

Annual Report

FY24/25

GOVERNMENT OF WESTERN AUSTRALIA

AGWA

Kedela wer kalyakoorl ngalak Wadjak boodjak yaak

Today and always, we stand on the traditional land of the Whadjuk Noongar people.

We acknowledge the deep contribution that Aboriginal and Torres Strait Islander peoples and culture make to Australian cultural knowledge and our shared story. The Art Gallery of Western Australia celebrates their cultural vibrancy and artistic expression as the First Peoples of Australia.

Aboriginal and Torres Strait Islander people are respectfully advised that this publication may contain images and words of, and references to, deceased people. Where possible, permission has been sought to include their names and images.

Cover image: *TIME • RONE* installation view, The Art Gallery of Western Australia, 2024.
Image © RONE. Photo: Rift Photography.



The Art Gallery of Western Australia

Location

Perth Cultural Centre, Western Australia

Postal Address

PO Box 8363, Perth Business Centre,
Perth, Western Australia 6849

Contact

Telephone: (08) 9492 6600
Email: **admin@artgallery.wa.gov.au**
Website: **artgallery.wa.gov.au**

Opening Hours

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

Admission

General admission to The State Art Collection is free, although donations are welcomed. Admission fees apply for some exhibitions.

The Art Gallery of Western Australia Foundation

For information on becoming involved with the Gallery, including membership and bequests:

Telephone (08) 9492 6685
Email **foundation@artgallery.wa.gov.au**

Gifts to the Foundation of $2 or more are tax deductible.

Donations and Cultural Gifts

Information on donations of artwork 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.

Sponsorship

For information on becoming a Gallery partner, email **foundation@artgallery.wa.gov.au**

About this Annual Report

In line with the State Government requirements, this annual report is published in an electronic format. The Art Gallery of Western Australia (the Gallery or AGWA) encourages people to use recycled paper to print a copy of this report or sections of it.

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This report is available in alternative formats on request.

The Gallery acknowledges this annual report and the business contained therein has been undertaken on unceded Whadjuk Noongar land, for which Traditional Owners retain custodianship.

While Noongar is identified as a single language, there are multiple dialects, which reflect the diversity of the 14 Noongar nations in the South West of WA. Noongar can also be spelt Nyoonga, Nyungar, Nyoongar, Noonga, Yungar and Nyungah. Similarly, Whadjuk can be spelt in multiple ways. Throughout this document, spelling may vary based on the preference of the artist or author of a certain section.

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Photographer Henry Roy at AGWA.
Photo: Rift Photography

Statement of Compliance

Hon Simone McGurk BA (Arts) BA (Comms) MLA
Minister for Creative Industries

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit the Annual Report of The Art Gallery of Western Australia for the financial year ended 30 June 2025 for your information and presentation to Parliament.

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

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



Janet Holmes à Court AC Chairman

Board of The Art Gallery of Western Australia
11 September 2025



Michael Bohn Member

Board of The Art Gallery of Western Australia
11 September 2025



Chairman's Foreword

Janet Holmes à Court

If I could start with one word around this year, it would be "wow".

Over the last year, the Art Gallery of Western Australia attendance figures have been astonishing. We've had some world class exhibitions, which have had people talking. Climbing visitation numbers indicate that the community has an increasing appetite for what the Gallery provides – and we intend to provide even more.

The Board have been excited by AGWA Director Colin Walker's enthusiasm and energy and his leadership is greatly admired. Over the last five years he has embraced his role and that energy has been transformational for AGWA. In the last year almost 450,000 have visited the Gallery, despite the Perth Cultural Centre works. At the same time donations have skyrocketed from $221,000 in 2018/19 to $1.496 million in 2024/25.

It's always hard to pick my favourite exhibitions but this year, *TIME • RONE* was on the list. As the most profitable ticketed exhibition in our history, it was a bold example of how the Gallery welcomes all comers and that art can take us to all sorts of places.

Other highlights for me this year were *The West Australian Pulse 2025,* the retrospective of *Howard Taylor's Journal*, and I also can't forget the painting which now hangs in the foyer of the Gallery – *Narbiny nguluk nidja doorntj baarniny, moorditj dooytjdoornt / Rakyat Bersatu tak bisa dikalahkan* – a highly successful collaboration between Indonesian art collective Taring Padi and four Indigenous WA artists.

The West Australian Pulse 2025 not only shows off the talent coming up through the ranks but very clearly shows us what our young people are thinking about and what concerns them – and I'm relieved they are thinking about these things. They're thinking about the environment, about gender equality and the many issues around it, about mental health and depression. The exhibition is a view into the mind of a 17-year-old but it heartens and reassures me that young people are worried about a lot of the things I'm worried about for the world.

Of the more than 18,800 pieces in The State Art Collection, only a small proportion are able to be displayed at any time. This collection belongs to the people of WA and we want the opportunity to share more of it. In order for the collection to be fully seen and appreciated, we're looking at creative ways to store and display our treasures and we're taking inspiration from all over the world.

That future includes the $10 million commitment from the State Government toward the planning and design of an expansion of AGWA. A new contemporary gallery is a once in a lifetime opportunity and a chance to make our full collection available to the public on one site. We're excited to be taking those next steps.

Having more of The State Art Collection on display also means more work from West Australian artists will be available to view. While the Gallery collects national and international art, we are fierce custodians of WA art and the stories they tell, which are in turn our stories. With a new gallery, we intend to be even more dedicated to expanding the Collection and WA artists within it.

We have come a long way in our appreciation and understanding of Indigenous art. I'm excited at the increasing number of works we have on display and in the Collection. We're also proud of the increased profile Indigenous art continues to gain around the world.

Work began on the new sculpture park where we plan to commission new works by WA artists, First Nations artists and a major international commission, offering a whole new experience to our visitors.

Over the year, I had the pleasure of becoming an accidental exhibition guide on a number of occasions while I was visiting the gallery. I've had interesting random discussions with visitors from around the world about works they've seen and love the sheer variety of people who visit. One local woman confessed she had never been to the Gallery before but thought it so wonderful she was going to keep coming back. I like to think that's the power of art in action.

It was also a great year for visitation by children. Demystifying the Gallery and making it a welcome place for this demographic hopefully goes a long way towards nurturing, unearthing and cultivating not only the next generation of artists but the next generation of art lovers, supporters and benefactors.

Congratulations to Premier Roger Cook on his re-election and to Minister for Creative Industries Hon. Simone McGurk, on taking on this portfolio. Gratitude to former Minister for Culture and the Arts, Hon. David Templeman for many years of support.

To my Board colleagues, thank you for support, wisdom and guidance over the year. Thanks also to the Foundation Councillors, sponsors, donors and supporters. AGWA's Volunteers and Voluntary Gallery Guides deserve a cheer for their enthusiasm, knowledge and their willingness to share it with our visitors. Lastly, but not least, a heartfelt thank you to Colin Walker and each member of staff who show up each day in service to art.



Janet Holmes à Court AC

Chairman



Director's Report

Colin Walker

With the dream of an expanded Art Gallery of WA taking a step closer, we've spent plenty of time this year preparing practically, thinking and envisioning what that new space could be. We discussed large-scale acquisitions which would work in a larger and newer gallery, thought about how we can leverage a new space for our West Australian artists, and we've started detailed planning and design thanks to $10 million from the State Government. We've got plenty of ideas and we intend to deliver them.

We've seen countless examples across the world how new, major contemporary galleries have regenerated and diversified economies, defined cities and cityscapes, and provided an enormous sense of place and pride for local communities. They ultimately pay for themselves in economic activation but as importantly, they offer whole new opportunities for artists and experiences for the public whilst enabling much, much more outstanding Collections to be shared.

WA's geographic isolation has always been an incredible breeding ground for talent and a flavour all of our own. We want to showcase that. People travel the world to visit great galleries. We want AGWA to be one of the places they come to – and can't stop talking about.

The timing could not be better. My team has delivered another outstanding year in terms of visitation which now sits at an all-time high, and some 64.65% above pre-COVID levels, despite the necessary but disruptive development of the Perth Cultural Centre (PCC) at our front door. Our cash revenues increased by more than 30% from last year as donations continued to flow in an overwhelming show of support for our vision.

As the new sculpture park and event space on the former carpark takes shape, we can contemplate more growth in what we can offer the community. We have been endlessly adaptable to ensure that we still offer the very best of art from here and the rest of the world.

Photo: Bo Wong

Probably like a lot of homes across WA, we've had a storage issue. During the year, we successfully moved some 800 pieces of The State Art Collection offsite both to ease the in-house crowding and to avoid any vibration issues arising from the PCC redevelopment. At the same time, we were committed to showing off as much of the Collection as possible. This year we did that with exhibitions such as *Form and feeling: artists' studies of the twentieth century, Material Practice: Howard Taylor's Journal and Cast in bronze.*

We added 188 works to The State Art Collection and 45 artists joined the Collection for the first time. WA artists made 132 of those works and the Gallery added significance and depth to existing holdings of major WA artists such as Dianne Jones, Bella Kelly, Christopher Pease, Brian Blanchflower, Howard Taylor and Sandra Black. We also focussed on developing holdings of works by Aboriginal and Torres Strait Islander, Western Australian, Australian and contemporary Asian artists. Many artists were newly represented in the Collection such as WA's Annabel Dixon and Christian de Vietri, Australians Vipoo Srivilasa, Noel McKenna and Nicole Zhang alongside internationals Skyler Chen, Sosa Joseph, Yilin Lin, Yimiao Liu, Hiroshi Suzuki and Ryan Sullivan.

We continue to forge artistic relationships across the world and our reputation continues to expand. We collaborated with Tate Modern to aquire new Asian work together and worked with French studio Loose Joints on the book *Henry Roy – Impossible Island*. The Gallery contributed plenty of pieces to national and international exhibitions and we also lent artwork to be hung in Government House, Parliament House and the offices of the Premier. Our Asian engagement continued to be supported by the Simon Lee Foundation which helped us deliver a number of high-profile exhibitions and acquisitions.

We were excited to be at the forefront of bioart and environmental art through two exhibitions. With *Revivification* visitors saw a world-first where an invitro brain helped create a live performance in real time while, my favourite show of the year, the world premiere of *Zheng Bo: 舞草舞木 / Dance Grass Dance Tree* featured dancers and plants, exploring the intimate relationship between the two. Work, education and play in Gallery 09 dealt with issues and responses to climate change such as weather and water.

> WA's geographic isolation has always been an incredible breeding ground for talent and a flavour all our own. We want to showcase that.

That work in Gallery 09 and our social programs dive deep into all parts of the community and has had a particularly important impact on children, students, people with disability, those with dementia and older visitors. The team collaborates with artists, teachers, researchers and volunteers to design projects which encourage participation, slow-learning, meaningful engagement and all-age contribution. These projects encourage us to think about and engage with big issues of our times.

Continued success of *The West Australian Pulse* reminds us that young people have creative power when it comes to making art and a powerful voice in sharing the concerns – and sometimes the rage – of a generation.

The re-opening of the Centenary Galleries after 20 years has certainly been a highlight of the year. To have it so well patronised because of the *TIME • RONE* immersive exhibition was a truly fitting way to re-introduce it to the public. I can't help but feel a space not used for two decades was a perfect site for *TIME • RONE* to find a home in contemplation and celebration of the past and thanks to Tourism WA for helping make it happen.

I've loved watching the continued integration and cross-pollination between many different parts of the Gallery. We've produced books to support exhibitions, stocked wearable art in the Design Store, expanded our own merchandise, set up a speakeasy linked to *TIME • RONE* and made videos for visitors to explore art more deeply. The return of the ARTBALL celebrated PrideFEST and the confidence of the *Pulse Emerging Fashion Show* were dazzling.

Thanks to Janet Holmes à Court and the Board for their support and prudent management, as well as to the AGWA Foundation for making the purchase of so many wonderful pieces of art possible. To our sponsors, supporters and visitors, your ongoing support for the Gallery and its ambitions are much appreciated.

To Governor Chris Dawson, Premier Roger Cook and Minister for Creative Industries Hon. Simone McGurk, we look forward to working closely with you to realise our plans. Thanks to former Minister for Culture and the Arts, Hon. David Templeman and former Department of Local Government, Sport and Cultural Industries (DLGSC) Director General Lanie Chopping for their championing of the arts.

The day-to-day work of a gallery thrives because of passionate people and I'm pleased to say the staff, volunteers and guides are a huge part of our success. Thank you for your hard work over the year.



Colin Walker

Director

AGWA Strategy & Highlights



Our vision:
To be a place for great art

In the final leg of our five-year strategy, AGWA concentrated on solidifying and strengthening its significant contribution to the Western Australian arts sector and our vision to be a place of great art.

We remain ambitious in our plans to create a unique and world-class gallery that expands on and embraces art and artistry in all its forms and is accessible for Western Australians and other visitors.

We strive to create inspirational and ground-breaking artistic exhibitions and experiences that are fully expressive of the many dynamic and nuanced voices of our world and communities.

Our five-year strategy focuses on 10 goals. In FY24/25 we were pleased to make progress on each of our strategic goals, demonstrated by the activities and results outlined in this report. It is a strong foundation for the next strategic plan to be developed from 2025 onwards.



Installation view, *Cast in bronze*, The Art Gallery of Western Australia, Perth, 29 March– 28 September 2025. Photo: Grace Sanders

Strategic Objectives

During FY24/25, we continued to take an integrated approach to exhibitions, experiences and a program of works, with each element and area working together to help AGWA further realise its strategic goals.

Our strategic objectives are:

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

During the FY24/25, advancement was made on the following strategic objectives:

- Received a $10 million commitment from State Government for the planning and design of the AGWA redevelopment.
- Began construction of a new sculpture garden and events space.
- 49% of the State Art Collection now fully digitised.
- Finalised the design for new rooftop shades.
- Undertook full restoration of Gallery 5.
- Successfully improved our financial sustainability by significantly increasing cash revenues and investment returns.

Context

AGWA in Australia and internationally

AGWA is an internationally connected institution that seeks to foster exchange between Western Australia and the world. In FY24/25, we were involved in several key initiatives to strengthen our existing relationships with Australian art museums and build new artistic and institutional networks in key international regions. Such initiatives included:

- AGWA hosted major international exhibitions, such as *Impossible Island*, the first survey of Franco-Haitian photographer Henry Roy, and *Art of Peace: Art After War*, developed in partnership with Curtin University. The Australian first exhibition, *Moving Landscape* by American photographer Sam Contis resulted from the work of Senior Research Fellow Anna Arabindan-Kesson of Princeton University.
- With the support of the Simon Lee Foundation, AGWA's curatorial initiative the Simon Lee Foundation Institute of Contemporary Asian Art continued to strengthen its ties with Asian artists and develop stronger networks throughout the Asian region. This included the publication of *Tầm Tã – Soaked in the Long Rain*, to be followed by the first international survey exhibition of Vietnamese contemporary artist Trần Lương co-organised with Jameel Arts Centre (Dubai) and Govett-Brewster Art Gallery | Len Lye Centre (New Zealand). There was a newly commissioned performance by Hong Kong based artist Zheng Bo **舞草舞木** / *Dance Grass Dance Tree*. We hosted five members of the Indonesian art collective Taring Padi to collaborate with local artists Sharyn Egan (Noongar), Yabini Kickett (Ballardong, Whadjuk), Ilona McGuire (Whadjuk, Ballardong, Yuat, Kungarakan) and Tyrown Waigana (Wardandi Noongar, Ait Koedhal). Together they created a new work titled *Narbiny nguluk nidja doorntj baarniny, moorditj dooytj-doornt / Rakyat Bersatu tak bisa dikalahkan*, which was hung in the Gallery foyer.
- We increased local, national and international access to The State Art Collection by supporting loans to Sharjah Biennial 16 (United Arab Emirates), Artizon Museum (Tokyo), Heide Museum of Modern Art (Melbourne), The Potter Museum of Art (Melbourne), The Art Gallery of New South Wales, National Gallery of Australia (Canberra), The Art Gallery of South Australia, Museum of Contemporary Art Australia (Sydney), WA Museum Boola Bardip (Perth), Wanneroo Regional Gallery (Perth) and the Department of the Premier and Cabinet (Perth).
- Internationally we released AGWA publications *Salman Toor: New Paintings and Drawings*, and *Henry Roy – Impossible Island* which were co-published with Loose Joints, and *Tầm Tã – Soaked in the Long Rain* published by Mousse Publishing.
- The Curator of Indigenous Art and Head of Indigenous Programs, Carly Lane, attended the annual National Aboriginal and Torres Strait Islander Art Awards, the Darwin Aboriginal Art Fair and the Cultural Keepers symposium. These engagements provided valuable insight into current discourse, strengthened relationships with artists and communities and reinforced AGWA's commitment to Indigenous-led practice.
- The Curator of Contemporary Art, Robert Cook, supported by the Gordon Darling Foundation, undertook a research trip across the United States, visiting museums and artists in New York, Chicago, Minneapolis and San Francisco, to support international dialogue, open pathways for future collaborations and to ensure that AGWA's contemporary programming remains globally responsive.
- With the support of Singapore Airlines, the AGWA Director travelled to Tokyo to meet with teamLab, the Mori Art Museum, National Art Centre, National Museum of Modern Art Tokyo and the Museum of Contemporary Art to foster future partnerships and do research for the AGWA redevelopment.
- In November 2024, the AGWA Director chaired his final meeting as chair of the Council of Australian Art Museum Directors.

Installation view, *Henry Roy: Impossible Island,*
The Art Gallery of Western Australia, Perth,
30 November 2024 – 3 April 2025. Photo: Rift Photography.



Highlights

448,247
Visitors

92%
were satisfied with their experience with 65% blown away by *TIME • RONE*

90%
locals were likely to return

91%
visitors said AGWA makes a positive contribution to WA with 86% stating it makes WA a better place to visit

Real figure growth
across all visitor cohorts
first time, regular and lapsed

$8.899 million
generated in cash revenue, an increase of 30.6%

$2.417 million
worth added of new artworks to the State Art Collection



Installation view, *Henry Roy: Impossible Island,*
The Art Gallery of Western Australia, Perth,
30 November 2024 – 3 April 2025. Photo: Rift Photography.

Gallery highlights

TIME • RONE

The beautiful *TIME • RONE* exhibition incorporating the exhibition, dining experience, TIME • BAR, a new mural and new merchandise showcased multiple aspects of the Gallery at its best. Generating more than $3 million in revenue, it was an outstanding artistic and financial success.

International artists who held their first Australian solo shows at AGWA

- Zheng Bo
- Henry Roy
- Sam Contis

Expansive Asian contemporary art program

The world premiere of **舞草舞木** / *Dance Grass Dance Tree* by Hong Kong artist Zheng Bo was presented in collaboration with OFF-Base Dance in consultation with local Noongar woman Rickeeta Walley and support from Kings Park and Botanic Garden.

Indonesian art workers collective Taring Padi collaborated with Indigenous artists Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana to produce a monumental new banner installation painted onsite at AGWA.

The Collection display *Me, Also Me* brought together new video acquisitions by Ayoung Kim and Daisuke Kosugi, alongside recent acquisitions by Farah Al Qasimi, Yasumasa Morimura and Maria Taniguchi, whilst four significant works by leading contemporary Asian artists – Sosa Joseph, Lin Yilin, Skyler Chen and Yimiao Liu – were acquired for The State Art Collection

Stronger financial sustainability

AGWA supported its viability by achieving non-government cash revenues of $8.899 million. The Gallery received $10 million from the State Government as planning and design funding for a new gallery.

More of The State Art Collection digitised and shown

With the support of MM Electical Merchandising, 55% of The State Art Collection is now fully digitised, whilst the exhibition *Form and feeling: artists' studies of the twentieth century* displayed 40 works never before shown from The State Art Collection.

Design Store supporting the next generation

AGWA worked with North and South Metro TAFE and Curtin University helping their students with product development, merchandising and visual design. In-store North Metro TAFE students contributed knitted bears as part of the last remaining tertiary knitwear course in WA, embroidered butterfly brooches with the first use of a digital embroidery machine and an upcycled shirt project, whose bestseller *Lips* sold out in just a week.

South Metro TAFE Fashion Diploma students created a denim bag and were part of a student-led buying project across Pride, Christmas and local categories. Curtin University's Visual Merchandising Unit had a series of student-led window displays featured in-store and created 3D-printed fashion maquettes as part of the *Pulse* showcase.

Inaugural ARTBALL x PrideFEST 2024

AGWA's inaugural ARTBALL x PrideFEST transformed the gallery into a multi-floor queer utopia. Blending art, fashion, music and performance, the event marked the opening of Pride celebrations in WA.

Reaching out

AGWA's layered approach to media – combining local, national and international PR efforts – has led to a consistently high volume of earned media coverage and continued growth in cultural relevance with total audience reach through media of more than 93.6 million.



Installation view, *Henry Roy: Impossible Island*, The Art Gallery of Western Australia, Perth, 30 November 2024 – 3 April 2025. Photo: Rift Photography.

