continued*

Western Australian Art

Indigenous

MACK, Clifton
Jiirda (Increasing site), 2015
 synthetic polymer with textured medium on canvas
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

STREET, Mervyn
Bull ride, 2015–2016
 acrylic on canvas, 3 parts
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

WARD, Ben Galmidle
Bilbijing Hill, 2016
 ochre on canvas
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

Australian Art

Contemporary

BISETTO, Gabriella
Becoming, 2015
 blown glass, fishing line, steel frame
 Art Gallery of Western Australia Foundation:
 Tom Malone Prize, 2016

FUSINATO, Marco
The infinitive 2, 2015
 white UV halftone ink on black aluminium, 6
 parts
 Consolidated Account

GLADWELL, Shaun
Broken dance (Beatboxed), 2012
 two-channel synchronised High Definition
 video, 16:9, colour, sound; ed. 3/3 (+ AP)
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

HARRIS, Brent
Peaks, 2012
 oil on linen
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

ISHAK, Raafat
Apnea 1, 2015
 synthetic polymer paint on composition board
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

JOHNSON, Jess
Gilgamesh, 2015
 pen, fibre-tipped markers, metallic paint and
 gouache on paper, artist's frame
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

JUBELIN, Narelle
As yet untitled (Lina Bo Bardi, 1986–1987),
 2014
 cotton on silk petit-point
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

KRECKLER, Derek
Bicycle race, 1978
 video transfer from Super 8 film;
 ed. 1/4 (+ 2 AP)
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

Appendix E • Acquisitions

Purchases – continued

Australian Art Contemporary

KRECKLER, Derek
Blind Ned, 1996
video; ed. 2/4 (+ 2 AP)
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

MARRINON, Linda
Woman in green, 2015
tinted and painted plaster
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

MAY, Anne-Marie
Untitled (Construction of coloured rays), 1993
felt
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

MAY, Anne-Marie
Untitled, 2015
birch plywood and thermally-formed acrylic
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

MCDIARMID, David
Rainbow Aphorisms series, 1994/2012
inkjet print on 310 gsm Platine fibre cotton
rag, 6 parts; ed. 1/50 (+ 2 AP)
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

MCDIARMID, David
Untitled from Toxic Queen series, 1993
colour Xerox, signed, 2 parts;
unnumbered multiples
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

PARRISH, Tommi
*I'm not a very good swimmer but I wouldn't
have let you drown* [front and back cover],
2014
gouache, watercolour and fine-liner on paper,
2 parts
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

PARRISH, Tommi
*I'm not a very good swimmer but I wouldn't
have let you drown*, 2014
gouache, watercolour and fine-liner on paper
Art Gallery of Western Australia
Foundation: TomorrowFund, 2016

SMITH, Gemma
Volume, 2015
synthetic polymer paint on linen
Art Gallery of Western Australia
Foundation: TomorrowFund, 2015

VALAMANESH, Hossein
Char Soo, 2015
four channel video projection; ed. of 5 (+ 2 AP)
Consolidated Account

WILSON, Henry
Bookends small, 2014
cast bronze, 2 parts
Art Gallery of Western Australia Foundation:
The Peter Fogarty Design Fund, 2016

WILSON, Henry
Compass hook, 2014
cast aluminium
Art Gallery of Western Australia Foundation:
The Peter Fogarty Design Fund, 2016



Appendix E • Acquisitions

Purchases – *continued*

Australian Art

Contemporary

WILSON, Henry
Compass hook, 2014
 cast bronze
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

WILSON, Henry
Cup hook, 2014
 cast aluminium
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

WILSON, Henry
Cup hook, 2014
 cast bronze
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

WILSON, Henry
Vide Poche, 2014
 cast bronze
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

WILSON, Henry
Vide Poche Rond, 2014
 cast bronze
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016

WILSON, Henry
Thoronet dish, 2014
 cast bronze
 Art Gallery of Western Australia Foundation:
 The Peter Fogarty Design Fund, 2016



Appendix E • Acquisitions

Purchases – *continued*

International Art

Contemporary

BIELANDER, David
Python, 2011
 titanium and silver; ed. 9/12
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

De WAAL, Edmund
a new ground II, 2015
 13 porcelain vessels and corten steel blocks in
 7 steel, corian and plexiglass vitrines
 Consolidated Account