Exhibitions, Events & Engagement



Exhibitions in FY24/25

TIME • RONE

1 July 2024 – 2 February 2025

A multi-sensory installation extracting meaning from the everyday, *TIME • RONE* projected onto a grand scale the lifelong search for beauty in decay. From the mind of the ingenious and awarded multi-disciplinary artist Rone, the exhibition blended soundscape, mural and installation to ask questions about what we leave behind and honours the otherwise forgotten. Visitors walked among remnants of mid-century Australia, where peeling paint, cracked ceilings and settled dust revealed the passage of time. The multi-sensory exhibition featured new installations exclusively for Perth audiences.

TIME • RONE saw AGWA open the Centenary Galleries fully to the public for the first time in almost 20 years. More than 60,000 people saw the installation, 844 people completed surveys about it, and 96% agreed it moved and inspired them. It attracted a general audience from 15 to 65+, for those seeking a unique, immersive art experience. *TIME • RONE* has been one of the most successful ticketed events in AGWA history.

As an homage to his roots as a street artist, and supported by The Spinifex Trust, RONE painted a new mural on the Centenary Galleries' exterior on Roe Street. It took the artist roughly five days to complete and was finished by AGWA's public opening.

Staff from many different areas contributed to help bring the exhibition to the public. It's estimated the exhibition had $5.57 million of direct economic impact for Western Australia.

Eat Drink *RONE*

Additional activities related to the exhibition included TIME • DINING, the opportunity to have a decadent four-course dining experience curated by celebrity chef Guy Grossi. More than 800 diners accessed the secret dining room designed by Rone across two sittings from Thursday – Saturday. Those who fancied signature cocktails could enjoy a few at a specially created speakeasy called TIME • BAR, from Wednesday to Saturday late in the afternoon and into the night.

After Dark

Due to unprecedented demand, evening sessions were introduced. More than 10,000 people took the opportunity for an After Dark visit.

Right: *TIME • RONE* installation view, The Art Gallery of Western Australia, 2024. Image © RONE. Photo: Rift Photography.


CHECK YOUR HEIGHT
Please! DO NOT ASK For Credit

In the Design Store

The Design Store sold a collection of merchandise: t-shirts, caps, tote bags, catalogue, a soft cover program, backstage prints, greeting cards and magnets. There was also the CD soundtrack by Nick Batterham, who composed the exhibition's soundscape.

Customers particularly enjoyed the small batch of AGWA x *TIME • RONE* x Aromatherapy Lab candles. The made-in-WA candles complemented the exhibition by offering another sensory experience.

Behind the scenes

AGWA worked with local videographer VAM Media to create an eight-part series which covered different aspects of the exhibition. Each video explored the artist's story, his inspiration and offered behind-the-scenes glimpses and insights into the making of *TIME • RONE*.

Volunteers

To help out in *TIME • RONE*, the Gallery recruited 24 new volunteers and drew upon a pool of 20 existing volunteers. The 44 volunteers were on hand to greet visitors, assist with wayfinding in the exhibition and listen to visitor's stories. The exhibition was so evocative it elicited beautiful stories and memories from visitors – our volunteers were happy to listen – and occasionally provide tissues!

The volunteers also put in some late nights with the After Dark events. The late-night openings of *TIME • RONE* sometimes had them volunteering to midnight.

Interstate and international travel packages

AGWA worked with an independent travel consultant who looked after interstate and international clients who wanted to attend the exhibition and any of the related events. The agent booked travel, accommodation (four local hotels nearby provided discount rates and deals) and *TIME • RONE* tickets.



AGWA couldn't have delivered *TIME • RONE* without the monumental support of its local, national and international partners. We thank:

- Wesfarmers Arts – Major Financial Partner
- Tourism Western Australia – Major Financial Partner
- Seven West Media – Major Media Partner
- JCDecaux – Major Media Partner
- Nova 93.7 – Major Media Partner
- St Hugo – Major TIME • DINING Partner
- VNTNR – Major TIME • DINING Partner
- Moët Hennessy – TIME • BAR Partner
- Basil Hayden – TIME • BAR Partner
- The Westin – Accommodation Partner
- The Spinifex Trust – Exhibition Donor





Above: Installation view, pvi collective: *The Social Licence Watchdogs*, The Art Gallery of Western Australia, Perth, 21 August – 9 Sept 2024. Photo: Danika Zuks

Me, Also Me

29 June 2024 – 5 January 2025

Me, Also Me explored the contradictory elements of life through two video installations by Ayoung Kim and Daisuke Kosugi alongside Brett Whiteley's *The American Dream*, exploring the boundaries between reality and fiction. The exhibition included additional works from the Collection that employ tropes of mirroring, doubling, imitation and transformation to map the contours of our easily changeable selves. Featured artists included Farah Al Qasimi, Ian Burn, Tracey Moffatt, Yasumasa Morimura and Maria Taniguchi.

Left: **David Attwood** *Post New Hoover Intelligent Robots*, 2023. Hoover intelligent robot vacuum cleaners, flourescent lights, acrylic, 142 x 34 x 22 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased, 2023. © David Attwood, 2023. Photo: Dan McCabe.

pvi collective: *The Social Licence Watchdogs*

21 August – 9 September 2024

The Social Licence Watchdogs is a fictional debt collection agency created by the Boorloo/Perth artists of pvi collective, an art group known for their playful and socially engaged interventions. They delivered conspicuously large invoices to five major fossil fuel corporations in WA, calculated using a social cost of carbon pricing tool to reflect the true economic impact of emissions on society and the environment. AGWA exhibited copies of these invoices alongside the *Social Licence Urn*, 2024, made by Abdul-Rahman Abdullah. Commissioned by pvi collective, the urn is intended to hold the shredded Social Licences of fossil fuel corporations if they do not settle their debt. While pvi uses satire to critique these corporations, the serious climate science behind the project emphasises how significant issues can be made more accessible through imaginative public discourse.





L-R: **Julia Gutman** *life in the third person*, 2024. Jacquard weaving, hanging ropes and poles, 120 degree corner blocks, 330 x 1500 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024. Photo: Dan McCabe.

Sandra Black *Pierced bowl,* 1980. Porcelain, 6 x 11 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1980. Photo: Victor France.

Zheng Bo 舞草舞木 *Dance Grass Dance Tree,* 2024. Performance with two human dancers and five Western Australian plants, mulch, galvanised steel, sound; 30 min. Commissioned by The Art Gallery of Western Australia, Perth as part of the Simon Lee Foundation Institute of Contemporary Asian Art. Presented in collaboration with OFF-Base Dance. © 2024 Zheng Bo. Courtesy of the artist and Kiang Malingue, Hong Kong. Photo: Duncan Wright.

Julia Gutman, life in the third person

5 October 2024 – 16 February 2025

AGWA commissioned a major new work by young Sydney-based artist, Julia Gutman, who won 2023's prestigious Archibald Prize. It was Gutman's largest and most intricate work to date, one that employs textiles in a way that is both sculpturally expansive and intimately drawn.

Sandra Black: Holding light

5 October 2024 – 16 February 2025

This was the first comprehensive survey of works by internationally acclaimed Western Australian ceramicist, Sandra Black. Spanning 50 years of practice, the exhibition surveyed important touchpoints in Black's career from 1972 through to her current practice. Highlighting the quality, delicacy and understated confidence of her work, *Sandra Black: Holding light* reveals the artist's concern for design, craftsmanship and the natural world.

Zheng Bo: 舞草舞木 / Dance Grass Dance Tree

9 November 2024 – 16 March 2025

舞草舞木 */ Dance Grass Dance Tree* was a performance by Zheng Bo which cultivated intimate human-plant relationships and kinship. Commissioned by AGWA as part of the Simon Lee Foundation Institute of Contemporary Asian Art, this performance was choreographed by Zheng and Tyrone Earl Lraé Robinson who collaborated with two dancers and five Western Australian plants. Set atop a sparsely populated garden located inside a modern gallery space, the dance unfolded within a setting that isolates and elevates the presence of each plant. This garden-come-stage emphasised the preciousness of each plant and the precarious nature of their and our shared existence.



L-R: **Henry Roy** *Es Vedrà - orange,* Ibiza, Spain, 2004. Inkjet print on Baryta paper, 160 x 243 cm. With kind permission of the artist. © Henry Roy.
Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire, Tyrown Waigana *Narbiny nguluk nidja doorntj baarniny, moorditj dooytjdoornt/Rakyat Bersatu tak bisa dikalahkan,* 2024. Synthetic polymer paint and charcoal on canvas (banner) synthetic polymer paint on cardboard (wayang kardus/cardboard puppets), 505.5 x 691.8 cm (banner), installation dimensions variable. Commissioned by The Art Gallery of Western Australia, Perth as part of the Simon Lee Foundation Institute of Contemporary Asian Art. Courtesy of Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana. © Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana, 2024. Photo: Rebecca Mansell.

Henry Roy – Impossible Island

30 November 2024 – 3 April 2025

In a world-first, legendary photographer Henry Roy held his first survey at AGWA. *Impossible Island* draws on 40-years of recollections and observations as it brings together 113 photos taken from 1983 – 2023. The images were shot in places such as his native Haiti, Ibiza, Paris, Dakar, Cameroon, Normandy, Marrakesh, Thailand and the Ivory Coast. *Impossible Island* channels the many influences that have shaped Roy's artistic journey including his exile from his homeland of Haiti to his love of literature and passion for New Wave French cinema.

Taring Padi, Sharyn Egan, Tyrown Waigana, Ilona McGuire, and Yabini Kickett: *Narbiny nguluk nidja doorntj baarniny, moorditj dooytjdoornt / Rakyat Bersatu tak bisa dikalahkan*

7 December 2024 – 12 October 2025

Indonesian art workers collective Taring Padi collaborated with WA artists Sharyn Egan (Noongar), Yabini Kickett (Ballardong, Whadjuk), Ilona McGuire (Whadjuk, Ballardong, Yuat, Kungarakan) and Tyrown Waigana (Wardandi Noongar, Ait Koedhal) to create a newly commissioned work live in situ. It vividly expressed the power of solidarity, education, cultural traditions and collective action to heal and resist systemic injustices across Indonesia and Western Australia. A significant artist-to-artist collaboration which is hanging in the Gallery foyer.





L-R: **Frank Hinder** *Flight into Egypt,* 1952. Oil and tempera on hardboard, 96.5 x 75.5 cm. The State Art Collection, The Art Gallery of Western Australia. Gift of the Friends of the Art Gallery, 1953. © The Estate of Frank Hinder 1983
Cedric Mizero *Murinzi*, 2019. Mixed media textile, metal medallions and embroidery, 245 x 170 cm. Courtesy of the artist. © Cedric Mizero. Photo: Henry Whitehead, Lucida Studios.
Howard Taylor *Farm landscape,* 1996. Oil on panel, 99.6 x 239.4 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased through the Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 1996.

Form and feeling: artists' studies of the twentieth century

21 December 2024 – 4 May 2025

This exhibition explored the various ways British and Australian artists approached oil painting and drawing. Bringing together significant paintings from The State Art Collection and their preparatory drawings – some of which have never been shown before – the exhibition focused on technique and process, exploring the transition from preliminary sketches to finished oil painting. It featured such artists as Stanley Spencer, William Dobell, Russell Drysdale and Frank Auerbach.

Material Practice: Howard Taylor's Journal

20 July 2024 – 1 June 2025

Material Practice: Howard Taylor's Journal invited us to witness firsthand the evolution of one of WA's most significant artists, seen through artworks in the Collection along with pages from his journal. From his early experimentation with tempera and form to his later innovations in manipulating light and space, each artwork revealed the development of Taylor's creative process, enriched by the insight gleaned from his journal.

Art of Peace: Art After War

1 February 2025 – 29 June 2025

A thought-provoking exhibition, *Art of Peace*, featured nine artists who created work shaped by living amongst the horrors and aftermath of war and conflict. The international artists included Teta Chel, Innocent Nkurunziza and Cedric Mizero (from Rwanda), Bernadino Soares, Inu Bere and Maria Madeira (from Timor-Leste) and from Bosnia and Herzegovina: Mladen Milanović, Aida Šehović and Adela Jušić.





L-R: **Guy Ben-Ary, Nathan Thompson, Stuart Hodgetts, Matthew Gingold in Collaboration with Alvin Lucier** *Revivification,* 2025. Stem cells, Cerebral Organoid, Brass, Steel, ABS, Acrylic, Glass, Resin, Electronics, Computer Customs PCBs, Electrophysiology system, dimensions variable. Courtesy of the Revivification Team. © The Revivification team in collaboration with Alvin Lucier and his Estate. Photo: Rebecca Mansell.
Barbara Hepworth *Curved form (Wave II),* 1959. Bronze, steel, 24.5 x 43 x 39.5 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1963. © Bowness, Hepworth Estate. Photo: Rebecca Mansell.

Revivification

5 April 2025 – 21 September 2025

In a world leading first, AGWA showcased an extraordinary immersive exhibition combining sound and cutting-edge biological innovation to bring to life the musical genius of a deceased composer. Four years in the making, *Revivification*, was developed by artists Guy Ben-Ary, Nathan Thompson and Matt Gingold with neuroscientist Stuart Hodgetts. It delivered an historic first: the in-vitro (external) 'brain' of the late composer Alvin Lucier (1931 – 2021), creating a new work in real time, as a live performance over the duration of the exhibition.

Cast in bronze

29 March 2025 – 28 September 2025

This State Art Collection exhibition explored the evolution of Modernist bronze sculpture, from the mid-to-late 19th century to the mid-to-late 20th century, offering a fascinating glimpse into the development of sculptural practice during a period of profound transformation in the art world. Featuring iconic works from renowned artists like Auguste Rodin, Marino Marini and their contemporaries, the collection highlighted the technical mastery and emotional depth of figurative sculpture, showcasing the enduring influence of these groundbreaking artists on the trajectory of modern art.

The West Australian Pulse 2025

3 May 2025 – 31 August 2025

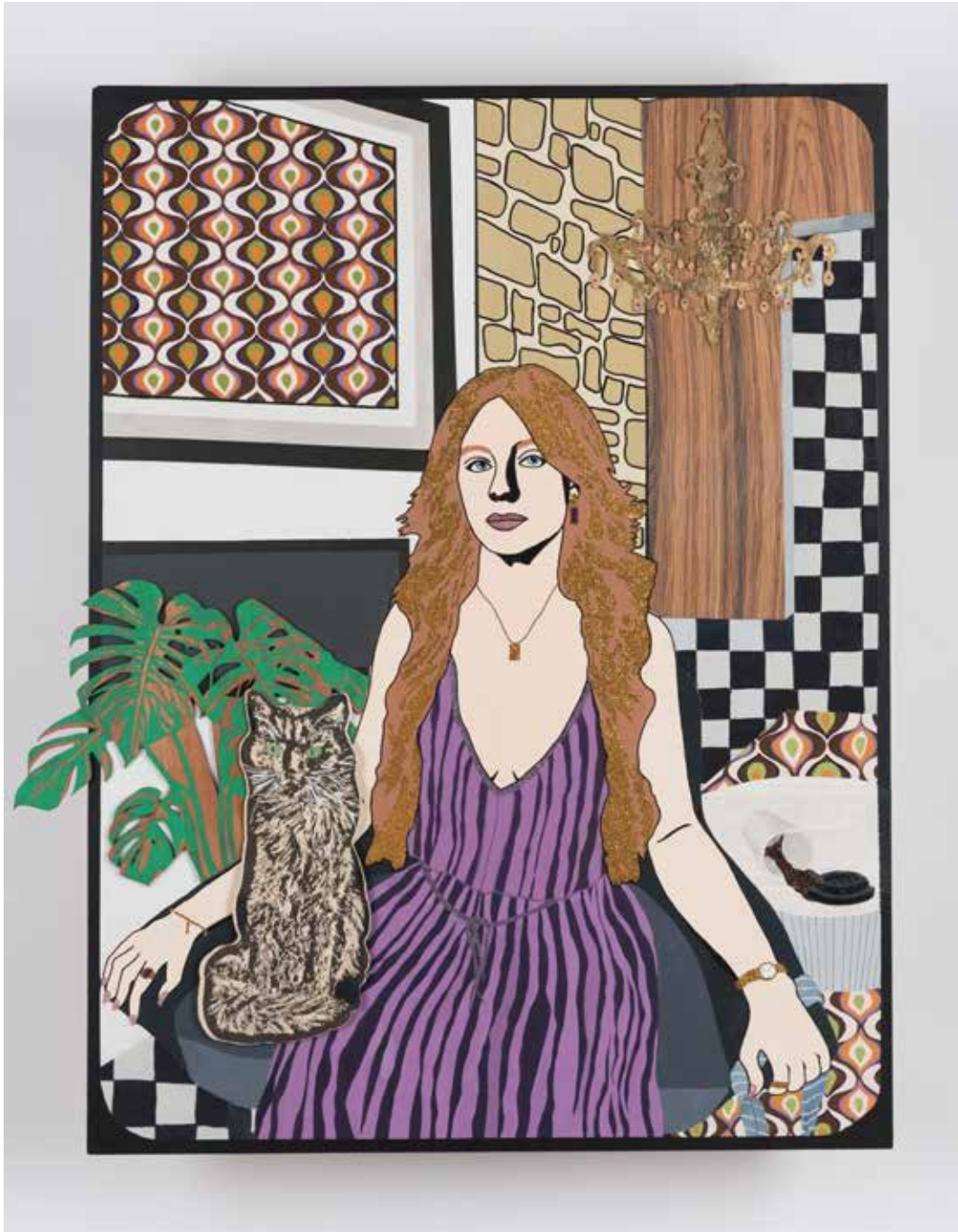
WA's talented young artists are celebrated in this yearly showcase, gauging the pulse of young people who will influence, empower and shape the world we live in. *The West Australian Pulse 2025* exhibition celebrated 33 years and featured 61 works by 2024's Year 12 Visual Arts graduates from 37 schools across WA. Almost 300 works were submitted for selection.

Pulse 2025 championed creative career pathways for young and aspiring artistic talent. The selected works provide a window into young people's private, social and artistic concerns. It was an inspiring, rewarding and insightful look at the world through the minds of our most talented young WA artists.

The 2025 exhibiting artists examine themes ranging from exploration of self-identity, including cultural intersections, neurodiversity, sexuality, mental and neurological health challenges through to processing loss, environmental concern, racial and societal inequality and social pressures of conforming and performing through ATAR and beyond.

Numerous activities happened around the exhibition, including guided tours, talks, meet the artists sessions with a selection of finalists and a Pulse for Educators workshop. Meet the artists videos were made about Elisha Ong, Tyson Barwood and Manami Teo as well as a virtual tour allowing a look at the entries and access to the artist statements.

The West Australian Pulse 2025 Editor's Choice Award went to Mary Berry for *Just another girl on a red carpet*, 2024 and Catalyst – Young Visual Artist Award went to Freya Byrne for *Aeonian*, 2024.



Right: **Holly Granger** *Glimmer of Self*, 2024. Synthetic polymer paint, acrylic gems, adhesive, wallpaper, gold leaf on plywood, 120 x 90 x 5 cm (irregular). St Hilda's Anglican School for Girls Photo: Christophe Canato.







Pulse Emerging Fashion Show

A highlight of the *Pulse Festival* was the *Pulse Emerging Fashion Show* on 25 May 2025. AGWA invited WA's talented young makers and designers to unleash their energy, creativity, innovation and subversion on the catwalk. The sold-out event comprised of a high-impact fashion show inside the Gallery and an after party.

The evening reinforced AGWA's role in nurturing the next generation of WA designers. Dedicated to the late Aurelio Costarella, the pieces were created by fashion design students from North Metro TAFE, South Metro TAFE, Curtin University and Edith Cowan University.

The AGWA Design Store curators partnered with local TAFEs and universities to integrate real-world opportunities into tertiary education curriculums, allowing students to design fashion collections that were sold at the store. The exclusive student-designed merchandise included embroidered brooches, upcycled screen-printed shirts, denim bags and knitwear bears, all of which audiences responded to positively with strong sales online and in-store. Products directly supported WA fashion education – with part proceeds going toward graduate runway shows.

Pulse and *Pulse Fashion* content across AGWA and Design Store social platforms generated 265,757 impressions, 11,609 engagements and 949 clicks. Impressions for *Pulse* content were 54% higher than the previous year. Email campaigns promoting *Pulse* products and event registrations recorded a 32% open rate, well above the industry average. Social engagement contributed to a 48% year-on-year revenue increase across the *Pulse* launch weekend of 23 – 24 May.

Exhibition resources

Meet the Artist videos were produced in collaboration with The West Australian Newspaper through VAM Media, featuring interviews with *Pulse* artists highlighting their personal journeys, concepts and material practices. The videos are available on the website, adding further depth to the *Pulse* exhibition.

A new initiative for *Pulse* was the inclusion of Meet the Teacher videos. These feature a cross-section of visual arts educators whose students' works were in the show. They focus on the connection between the visual arts courses and the teacher's role in supporting their students through the artmaking process.





L-R: **Sam Contis** *Dust in the Road,* 2014. Silver gelatin print, 86.4 x 106.7 cm. Courtesy of the artist © Sam Contis.
Elise Blumann *Dream,* 1970. Watercolour on handmade paper, pen and ink, 55.4 x 49.6 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1990. Photo: Bo Wong.
Wingu Tingima *Kapi Winki,* 2006. Synthetic polymer paint on canvas, 201 x 161.5 cm. Purchased through the Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2007.
© Wingu Tingima, 2006. Photo: Bo Wong.

Sam Contis: Moving landscape

31 May – 9 November 2025

In an Australian first, AGWA presented an exhibition by internationally acclaimed US artist Sam Contis. This stunning exhibition brought together three main bodies of work – *Deep Springs, Overpass* and *Cross Country* – giving us a view of the artist's practice over 12 years and 85 works. The three series unfold across distinct landscapes, each offering a careful view into the long and complicated relationship that photography holds with human attachments to place.

Elise Blumann: Music in motion

28 June – 30 November 2025

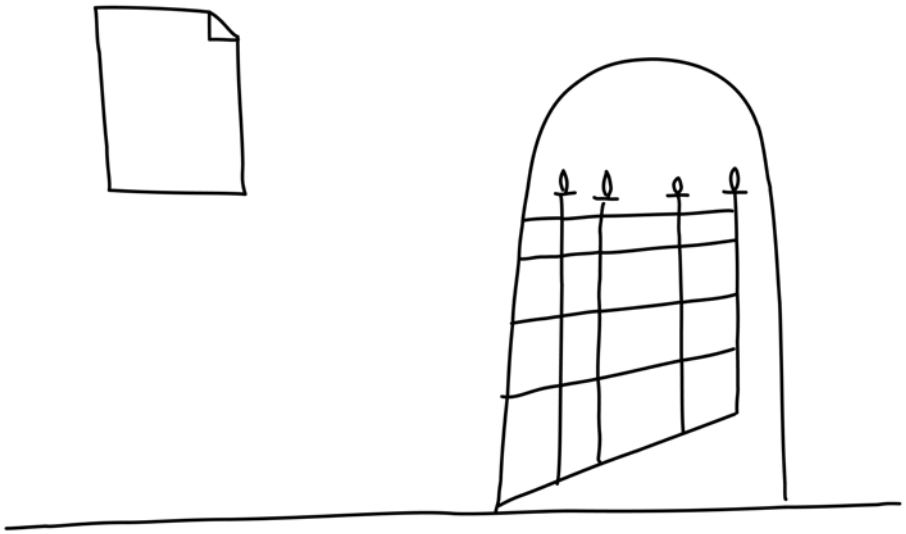
This artist in focus exhibition paired The State Art Collection artworks by Elise Blumann with rarely displayed works from her later career. *Elise Blumann: Music in motion* worked with archival materials to examine Blumann's treatment of the human figure, particularly through two series, *The Surfer* and *The Conductor*, while also highlighting the evolution in materials and forms over her career.

Balancing Act

Ongoing display

Our story is not one story but many stories to share. *Balancing Act* invites you to be surprised, delighted and challenged by the stories told through the eyes of First Nations artists and their works of art in this State Art Collection showcase.





L-R: *Forecast* installation view, The Art Gallery of Western Australia, 2024. Photo: Louise Coghill. **Agatha Gothe-Snape** *Agnes' Gate*, 2019. Synthetic polymer paint on wall. Courtesy of the artist and The Commercial, Sydney.

Shows that continued into FY24/25

Forecast

20 March 2024 – 16 March 2025

Forecast was an all-ages interactive exhibition by Dianne Jones, Eva Fernandez and Jo Pollitt in collaboration with AGWA, inviting audiences to engage in artist-led meditative practices that deepen connection with changing environments, supporting feeling, response and action in living with increasingly unstable futures.

The West Australian Pulse 2024

6 April – 6 October 2024

The West Australian Pulse 2024 exhibition continued into FY24/25. The 2024 exhibition featured 60 works by the 2023 Year 12 Visual Arts graduates from 36 WA schools all over the State.

Look, look. Anna Park

20 April – 8 September 2024

A rising star of contemporary art came to AGWA in an Australian-first exhibition. *Look, look. Anna Park* debuted with more than 15 never-before-seen charcoal and ink works on paper that feverishly captured the spirit of contemporary life, created specifically for AGWA.

The Medium is the Medium || Agatha Gothe-Snape Material

11 May – 6 October 2024

Featuring works by Agatha Gothe-Snape made between 2015 and 2024, this exhibition included seven major wall paintings which engaged with the ways we channel and respond to creative energies as they move between the physical and immaterial worlds of belief and imagination.

Simon Lee Foundation Institute of Contemporary Asian Art

From November 2024 – April 2025, the Simon Lee Foundation Institute of Contemporary Asian Art (SLFICAA) at AGWA successfully delivered several high-profile exhibitions and acquisitions, expanding its reach both locally and internationally.

The Gallery delivered three major exhibitions across this period. Nineteen artists representing diverse geographies, mediums and perspectives were featured. The programs received robust media attention locally and nationally.

The world premiere of **舞草舞木** / *Dance Grass Dance Tree* by Hong Kong artist Zheng Bo was presented in collaboration with OFF-Base Dance in consultation with local Noongar woman Rickeeta Walley and support from Kings Park and Botanic Garden. Ten live performances were staged weekly from November to February, cultivating intimate encounters between dancers, plants and the public.

In a powerful act of trans-local solidarity, the Indonesian art workers collective Taring Padi collaborated with Indigenous artists Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana to produce a monumental new banner installation painted onsite at AGWA.

The Collection display *Me, Also Me* brought together new video acquisitions by Ayoung Kim and Daisuke Kosugi, alongside recent acquisitions by Farah Al Qasimi, Yasumasa Morimura and Maria Taniguchi, all acquisitions to The State Art Collection under the SLF umbrella.

Four significant works by leading contemporary Asian artists – Sosa Joseph, Lin Yilin, Skyler Chen and Yimiao Liu – were acquired for The State Art Collection through the support of SLFICAA.

In addition, AGWA, through the SLFICAA and Tate Modern, initiated a new partnership to jointly acquire major contemporary works by artists from Asia.

Thanks to the Simon Lee Foundation for its principal support of this curatorial initiative and to Singapore Airlines and Alex Hotel for their ongoing project support.



Right: Installing *The Antipodean Manifesto: Works from the State Art Collection*, a Gallery touring exhibition developed with Regional Exhibition Touring Boost funding.

Regional programs and touring

The Gallery continued servicing regional WA through the Regional Exhibition Touring Boost (RETB) funding to support more people seeing The State Art Collection. A Regional Touring Coordinator, Jude Savage, was appointed in April 2024 to work on development and logistics. As a professional development resource, AGWA engaged a contract conservator to visit venues to review facility reports with staff.

The first exhibition developed to tour was a version of the successful *The Antipodean Manifesto* exhibition and headed for Albany. It was first displayed at Wanneroo Regional Art Gallery from February – May 2025. A total of 878 visitors saw the exhibition and enjoyed a talk and a slow looking experience conducted by the Exhibition Curator was attended by 38 people.

Work was also undertaken on the development of three other Collection-based exhibitions for touring – *Material Practice: Howard Taylor's Journal, Collective Ground* and *State of Abstraction*.

MM Electical Merchandising (MM) continued their support to enable communities in Kalgoorlie and Port Hedland access to high quality exhibitions featuring works from the Collection. In April 2025, AGWA staff went to Port Hedland to install *AGWA Collection: Part 2 From The State Art Collection*, which is the second exhibition sent to the Courthouse Gallery as part of the MM partnership. Twelve time-based media works by six artists were displayed there in April and May 2025. Artist Tom Freeman delivered a talk and workshops over the exhibition's final weekend.

Left: **Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire, Tyrown Waigana** *Narbiny nguluk nidja doorntj baarniny, moorditj dooytjdoornt/Rakyat Bersatu tak bisa dikalahkan,* 2024. Synthetic polymer paint and charcoal on canvas (banner) synthetic polymer paint on cardboard (wayang kardus/cardboard puppets), 505.5 x 691.8 cm (banner), installation dimensions variable. Commissioned by The Art Gallery of Western Australia, Perth as part of the Simon Lee Foundation Institute of Contemporary Asian Art. Courtesy of Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana. © Taring Padi, Sharyn Egan, Yabini Kickett, Ilona McGuire and Tyrown Waigana, 2024. Photo: Rebecca Mansell.



Engagement

As WA's State Art Gallery, we're deeply committed to fostering genuine connections between art, artists and the diverse communities we serve. This philosophy informs our approach to exhibitions, programs, engagement and events. We are a laboratory for arts learning, academic inquiry, experimentation and creative research in collaboration with our audiences, artists, education and community partners.

Gallery 09 is an artist-led participatory exhibition space designed for multigenerational engagement across all ability and backgrounds. Its exhibitions encourage participation in non-linear ways and support non-didactic creative learning experiences. Harnessing a more-than-learning approach each project is simultaneously an exhibition, a studio, a rigorous research environment and a supportive space for gathering and dialogue. Each exhibition is installed for up to a year and sits alongside a wider project that sees social, emotional and community impact and associated research. Projects are also designed to tour.

All Gallery 09 interactive exhibitions are accessible and designed to support audience wellbeing through embedded arts-led strategies. Interactive exhibition *Forecast* and the *Re-PLAY* Creative development were all ages, multi-sensory spaces intentionally designed to adapt to all abilities through engagement and conversation.

Healthway is AGWA's Art Access partner, promoting social emotional wellbeing and the arts. Art connects us to ourselves, each other and our communities, helping to create a healthy Western Australia.

Gallery 09

Learning Volunteers

Twenty-four active Learning Volunteers contributed to Gallery 09 projects and exhibitions. Coming from diverse backgrounds – including university students, artists and retired teachers – they collectively spent more than 500 hours in the Gallery over the last year to support teaching artists and engaging visitors.



Forecast, installation view, The Art Gallery of Western Australia, 2025. Photo: Grace Sanders.

Forecast

March 2024 – March 2025

Forecast presented collaborative photomontage works by artists Ballardong Noongar woman Dianne Jones and Eva Fernandez of Spanish heritage. These powerful photographic works were developed in response to *Staging Weather*, an ongoing transdisciplinary project with Edith Cowan University's Centre for People, Place & Planet. Through the exhibition, artist scholar Dr Jo Pollitt, in partnership with the WA Bureau of Meteorology, brought together arts, science and education to deepen human relations with weather in creatively addressing climate futures.

Forecast engaged 80,200 people of all ages with record visitation on 3 January 2025, welcoming 601 visitors in one day. With the support of AGWA's Art Access Partner, Healthway, *Forecast* was designed to support social and emotional wellbeing inviting audiences to engage creatively in building resilience, emotional intelligence and empathy.

Throughout the exhibition we engaged children with disability and community groups through bespoke, responsive approaches tailored to individual interests and needs. Materials and activities were designed to accommodate non-verbal visitors, wheelchair users and those with deafness, vision impairment, neurodiversity, anxiety and trauma-related experiences.

Equal part exhibition, artist studio, gathering space and research environment, audiences were invited to contribute to *Disappearing Forests* by painting evaporating treescapes with water and *Weather Patterns*, a daily changing installation that reflected currents, atmospheres and connections.

Re-PLAY creative development

12 April 2024 – 8 June 2025

We invited AGWA audiences of all-ages to participate in a public research laboratory to experiment with interactive ideas, ask questions, explore creativity and collaborate to develop ideas for the next Gallery 09 exhibition, *Re-PLAY.* More than 9,500 visitors engaged in the lab, of which 672 were students.

Facilitated by experienced teaching artists, the workshops used play, gamification and collaboration to nurture curiosity and unbridled imagination. Explorations of composition, colour, shape and form encouraged participants to engage with concepts embedded in the work of artist Maxxi Minaxi May. The teaching artists engaged slow learning practices to support students of all ages to flourish through hands-on engagement with the arts. The *Re-PLAY* exhibition officially launched on 5 July 2025 and will run into 2026.

Exquisite Bodies regional tour

In collaboration with Art On The Move, the Gallery 09 exhibition *Exquisite Bodies* with Bruno Booth, embarked on a pilot tour to The Fitz Gallery in Ravensthorpe (March – June 2025) and went into local communities from June – October 2025. Supported by Healthway, the pilot supported capacity building, meaningful engagement, arts learning and wellbeing across regional communities.

Art and dementia

In partnership with Mind the Change, AGWA delivered the *Creative Encounters: Art and Dementia* Program, generously supported by AGWA Foundation donors Graeme and Lorraine Rowley. This holistic initiative was designed for people living with dementia and their care partners. The program delivered a monthly tour and workshop experience, emphasising reciprocity, accessibility and meaningful engagement with the arts.

Participant numbers grew steadily with the facilitator team expanding to meet increased demand. Mind the Change and AGWA delivered 18 sessions and participants engaged in guided tours of exhibitions and hands-on, artist-led studio workshops designed to offer creative experiences, social support, encourage communication and enhance community.

The Kids Research Institute Australia

AGWA continues to partner with The Kids Research Institute Australia to research, interrogate and develop the Social and Emotional Wellbeing Through the Arts resource (SEW – Arts). The Gallery 09 teaching artists and learning assistants worked with the resource to enhance positive social-emotional development and competency for children and young people through engaging in arts learning experiences.

Schools

AGWA Learning programs continued to enrich curriculum-aligned education through innovative, artist-led approaches. Emphasising open-ended and emotionally resonant experiences with the arts, our programs supported creative learning and the development of essential life skills.

We saw an increase in school bookings as more than 5,000 students visited AGWA, and more than 1,400 participated in self-guided and guided tours of *The West Australian Pulse 2025*. Educators and students accessed a range of Meet the Artist videos, offering deeper insights into the exhibition content. Building on its FY23/24 success, the artists returned in person, providing a rare opportunity for audiences to connect directly with them. The program was warmly received with strong attendance and was offered again during the *Pulse* takeover weekend.

During FY24/25, more than 90 primary and secondary school workshops were facilitated in Gallery 09, providing rich opportunities for educators and participants to engage deeply with artist practice and visual analysis in *Forecast* and *Re-PLAY*. Voluntary Gallery Guides delivered tours to more than 2,000 students, introducing them to The State Art Collection and fostering dynamic conversations about artist practice, concepts and techniques.



AGWA Design Store

The AGWA Design Store had a strong year of growth and innovation, continuing to build a selection of art and design products which delight and engage visitors, support local artists and remind us why art matters.

We continued a commitment to spotlighting First Nations artists, WA makers and design education pathways which has allowed visitors to connect with WA creatives and purchase a piece of their art.

The work over the year strengthened AGWA's reputation as a leading destination for design retail and emerging talent. This correlated with the Store delivering revenue growth across key quarters and months as a result of activations and exclusive collaborations. This was despite the Perth Cultural Centre works disrupting visitation and wayfinding.

The *TIME • RONE* Pop-Up Shop opened in late June 2024 and contributed to 29% of total revenue for the year. *RONE* products collectively contributed to 43% of total revenue for the duration of the exhibition alongside store sales. AGWA x Aromatherapy Lab created exclusive candles inspired by the Glasshouse and Backstage rooms in *TIME • RONE*. They were hand-poured, scented with natural aromatherapy oils and made in Fremantle.

The *Pulse Emerging Fashion Runway Show* sold out and created a strong conversion into retail sales. Evoking a sense of abundance during hard times, the Lush Christmas campaign was designed to suit all budgets and contributed to record December sales. AGWA publications *Salman Toor's New Paintings and Drawings* book and Henry Roy's *Impossible Island* garnered the most international engagement with consistent online sales.

Digital engagement growth

Digital engagement growth for the Design Store hit an all-time high during the year. Design Store social accounts made 391,855 impressions, generated 8,385 engagements and 1,620 clicks while growing by 819 followers. Link clicks were up by 157% and the engagement rate was a whopping 205% higher than last year.

Working with the next generation

Our ongoing student partnerships continued to bear great fruit on both sides. We worked with North and South Metro TAFE, and Curtin University, helping their students with product development, merchandising and visual design. The Store's visual merchandiser mentored Curtin University students in the art of an enticing display which not only looks aesthetically pleasing but works well commercially. Part of the revenue generated supports end-of-year graduate shows.

In-store North Metro TAFE students contributed knitted bears as part of the last remaining tertiary knitwear course in WA, embroidered butterfly brooches with the first use of a digital embroidery machine and an upcycled shirt project, whose bestseller *Lips* sold out in just a week.

South Metro TAFE Fashion Diploma students created a denim bag and were part of a student-led buying project across Pride, Christmas and local categories. Curtin University's Visual Merchandising Unit had a series of student-led window displays featured in-store and created 3D-printed fashion maquettes as part of the *Pulse* showcase.

First Nation designs

This year's top seller in new First Nations products was House of Darwin x Kunmanara (Tiger) Yaltangki's two exclusive shirt designs that sold out in the first month. The shirts put a spotlight on the Yankunytjatjara visual language, Tiger's love of sci-fi movies and rock'n'roll, particularly AC/DC.

The WAH-WAH x John Prince Siddon collaboration delivered a knitwear capsule featuring surreal desert iconography which received strong online and in-store engagement. Highly favoured by tourists and local visitors alike, we welcomed new print and card designs from Juluwarlu Art Group which features design and artwork from First Nations artists from the Pilbara.

As part of our First Nations themed displays and events we created a visual merchandising window tribute called *Living Connections*. The display was developed by Curtin University students for their visual merchandising unit and celebrated First Nations art and deep ties to Country by featuring vibrant First Nations throws, Tjanpi woven animals and a suspended circular mat from Buku-Larrnggay Mulka evoking the sun and creating a dynamic desert landscape.

A first-nations fashion accessory of note: the Wilarra Scarf by One of Twelve, which references a place of healing in WA's North, sold out on several occasions. The scarf reached notoriety after being worn by French abuse survivor and feminist icon Gisele Pelicot and attracting significant media attention.



Welcoming new WA designers and makers

In the last year, at least 10 new WA brands were welcomed into the store. These included three new sustainable jewellery brands and one vintage fashion label.

AGWA Design Store was also delighted to welcome six new ceramic artists into our fold, including Sandra Black whose delicate porcelain pieces were linked to her AGWA exhibition.

Ten new book titles from WA authors and publishers were added to the catalogue ranging from children's books to photography and art.

The store also acquired pieces from national and international brands such as Justine Clenquet, Nonna's Grocer and IM ME Design.

AGWA Design Store Accessory Prize

January 2025

The AGWA Design Store is committed to supporting emerging talent and young creatives. The AGWA Design Store Accessory Prize celebrates rising stars in fashion accessory design and the year's winner was fashion design student Tom Westlake. Tom's collection – which included a metal bag – was inspired by the Durack family's 19th-century migration from Ireland to Australia. As the grandson of Catherine Lucille Durack, he draws from Dame Mary Durack's pioneering books *Kings in Grass Castles* and *Sons in the Saddle*. In Westlake's collection titled *Sons in Grass Castles*, he reconstructs historical silhouettes using upcycled fabrics and diverse textile techniques, bridging heritage and contemporary fashion.

Tom says: "Being recognised for the AGWA prize has given me a terrific opportunity to bring my designs to a larger audience. I hope to achieve greater exposure with my designs in the local fashion industry. In the next few years, I see myself continuing to develop my skill set, design processes and innovation through peer collaboration and hopefully some mentoring from the who have already made their mark in the local industry."



Events and Experiences

AGWA ARTBALL x PrideFEST 2024

9 November 2024

AGWA's inaugural ARTBALL x PrideFEST transformed the gallery into a multi-floor queer utopia. Blending art, fashion, music and performance, the event marked the opening of Pride celebrations in WA.

Guests arrived via a rainbow carpet and were immersed in an exuberant festival of identity and creativity. The event ran late, with an official after-party at Connections Nightclub continuing the energy well into the early morning.

Entertainment included glitter-soaked performance duo The Huxleys who electrified audiences with their high-energy cabaret. Le Gateau Chocolat, the UK-based drag opera icon, returned to the AGWA rooftop stage with powerful vocals and captivating presence as well as music, dance and performance art from local performers.

AGWA Volunteers helped activate many of the spaces. The Gallery now has a team of more than 20 volunteers who help out at such events. The pool consists of existing volunteers from across all sectors who are willing to put in odd hours and help our events run smoothly.

The ARTBALL's glamour was on full display with the launch of the Glambassador competition, which crowned the most dazzlingly dressed attendee. The winner received a pair of Keiko Uno's *Fragments* aquamarine earrings. Extravagant fashion was encouraged, and guests delivered – from feathered bodysuits to sequin-laced gowns.

From start to finish, it was a celebration of queer expression and identity as well. This ARTBALL wasn't just a party, it was a declaration of love, joy and solidarity.

Feeling Pride

November 2024

Supporting the ARTBALL and Pride Month, the AGWA Store stocked bold statement pieces such as exclusive merchandise, ceramic pieces from Paul O'Connor and Cat Conner, and a curated queer book collection. These titles and artworks expanded the store's mission to celebrate intersectional perspectives through art and design.

The Store hosted a reading with local queer author Manuao TeAotonga of their children's book *Walken,* which yielded a positive audience response and generated shop revenue.

Design Store exclusives & collaborations

To celebrate Pride and amplify queer voices, the Store produced a range of limited-edition items and collaborations that quickly became crowd favourites.

The "Perth is So Gay" tees and stickers made bold, cheeky statements of identity rooted in place, sitting alongside designs that proudly declared "AG-WA Slay" and "It's a Great Day to Be Gay in Sunny WA". All items were locally printed and produced, reflecting our ongoing support for community-driven design.