GORMLEY, Antony
Big Pluck 2, 2015
 mild steel bar
 Purchased through the Art Gallery of Western
 Australia Foundation: Funds donated by
 John Rodgers to the Art Gallery of Western
 Australia, for permanent display and
 enjoyment by the public in recognition of the
 contribution by his father Kurt Rodgers to the
 Arts and the Gallery, of which he was a Board
 member from 1960 to 1970, 2016

GORMLEY, Antony
Big Yield, 2015
 mild steel bar
 Purchased through the Art Gallery of Western
 Australia Foundation: Funds donated by
 John Rodgers to the Art Gallery of Western
 Australia, for permanent display and
 enjoyment by the public in recognition of the
 contribution by his father Kurt Rodgers to the
 Arts and the Gallery, of which he was a Board
 member from 1960 to 1970, 2016

NILSEN, Anders
Don't go where I can't follow, 2006
 ink and correction fluid on paper, 8 parts
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

REGÉ Jr., Ron
Lost in the jungle, 2011
 pen and pencil on paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

REGÉ Jr., Ron
The science of applied energy, 2011
 pen and pencil on paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

REGÉ Jr., Ron
Thoughtforms, 2011
 pen and pencil on paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

SWARTZ, Julianne
Blue sky with rainbow, 2015
 fibre optic cable, solar collector, custom PVC
 cladding, prism
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

TALBOT, Emma
*Before I Loved You, Love, Nothing Was My
 Own*, 2015
 acrylic on canvas
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016

TALBOT, Emma
Texting, 2011
 gouache and watercolour on paper
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2016



Appendix E • Acquisitions

Donations

Western Australian Art

Contemporary

ABDULLAH, Abdul-Rahman
The obstacle, 2014
 wood, buffalo horn, hand-knotted woollen carpet, 2 parts
 Gift of the artist under the Commonwealth Government's Cultural Gifts Program, 2016

GIBBONS, Tom
[The seasons], 1996
 screen print, 4 parts
 Transferred from the Department of the Attorney General, Asset Management and Contracts, Government of Western Australia, 2016

TAYLOR, Howard
Untitled (Cloud), 1976
 oil on Masonite
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled, 1976
 oil on Masonite
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Sky, 1999
 pastel on Museum board
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Study for landscape, 1989
 pastel on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled [Treeline study] (from Sketchbook 93B), 1993
 ink on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled [Sun, cloud, light study], c1976
 ink on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled [Undulating landscape] (from Sketchbook 76B), 1976
 ink on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled [Landscape emblem] (from Sketchbook 76B), 1992
 ink on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Untitled [Light, discs, column] (from Sketchbook 92), 1992
 ink on paper
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016

TAYLOR, Howard
Shannon dam, 1997
 ink and collage on Museum board
 Gift of E & N M Rohner through the Commonwealth Government's Cultural Gifts Program, 2016



Appendix E • Acquisitions

Donations – continued

Western Australian Art Contemporary

TAYLOR, Howard
Study for space screen, 1982
graphite and acrylic on card
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TAYLOR, Howard
Untitled [Forest figure], c.1987
acrylic on wood and Masonite
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TAYLOR, Howard
Flower study: still life, 1989
pastel on paper
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

WYBRANIEC, Jurek
Natura Rationalis, 1992
synthetic polymer paint on Masonite
Gift of Gary Giles through the Commonwealth
Government's Cultural Gifts Program, 2016

Historic

TAYLOR, Howard
*Study for Fremantle Passenger Terminal,
flower mural*, c1960
acrylic and pencil on tinted paper on board
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TAYLOR, Howard
*Untitled [Study for Fremantle Passenger
Terminal; flower mural]*, c1960
acrylic on tinted paper
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TAYLOR, Howard
Study for wood structure, 1956
pencil on paper
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TAYLOR, Howard
Study for wood structure, 1956
pencil on paper
Gift of E & N M Rohner through the
Commonwealth Government's Cultural Gifts
Program, 2016

TURNER, Thomas
Augusta Hardys Inlet. Western Australia 1840,
1840
watercolour on paper
Transferred from the Augusta Historical
Museum, 2016



Appendix E • Acquisitions

Donations – continued

Western Australian Art

Indigenous

BROWN, Anmanari
Kungka Rankalpa (Seven Sisters), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

BROWN, Anmanari
Kungka Rankalpa (Seven Sisters), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

BURKE, Cynthia
Footprints and patterns, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

BURKE, Jean Inyalangka
Footprints and patterns, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

COOPER, Kuntjil
Ilupilupa, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

COOPER, Kuntjil
Pinta-Pinta (Butterfly), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

COOPER, Kuntjil
Pinta-Pinta (Butterfly), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

COOPER, Kuntjil
Tjukata, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

COOPER, Kuntjil
Tjumalpala, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

DAWSON, Alkawari
Kapi Mayu (Rockhole), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

DAWSON, Alkawari
Kapunpa, 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016

DAWSON, Alkawari
Walputa (Rockhole), 2004
drawing on paper
Gift of Sue and Ian Bernadt, 2016



Appendix E • Acquisitions

Donations – *continued*

Western Australian Art

Indigenous

JERROLD, Maudie
The seagulls and cormack birds, 2015
 acrylic on canvas
 Gift of Rio Tinto Iron Ore from the 'Colours of our Country' exhibition, 2015

MARTIN, Angampa
Walu, 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

TINGIMA, Wingu
Kapi Piti Kutara (Two rockholes), 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

TJILYA, Tjinkuma
Kunu, 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

WATSON, Tjuruparu Geoffrey
Untitled, 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

WATSON, Tommy Yannima Pikarli
Kulpiltjara, 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

WOODS, Tjayanka
Seven Sisters, 2004
 drawing on paper
 Gift of Sue and Ian Bernadt, 2016

PORTER, Eunice
Riding camels – Warburton Mission times, 2014
 synthetic polymer paint and recycled tin on plywood
 Gift of Nicholas Wallwork under the Commonwealth Government's Cultural Gifts Program, 2016

Appendix E • Acquisitions

Donations – continued

Australian Art

Contemporary

CAPURRO, Christian
After the deluge, corrections (Sanctum); 1998–99
magazine sheet with correction fluid (2 sheets) mounted on one board
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Salve, 1995
monoprint, chine colle, tape
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Deluge (After J.B.) #1, #3, #5, #7, #12, #13, #15, #17, #19, #23, 1989–2001
colour photograph, 10 parts
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Deluge (After J.B.) #10, #20, #28, #29, #35, 1989–2001
colour photograph, 5 parts
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Lot's wife / the empire strikes back, 1998
magazine page with ink removed by adhesive tape (diptych)
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Outta white breath again, 2000
magazine with liquid paper and black ballpoint pen
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Appall, 1995–1996
monoprint, chine colle
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

CAPURRO, Christian
Untitled garnish, 1996–97
grafting on paper (tape and ink on paper)
Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

DICKERSON, Robert
The businessmen, 1997
synthetic polymer paint on canvas
Gift of Mrs Jill Dickerson under the Commonwealth Government's Cultural Gifts Program, 2016

GITTOES, George
The Hotel Kennedy suite, 1971
etching, aquatint, 24 parts; ed. 5/40
Gift of the artist under the Commonwealth Government's Cultural Gifts Program, 2016

KRECKLER, Derek
The looking and other outcomes (after Yagan), 1999
(*Roadside 1 and Roadside 2* (diptych), *Nature strip 1 and Nature strip 2* (diptych), *Freezer, Salon, Bookshop 1, Bookshop 2, Bottleshop*)
light jet prints from film negative, 9 parts
Gift of Wesfarmers Art, 2016

KRECKLER, Derek
White goods (series) #1, #3, #4, #6, #9, 2004
C-type print, 5 parts
Gift of the artist under the Commonwealth Government's Cultural Gifts Program, 2015



Appendix E • Acquisitions

Donations – continued

Australian Art

Contemporary

MAGUIRE, Tim
Tank in flood, 1986
 oil and enamel on plywood
 Gift of Derek Kreckler under the Commonwealth Government's Cultural Gifts Program, 2015

MCDIARMID, David
Untitled from Toxic Queen series, 1993
 colour Xerox, signed, 2 parts
 unnumbered multiples
 Gift of Neon Parc and the Estate of David McDiarmind, 2015