We also partnered with design trio Ginger, Pop & Co – Paul O'Connor, the late Aurelio Costarella and Henrie Grochowski – to create an exclusive AGWA Go West Pride capsule. This included a customisable Pride tee featuring vibrant pink and gold graffiti-style lettering, allowing wearers to add their own name. The collection also featured laser-cut earrings crafted from repurposed plastic, combining sustainability with striking design.

In collaboration with celebrated Australian drag-performance duo The Huxleys, we released an exclusive range of tea towels and postcards. Inspired by their bold visual language, local pride themes and signature camp aesthetic, the collection fused retro pop sensibilities with queer affirmation.





NAIDOC Week

7 July – 14 July 2024

In celebration of NAIDOC Week, the AGWA Design Store proudly showcased a curated selection of First Nations artists and designers, featuring vibrant new arrivals and community favourites:

- Haus of Dizzy – Back by popular demand, Kristy Dickinson's bold and empowering jewellery lit up our displays with colour, activism and sparkle. Each piece is a statement of identity, pride and fierce self-expression.
- Tjanpi Desert Weavers – This collection of handwoven sculptures continued to delight. Made from desert grasses by women from across the NPY Lands, each piece tells a unique story of culture, Country, and connection.
- Buku-Larrŋgay Mulka Centre – Intricately carved larrakitj (memorial poles) and finely detailed prints from Yolŋu artists offered a striking representation of Arnhem Land's artistic legacy.
- WAH-WAH x Tony Albert Jumper – A new addition to the store, this bold, limited-edition knitwear piece brought wearable art to the forefront. WAH-WAH's collaboration with Tony Albert features his iconic Brothers motif – a powerful call for visibility, unity and justice.
- House of Darwin x Kunmanara (Tiger) Yaltangki shirts – These sold-out shirts were a visual feast. Merging the late Kunmanara (Tiger) Yaltangki's psychedelic Anangu-infused iconography with House of Darwin's fearless streetwear ethos, the collaboration was a hit among collectors and fashion lovers alike.
- Juluwarlu greeting cards – New to the store, these beautifully produced cards feature artworks which celebrated language, culture and Country in accessible, everyday form.

Left: WAH-WAH Australia x Tony Albert jumper.

The State Art Collection

AGWA holds the finest public art collection in the State. We continued to grow the collection in FY24/25 with work from local, Australian and international artists.

Installation view, *Form and feeling: artists' studies of the twentieth century*, The Art Gallery of Western Australia, Perth, 21 December 2024 – 4 May 2025. Photo: Bo Wong. Artwork Image: Russell Drysdale *The gatekeeper's wife*, 1965. Oil on canvas, 100.3 x 125.7 cm. The State Art Collection, The Art Gallery of Western Australia Purchased 1965. © The Estate of Russell Drysdale



The State Art Collection

New additions

In FY24/25, the Board approved the Gallery's purchase of 106 works of art at a cost of $1,604,495. The Gallery was gifted an additional 82 works, including the transfer of 27 artists' books from the National Gallery of Australia, with an estimated value of $812,818.

As of June 2025, The State Art Collection comprised 18,880 works valued at $373,573,835. See Appendix B on page 137 for a full list of purchases and donations.

During the year, a total of 188 works of art were introduced into the Collection:

- 70% (132 works) were by 24 Western Australian artists at a value of $673,470.
- 11% (20 works) were by 15 Australian artists at a value of $774,211.
- 19% (36 works) were by 32 international artists at a value of $969,632.
- The work of 45 artists entered the Collection for the first time.

New acquisitions

Acquisitions were made in relation to the *Collection Development Plan* in order to develop our holdings of works by Aboriginal and Torres Strait Islander, Western Australian, Australian and Contemporary Asian artists. Following this, many artists were newly represented in the Collection such as Western Australians Annabel Dixon and Christian de Vietri; Australians Agatha Gothe-Snape, Julia Gutman, Vipoo Srivilasa, Noel McKenna, and Nicole Zhang; and internationals Skyler Chen, Sosa Joseph, Yilin Lin, Yimiao Liu, Hiroshi Suzuki, Ryan Sullivan, Rachel Eulena Williams and Taring Padi. This strategy was balanced by the acquisition of works adding significant depth to holdings of major Western Australian artists such as Dianne Jones, Bella Kelly, Chris Pease, Brian Blanchflower, Howard Taylor and Sandra Black.

Acquisition themes

Works acquired over this period reflect a range of themes, key amongst them a focus on the material exploration of place and space by WA artists. Brian Blanchflower's canopy paintings from 1995 – 1996 and 1997, Sandra Black's porcelain forms that take in both flora and fauna along with May Creeth's sensitive wildflower studies of c1905, demonstrate different passages in a history of artists from non-Aboriginal heritage finding ways to sensitively chart non-dominating connections to the natural environment.

Another important thread was of artists working with craft and design to fashion striking objects combining humour and pathos. Vipoo Srivilasa's quirky figurative ceramics channel wry meditations on diasporic identities while Darren Sylvester's glass snow-person heads are, at first glance, strikingly funny and at a second or third look oddly moving in their suggestion of their identity's imminent erasure (by melting).

Finally, an overt political intent connects Sosa Joseph's examination of the impact of gender inequities in southern India, Skyler Chen's queer take on sexualised spaces, Gordon Hookey's powerful assertion of the rights of Aboriginal and Torres Strait Islander people, Vernon Ah Kee's seminal video *tall man*, that deals with an Aboriginal death in custody, and the collaboration between Indonesian artist group Taring Padi and the Indigenous proppaNOW artists from Brisbane.

Loans from The State Art Collection to other institutions

In FY24/25 AGWA worked with art institutions and government to loan key pieces from The State Art Collection, increasing the visibility of the Collection in the community. Highlights of loans to Australian institutions include:

- Mick Namarari Tjapaltjarri, *Moon dreaming*, 1978 and Rover Thomas, *Moon and shadow (from the Kurirr Kurirr series)*, 1988 finished their display as part of *To the moon* at the WA Museum Boola Bardip in October 2024. Tarryn Gill's sculpture *Guardian*, 2014 finished its display in *Hair Pieces* at Melbourne's Heide Museum of Modern Art in October 2024; as did Brent Harris's painting *House*, 1987 which was on loan to the Art Gallery of South Australia for *Brent Harris: Surrender & Catch* following its display at TarraWarra Museum of Art (Victoria).
- Following its showing in *Hair Pieces* at Heide Museum of Modern Art, *Medusa's respite room*, 2017 by Nusra Latif Qureshi travelled to the Art Gallery of New South Wales to be included in *Birds in Far Pavilions*, the artist's first major solo exhibition in Australia, from November 2024 – June 2025.
- Ethel Carrick *Richmond, Yorkshire*, 1905, *French village scene with figures*, not dated; *Seaside Promenade, South of France*, c1910; and Emanuel Phillips Fox *Portrait of Ethel Carrick Fox*, 1907 all travelled to Canberra for inclusion in the major retrospective exhibition *Ethel Carrick* from December 2024 – April 2025 at the National Gallery of Australia.
- Ned Grant *Tuwan*, 2020; Noreen Parker *Walpa Pulka*, 2020; and the Spinifex Women's Collaborative *Kungkarangkalpa*, 2020, were included in *Spinifex People: Art and Stories from Pila Nguru* on display from December 2024 – May 2025 at the WA Museum Boola Bardip.
- *Eel trap*, 1997; *Fish Trap*, 1998 – 99; and *Burial Basket*, 1998-99 by Yvonne Koolmatrie travelled to the United Arab Emirates for inclusion in the Sharjah Art Foundation's Biennial 16 'to carry', from February – June 2025.
- Julie Dowling *The Visit*, 2002, Gordon Bennett *Freedom Fighters*, 1989 and Jimmy Pike *Jilji Country*, 1987 were included in *Blak In-Justice: Incarceration and Resilience* at Heide Museum of Modern Art from April – July 2025.
- Florence Fuller *Woman in a garden in France*, 1895, Kathleen O'Connor *L'heure du thé [Tea time]*, c1928 and *Flowers and oriental carpet (Algeria)*, c1928 were included in the exhibition D*angerously Modern: Australian Artists in Europe 1890 – 1940* at the Art Gallery of South Australia May – September 2025, followed by display at the Art Gallery of New South Wales.
- Three paintings by Julie Dowling *Death of the Anthropologist*, 1996, *The Pay-Back*, 1996 and *Uncle Freedom*, 2002 were included in the Potter Museum of Art's ground-breaking exhibition *65,000 Years: A Short History of Australian Ar*t, on display in Melbourne from May to November 2025.
- Mathaman Marika's significant bark painting *The Morning Star dance – Banumbirr ceremony*, c1959 travelled to the Art Gallery New South Wales for display from June – October 2025 in the *Yolŋu power: the art of Yirrkala* exhibition.
- Emily Kngwarreye *Drying Wildflowers*, 1991 and *Arlatyite Dreaming*, 1995 travelled to Tokyo for inclusion in the Artizon Museum's exhibition *Echoes Unveiled: Art by First Nations Women from Australia*, from June – September 2025.
- The loan of Julie Rrap's *SOMOS*, 2024 – a recent commission by the Gallery – was extended until March 2025 as part of the Museum of Contemporary Art Australia's exhibition *Past Continuous*, which featured a landmark installation from 1982 as well as recent works by the artist.
- Additionally, 15 objects continue to be on loan to WA Museum Boola Bardip in the Origins Gallery and Stan Perron Treasures of WA Gallery and have been extended until November 2026.
- Seventeen works of art from the State Art Collection are on loan to Government House and 27 works remain on loan to Parliament House, Hale House and the Premier's offices in Dumas House.

Registration

Throughout FY24/25, the Registration team progressed key initiatives to align practices with international museum standards. Legal counsel was engaged to update and refine documentation for inward and outward loans, as well as for commercial and non-commercial copyright licences and exhibition agreements. Work has commenced on incorporating Indigenous Cultural and Intellectual Property (ICIP) protocols into loans documentation.

The successful integration of AGWA's Vernon Collection Management System (CMS) and Canto Digital Asset Management System (DAMS) was completed, enabling real-time synchronisation of artwork records. This major project has significantly improved collection data accuracy, record integrity and operational efficiency across several departments.

In January 2025, the Collection Database Officer position was filled following a long period of vacancy, with recruitment for a permanent appointment getting underway. Recruitment was also in progress for a dedicated project team, including a Collections Photographer and Collection Art Handlers, to support the ongoing Collection Digitisation Project. This project will continue to improve remote access to the State Art Collection through the photography of undigitised works and new acquisitions in the State Art Collection.

In preparation for the Perth Cultural Centre redevelopment and the reopening of gallery spaces previously used for collection storage, more than 1,300 artworks were relocated to temporary storage in March and April 2025. The reconfiguration of the storage areas to protect works during construction around the Perth Cultural Centre has necessitated a temporary moratorium on outward loans for a minimum of 12 months.

AGWA Registration has actively engaged with local professional networks, including the Western Australian Registrars Network (WARN) and national forums such as CLAM (Copyright and Licensing in Art Museums) and the Australasian Registrars Council (ARC), fostering industry collaboration and knowledge exchange.

The team continued to deliver AGWA's ambitious exhibitions and inward loans program, and prior to the implementation of the moratorium, managed a high volume of outward loans during FY24/25, supporting major international, national and WA exhibitions. The Registration team also facilitated key acquisitions for the State Art Collection over the past 12 months.



Conservation

The Conservation team again supported a very active exhibition program, which included the collection-based displays *Material Practice: Howard Taylor's Journal, Me, Also Me, Form and feeling: artists' studies of the twentieth century*, *Cast in bronze* and *Elise Blumann: Music in motion*. The busy schedule of outward loans to Australian and international institutions continued, as did the Gallery's regional touring program. All these activities provided the opportunity for conservation staff to prepare, revitalise and showcase collection works, including many works which had either not previously been displayed or had not been displayed for many years.

The commencement of the Perth Cultural Centre Rejuvenation Project involved input from the team as members of a Collection Storage working group met regularly to scope and plan the move of artworks identified as being vulnerable to the building works, particularly vibration. Staff were involved in the survey and assessment of approximately 1000 items and the relocation of approximately 800 of them. This included improved storage solutions for many of those works.

Preventive conservation

Senior conservators continue to advise on Gallery policies and procedures relating to preventive conservation collection care, including a new *Conservation Policy* and policy and procedures for Integrated Pest Management and Light Management.

The Senior Conservator of Paintings, Michael Houston, attended a five-day professional development workshop for the application of the Modular Cleaning Program for Painted Surfaces developed by conservation scientist Chris Stavroudis. Employing the most current knowledge in organic chemistry, this program provides a framework through which a conservator can readily test the efficacy of multiple different customised solutions to determine the safest and most effective means of cleaning a specific artwork's surface.

Re-framing

The Gallery's long-serving framer, Trevor Gillies, retired in mid-2024 and the team took the opportunity to review the role and adjust the job to become Collections Framer and Mount-Maker. The new role is dedicated to preserving and revitalising existing artwork frames as well as producing bespoke frame assemblies and display mounts for new acquisitions.

Some specific outcomes have included:

- Janet Dawson's painting *Lighthouse*, 1968 underwent treatment to ensure the work's display in the artist retrospective exhibition *Far Away, So Close* at the Art Gallery of New South Wales. This will be the first time in at least 25 years the painting has been able to be displayed.
- William Dobell's painting *Rock Fisherman*, 1953, received a new bespoke, period-appropriate frame for the artwork's inclusion in the exhibition *Form and feeling: artists' studies of the twentieth century*.

Publications and exhibition resources

In FY24/25, AGWA further developed its publication suite, expanding focus on international and Western Australian markets, with five new publications gaining recognition, scholarly and historic merit.

Production wise, AGWA has co-published with Marseille-based design studio Loose Joints and engaged with multiple Australian designers, independent contractors and production houses, synching the international and local focus within the publishing suite. The current publications continue to circulate within major national museum stores, bookstores and international stockists through Australian distribution partners Thames & Hudson and direct sales, gaining visibility and traction within the art publishing market.

Henry Roy's *Impossible Island* photobook, co-published with Loose Joints, gained international recognition with press features in publications such as The Guardian and Le Monde M Magazine as well as being named best photography book of the year in Brutus Magazine. The book is circulating strongly and selling out internationally. *Impossible Island* was launched in January 2025 at Paris bookshop delpire & co and an exhibition opened at AGWA in November 2024.

Salman Toor: New Paintings and Drawings, showcasing the Pakistani born New York-based painter's new work, is gaining traction in the market, supported by the artist and respected galleries in New York and London. Released in September 2024, the publication features essays authored by AGWA curators Rachel Ciesla (Creative Lead Simon Lee Institute of Contemporary Asian Art) and Anna Arabindan-Kesson (Associate Professor at Princeton University) and is contributing to the growing scholarship on the artist.

In a joint project with Jameel Arts Centre (Dubai) and Govett-Brewster Art Gallery | Len Lye Centre (New Zealand), AGWA co-published through Mousse Publishing *Tāmi Tā – Soaked in the Long Rain*.

This year's WA-focused publications featured artists Sandra Black, Pippin Drysdale and Howard Taylor, adhering to the gallery's strategic plan to support and publish WA artists. *Sandra Black's Holding Light*, showcases the life and practice of one of the State's most well-known ceramists. A Pippin Drysdale publication is in development and secured a grant of $15,000 from the Gordon Darling Foundation. It will launch with the artist's retrospective exhibition at AGWA in late 2025.

Howard Taylor: A Painter's Journal, is an historic reproduction of the journal of one of WA's most prolific and significant artists – and an important part of the AGWA collection. Contributing to new scholarship and proving a valuable resource tool, the book features essays, artwork reproductions and annotated transcriptions of the diary by art historian Gary Dufour and an introduction by AGWA Manager Curatorial Affairs, Melissa Harpley. *Howard Taylor: A Painter's Journal* is supported by the Gordon Darling Foundation and due to launch September 2025.



Installation view, Julia Gutman: *life in the third person*, The Art Gallery of Western Australia, Perth, 5 October 2024 – 16 February 2025. Photo: Dan McCabe



AGWA Learning publications

Exploring the intersection of built environments and arts engagement in fostering social and emotional wellbeing for children and young people, the paper *Designing Built Environments to Promote Social and Emotional Wellbeing in Children and Young People Engaged in the Arts* was published in 2025 by Dr Jacinta Francis, Sarah Falconer, Dr Robyn Johnston, Jacqui Hume, Dr Julia Morris, Professor Donna Cross, Dr Leanne Fried and AGWA Learning and Creativity Research Manager, Lilly Blue. The study investigates how built environments can be optimised to provide meaningful, adaptive and supportive experiences for young people participating in arts programs and is available to download online.

The book Arts *Education and Sustainability in Times of Crisis: Shifting and Stirring: Emergent Pedagogies and Public Programming Through a Virtual Community of Practice* by Lilly Blue and Simon Spain was the result of the 4th UNESCO-UNITWIN Symposium, held online in 2021. It provides a unique window into the power of the arts in facing challenges posed by a global pandemic.

Exhibition resources

In FY24/25, AGWA continued to develop learning resources that support lifelong learning, to complement educators' programs and promote rich engagement across all ages. In conjunction with the *Form and feeling* exhibition, a digital resource was produced to provide accessible, in-depth, insights into artist concepts, materials practice and processes, while also making connections to historical contexts and the wider world. Designed to extend learning beyond the Gallery, an accompanying resource was created specifically for early learning, primary and secondary educators. Aligned with the making and responding strands of the Australian Curriculum, it provided practical activities, inquiry questions and research prompts to support critical engagement both in the classroom and beyond.

Forecast School Workshop, The Art Gallery of Western Australia, 2024. Photo: Rift Photography.

Marketing, PR & Media

In FY24/25, AGWA marketing brought exhibitions and experiences together to create some of WA's most memorable moments.

The West Australian Pulse 2025 installation view, The Art Gallery of Western Australia, 2025. Artwork – **Ashleigh Smith** *Mind Map* 2024. Acrylic spheres, ephemera, invisible thread, swivels, steel hanging structure, 190 x 80 x 80 cm. All Saints' College. Photo: Rift Photography.



Marketing

The overarching marketing objective for FY24/25 was to position AGWA as a dynamic cultural beacon — a place where ambitious artistic programming meets inclusive, forward-thinking engagement strategies. The team's work around *TIME • RONE* exemplified this vision, marrying traditional PR with experiential innovation and strategic digital outreach.

AGWA's marketing team played a pivotal role in the success of *TIME • RONE*, delivering a bold and multifaceted campaign that elevated the exhibition into a true cultural moment. From curating immersive experiences like TIME • DINING in collaboration with celebrated chef Guy Grossi, to launching the TIME • BAR in the historic Centenary Galleries, the team crafted an integrated experiential strategy that captured public imagination and deepened audience engagement. At the heart of the campaign was a focused effort to amplify digital content, working with some of Australia's leading content creators to produce compelling visual storytelling that resonated globally. This digital-first approach not only attracted record attention from national media but also captured the interest of major international art institutions and publishers.

Content creation was extended to include other exhibitions and events such as (but not limited to) *The West Australian Pulse 2025*, Archibald-winning artist Julia Gutman's *life in the third person, Revivification* and the relaunch of AGWA's celebrated ARTBALL.

During FY24/25 AGWA's strong partnerships with Seven West Media and JCDecaux continued. While a new partnership with radio network Nova broadened our reach into new markets.

The ongoing commitment of our media partners at Seven West Media in supporting *The West Australian Pulse* exhibition extended beyond sponsorship, with a strong editorial focus that brought the stories of emerging young visual artists to the forefront. Through consistent weekly press features and photo stories, Seven West Media helped amplify the voices and talents of these artists, connecting them with a broader audience and contributing significantly to the visibility and impact of the exhibition.



PR and media

Media remains a cornerstone of AGWA's promotional strategy, enabling the Gallery to connect with broader audiences through trusted and relevant third-party channels. These endorsements help strengthen AGWA's reputation as a premier cultural destination, both nationally and internationally.

AGWA continued to build its strong media presence across print, digital, broadcast and influencer platforms.

Working with established contacts and through national outlets such as The Australian, The Guardian, and ABC, helped amplify the Gallery's reach, while international coverage across titles including Vogue, Ocula, Designboom and Hypebeast positioned AGWA as a key player in the global art conversation.

Revivification media highlights include Forbes, The Art Newspaper, NPR, The Guardian, ABC, Smithsonian and BBC.

French photographer Henry Roy's visual story was featured in Vault magazine, a curator essay in Fabric Quarterly and international features and mentions including Brutus, AnOther Magazine, Loose Joints, Harpers, Lemonade and Russh.

This year's media campaign highlights included:

- A national and international media push around *TIME • RONE*, which continued to generate high visibility through 2024 and into 2025. Making *TIME • RONE* one of AGWA's most highly publicised exhibitions to date. This included a Sunday Times Magazine cover and feature story.
- A Vogue Australia exclusive on Archibald-winning artist Julia Gutman's exhibition and work commissioned for AGWA.
- Continued coverage of AGWA's commissioned exhibitions and programs, with strong results across STM, The West Australian, Vault, Art Guide, Art Almanac, Fabric Quarterly, Broadsheet and more.