NOONAN, David
Untitled, 2003
 dyed and bleached canvas, buttons
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2015

Historic

KING, Inge
Wall sculpture, 1963
 bronzed steel
 Gift of the artist under the Australian Government's Cultural Gifts Program, 2015

KING, Inge
Norman keep, maquette, 1963–64
 bronzed steel
 Gift of the artist under the Australian Government's Cultural Gifts Program, 2015

Indigenous

DICKENS, Karla
Kuna, Cunt, Buju, Kunte, Cunnus, 2002
 synthetic polymer paint and plastic tubing on canvas, 5 panels
 Gift of Sue and Ian Bernadt, 2016

DICKENS, Karla
Rock on, 2004
 synthetic polymer paint and beading on canvas
 Gift of Sue and Ian Bernadt, 2016

MURRAY, Lesley
My grandfather, 1994
 pastel on paper
 Gift of Sue and Ian Bernadt, 2016



Appendix E • Acquisitions

Donations – *continued*

International Art

Contemporary

COTTON, Shane

Pattern in 2 Lord's Prayers, 2002

synthetic polymer paint on canvas

Donated through the Australian Government's Cultural Gifts Program by Jenny and Wyborn Seabrook

GÖTTIN, Daniel

NR.H1/ NR.J1, 1990

synthetic polymer paint on canvas (diptych)

Donated by Gary Giles under the Commonwealth Government's Cultural Gifts Program, 2016



Appendix F • Exhibitions

Exhibitions

This is a brief description of exhibitions and displays on show at AGWA during the year. More detailed information about the exhibitions can be found at artgallery.wa.gov.au/exhibitions/current.asp

State Art Collection Displays | Your Collection 1800 – Today

Since December 2011

These displays of the State Art Collection (Your Collection), are constantly changing and bring together painting, sculpture, decorative arts, photography, design, works on paper and video/filmic works. Works range from the age of discovery, Australian colonial times, modernity, land and landscape to contemporary art produced in the 21st century. Favourites such as *Down on his luck* by Frederick McCubbin, purchased within a year of the Gallery opening in 1895, are on display alongside many of the Collection's cherished gifts.

William Kentridge's Shadow quartet

Since December 2011

South African artist William Kentridge is one of the most compelling artists of our time, with his work spanning an extraordinary range encompassing drawing, sculpture, film, opera, tapestry and more. *Shadow Quartet* forms an ensemble of four individual sculptures; each one of the figures is actually a cluster of multiple shadow figures with different personas that appear and disappear as visitors walk around and between them.

Works from the Wesfarmers Collection

19 May 2016 – January 2017

To launch its two new display spaces, *Garden* and *Sky*, AGWA put on display large works – accompanied by smaller works – from the Wesfarmers Arts Collection, following the idea of large works in small spaces.

The new spaces are intended to offer the opportunity to create unique artistic conversations. As such, the first display began with a conversation between Aboriginal and non-Aboriginal artists across the two galleries. The following artists (with their works) were represented: Brook Andrew (*AUSTRALIA 2013*), William Delafield Cook (*A Haystack 2013*), Richard Bell (*Omega [Bell's Theorem] 2013*), Ben Quilty (*Pacific Self Portrait 2014*), Jan Billycan (*Kirriwirri 2011*), Jack Britten (*Purnululul 2001*), Rammey Ramsey (*Warlawoon Country 2011*).

Swamp Gospel

19 May – November 2016

A new sound work by Mei Saraswati was created for the new *Rise Sound Gallery* with the research expertise of wetland ecologist Jacqueline Giles. Featuring Giles' recordings of long-necked turtle calls and sounds of underwater invertebrates, this ode to the former wetland and lake site on which the Gallery is situated, allowed visitors to sonically travel either up or down the water column in this vertical space, immersed in melodic collaboration between species and the orchestral noise of biological activity.

Sacred and Profane

7 May – 22 August 2016

Featuring three large-scale works by three of the world's most innovative and engaging artists, Jitish Kallat (*Public Notice 2 2007*), Nalini Malani (*The sacred and profane 1998*) and Yang Zhichao's *Chinese Bible 2009*), this display explored themes of freedom, belief and the political power of the imagination. Conceptually united under the banner *Sacred and Profane*, the installations critically and poetically engaged with, challenged and broke away from, tradition and established conventions; each work being a bold, immediately captivating aesthetic statement that also delivers considerable intricacy and nuance.