AGWA's layered approach to media – combining local, national and international PR efforts – has led to a consistently high volume of earned media coverage and continued growth in cultural relevance.

Media reporting FY24/25

Total clippings: 1,597

Total advertising space rate (ASR): $12,726,780

Total audience reach: 93,633,335





TIME • DINING installation view, The Art Gallery of Western Australia, 2024.
Image © RONE. Photo: Rift Photography.

TIME • RONE in the Media

TIME • RONE ran from July 2024 – February 2025. The focus of the press campaign was to amplify awareness for the exhibition, capturing opportunities for AGWA in key markets outside Australia, with a focus on Asian media, including selected markets with high tourism interest. Through targeted press outreach, the campaign positioned AGWA as a leading art institution in the region that speaks to its audiences through creative programming and innovative experiences, raising the Gallery's profile in East and Southeast Asia.

AGWA consistently built on media outreach to secure press opportunities for Director Colin Walker and artist Rone. This included a major media conference, with the support of then Minister for the Arts and Culture, Hon. David Templeman. The media conference attracted all local media and notable national media outlets to the Gallery.

International PR consultants Sutton were engaged to advise on international press strategy and media targets. The resulting media demonstrated that *TIME • RONE* achieved some of the best media outcomes in recent years. By way of comparison, *TIME • RONE* achieved 300% more press clippings than Yoshitomo Nara's 2023 exhibition.

Sutton also supported AGWA in organising a press trip to Perth for international media to experience *TIME • RONE* in August. Five international journalists from Singapore, Indonesia, Hong Kong and China visited AGWA. While the focus was *TIME • RONE*, journalists also took the opportunity to learn more about the Simon Lee Foundation Institute of Contemporary Asian Art, resulting in press.

Together our strategic outreach achieved an added 27 pieces of earned coverage. This notably included a preview feature on Hypebeast and in-depth interview opportunities for Rone on Singapore's Channel News, Asia Radio CNA938's Destination Anywhere radio program and Japanese cross-cultural magazine Gen de Art, as well as joint features for both Rone and Colin Walker on Ming Pao Daily (Hong Kong), Lianhe Zaobao (Singapore) and DestinAsian Indonesia.

Visiting media valued the thoughtful curation of experiential dining as a special and unique opportunity – which wove in the thematic elements of the exhibition – while enjoying the artistic rigour of the overall presentation and programming.

TIME • RONE

Exhibition period (July 2024 – Feb 2025)

Clippings – 218

ASR in AUD – $1,486,857

Audience – 11,951,052

Overall campaign period (July 2024 – June 2025)

Clippings – 320

ASR in AUD – $1,817,983

Audience – 18,114,245



Volunteers and Guides

Volunteers and Guides

AGWA Volunteers contribute greatly to the Gallery experience for visitors. From the first faces you see as a welcome and introduction to AGWA by front of house volunteers to the research and library volunteers behind the scenes and the illuminating exhibition tours taken by the Voluntary Gallery Guides, they all play an essential role in a Gallery visit. A team of more than 100 volunteers are a vital part of the gallery activities and are involved in a variety of experiences including late night exhibitions, helping activate spaces at the ARTBALL, greeting visitors and wayfinding help.

AGWA Ambassadors

Ambassadors work tirelessly on the Information Desk, helping visitors with information about the gallery and beyond. They also facilitate the cloakroom and are always busy when school groups arrive to drop off their bags. Over the last year, 35 Ambassadors assisted visitors and are the first people they see – always there with a friendly face and a willingness to help.

AGWA Knowledge Gatherers & Library

AGWA is always keen to get feedback and a small team of Knowledge Gatherers conducted more than 8,000 surveys, speaking to thousands of visitors over the year.

The Library is run by three people who provide information and operate the internal reference library. The curatorial staff are eternally grateful for their diligence and dedication to research.

Learning Volunteers

Twenty-four active Learning Volunteers operated two exhibitions during the year. Volunteers helped facilitate *Forecast* and created a safe and quiet environment for visitors. They also navigated the changes to the exhibition when closing it and winding down.

We held a series of workshops and community development events for *Re-PLAY*, bringing back 10 volunteers from *Forecast* and recruiting 10 more. Volunteers were integral in the development of *Re-PLAY* ahead of its launch and opening.


EST. 1991
LA

Voluntary Gallery Guides

AGWA celebrated the contribution of 95 Voluntary Gallery Guides across FY24/25. Their contribution involved hundreds of hours of touring children and adults through the AGWA State Art Collection as well as a wide range of local and international exhibitions.

These tours are the culmination of much preparation based on research, fortnightly meetings, professional development workshops and presentations, curator and artist talks, collaborative discussion in study groups, as well as peer reviews. The success of the Guide tours is generated not only by sharing knowledge and insights of the artworks but also by demonstrating a passion for engaging with participants – both children and adults – and a love of art.

Of the 95 Guides, 16 are Life Members who graduated at least 20 years ago, some of whom are still actively taking tours. Two categories of Guide membership – Associates and Special Associate – are exempt from striving to deliver the minimum of 24 tours per year. Instead, they continue to support the Guides' activities or deliver tours in languages other than English. At present there are five Associate Guides and one Special Associate Guide.

The 73 active Guides include 12 graduates of the 2024 cohort whose training program of 16 half-day sessions were spread through 2024. The total number of active Guides also includes one graduate of the Adjunct training program which aims to attract younger people by offering concentrated workshops and mentoring. Currently two Adjuncts are in training.

During the financial year, Guides presented 602 Wesfarmers walk-in tours attended by 2,285 people, 167 educational tours to 3,917 school students, 46 private tours for 633 visitors and 46 special tours for 555 participants. A total of 861 tours were attended by 7,390 visitors.

Guides provide tours to meet a wide range of interests. Tours are offered in a range of languages: French, German, Russian, Afrikaans, Dutch and Japanese, with Chinese and Brazilian Portuguese to be added.

The Karrakatta Club's Art Interest group enjoy guided tours once a month and Foundation Picture Club tours are offered monthly, introducing members to AGWA's new exhibitions. Special family tours for parents and children are offered during school holidays. Supported by AGWA, the University of the Third Age (U3A) provide their art appreciation lecture series featuring presentations by the guides and invited lecturers.

AGWA's Guides reach out into the community to share their expertise and passion for art. Twice a month, they conducted tours of the extensive collection of the art at Parliament House. A visitor engagement workshop was provided for an emerging group of potential gallery guides in the Albany region. Guides provided a training program for St George's Cathedral.

The Guides provide information to visitors at Cottesloe Beach for the annual *Sculpture By the Sea* exhibition and the relationship continues.

Rejuvenation of the cultural site presented some challenges to AGWA access during the past 12 months. However, the vibrancy of the exhibitions and the commitment of Guides with the support of AGWA's staff ensured a continued high standard of guiding.

Philanthropy & Partnerships

Philanthropic support is vital to continuing AGWA's growth and expanding its reach. Through their generosity, AGWA Foundation supporters help provide moving experiences and extraordinary moments for the WA community, encouraging broader knowledge, appreciation and education in art.



AGWA Foundation

The AGWA Foundation operates a range of giving programs enabling donors to support the Gallery in meaningful ways and direct their contributions to the areas they are most passionate about. Foundation supporters enjoy a close and rewarding relationship with AGWA, including exclusive invitations to special events, programs and private tours, and behind-the-scenes access to exhibitions and initiatives.

We are deeply grateful to our incredible donors for supporting our ambition. A full list of Foundation supporters can be found in Appendix D.

The AGWA Foundation also successfully manages the Gallery's investment portfolio, contributing to AGWA's long-term financial sustainability and ongoing capacity to deliver its mission.

The impact of support

AGWA Foundation supporters play a key role in enhancing AGWA's capabilities and enriching the cultural life of Western Australia. Through their generosity, AGWA Foundation supporters help provide impactful experiences and extraordinary moments for the WA community, encouraging broader knowledge, appreciation and education in art.

Gifts gratefully received in FY24/25 have been directed to support priority areas including exhibition development, regional loans program, the digitisation of the AGWA Collection, learning, social impact and public programs, acquisitions and AGWA publications.

AGWA was also gifted several works of art via the Australian Government's Cultural Gifts Program. A full list of donated art and works acquired with Foundation funds can be found in Appendix B.

Lead and major gifts

Two significant lead gifts from MM Electrical Merchandising continued to support the digitisation of The State Art Collection as well as a Collection loans program with Port Hedland and the Goldfields regional galleries. The Simon Lee Foundation continued its incredible support as naming rights partner of the Gallery's Institute of Contemporary Asian Art.

We also acknowledge vital funding received from the Gordon Darling Foundation, Stan Perron Charitable Foundation and Prendiville Family Foundation during FY24/25.

We thank our long-term Gallery supporters The Spinifex Trust, Janet Holmes à Court AC, John and Linda Bond and Graeme and Lorraine Rowley who again generously supported the Gallery with major gifts.

Annual Giving

AGWA's Annual Giving program recognises donors who make an annual contribution of $1,000 or more to an area that inspires them most. Annual givers enjoy year-round access and invitations to special Gallery events. There are now more than 100 donors in the program. This makes the Annual Giving program our core supporter family and one of the most significant and reliable income streams for the Gallery.

AGWA Bequest Circle

The AGWA Bequest Circle is a special group of Gallery supporters who have made a provision for AGWA in their will. AGWA was grateful to receive notification of two significant bequests during FY24/25. Realised bequests continue to generate crucial revenue for acquisitions, programming and operations.

Next Collective

Next Collective is AGWA's philanthropic group for young professionals and arts enthusiasts aged around 25 – 40 years of age who share an interest in playing an active role in the direction of their State Art Gallery.

Next Collective donors make a $700 annual tax-deductible contribution to a pooled fund. With captivating insights from AGWA's curators, Next Collective donors become involved in the process of acquiring new works by dynamic and socially engaged artists from Australia and around the world. We were delighted to welcome 22 new donors to the program during FY24/25.

Each year, Next Collective donors are invited to an exclusive event where AGWA's curators present works they believe should become part of WA's cultural legacy through inclusion in the State Art Collection. Following these presentations, donors vote collectively to decide how their contributions will be directed, culminating in the acquisition of a significant artwork. The 2024 Next Collective donors voted to acquire *Sarada 2023-2024* by Indian artist Sosa Joseph.

Annual Appeal

Funds raised via the AGWA Foundation's 2025 Annual Appeal will help the Gallery create playful, inclusive, and accessible arts experiences for the next generation of art lovers. With the support of our generous appeal donors, we will be able to provide children of all ages and ability meaningful opportunities to engage with artists, artworks and art making, fostering a lifelong connection to the arts.

Donors who have given $1,000 or more have been recognised in AGWA's Annual Giving program and will enjoy year-round access and invitations to special events.

AGWA Foundation investment

To ensure AGWA's sustainability, since 2022 the Foundation has managed the investment of its funds to maximise returns and further support the Gallery's work and safeguard its financial future. The investment portfolio enjoyed significant returns in FY24/25.

The AGWA Foundation Investment Sub-Committee continues to oversee the performance of investments with JBWere acting as investment advisor.

Donor engagement: Sydney Art Tour

In September 2024, to coincide with the Sydney Contemporary Art Fair, Foundation Chair Paul Chamberlain, Director Colin Walker and Senior Curator Robert Cook hosted a busy and fascinating art tour in Sydney for an enthusiastic group of AGWA Foundation donors.

Highlights included a private tour of Phoenix Central Park / Performance Space and Indigo Slam private home with philanthropist Judith Neilson, followed by a tour of White Rabbit Gallery. There were private curatorial tours at the Art Gallery of New South Wales and Museum of Contemporary Art, Sydney Contemporary Art Fair Collectors Preview, a fair highlights tour with Robert Cook and private sessions with Sullivan + Strumpf and STATION Gallery. Also included was a public art tour at dusk, a corporate collection viewing in the CBD with Macquarie Group and a studio session with multidisciplinary artist Alex Seton.

AGWA Partners

AGWA receives valuable financial and in-kind support from our annual partners to assist in the delivery of inspiring exhibitions, events and programs. We are incredibly grateful to the following partners for their vital support:

- **Wesfarmers Arts** – AGWA's principal and longest-standing corporate partner. The relationship between AGWA and Wesfarmers Arts spans several initiatives, including a rotating display of works loaned from the esteemed Wesfarmers Collection, supporting the daily tours of the AGWA Voluntary Guides and assisting the Gallery's delivery of public access programs.
- **Healthway** – Healthway is AGWA's Art Access partner, promoting social emotional wellbeing and the arts. Art connects us to ourselves, each other and our communities, helping to create a healthy Western Australia.
- **Seven West Media** – Seven West Media continued its ongoing annual partnership in FY24/25, providing in-kind promotional and editorial support across its print, broadcast and digital channels. The West Australian renewed its Naming Rights Partnership of *The West Australian Pulse* exhibition, which includes in-kind, editorial and financial support, the latter in the form of two artist prizes.
- **JCDecaux** – JCDecaux provides substantial in-kind support across outdoor, transit and digital advertising, with additional support towards *The West Australian Pulse*.
- **Nova 93.7** – Nova 93.7 provides significant in-kind support across its radio and digital channels, which helps promote the Gallery's brand and increase audience visitation and engagement.
- **Singapore Airlines** – As AGWA's International Airline Sponsor, Singapore Airlines provide generous in-kind support to assist with AGWA's curatorial and artist travel.
- **Department of Education WA**
- **Juniper Estate**
- **Burch Family Wines**
- **Beerfarm**
- **Alex Hotel**

AGWA

Governance

The Gallery is responsible to The Board of The Art Gallery of Western Australia through the Director, who is the Executive Officer of the Board. AGWA was a portfolio agency within the Department of Local Government, Sport and Cultural Industries.



Enabling legislation

The Board of The Art Gallery of Western Australia is constituted under the authority of the *Art Gallery Act 1959*, listed as a Statutory Authority in Schedule 1 of the *Financial Management Act 2006* and is subject to the provisions of the *Public Sector Management Act 1994*.

Responsible minister

Hon David Templeman Dip Tchg BEd MLA –
Minister for Culture and the Arts until 8 March 2025

Hon Simone McGurk MLA –
Minister for Creative Industries from 9 March 2025

Administered legislation

Legislation and Regulations administered by the Board

Art Gallery Act 1959

Art Gallery of Western Australia Foundation Rules 1989

Art Gallery Act (Common Seal) Regulations 1979

Other key legislation impacting the Agency

Auditor General Act 2006

Disability Services Act 1993

Equal Opportunity Act 1984

Emergency Management Act 2005

Financial Management Act 2006

Freedom of Information Act 1992

Industrial Relations Act 1979

Minimum Conditions of Employment Act 1993

Procurement Act 2020

Public Interest Disclosure Act 2003

Public Sector Management Act 1994

Salaries and Allowances Act 1975

State Records Act 2000

State Superannuation Act 2000

Work Health and Safety Act 2020

Workers Compensation and Injury Management Act 2023

The Board

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

The Board held five ordinary meetings in 2024/25.

Board members

POSITION	MEMBER NAME	INITIAL APPOINTMENT	EXPIRY	TYPE OF REMUNERATION	SITTING FEES	GROSS / ACTUAL REMUNERATION FOR 2024/25*
Chairman	Janet Holmes à Court AC	11/09/2018	31/12/2027	Annual	$825 per meeting until 03/02/2025 $37,353 per annum from 04/02/2025	Nil
Member	Dr Clarissa Ball	20/08/2019	31/12/2027	Per meeting	$123 per meeting	Nil
Member	Stephanie Black	08/03/2023	01/02/2027	Per meeting	$123 per meeting	$801***
Member	Michael Bohn	17/05/2022	16/05/2029	Per meeting	$123 per meeting	Nil
Member	Dr Kate Hislop	15/10/2024	14/10/2028	Per meeting	$123 per meeting	Nil
Member	Carol Innes	06/10/2020	06/10/2027	Per meeting	$123 per meeting	Nil
Member	Dr Ric Spencer	10/06/2025	10/06/2029	Per meeting	$123 per meeting	Nil
Member	Dr Toni Wilkinson	01/07/2016	22/10/2024	Per meeting	$123 per meeting	Nil
Ex-officio	Lanie Chopping	31/05/2021	Ex-officio	Not eligible	Not eligible	Nil**

* Some Board Members elected not to receive sitting fees.

** Full-time public sector employees are ineligible to receive sitting fees.

*** 2023/24

Board meetings

The board met in September, November, February, May and June.

Board fees

Board members who are not public servants are entitled to be paid the following for Board meetings they attend.

Chair
$825 per meeting until 03/02/2025
$37,353 per annum from 04/02/2025

Members
$123 per Board Meeting

Board committees

The Board has three regular committees to provide oversight in relevant areas. All Board Members are invited to attend any committee meeting. The entire Board, when required, is the Nomination Committee.

Committee	Purpose	
Audit & Risk Management Committee *(Met 3 times)*	Assists the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.	**Chair** Michael Bohn **Members** Stephanie Black, Janet Holmes à Court AC **Executive Officer** Director and CEO **Observers** Deputy Director, Director Corporate Services, Internal Auditor, Chief Finance Officer, Office of the Auditor General
Collection Development & Management Committee *(Met 2 times)*	Assists the Board in fulfilling its responsibilities relating to the management and care of The State Art Collection.	**Chair** Janet Holmes à Court AC **Members** Clarissa Ball, Ian MacLeod, Sandra Murray **Executive Officer** Director and CEO **Observers** Manager of Curatorial Affairs, Deputy Director, Director Corporate Service
Infrastructure & Commercial Development Committee *(Met 1 time)*	Assists the Board in fulfilling its responsibilities relating to the strategic development of Gallery lands and premises and commercial development.	**Chair** Stephanie Black **Members** Janet Holmes à Court AC, Kate Hislop, Randal Humich **Executive Officer** Director and CEO **Observers** Deputy Director, Director Corporate Services, Chief Finance Officer
Nominations Committee *(The Board meets as the Nominations Committee during normal Board meetings as required)*	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:** Janet Holmes à Court AC **Members** All Board members **Executive Officer** Director and CEO

Functional structure

The Gallery is responsible to the Board of The Art Gallery of Western Australia through the Director and CEO who is the Executive Officer of the Board. The Gallery is a statutory authority within the Department of Local Government, Sport and Cultural Industries (DLGSC).

As at 30 June 2025.

Minister for Culture and the Arts & Minister for Creative Industries

The Art Gallery of Western Australian Board

Foundation Council

Department of Local Government, Sport and Cultural Industries



Colin Walker
Director and Chief Executive Officer

Executive



Carly Lane
Head of Indigenous Programs and Curator Indigenous Art



Melissa Harpley
Manager of Curatorial Affairs



Natalie Hewlett
Exhibitions and Projects Manager (until May 2025)



Sandra Jovanou
Human Resources Manager



Penny Tassone
Director Marketing Commercial Development



Brian Stewart
Deputy Director, Director of Corporate Services



Peter Zhou
Chief Financial Officer

Organisational structure

As at 30 June 2025, AGWA operates under a structure of business units as detailed below.

Office of the Chief Executive, responsible for:

- Ministerial liaison
- Board support
- Strategic relations and partnerships
- Leadership and strategic development
- CEO administration and coordination

Collections, responsible for:

- Collection development
- Collection management and conservation
- Loans administration

Exhibitions and Displays, responsible for:

- Exhibitions and displays projects
- Regional initiatives

Marketing and Commercial Development, responsible for:

- Marketing, communications media and audience research
- Visitor engagement, including learning, visitor services, guides and volunteers
- Commercial operations, including retail services, café and venue hire
- Corporate sponsorship and partnerships

Foundation, responsible for:

- Foundation and benefaction

Corporate Services, responsible for:

- Governance – frameworks, policy, legal, risk and workplace safety, compliance and performance reporting
- Strategic planning and projects
- Human resource management and workforce planning
- Financial services and procurement
- Site management
- Information and records management

Agency Performance



Financial overview

AGWA receives revenue from a variety of sources. The WA Government provides the majority of revenue as an appropriation to fund core services. The Gallery generates a proportion of its own revenue through commercial activities, including food and beverage sales, venue hire and retail sales.

A major additional source of revenue comes from grants, sponsorships, donations and bequests raised by the Foundation. This revenue funds a diverse range of activities, including acquisitions, exhibitions, engagement and education activities, without which AGWA could not continue to deliver its current level of services.

FINANCIAL TARGETS	FY24/25 TARGET $'000	FY24/25 ACTUAL $'000	VARIATION $'000
Total cost of services (as per Income Statement)	18,070	21,440	3,370
Net cost of services (as per Income Statement)	10,542	14,063	3,521
Total equity (as per Statement of Financial Position)	415,792	423,110	7,318
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	-1,272	-2,415	-1,143
Approved salary expense level	7,270	8,222	952

The percentage of income received from different sources is shown in the table below.

INCOME	PERCENTAGE OF TOTAL
Government	63%
Sponsorship and donations	12%
Commercial operations	22%
Other	3%

Working cash target

WORKING CASH TARGETS	FY24/25 TARGET $'000	FY24/25 ACTUAL $'000	VARIATION $'000
Working cash limit	899	1,072	-173

Outcome-Based Management Framework

AGWA's annual appropriation (budget) from the Government is reported in the budget statements for the Department of Creative Industries, Tourism and Sport (CITS).