Appendix F • Exhibitions

Exhibitions – *continued*

Year 12 Perspectives

12 March – 13 June 2016

Year 12 Perspectives is an annual taste of art by some of the best, brightest and most talented graduating high school artists in Western Australia. An twelve-monthly barometer of what our youth are thinking and feeling, it is also a rich celebration of the role the arts play in the development of individual identities, and provides a platform to showcase selected works from students graduating from Year 12 Visual Arts.

58 works by 57 students from across the State were selected by this year's judging panel, with works spanning a variety of subject matter and media, ranging from painting and drawing to sculpture, digital moving image, photography and textiles.

Treasure Ships: Art in the Age of Spices

10 October 2015 – 31 January 2016

Treasure Ships: Art in the Age of Spices, a collaboration between AGWA and the Art Gallery of South Australia, featured the spectacular and exotic art produced for global markets from the sixteenth to early nineteenth centuries. Spurred on by a demand for spices, great voyages of exploration led to the establishment of vast empires across Asia. *Treasure Ships* presented the stories of the spice markets, slave trade and shipwrecks, as well as illustrating the astonishing beauty of Chinese porcelain, known as 'white gold' and celebrating vibrant Indian textiles created for export around the world. Outstanding and rarely-seen examples of ceramics, decorative arts, furniture, maps, metalware, paintings, prints and textiles from public and private collections in Australia, India, Portugal, Singapore and the United States were included in the exhibition.

Resistance

8 November 2015 – 21 February 2016

Resistance was a presentation of Aboriginal and Torres Strait Islander voices and worldviews about contemporary Indigenous life. Featuring Indigenous knowledge systems and commentary on Indigenous experiences, histories, cultures and people, it highlighted the importance of 'voice' to combat voicelessness and invisibility — conditions regularly experienced by Indigenous peoples and minorities around the world.

American dream, American nightmare

15 August 2015 – 15 February 2016

American dream, American nightmare was a two-part display focusing on one of the Collection's most iconic and most requested works, Brett Whiteley's *The American dream* 1968-1969. This major, 18-part installation has not been seen at the Gallery since 2004 and it is looking better than ever: the work had received major conservation treatment prior to its inclusion in the major survey of Australian and international Pop art *Pop to Popism* at the Art Gallery of New South Wales.

Western Australian Indigenous Art Awards 2015

4 July – 12 October 2015

One of the richest Indigenous arts prizes in the country, this is a national award founded in 2008 to celebrate the scope, diversity and excellence of art from all corners of Indigenous Australia. It acknowledges the significant and ongoing contribution Aboriginal and Torres Strait Islander artists make to Australian art, culture and society.

The 14 finalists represented in the Awards exhibition had the opportunity to share in \$65,000 in prizes. The awards comprise the group exhibition and three non-acquisitive awards totalling \$65,000: the Western Australian Indigenous Art Award of \$50,000; the Western Australian Artist Award of \$10,000; and the People's Choice Award of \$5,000.

Appendix F • Exhibitions

Exhibitions – continued

Desert River Sea Display

18 July - 7 September 2015

This display highlighted works from *Desert River Sea: Kimberley Art Then and Now*, a multi-faceted project conceived to forge a closer working relationship between AGWA and art communities in the Kimberley region, while recording the artistic practices within this culturally diverse area of Western Australia. Alongside a selection of Kimberley works from the State Art Collection, artists' stories captured during a 2014 collaboration with FTI's Indigenous Community Stories were screened.

For Love of Country

4 April - 20 July 2015

For Love of Country marked the Gallery's contribution to Perth's commemoration of the 100th Anniversary of the First World War and the Australian Gallipoli campaign. Drawn from the State Art Collection, this exhibition presented a compelling mix of historical works from the First and Second World Wars, together with contemporary works that reflected on wider issues and conflicts. The exhibition provided a powerful visual narrative of the many forms of conflict across generations and countries and offered a reflective experience for viewers of war's grim legacy on people and places.

SCREEN SPACE

Works screened in this dedicated space for AGWA's growing collection of filmic acquisitions change on a regular basis.