Changes to Outcome-Based Management Framework

There were no changes to the Gallery's Outcome-Based Management Framework during FY24/25.

Shared responsibilities with other agencies

The Gallery did not share any responsibilities with other agencies in the reporting period.

GOVERNMENT GOAL **Investing in WA's Future: Tackling climate action and supporting the arts, culture and sporting sectors to promote vibrant communities**	
Agency desired outcome 1 Western Australia's State Art Collection asset is developed, appropriately managed and preserved.	**Agency desired outcome 2** Western Australia's State Art Collection and works of art on loan are accessible.
Service Cultural heritage management and conservation.	**Service** Cultural heritage access and community engagement and education.
Effectiveness Indicators Percentage of time the Collection stored to the required standard.	**Effectiveness indicators** Total number of visitors. Total number of online visitors to website. Percentage of visitors satisfied with visit overall.
Key efficiency indicator The average cost of managing the Collection per Gallery object.	**Key efficiency indicator** The average cost of Gallery services per Gallery access.

Summary of Key Performance Indicators

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

	FY24/25 TARGET	FY24/25 ACTUAL	VARIATION
KPI: Percentage of time the Collection is stored to the required standard.	98%	96%	-$2%
KPI: The average cost of managing the Collection per Gallery object.	$117.38	$121.23	$3.85

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

	FY24/25 TARGET	FY24/25 ACTUAL	VARIATION
KPI: Total number of visitors.	320,000	448,247	128,247
KPI: Total number of online visitors to website.	172,000	550,964	378,964
KPI: Percentage of visitors satisfied with visit overall.	84%	92%	8%
KPI: The average cost of Gallery services per Gallery access.	$32.24	$19.17	-$13.17

Full details of the Gallery's Key Performance Indicators are presented in the Key Performance Indicators (KPIs) section of this report.

Risk management and audit

The Board has oversight of risk management at AGWA through the Board's Audit & Risk Management Committee (ARMC). The ARMC has an annual workplan, based on OAG better practice guidance, which assists members in fulfilling their independent governance and oversight responsibilities.

In compliance with Section 53(1)(d) of the *Financial Management Act 2006* and *Treasurers' Instruction 10*, AGWA has an internal audit function to improve governance, integrity, risk management and internal controls within the organisation. The internal audit officer's role is defined in the audit charter, approved by the Audit and Risk Committee and the Board. Performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan.

The audit of the annual Financial Statements was undertaken by the Office of the Auditor General. The Financial Statements start on page 85.

Significant issues impacting AGWA

The following issues have been identified as being at the forefront of AGWA's consideration in the coming year.

- AGWA will work with the State Government on the election commitment to develop the AGWA vision for a new gallery which will meet community needs and show more of the State Art Collection and art from across the globe.
- AGWA is working with the Department of Local Government, Sport and Cultural Industries (Department of Creative Industries, Tourism and Sport from 1 July 2025) to deliver the rejuvenation of the Perth Cultural Centre through funding from the Perth City Deal and the State Government. As part of this investment, the AGWA car park is being developed into a sculpture park, event and gathering space that will connect Beaufort Street to the re-developed Perth Cultural Centre.
- The Collection development and care priorities will be the ongoing delivery of the new *Collection Development Plan 2025 – 2030* and the development of a new five-year *Conservation Plan*.
- AGWA will continue a project to complete the digitisation of the entire State Art Collection through a five-year philanthropic partnership, providing greater access to The State Art Collection and assisting in meeting growing community demand for digital content.
- AGWA's existing heritage buildings and equipment have maintenance backlogs that require addressing to maintain the protection of The State Art Collection, loaned artworks and public amenities.

Disclosures and legal compliance

Ministerial directions

No ministerial directives were received during the financial year.

Other financial disclosures

Pricing policies of services provided

All fees and charges are reviewed annually according to approved methodologies and adjusted in line with Department of Treasury advice.

Capital works

Capital projects in progress: Nil.

Capital projects completed: Nil.

Installation view, *Revivification*, The Art Gallery of Western Australia, Perth, 5 April – 21 September 2025. Photo: Rift Photography.

Employment and industrial relations

Employment and industrial relations

Staff profile

The following table summarises the Gallery's demographics and headcount as of 30 June 2025:

	FY23/24	FY24/25
Full time employees (FTE's) 30 June	57.9	61.4
Permanent full time	31	31
Permanent part time	9	13
Fixed term full time	17	17
Fixed term part time	12	10

	FY23/24	FY24/25
Women	52	48
Men	17	22
Non Binary	0	1
Total	69	71

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

Staff development

AGWA is committed to staff development and during the year staff attended various professional development opportunities relevant to their role. Training was delivered through a variety of methods including in-house training, online training modules and face-to-face training from other providers. All new staff are provided with an intensive induction program to support their onboarding.

AGWA maintained its commitment to supporting professional training in the sector through the Public Sector Commission Aboriginal trainee program. The Gallery also sought internships through various universities and provides places for work placement experiences for high school students each year.

Workers compensation

Three claims for compensation were recorded in FY24/25 and two were closed.

Equity and diversity

Only 20% of our staff have shared their diversity information with the agency. A number of staff indicated they had not shared this information with our agency because it was not a requirement.

Having analysed the results and insights provided, we have identified actions to improve diversity and inclusion in the year ahead through targeting positions for minority groups to encourage diversity to meet these goals. AGWA has identified roles for Aboriginal and Indigenous people as well as roles for people with disability.

Other legal requirements

Unauthorised use of credit cards

Personal expenditure under Treasurer's instruction 321 'Credit Cards – Authorised Use'. This financial year a WA Government Purchasing Card was used for a personal purpose on 7 occasions, for a total cost of $572.47.

The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid. There were no referrals for disciplinary action.

AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted and approved by a manager every month. All staff are reminded periodically about the proper use of purchasing cards, including the process to follow whenever a credit card has been used for a personal purpose.

Advertising – *Electoral Act 1907* section 175ZE

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

EXPENDITURE	TOTALS (EXCL. GST)
Advertising	$196,541.08
Market research agencies	
Morris Hargreaves	$63,766.26
Culture Counts	$1,500.00
Polling agencies	$349.09
Direct mail	Nil
Media advertising	
Initiative Media	$601,036.36
Social Media: Facebook/Instagram	$63,988.18
Other	$50,780.45
Total expenditure	$977,961.42

Disability Access and Inclusion Plan outcomes

AGWA is committed to ensuring all facets of its operations are fully accessible to all community sectors by removing or reducing any physical, emotional or intellectual barriers to access.

A detailed annual progress report against AGWA's *Disability Access and Inclusion Plan* is submitted to the Department of Communities. The key achievements across each outcome for FY24/25 are below.

OUTCOME 1: People with disability have the same opportunities as other people to access the services of, and any events organised by, a public authority.

AGWA aims to ensure all services and events are accessible to the community and additional services are offered to people with disability. AGWA also offers programs designed to provide environments and opportunities adapted to meet the needs of people with disability.

Creative Encounters: Art and Dementia

In partnership with Mind the Change, AGWA delivers the *Creative Encounters: Art and Dementia* Program, a holistic initiative designed for people living with dementia and their care partners. The program emphasises reciprocity, accessibility and meaningful engagement with the arts.

Creative Encounters consists of an interactive Gallery tour on the first Tuesday of the month, an artist-led studio workshop on the third Thursday of the month and opportunities for social engagement. The sessions are facilitated by trained Mind the Change staff and designed in collaboration with the AGWA Learning methodology to ensure the delivery of meaningful and engaging experiences.

There were nine tours and workshops, with sessions moving into the gallery space during usual opening hours to make the initiative more integrated into usual gallery activities for all.

Exhibitions and displays

Exhibitions and displays are designed to provide access needs for visitors with disability are met. Artwork labels and exhibition sensory and access maps are available on the AGWA website for downloading. AGWA accepts the Companion Card for all paid exhibitions.

AGWA also supports access in regional communities. *Exquisite Bodies*, shown at AGWA in 2023/24, toured to Ravensthorpe's The Fitz Gallery in collaboration with Art On The Move, as the first stop on a regional tour. The participatory exhibition created in collaboration with disabled artist Bruno Booth, includes a new commissioned work by Bruno exhibited for the first time at AGWA. *Exquisite Bodies* is designed to interrupt preconceived perceptions of disability and normativity through engagement with large figurative sculptures and small wooden blocks that morph and change daily through audience interaction, challenging fixed notions of ability and celebrating diversity. As part of the project Bruno Booth and AGWA's Head of Learning and Creativity Research, Lilly Blue, visited Ravensthorpe to install the exhibition, deliver workshops instigating dialogue about inclusion with communities and met with local council members to talk through the development of their DAIP. The exhibition is moving into schools and local community venues before touring to Carnarvon later in 2025.

Events

Wheelchair access/areas are included in event planning and delivery. Major events have Auslan interpreters present and they can also be requested.

OUTCOME 2: People with disability have the same opportunities as other people to access the buildings and other facilities of a public authority.

The Gallery continues to ensure all building work considers access needs requirements.

AGWA provides a walking frame, manual wheelchairs and an electric buggy free of charge to individuals requiring mobility assistance during their visit.

OUTCOME 3: People with disability receive information from a public authority in a format that will enable them to access the information as readily as other people are able to access it.

AGWA provides a sensory map and a pre-visit visual story to help visitors identify sensory-friendly spaces and assist with navigating the Gallery. Visitors with sensory needs can be provided with noise-cancelling headphones.



AGWA provides exhibition information, including signs and didactic materials, in various forms. This includes the provision of labels for major exhibitions in large font formats as downloadable PDFs on the website and in a printed format available from the Information Desk. Video content posted on the Gallery's digital channels is available with captions.

OUTCOME 4: People with disability receive the same level and quality of service from the staff of a public authority as other people receive from the staff of that public authority.

AGWA is focused on the continued development of staff skills to promote a positive and inclusive service culture. During FY24/25 we continued ongoing training programs for staff and volunteers.

OUTCOME 5: People with disability have the same opportunities as other people to make complaints to a public authority.

AGWA offers various feedback options, including in-person, telephone, email and written correspondence. Information about how to provide feedback is available on the website. AGWA considers all feedback with equal care and attention and continued to implement access and inclusion improvements based on feedback and input from customers, disability representatives and service providers.

Exquisite Bodies, installation view, The Fitz Gallery, 2025.
Photo: Dene Bingham

OUTCOME 6: People with disability have the same opportunities as other people to participate in any public consultation by a public authority.

AGWA continuously takes feedback on existing programs to help improve services. People with disability form part of the random sample of the community as part of formal market research and we ensure that any consultation process considers representatives from the disability sector.

OUTCOME 7: People with disability have the same opportunities as other people to obtain and maintain employment with a public authority.

AGWA is committed to ensuring inclusive recruitment policies and practices and our diversity and equity statement is included prominently in all advertised positions.

In 2024/25 AGWA worked with a disability employment agency to offer an employment trial to a person with disability working on reception for six months. The success of this trial will see a permanent position created in 2025/26.

Compliance with public sector standards and ethical codes

AGWA is a cultural statutory agency within the Department of Local Government, Sports and Cultural Industries (DLGSC) and works in partnership with HR to review and update workforce policies, procedures and guidelines to ensure they align with contemporary legislative and compliance frameworks. The AGWA HR team works with managers across the Gallery to ensure compliance with Public Sector legislative and regulatory frameworks.

The ethical compliance of AGWA employees is underpinned by the *Code of Conduct*. New staff and volunteers are introduced to, and agree to be bound by, the *Code of Conduct* during their induction.

Ongoing compliance is supported by compulsory accountable and ethical decision-making training completed by all new staff as part of their induction program.

In the FY24/25 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management.
- Two breaches of the *Public Sector Code of Ethics* and *Culture and Arts Portfolio Code of Conduct*.
- Three incidences of misconduct requiring investigation.
- No Public Interest Disclosure was lodged.

Record Keeping Plan

AGWA has a *Record Keeping Plan* in accordance with section 19 of the *State Records Act 2000*. The Plan is reviewed every five years or whenever significant organisational changes occur. The State Records Commission approved the current Plan in November 2023.

Government organisations are required to report on the following:

1. The efficiency and effectiveness of the organisation's record-keeping systems is evaluated not less than once every five years.

During FY024/25, Content Manager was upgraded. AGWA records staff did advanced training to ensure more efficient use of the online system.

2. The organisation conducts a record keeping training program.

Staff are made aware of their recordkeeping responsibilities and are supported to use Content Manager through one-on-one training. Ongoing support and one-on-one training are provided as required.

3. The efficiency and effectiveness of the record keeping training program is reviewed from time to time.

The record-keeping training program is regularly reviewed to assess its effectiveness and efficiency. Adjustments to the program are made to enhance compliance in keeping records.

4. The organisation's induction program addresses employee roles and responsibilities regarding their compliance with the organization's record keeping plan.

All new staff are made aware of their recordkeeping responsibilities as part of their induction program. This ensures that all staff understand their role and responsibilities in upholding AGWA's *Record Keeping Plan*, in relation to both electronic and hard copy records.



Exquisite Bodies Workshop, The Fitz Gallery, 2025.
Photo: Dene Bingham

Government policy requirements

Multicultural Policy Framework

The *AGWA Multicultural Plan 2024 – 2028* guides and provides an implementation strategy for AGWA service delivery to people from culturally and linguistically diverse (CaLD) backgrounds. Key achievements against the policy priority areas are as follows:

Policy Priority 1 – Harmonious and inclusive communities

AGWA continued to collaborate with CaLD partners to deliver exhibitions and programs aimed at fostering respect and understanding between cultures. Through AGWA's Simon Lee Foundation Institute of Contemporary Asian Art, AGWA is engaging with regional artists and institutions and deepening engagement with multicultural communities in WA.

Policy Priority 2 – Culturally responsive policies, programs and services

AGWA continues to progress its commitment to deliver relevant content in languages other than English through monthly AGWA Collection highlight tours in different community languages. AGWA's Simon Lee Foundation Institute of Contemporary Asian Art supported broader community engagement through an exhibition program drawing on art from the Asian region.

Policy Priority 3 – Economic, social, cultural, civic and political participation

The Gallery has identified staff from culturally diverse backgrounds and is developing strategies to increase representation with some positions being identified for diversity recruitment. Growing multicultural programs will increase opportunities for local artists and businesses to participate in AGWA services.

Substantive equality

AGWA is an equal opportunity employer, committed to creating an equitable and diverse working environment and providing opportunities for Aboriginal and Torres Strait Islander people, people with disability, people from culturally diverse backgrounds and young people.

Employment practices at AGWA reflect this, and Section 51 and Section 50(d) under the *Equal Opportunity Act 1984* are used where appropriate.

Workforce inclusiveness

AGWA is committed to a diverse and inclusive workplace. Research shows agencies that value diversity and inclusion achieve greater staff satisfaction, better customer service outcomes and improved decision making and performance. The workforce is more connected, motivated and productive.

As part of a survey, our staff were asked about their perceptions of inclusiveness. From the results we have identified actions to improve diversity and inclusion in the year ahead.

Work health, safety and injury management

AGWA is committed to providing a safe workplace for all its workers. The Gallery will, as far as reasonably practicable, provide and maintain a safe and healthy work environment and ensure compliance with the obligations specified in the *Work Health and Safety Act 2020 (WA)* (WHS Act) and *Work Health and Safety (General) Regulations 2022 (WA).*

The *AGWA Work Health and Safety Framework* provides the strategic framework for managing work health and safety across AGWA with clear, measurable objectives to improve the management of health and safety within AGWA. Regular WHS reporting is provided at Executive Risk Management Committee and Board meetings.

AGWA has a Health and Safety Committee, comprising elected health and safety worker representatives. The function of the committees is to improve consultation and communication on health and safety matters in the workplace, develop and implement health and safety measures, be kept informed about safety standards, review incident and hazard reports, and consider recommendations about changes that may affect the health and safety of workers.

> The AGWA Work Health and Safety Framework provides the strategic framework for managing work health and safety across AGWA with clear, measurable objectives to improve the management of health and safety within AGWA.

Compliance with injury management requirements

Management Act 1981

INDICATOR	2022-23	2023-24	2024-25	2024/25 TARGETS	RESULT
Number of fatalities	0	0	0	0	Target achieved
Lost time injury and disease incident rate	1	0	1	0 or 10% reduction	Target achieved
Lost time injury and disease severity rate	100	0	0	0 or 10% reduction	Target achieved
% of injured workers returned to work within (i) 13 weeks	0%	100%	100%	≥80%	Target achieved
(ii) 26 weeks	0%	100%	100%	≥80%	Target achieved
% of managers and supervisors trained in occupational safety, health and injury management responsibilities	100%	100%	100%	≥80%	Target achieved

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

Financial Statements



Financial Statements

Certification of financial statements

The Board of The Art Gallery of Western Australia
For the financial year ended 30 June 2025

The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2025 and the financial position as at 30 June 2025.

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



Peter Zhou

Chief Finance Officer
11 September 2025



Janet Holmes à Court AC

Chairman
Board of The Art Gallery of Western Australia
11 September 2025



Michael Bohn

Member
Board of The Art Gallery of Western Australia
11 September 2025

Statement of Comprehensive Income

For the year ended 30 June 2025

COST OF SERVICES	Notes	2025 ($'000)	2024 ($'000)
Expenses			
Employee benefits expense	2.1(a)	8,222	7,366
Supplies and services	2.3	8,012	7,715
Depreciation expense	4.1.1, 4.2	92	95
Accommodation expenses	2.3	3,987	4,507
Grants and subsidies	2.2	206	100
Cost of sales	3.3	740	662
Other expenses	2.3	181	184
Total cost of services		**21,440**	**20,629**
Income			
Revenue			
User charges and fees	3.2	2,344	337
Sales	3.3	2,012	1,685
Sponsorship	3.4	703	598
Donated works of art	3.5	164	151
Bequest trust and special purpose funds	3.6	1,506	1,344
Interest revenue	3.7	384	893
Other revenue	3.8	264	2,826
Total revenue		**7,377**	**7,834**
Total income other than income from State Government		**7,377**	**7,834**
NET COST OF SERVICES		**14,063**	**12,795**

	Notes	2025 ($'000)	2024 ($'000)
Income from State Government	3.1		
Service appropriation		10,528	10,333
Income from other public sector entities		461	250
Services received free of charge		1,237	1,369
Total income from State Government		**12,226**	**11,952**
SURPLUS/(DEFICIT) FOR THE PERIOD		**(1,837)**	**(843)**
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	8.10	3,100	8,257
Total Other Comprehensive Income		**3,100**	**8,257**
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**1,263**	**7,414**

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

Statement of Financial Position

For the year ended 30 June 2025

ASSETS	Notes	2025 ($'000)	2024 ($'000)
Current Assets			
Restricted cash and cash equivalents	6.1	3,721	3,904
Inventories	3.3	260	148
Receivables	5.1	310	697
Total Current Assets		**4,291**	**4,749**
Non-Current Assets			
Restricted cash and cash equivalents	6.1	4,665	5,007
Receivables	5.1	249	196
Amounts receivable for services	5.2	8,845	8,752
Other financial assets	5.3	34,422	35,014
Property, plant and equipment	4.1	283	249
Works of art	4.1	375,925	371,157
Right-of-use assets	4.2	3	7
Total Non-Current Assets		**424,392**	**420,382**
TOTAL ASSETS		**428,683**	**425,131**

LIABILITIES	Notes	2025 ($'000)	2024 ($'000)
Current Liabilities			
Cash and cash equivalents	6.1	3,399	1,215
Payables	5.4	575	1,533
Provisions	2.1(b)	1,265	1,452
Other current liabilities	5.5	120	–
Lease liabilities	6.2	3	5
Total Current Liabilities		**5,362**	**4,205**
Non-Current Liabilities			
Lease liabilities	6.2	–	4
Provisions	2.1(b)	211	143
Total Non-Current Liabilities		**211**	**147**
TOTAL LIABILITIES		**5,573**	**4,352**
NET ASSETS		**423,110**	**420,779**
EQUITY	8.10		
Contributed equity		47,414	46,346
Reserves		250,942	247,678
Accumulated surplus		124,754	126,755
TOTAL EQUITY		**423,110**	**420,779**

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

Statement of Changes in Equity

For the year ended 30 June 2025

	Notes	Contributed Equity ($'000)	Reserves ($'000)	Accumulated Surplus ($'000)	Total Equity ($'000)
Balance at 1 Jul 2023		46,185	239,267	127,752	413,204
Surplus/(deficit)		–	–	(843)	(843)
Adjustment of opening balance		–	3	(3)	–
Revaluation increment		–	8,257	–	8,257
Total comprehensive income for the period		**–**	**8,260**	**(846)**	**7,414**
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		218	–	–	218
Other contributions by owners		(57)	–	–	(57)
Transfer to accumulated surpluses from reserves		–	151	(151)	–
Total		**161**	**151**	**(151)**	**161**
Balance at 30 Jun 2024		**46,346**	**247,678**	**126,755**	**420,779**
Balance at 1 July 2024					
Surplus/(deficit)		–	–	(1,837)	(1,837)
Revaluation increment		–	3,100	–	3,100
Total comprehensive income for the period		**–**	**3,100**	**(1,837)**	**1,263**
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		1,068	–	–	1,068
Other contributions by owners		–	–	–	–
Transfer to accumulated surpluses from reserves		–	164	(164)	–
Total		**1,068**	**164**	**(164)**	**1,068**
Balance at 30 Jun 2025		**47,414**	**250,942**	**124,754**	**423,110**

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

Statement of Cash Flows

For the year ended 30 June 2025

	Notes	2025 ($'000)	2024 ($'000)
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		10,627	10,025
Capital appropriation		1,068	161
State grants and subsidies		461	250
Net cash from State Government		**12,156**	**10,436**
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(8,336)	(7,053)
Supplies and services		(9,054)	(7,678)
Accommodation		(3,325)	(3,375)
Grants and subsidies		(206)	(100)
GST on purchases		(1,181)	(899)
Other payments		(133)	(164)
Receipts			
Sale of goods and services		2,009	1,632
User charges and fees		2,374	287
Interest received		403	961
GST receipts on sales		572	851
GST receipts from taxation authority		564	–
Sponsorship		703	598
Other receipts		3,628	3,231
Net cash used in operating activities		**(11,982)**	**(11,709)**

	Notes	2025 $'000)	2024 ($'000)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of financial assets		(1,113)	(2,945)
Proceeds from sale of non-current physical assets		4	26
Purchase of physical assets		(1,627)	(1,052)
Net cash used in investing activities		**(2,736)**	**(3,971)**
Net (decrease) in cash and cash equivalents		**(2,562)**	**(5,244)**
Cash and cash equivalents at the beginning of the reporting period		7,696	13,082
Cash and cash equivalents adjustment for 27th pay holding account with Treasury WA		(147)	(142)
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	6.1	**4,987**	**7,696**

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

Notes to the Financial Statement

For the year ended 30 June 2025

1. Basis of Preparation

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

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

These annual financial statements were authorised for issue by the Accountable Authority of the Board on 11 September 2025.

Statement of compliance

The financial statements constitute general purpose financial statements that have been prepared in accordance with Australian Accounting Standards simplified disclosures, the Framework, Statement of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board as modified by Treasurer's instructions. Some of these are modified by Treasurer's instructions to vary the application and disclosure.

The Financial Management Act 2006 (the Act) and Treasurer's instructions, which are legislative provisions governing the preparation of financial statements for agencies, take precedence over AASB pronouncement. Where an AASB pronouncement is modified and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

Basis of preparation

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

Judgements and estimates

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

Accounting for Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of goods and services tax (GST), except that the:

a) amount of GST incurred by the Agency as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of an asset's cost of acquisition or as part of an item of expense; and

b) receivables and payables are stated with the amount of GST included.

Cash flows are included in the Statement of cash flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

Notes to the Financial Statement

For the year ended 30 June 2025

Contributed equity

Accounting 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 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 8 - Requirements 8.1 (i) and have been credited directly to Contributed Equity.

Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial statements. AASB 1060 provides relief from presenting comparatives for:

- Property, Plant and Equipment reconciliations;
- Right-of-Use Asset reconciliations.

Judgements and estimates

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

2. Use of our funding

Expenses incurred in the delivery of services

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

	Notes	2025 ($'000)	2024 ($'000)
Employee benefits expenses	2.1(a)	8,222	7,366
Employee related provisions	2.1(b)	1,476	1,595
Grants & subsidies	2.2	206	100
Other expenditure	2.3	12,180	12,406

2.1. Expenses

2.1(a) Employee benefits expenses

	2025 ($'000)	2024 ($'000)
Employee benefits	6,453	5,527
Superannuation – defined contributions plans	839	674
Annual leave	770	899
Long service leave	119	245
Other related expenses	41	21
Total employee benefits expenses	**8,222**	**7,366**

Employee Benefits: Include wages, salaries and social contributions, accrued and paid leave entitlements and paid sick leaves.

Superannuation: The amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBs, or other superannuation funds.

Notes to the Financial Statement

For the year ended 30 June 2025

2.1(b) Employee related provisions

	2025 ($'000)	2024 ($'000)
Current		
Employee benefits provisions		
Annual leave [a]	584	592
Long service leave [b]	564	640
Total current employee benefits	**1,148**	**1,232**
Other provisions		
Employment on-costs [c]	117	220
Total current employee related provisions	**1,265**	**1,452**
Non-current		
Employee benefits provisions		
Long service leave [b]	194	123
Total current employee benefits	**194**	**123**
Other provisions		
Employment on-costs [c]	17	20
Total non-current employee related provisions	**211**	**143**
Total employee benefits provisions	**1,476**	**1,595**

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

a) Annual leave liabilities: Classified as current as there is no right to defer settlement for at least 12 months after the end of the reporting period.

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

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

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

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

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

Notes to the Financial Statement

For the year ended 30 June 2025

2.1(b) Employee related provisions (continued)

	2025 ($'000)	2024 ($'000)
Employment on-cost provision		
Carrying amount at start of period	240	137
Additional provisions recognised / (Utilised)	(106)	103
Carrying amount at end of period	**134**	**240**

Key sources of estimation uncertainty – long service leave

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

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

- expected future salary rates
- discount rates
- employee retention rates
- expected future payments

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

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

2.2 Grants and Subsidies

	2025 ($'000)	2024 ($'000)
Recurrent		
Regional Exhibition Touring Boost	206	100
Total grants and subsidies	**206**	**100**

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

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

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

Notes to the Financial Statement

For the year ended 30 June 2025

2.3 Other expenditure

	2025 ($'000)	2024 ($'000)
Supplies and services		
Advertising	946	630
Repairs and maintenance	311	45
Travel	199	162
Consultants and contractors	2,953	3,178
Freight and cartage	480	935
Insurance premiums – current year	217	215
Consumables	1,110	1,228
Performance fees	113	131
Licences, fees and registrations	162	162
Communications	10	13
Minor equipment	79	124
Lease and hire costs	92	49
Entertainment expenses	25	–
Photographic services	78	87
Bank charges	4	11
Catering costs	194	173
Exhibition fees	691	357
Other	348	215
Total supplies and services expenses	**8,012**	**7,715**

	2025 ($'000)	2024 ($'000)
Accommodation expenses		
Security services	1,540	1,789
Electricity and gas	786	814
Accommodation maintenance	1,303	1,518
Cleaning	249	251
Water	61	54
Other	48	81
Total accommodation expenses	**3,987**	**4,507**

	2025 ($'000)	2024 ($'000)
Other expenses		
Workers' compensation insurance – current year	34	69
Audit fees	47	36
Inventory written off	4	–
Other expenses	96	79
Total other expenses	**181**	**184**
Total other expenditure	**12,180**	**12,406**

Notes to the Financial Statement

For the year ended 30 June 2025

2.3 Other expenditure (continued)

Supplies and services: Supplies and services are recognised as an expense in the reporting period in which they are incurred.

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

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

Employee on-cost includes workers' compensation insurance and other employment on-costs. The on-costs liability associated with the recognition of annual and long service leave liabilities is included at note 2.1(b) Employee related provisions.

3. Our funding sources

How we obtain our funding

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

	Notes	2025 ($'000)	2024 ($'000)
Income from State Government	3.1	12,226	11,952
User charges and fees	3.2	2,344	337
Sale of goods	3.3	2,012	1,685
Sponsorship	3.4	703	598
Donated works of art	3.5	164	151
Bequest Trust and Special Purpose Funds Contributions	3.6	1,506	1,344
Interest revenue	3.7	384	893
Other revenue	3.8	264	2,826

3.1 Income from State Government

	2025 ($'000)	2024 ($'000)
Appropriations received during the period:		
Service appropriation	10,528	10,333
Total appropriations received	**10,528**	**10,333**
Income received from other public sector entities during the period:		
State grants and contributions	461	250
Total income received from other public sector entities	**461**	**250**
Services received free of charge from other State Government agencies during the period:		
Determined on the basis of the following estimates provided by agencies:		
Services provided by The Department of Local Government Sport and Cultural Industries:		
Minor Equipment – PC Replacement Program	–	40
Building Maintenance – Specific Purpose Funding	1,117	1,329
Electricity consumption rebate	120	–
Services received free of charge	**1,237**	**1,369**
Total income from State Government	**12,226**	**11,952**

Notes to the Financial Statement

For the year ended 30 June 2025

3.1 Income from State Government (continued)

Service Appropriations are recognised as income at the fair value of consideration received in the period in which the Board gains control of the appropriated funds. The Board gains control of the appropriated funds at the time those funds are deposited in the bank account or credited to the holding account held at Treasury.

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

- cash component; and
- a receivable (asset).

Grants and subsidies are recognised as income when the Board obtains control of the grant funding. The Board is deemed to have assumed control when the grant is received or receivable.

Resources received free of charge or for nominal cost are recognised as income equivalent to the fair value of the assets, or the fair value of those services that can be reliably determined and which would have been purchased if not donated.

Summary of consolidated account appropriations

For the year ended 30 June 2025

	Budget ($'000)	Additional Funding ($'000)*	Revised Budget ($'000)	Actual ($'000)	Variance ($'000)
Delivery of Services					
Item 75 Net amount appropriated to deliver services	10,350	178	10,528	10,528	–
Section 25 Transfer of service appropriation	–	–	–	–	–
Total appropriations provided to deliver services	**10,350**	**178**	**10,528**	**10,528**	**–**
Capital					
Item 137 Capital appropriations	1,068	–	1,068	1,068	–
GRAND TOTAL	**11,418**	**178**	**11,596**	**11,596**	**–**

* Additional funding includes supplementary funding and new funding authorised under section 27 of the Act and amendments to standing appropriations.

Notes to the Financial Statement

For the year ended 30 June 2025

3.2 User charges and fees

	2025 ($'000)	2024 ($'000)
Ticketing revenue	2,247	44
Venue hire	56	249
Workshop revenue	39	44
Reproduction	2	–
Total user charges and fees	**2,344**	**337**

Revenue is recognised at the transaction price when the Board transfers control of the services to customers, which is generally at a point in time.

3.3 Sale of goods

	2025 ($'000)	2024 ($'000)
Sales	2,012	1,685
Cost of sales:		
Opening inventory	(148)	(178)
Purchases	(852)	(632)
	(1,000)	**(810)**
Closing inventory	**260**	**148**
Cost of goods sold	(740)	(662)
Trading profit	**1,272**	**1,023**
Closing inventory comprises:		
Finished goods	260	148
Total inventories	**260**	**148**

Sales: Revenue is recognised at the transaction price when the Board transfers control of the goods to customers.

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

3.4 Sponsorship

	2025 ($'000)	2024 ($'000)
Cash sponsorship	703	598
	703	**598**

Cash sponsorship is recognised as revenue when it is received.

Notes to the Financial Statement

For the year ended 30 June 2025

3.5 Donated Works of Art

	2025 ($'000)	2024 ($'000)
Donated works of art	164	151
	164	**151**

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

3.6 Bequest Trust and Special Purpose Funds Contributions

	2025 ($'000)	2024 ($'000)
Bequest trust and special purpose funds contributions	1,506	1,344
	1,506	**1,344**

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

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

3.7 Interest revenue

	2025 ($'000)	2024 ($'000)
Interest revenue	295	545
Bequest trust and special purpose funds interest revenue	89	348
Total interest revenue	**384**	**893**

Revenue is recognised as the interest accrues.

3.8 Other revenue

	2025 ($'000)	2024 ($'000)
Revaluation of other financial assets [(a)]	(1,696)	867
Dividend income	1,498	1,507
Franking Credit refunds [(b)]	446	420
Other revenue	11	6
Profit on disposal of non-current assets	4	26
Recoups of expenditure	1	–
	264	**2,826**

a) This represents unrealised gains or losses arising from shares and managed fund investments being fair valued at year end. See also note 5.3 Other Financial Assets.

b) Franking credit refund for financial year 2023- 24 is receipted in arrears during financial year 2024-25.

Dividends, grants, donations, gifts and other non-reciprocal contributions: Dividends and Other revenue are recognised when it is received.

4 Key Assets

Assets the Board utilises for economic benefit or service potential

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

	Notes	2025 ($'000)	2024 ($'000)
Property, plant and equipment	4.1	283	249
Works of art	4.1	375,925	371,157
Right-of-use assets	4.2	3	7
Total key assets		**376,211**	**371,413**

Notes to the Financial Statement

For the year ended 30 June 2025

4.1 Property, plant, equipment, and works of art

	Plant, Equipment and Vehicles ($'000)	Office Equipment ($'000)	Buildings under Construction ($'000)	Total ($'000)
1 July 2023				
Gross carrying amount	2,598	884	193	3,675
Accumulated depreciation	(2,399)	(828)	(86)	(3,313)
Carrying amount at start of period	**199**	**56**	**107**	**362**
Additions	8	–	–	8
Cost adjustment	75	–	(107)	(32)
Disposals	–	–	–	–
Depreciation	(77)	(12)	–	(89)
Carrying amount at 30 June 2024	**205**	**44**	**–**	**249**
1 July 2024				
Gross carrying amount	2,681	884	193	3,758
Accumulated depreciation	(2,476)	(840)	(193)	(3,509)
Carrying amount at start of period	**205**	**44**	**–**	**249**
Additions	42	80	–	122
Cost adjustment	–	–	–	–
Disposals	–	–	–	–
Depreciation	(68)	(20)	–	(88)
Carrying amount at 30 June 2025	**179**	**104**	**–**	**283**
Gross carrying amount	2,721	991	–	3,712
Accumulated depreciation	(2,542)	(887)	–	(3,429)

Notes to the Financial Statement

For the year ended 30 June 2025

Works of Art

	2025 ($'000)	2024 ($'000)
Carrying amount at start of period	371,157	361,782
Additions	1,502	967
Donations at fair value	166	151
Revaluation increment	3,100	8,257
	375,925	**371,157**

Initial recognition

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

During the year 2024-25 only $122K new or additional cost been capitalised (2024: $83K).

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

Subsequent measurement

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

- Works of art

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

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

The Gallery's works of art collection is subject to full independent revaluation every five years, using a sampling methodology. As the collection is specialised and no market-based evidence of value is readily available, the revaluation methodology used is based upon certain criteria that enable the collection to be valued at a reasonable estimate of its fair value. The last full independent valuation was completed in the 2020-21 financial year. During the intervening periods a desktop review is undertaken by external experts to determine whether there have been any material movement in fair values.

4.1.1 Depreciation and impairment

Charge for the period	Notes	2025 ($'000)	2024 ($'000)
Depreciation			
Plant, equipment and vehicles	4.1	68	77
Office equipment	4.1	20	13
Total depreciation for the period		**88**	**90**

As at 30 June 2025 there were no indications of impairment to property, plant and equipment.

Notes to the Financial Statement

For the year ended 30 June 2025

4.1.1 Depreciation and impairment (continued)

Finite useful lives

All property, plant and equipment having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

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

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

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

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

Impairment

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

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

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

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

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

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, 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.

4.2 Right-of-use assets

	2025 ($'000)	2024 ($'000)
Carrying amount at start of period	7	12
Additions	–	–
Depreciation	(4)	(5)
Net carrying amount at end of period	**3**	**7**

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

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

Additions to right-of-use assets during the 2024-25 financial year were $Nil (2024: $Nil).

Notes to the Financial Statement

For the year ended 30 June 2025

Initial recognition

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

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

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

Subsequent Measurement

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

Depreciation and impairment of right-of-use assets

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

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

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

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

	2025 ($'000)	2024 ($'000)
Building	–	–
Vehicles	4	5
Total right-of-use asset depreciation	**4**	**5**
Lease interest expense (included in Finance cost)	–	–

The total cash outflow for leases in 2024-25 was $5k (2024: $5K).

The Board's leasing activities and how these are accounted is explained as follows:

The Board has leases for vehicles.

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

5 Other assets and liabilities

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

	Notes	2025 ($'000)	2024 ($'000)
Receivables	5.1	559	893
Amounts receivable for services (Holding account)	5.2	8,845	8,752
Other financial assets	5.3	34,422	35,014
Payables	5.4	575	1,533
Other current liabilities	5.5	120	–

Notes to the Financial Statement

For the year ended 30 June 2025

5.1 Receivables

	2025 ($'000)	2024 ($'000)
Current		
Trade receivables	182	519
GST receivable	128	178
Total current receivables	**310**	**697**
Non-current		
27th pay holding account with Treasury WA [a]	249	196
Total non-current receivables	**249**	**196**
Total receivables	**559**	**893**

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

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

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

5.2 Amounts receivable for services (Holding Account)

	2025 ($'000)	2024 ($'000)
Non-current		
Asset replacement [a]	8,661	8,568
Leave liability [b]	184	184
Total amounts receivable for services at end of period	**8,845**	**8,752**

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

b) Represents leave liability holding account with Treasury WA.

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

5.3 Other financial assets

	2025 ($'000)	2024 ($'000)
Non-current		
At fair value:		
Fair value through profit and loss - ordinary listed shares [a]	7,640	10,745
Fair value through profit and loss - Managed Fund Portfolio Investments [b]	26,782	24,269
Total other financial assets	**34,422**	**35,014**

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

b) The Managed Fund Investment Portfolio is held with an investment company.

Notes to the Financial Statement

For the year ended 30 June 2025

5.4 Payables

	2025 $'000)	2024 ($'000)
Current		
Trade payables	119	1,357
Accrued salaries	198	176
Accrued expenses	258	–
Total payables at end of period	**575**	**1,533**

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 20 days.

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

5.5 Other current liabilities

	2025 ($'000)	2024 ($'000)
Current		
Income received in advance	120	–
Total other liabilities at end of period	**120**	**–**

6 Financing

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

	Notes
Cash and cash equivalents	6.1
Leases	6.2

Notes to the Financial Statement

For the year ended 30 June 2025

6.1 Cash and cash equivalents

6.1.1 Reconciliation of cash

	2025 ($'000)	2024 ($'000)
Current Assets		
Restricted cash and cash equivalents [a]		
Bequest, trust and special purpose accounts	3,721	3,904
	3,721	**3,904**
Non-current Assets		
Restricted cash and cash equivalents [a]		
Bequest, trust and special purpose accounts	4,124	4,124
Managed Fund Cash Management Account [b]	541	883
	4,665	**5,007**
Current Liabilities		
Cash and cash equivalents [c]	3,399	1,215
	3,399	**1,215**
Balance at end of period	**4,987**	**7,696**

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

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.

b) This is the Cash Management Holding Account held with a Managed Fund Investment Company.

c) The 2023-24 cash deficit results from timing issues in relation to expenses for the 2024-25 exhibition program. In relation to the *TIME • RONE* exhibition expenses, the offsetting income will be in the 2024-25 financial year. The exhibition costs were underwritten by the Foundation.

The 2024-25 cash deficit results from the higher cost in relation to expenses for the exhibition program. The exhibition costs were contributed by the Foundation.

AGWA's bank account was not overdrawn at all times.

6.2 Leases

6.2.1 Lease Liabilities

	2025 ($'000)	2024 ($'000)
Current	3	5
Non-current	–	4
	3	**9**

Initial measurement

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

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

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

Notes to the Financial Statement

For the year ended 30 June 2025

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

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

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

This section should be read in conjunction with note 4.2

Subsequent measurement

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

7 Financial Instruments and Contingencies

This note sets out the key risk management policies and measurement techniques of the Board.

	Notes
Financial instruments	7.1
Contingent assets and liabilities	7.2

7.1 Financial instruments

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

	2025 ($'000)	2024 ($'000)
Financial assets		
Restricted cash and cash equivalents	8,386	8,911
Financial assets at amortised cost [a]	9,276	9,467
Financial assets at fair value	34,422	35,014
	52,084	**53,392**
Financial liabilities		
Cash and cash equivalents	3,399	1,215
Financial liabilities measured at amortised cost	575	1,533
	3,974	**2,748**

a) The amount of financial assets at amortised cost excludes GST recoverable from the ATO and the financial liability at amortised cost excludes GST payable to the ATO as these are statutory receivables and payables respectively.

7.2 Contingent assets and liabilities

Contingent assets and contingent liabilities are not recognised in the statement of financial position but are disclosed and, if quantifiable, are measured at the best estimate.

Contingent assets and liabilities are presented inclusive of GST receivable or payable respectively.

Notes to the Financial Statement

For the year ended 30 June 2025

7.2.1 Contingent assets

As at 30 June 2025, there are no contingent assets (2024: $Nil).

7.2.2 Contingent liabilities

As at 30 June 2025, there are no contingent liabilities (2024: $Nil).

8 Other Disclosures

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

	Notes
Events occurring after the end of the reporting period	8.1
Correction of prior period errors/changes in accounting policy	8.2
Key management personnel	8.3
Related party disclosures	8.4
Related bodies	8.5
Affiliated bodies	8.6
Special purpose accounts	8.7
Supplementary financial information	8.8
Remuneration of auditor	8.9
Equity	8.10

8.1 Events occurring after the end of the reporting period

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

8.2 Correction of prior period errors/changes in accounting policy

There are no corrections of prior period errors/changes in accounting policy that warrant disclosure.