Angelica Mesiti, Citizens band

29 August – 8 November 2015

Citizens band documented the individual performances of four migrant musicians, concluding with a polyphonic piece created by playing all the soundtracks together. Each player produces a distinct sound through techniques that are inflected with their cultural origin, and which all poignantly evoke their remembrance of the homeland.

Mary Reid Kelley, Priapus Agonistes

20 May – 25 September 2016

One of a group of works made by young American artist Mary Reid Kelley that re-examine aspects of Greek mythology, this work combines humour and tragedy, the film focuses on a minotaur roaming a labyrinth beneath a gymnasium, waiting for members of the losing team to be sent down as food, and the posturing of one of the players, Priapus who, at the film's end, will descend to destroy the creature.

Appendix F • Exhibitions

Exhibitions – continued

Ryan Trecartin, 6 Movies

9 April – 25 July 2015

Recently described as ‘a video art visionary’ whose work is full of ‘breaking news from the future,’ Ryan Trecartin is widely considered to be the artist of our moment. This Perth debut of his work featured AGWA’s major recent acquisitions, the movies *Sibling Topics* (section a) 2009 and *CENTER JENNY* 2013.

Susan Norrie, Enola

30 May – 16 August 2015

Enola’s title refers to the American plane Enola Gay that dropped an atomic bomb on Hiroshima in 1945. Norrie’s interest in nuclear and environmental issues influences this work. The setting is a children’s architectural theme park in Nikko, Japan that once displayed miniature versions of iconic international buildings.

WA FOCUS

This annual program dedicated to displaying the work of Western Australian artists, *WA Focus* showcases recent and new work by local artists, selected to represent a mix of gender, experience and medium. AGWA works closely with Western Australian artists and the art community to present exhibitions that display the range and depth of our state’s creative talent.

TR + AS + JW | Trevor Richards, Alex Spremberg And Jurek Wybraniec

12 March – 18 May 2016

Three mid-career Perth artists created new work across a variety of media for the *WA Focus* program.

Trevor Richards’ practice includes painting, sculpture, video, music and architectural interventions. His work crosses hard-edged abstraction, popular culture and everyday objects, often referencing the geometric patterns of his own home’s tiled flooring. Born in Merredin, Western Australia, Richards has exhibited widely in Australia and overseas.

Alex Spremberg has had a long interest in packaging materials, from cardboard boxes and newspapers, which provide him with the elements that form the basis of his work. For the *WA Focus* exhibition, Spremberg worked with discarded record covers, exploring how the flow and drip of paint can mimic or counterpoint a cover image. Spremberg was born in Hamburg, Germany, and moved to Perth in 1982.

Jurek Wybraniec is known for his wry commentary on popular cultural idioms combined with a reductive representation of the world around us. Drawing on our use of language, materials and space, his work reinterprets the everyday through a minimalist compositional approach to find its often comical, often covert, nature. Born in Perth, Wybraniec has exhibited internationally and in Australia.

Graham Miller

21 November 2015 – 28 February 2016

Graham Miller is one of Western Australia’s most important photographers, known for his atmospheric images that combine cinematic vision with the eye-for-subtle-detail of a short story writer. This display presented works spanning more than 15 years of Miller’s output, around two distinct threads: a body of landscape works and a group of portraits. Generous in spirit and outlook, his works are emotionally rich and often moving portraits of people and places.



Appendix F • Exhibitions

Exhibitions – *continued*

Helen Smith

15 August - 18 October 2015

Paintings and photographs selected from the Collection were shown together for the first time, alongside new paintings, in order to demonstrate the subtle inter-relationship of these two streams of Helen Smith's practice, which incorporates a minimalist approach to geometric forms while reflecting her interest in social and cultural systems.

Proximity Festival

28 October - 8 November 2015

In October and November AGWA was home to 12 intimate performances tailor-made for an audience of one! Proximity Festival 2015 provided 12 days of experimental performances, intimate gallery tours and lively discussions.

Abdul-Rahman Abdullah and Abdul Abdullah

22 April - 27 July 2015

The program began with Abdul-Rahman Abdullah's sculptures and installations and Abdul Abdullah's interdisciplinary work, as the brothers, who often collaborate, explored themes of cultural identity, memory and narrative.