8.3 Key management personnel

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

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

Compensation band of members of the accountable authority

Compensation band ($)	2025	2024
0 – 10,000	1	1

Compensation band of senior officers

Compensation band ($)	2025	2024
0 – 50,000	–	1
50,001 – 100,000	–	3
100,001 – 150,000	2	2
150,001 – 200,000	3	3
200,001 – 250,000	1	–
250,001 – 300,000	1	1

	2025 ($'000)	2024 ($'000)
Total compensation of senior officers	**1,436**	**1,288**

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

Notes to the Financial Statement

For the year ended 30 June 2025

8.4 Related party disclosures

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

Related parties of the Board include:

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

Material transactions with related parties

Outside of normal citizen type transactions with the Board, there was one material transaction by a Board Member of the Accountable Authority which amounted to a donation made to AGWA in FY2024/25 of $50,000.

8.5 Related Bodies

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

8.6 Affiliated Bodies

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

8.7 Special Purpose Accounts

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

	2025 ($'000)	2024 ($'000)
Balance at start of period	30,528	29,803
Receipts	4,341	1,498
Payments	(4,524)	(773)
Balance at end of period	**30,345**	**30,528**

See also note 5.3 'Other financial assets'

8.8 Supplementary Financial Information

a) Write-offs

	2025 ($'000)	2024 ($'000)
Debts written off by the Board during the financial year	–	–
	–	**–**

b) Losses through theft default and other causes

	2025 ($'000)	2024 ($'000)
Write off shop inventory loss	4	–
	4	**–**

Notes to the Financial Statement

For the year ended 30 June 2025

8.9 Remuneration of auditors

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

	2025 ($'000)	2024 ($'000)
Auditing the accounts, controls, financial statements and key performance indicators	43	40
	43	**40**

8.10 Equity

	2025 ($'000)	2024 ($'000)
Contributed equity		
Balance at start of period	46,346	46,185
Contribution by owners		
Capital appropriation [a]	1,068	218
Distribution to owners	–	(57)
Total contribution by owners	**1,068**	**161**
Total contributed equity at end of period	**47,414**	**46,346**

a) Under the Treasurer's Instruction TI 8 – Requirement 8.1 (i) 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'.

	2025 ($'000)	2024 ($'000)
Reserves		
Asset revaluation surplus		
Balance at start of period	210,809	202,552
Net revaluation increments/(decrements) Works of art [a]	3,100	8,257
Balance at end of period	**213,909**	**210,809**

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

	2025 ($'000)	2024 ($'000)
Bequest, trust and special purpose reserve [b]		
Balance at start of period	14,022	14,019
Transfer from accumulated surplus	–	3
Balance at end of period	**14,022**	**14,022**

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

	2025 ($'000)	2024 ($'000)
Donated works of art reserve [c]		
Balance at start of period	22,847	22,696
Transfer from accumulated surplus	164	151
Balance at end of period	**23,011**	**22,847**
Total reserves at end of period	**250,942**	**247,678**

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

Notes to the Financial Statement

For the year ended 30 June 2025

	2025 ($'000)	2024 ($'000)
Accumulated surplus		
Balance at start of period	126,755	127,752
Result for the period	(1,837)	(843)
Transfer to reserves	(164)	(154)
Balance at end of period	**124,754**	**126,755**
Total equity at end of period	**423,110**	**420,779**

9 Explanatory statement

This section explains variations in the financial performance of The Board of the Art Gallery of Western Australia.

	Notes
Explanatory statement for controlled operations	9.1

9.1 Explanatory statement for controlled operations

All variances between annual estimates (original budget) and actual results for 2025, and between the actual results for 2025 and 2024 are shown below. Narratives are provided for major variances which are more than 10% of the comparative and which are also more than 1% of the following:

1) Estimate and actual results for the current year:

- Total Cost of Services of the annual estimates for the Statement of comprehensive income and Statement of cash flows (i.e. 1% of $18,070,000), and
- Total Assets of the annual estimates for the Statement of financial position (i.e. 1% of $418,584,000).

2) Actual results between the current year and the previous year:

- Total Cost of Services of the previous year for the Statements of comprehensive income and Statement of cash flows (i.e. 1% of $20,629,000), and
- Total Assets of the previous year for the Statement of financial position (i.e. 1% of $425,131,000).

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.1 Statement of Comprehensive Income Variances

Statement of Comprehensive Income	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
Expenses						
Employee benefits expense	1,a	7,270	8,222	7,366	952	856
Supplies and services		7,289	8,012	7,715	723	297
Depreciation expense		93	92	95	(1)	(3)
Accommodation expenses	2,b	2,700	3,987	4,507	1,287	(520)
Grants and subsidies		–	206	100	206	106
Cost of sales	3	429	740	662	311	78
Other expenses		289	181	184	(108)	(3)
Total cost of services		**18,070**	**21,440**	**20,629**	**3,370**	**811**
Income						
User charges and fees	4,c	522	2,344	337	1,822	2,007
Sales	d	2,183	2,012	1,685	(171)	327
Sponsorship		755	703	598	(52)	105
Donated works of art		–	164	151	164	13
Bequest trust and special purpose funds contributions	5	2,758	1,506	1,344	(1,252)	162
Interest revenue	6,e	140	384	893	244	(509)
Other revenue	7,f	1,170	264	2,826	(906)	(2,562)
Total revenue		**7,528**	**7,377**	**7,834**	**(151)**	**(457)**
Total income other than from State Government		**7,528**	**7,377**	**7,834**	**(151)**	**(457)**
NET COST OF SERVICES		**10,542**	**14,063**	**12,795**	**3,521**	**1,268**

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.1 Statement of Comprehensive Income Variances (continued)

	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
Income from State Government						
Service appropriation		10,350	10,528	10,333	178	195
Income received from other public sector entities	g	550	461	250	(89)	211
Services received free of charge	8	449	1,237	1,369	788	(132)
Total income from State Government		**11,349**	**12,226**	**11,952**	**877**	**274**
SURPLUS/(DEFICIT) FOR THE PERIOD		**807**	**(1,837)**	**(843)**	**(2,644)**	**(994)**
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus		–	3,100	8,257	3,100	(5,157)
Total other comprehensive income		**–**	**3,100**	**8,257**	**3,100**	**(5,157)**
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**807**	**1,263**	**7,414**	**456**	**(6,151)**

Notes to the Financial Statement

For the year ended 30 June 2025

Major Estimate and Actual (2025) Variance Narratives

1. Employee benefits expense

Indexed increases in the Salary expense limit and indexed funded pay rises in the current year and additional resource in *TIME•RONE* exhibition led salaries to be higher in the current year compared to the estimate.

2. Accommodation expenses

Actual costs were higher than the original budget due to an increase in cleaning services, security services and building maintenance expense.

3. Cost of sales

Cost of sales were higher than budgeted due to more food and beverage events held than estimated.

4. User charges and fees

User charges and fees are significantly higher than estimated due to ticket sales to the *TIME•RONE* exhibition.

5. Bequest trust and special purpose funds contribution

Actual income was lower than the original budget due to a higher estimation on contribution in 2024-25 which did not occur.

6. Interest revenue

The establishment of the AGWA Foundation Managed Fund Investment has seen higher interest generation from government bonds and term deposits, and bank interest consistent with higher cash interest rates.

7. Other revenue

Other revenue was lower than estimated due to the decrease in value of FMG shares held.

8. Service received free of charge

Actual revenues were higher than the original budget due to maintenance cost of services received on building maintenance.

Major Actual (2025) and Comparative (2024) Variance Narratives

A. Employee Benefits expense

Indexed increases in the Salary expense limit and indexed funded pay rises in the current year and additional resource in *TIME•RONE* exhibition led salaries to be higher in the current year compared to the previous year.

B. Accommodation expenses

Costs decreased in the current year compared to the previous year mainly due to reduced building maintenance costs and security costs.

C. User charges and fees

User charges and fees increased due to ticket sales to the *TIME•RONE* exhibition.

D. Sales

Sales were higher than previous year due to *TIME•RONE* exhibition food and bar sales.

E. Interest

Interest reduced due to lower interest rate and cash balance in comparison with prior year.

F. Other Revenue

Decrease in the current year compared to the previous year was due to FMG share revaluation loss.

G. Income received from other public sector entities

Income received from other public sector entities were higher due to refurbishment grant received in current year.

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.2 Statement of Financial Position Variances

Statement of Financial Position	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
ASSETS						
Current Assets						
Restricted cash and cash equivalents		23,795	3,721	3,904	(20,074)	(183)
Inventories		178	260	148	82	112
Receivables		289	310	697	21	(387)
Total Current Assets		**24,262**	**4,291**	**4,749**	**(19,971)**	**(458)**
Non-Current Assets						
Restricted cash and cash equivalents		7,230	4,665	5,007	(2,565)	(342)
Receivables		–	249	196	249	53
Amounts receivable for services		8,822	8,845	8,752	23	93
Other financial assets		11,924	34,422	35,014	22,498	(592)
Property, plant and equipment		1,344	283	249	(1,061)	34
Works of art		364,990	375,925	371,157	10,935	4,768
Right-of-use assets		12	3	7	(9)	(4)
Total Non-Current Assets		**394,322**	**424,392**	**420,382**	**30,070**	**4,010**
TOTAL ASSETS		**418,584**	**428,683**	**425,131**	**10,099**	**3,552**

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.2 Statement of Financial Position Variances (continued)

	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
LIABILITIES						
Current Liabilities						
Cash and cash equivalents		–	3,399	1,215	3,399	2,184
Payables		997	575	1,533	(422)	(958)
Provisions		1,135	1,265	1,452	130	(187)
Other current liabilities		451	120	–	(331)	120
Lease liabilities		5	3	5	(2)	(2)
Total Current Liabilities		**2,588**	**5,362**	**4,205**	**2,774**	**1,157**
Non-Current Liabilities						
Lease liabilities		9	–	4	(9)	(4)
Provisions		194	211	143	17	68
Total Non-Current Liabilities		**203**	**211**	**147**	**8**	**64**
TOTAL LIABILITIES		**2,791**	**5,573**	**4,352**	**2,782**	**1,221**
NET ASSETS		**415,793**	**423,110**	**420,779**	**7,317**	**2,331**
Equity						
Contributed equity		47,471	47,414	46,346	(57)	1,068
Reserves		239,267	250,942	247,678	11,675	3,264
Accumulated surplus		129,054	124,754	126,755	(4,300)	(2,001)
TOTAL EQUITY		**415,792**	**423,110**	**420,779**	**7,318**	**2,331**

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.3 Statement of Cash Flows Variances

Statement of Cash Flows	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		10,257	10,627	10,025	370	602
Capital appropriation	a	1,068	1,068	161	–	907
State grants and subsidies	b	550	461	250	(89)	211
Net cash provided by State Government		**11,875**	**12,156**	**10,436**	**281**	**1,720**
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits	1,c	(7,270)	(8,336)	(7,053)	(1,066)	(1,283)
Supplies and services	2,d	(7,870)	(9,054)	(7,678)	(1,184)	(1,376)
Accommodation	3	(2,700)	(3,325)	(3,375)	(625)	50
Grants and subsidies		–	(206)	(100)	(206)	(106)
GST payments on purchases	4,e	(483)	(1,181)	(899)	(698)	(282)
Other payments	5	(1,767)	(133)	(164)	1,634	31
Receipts						
Sale of goods and services	f	2,183	2,009	1,632	(174)	377
User chargesand fees	6,g	522	2,374	287	1,852	2,087
Interest received	7,h	140	403	961	263	(558)
GST receipts on sales	8,i	483	1,136	851	653	285
Sponsorship		755	703	598	(52)	105
Other receipts	j	3,928	3,628	3,231	(300)	397
Net cash used in operating activities		**(12,079)**	**(11,982)**	**(11,709)**	**97**	**(273)**

Notes to the Financial Statement

For the year ended 30 June 2025

9.1.3 Statement of Cash Flows Variances (continued)

	Variance Notes	Estimate 2025 ($'000)	Actual 2025 ($'000)	Actual 2024 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2025 and 2024 ($'000)
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of financial assets	k	(1,068)	(1,113)	(2,945)	(45)	1,832
Proceeds from sale of non-current physical assets		–	4	26	4	(22)
Purchase of physical assets		–	(251)	(83)	(251)	(168)
Purchase of works of arts	l	–	(1,376)	(969)	(1,376)	(407)
Net cash used in investing activities		**(1,068)**	**(2,736)**	**(3,971)**	**(1,668)**	**1,235**
Net increase/(decrease) in cash and cash equivalents		**(1,272)**	**(2,562)**	**(5,244)**	**(1,290)**	**2,682**
Cash and cash equivalents at the beginning of the reporting period		33,130	7,696	13,082	(25,434)	(5,386)
Cash and cash equivalents adjustment for 27th pay holding account with Treasury WA		–	(147)	(142)	(147)	(5)
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD		**31,858**	**4,987**	**7,696**	**(26,871)**	**(2,709)**

Notes to the Financial Statement

For the year ended 30 June 2025

Major Estimate and Actual (2025) Variance Narratives

1. Employee benefits

Actual costs were higher than the original budget due to additional resource in *TIME●RONE* exhibition and indexed increased salaries.

2. Supplies and services

Increased suppliers and services in comparison to the estimate due to expanded exhibition, learning programs and commercial activities to support community engagement.

3. Accommodation

Costs increased against original budget due to an increase in cleaning services, security services and building maintenance expense.

4. GST payments on purchases

GST payments on purchases is higher than estimated due to the increased expenditure.

5. Other payments

Other payments are higher in original budget due to actual payments were classified as Accommodation and Supplies and Services.

6. User charges and fees

User charges and fees are significantly higher than estimated due to the ticket sales to the *TIME●RONE* exhibition.

7. Interest received

The establishment of the AGWA Foundation Managed Fund Investment has seen higher interest generation from government bonds and term deposits, and bank interest consistent with higher cash interest rates

8. GST receipts on sales

GST receipts on sales is higher than estimated due to the increase in sales and user charges and fees from expanded exhibitions and programs.

Major Actual (2025) and Comparative (2024) Variance Narratives

A. Capital appropriation

Additional capital appropriation received for rooftop maintenance.

B. State grants and subsidies

Grant subsidies revenues were higher due to refurbishment fund received in current year.

C. Employee benefits

Indexed increases in the Salary expense limit and indexed funded pay rises in the current year and additional resource in *TIME●RONE* exhibition led salaries to be higher in the current year compared to the previous year.

D. Supplies and services

Increased suppliers and services in comparison to prior year due to expanded exhibition, learning programs and commercial activities to support community engagement.

E. GST payments on purchases

GST payments on purchases are higher than prior year due to the increased expenditure in current year.

F. Sales of goods and services

Sales of goods and services is higher than prior year due to *TIME●RONE* exhibition.

G. User charges and fees

User charges and fees increased due to ticket sales to the *TIME●RONE* exhibition.

H. Interest received

Interest reduced due to lower interest rate and cash balance in comparison with prior year.

I. GST receipts on sales

GST receipts are higher than prior year due to increased Sales of goods and User charges.

Notes to the Financial Statement

For the year ended 30 June 2025

J. Other receipts

Other receipts are higher than prior year due to Healthway grants received.

K. Purchase of financial assets

The purchase of financial assets is lower than prior year due to change of investment strategy within investment portfolio.

L. Purchase of work of arts

These are considerably higher in the current year with the acquisition of work of art collections during the year.



Key Performance Indicators

Certification of Key Performance Indicators

For the year ended 30 June 2025

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 2025.



Janet Holmes à Court AC

Chairman
Board of The Art Gallery of Western Australia
11 September 2025



Michael Bohn

Member
Board of The Art Gallery of Western Australia
11 September 2025

Key Performance Indicator Information

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

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

Investing in WA's Future: Tackling climate action and supporting the arts, culture and sporting sectors to promote vibrant communities.

The Government Desired Outcomes for the Gallery are that:

- Western Australia's State Art Collection asset is developed, appropriately managed and preserved; 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 in the State Budget Statements are allocated under the 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 3 – Requirement 5* to evaluate the Gallery's performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.



Preservation

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

Indicator 1: Percentage of Collection stored to 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	FY21/22 ACTUAL	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY24/25 TARGET
% of time the storage and display environment has not been breached	98%	96%	90%	96%	98%

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 21ºC ± 2ºC 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 six principal areas housing the State Art Collection: the Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, the Conservation Laboratories and the Offsite Store.

The FY24/25 actual was 95.65%, an improvement of 5.27% when compared to FY23/24 but still below the target of 98%. This improvement was primarily driven by significantly better climate control in the Conservation Laboratories and Collection Stores following the replacement of the aging air handling units undertaken in 2024. Collection Stores saw a 5.67% improvement to humidity control and the Conservation Laboratories saw improvements of 27.6% to humidity control and 16.63% to temperature control. Despite these improvements, the Conservation Laboratories were below targets for humidity control with 88.74% of the year within humidity specifications.

Overall, the storage and display environment performed within targets but frequent failures in the humidity controls in the Centenary Galleries display areas (80.9% in specifications), the Conservation Laboratories (88.74% within specifications) and the Prints and Drawings Store (90.85%) had a significant impact on overall performance.

Accessibility

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

Indicator 2.1: Number of people accessing the Collection

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

KEY EFFECTIVENESS INDICATORS	FY21/22 ACTUAL	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY24/25 TARGET
Total number of visitors	172,769	437,960	400,517	448,247	320,000
Total number of online visitors to website	200,803	239,361	233,562	550,964	172,000

Explanatory notes

Visitors are determined by the number of attendances during opening hours and attendances at functions outside of the Gallery's opening hours. The total number of Gallery visitors was 448,247, inclusive in this figure is AGWA Rooftop Bar post- 5pm visitation of 11,843 and 3,384 people attended functions and events.

Unique visits to AGWA's websites (main and Design Store) and *TIME•RONE* microsite totaled 550,964.

The total number of in-person and online visitors was 999,211.

The FY24/25 visitor attendance and online visitation was significantly increased due to the highly successful *TIME•RONE* exhibition.

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.

KEY EFFECTIVENESS INDICATORS	FY21/22 ACTUAL	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY24/25 TARGET
% of visitors satisfied with visit overall	87%	93%	92%	92%	84%

Explanatory notes

Visitors' satisfaction with their overall visit is primarily measured by surveying Gallery visitors to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultant has advised that the sample used provides a maximum margin error of +/- 3.59% at the 95% confidence interval.

Efficiency indicators

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

KEY EFFICIENCY INDICATORS	FY21/22 ACTUAL	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY24/25 TARGET
Average cost of managing the Collection per Art Gallery object	$60.90	$88.01	$133.08	$121.23	$117.38

Explanatory notes

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

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

The total cost of the Cultural Heritage Management and Conservation service was $2,281,067 and the total number of objects in the Collection was 18,816.

The decrease in the average cost of managing the Collection per Art Gallery object services in FY24/25, compared to FY23/24 is mainly due lower storage costs and higher staff costs. The actual average cost of managing the Collection in FY24/25 was higher than the target due to higher staff costs and general costs of managing collections.

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

KEY EFFICIENCY INDICATORS	FY21/22 ACTUAL	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY24/25 TARGET
Average cost of Art Gallery services per Art Gallery access	$28.43	$22.54	$28.60	$19.17	$32.34

Explanatory notes

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

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

The total cost of the Cultural Heritage Access and Community Engagement service was $19,158,932 and the total number of Art Gallery accesses was 999,211.

The decrease in the average cost of art gallery services per Art Gallery access in FY24/25, compared to target is mainly due to the record number of accesses which saw a 103% increase over the target Gallery accesses 492,000.



Independent Auditor's Report 2025

Auditor General

Report on the audit of the financial statements

The Board of the Art Gallery of Western Australia

To the Parliament of Western Australia

Opinion

I have audited the financial statements of The Board of the Art Gallery of Western Australia (Board) which comprise:

- the statement of financial position as at 30 June 2025, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended
- notes comprising a summary of material accounting policies and other explanatory information.

In my opinion, the financial statements are:

- based on proper accounts and present fairly, in all material respects, the operating results and cash flows of the Board for the year ended 30 June 2025 and the financial position as at the end of that period
- in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions.

Basis for opinion

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my report.

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

Responsibilities of the Board for the financial statements

The Board is responsible for:

- keeping proper accounts
- preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (applicable to Tier 2 Entities), the *Financial Management Act 2006* and the Treasurer's Instructions
- such internal control as it determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for:

- assessing the entity's ability to continue as a going concern
- disclosing, as applicable, matters related to going concern
- using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Board.

Auditor's responsibilities for the audit of the financial statements

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

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.

A further description of my responsibilities for the audit of the financial statements is located on the Auditing and Assurance Standards Board website. This description forms part of my auditor's report and can be found at **https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf**

Report on the audit of controls

Opinion

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by the Board. The controls exercised by the Board are those policies and procedures established 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 the State's financial reporting framework (the overall control objectives).

In my opinion, in all material respects, the controls exercised by the Board are sufficiently adequate to provide reasonable assurance that the controls within the system were suitably designed to achieve the overall control objectives identified as at 30 June 2025, and the controls were implemented as designed as at 30 June 2025.

The Board's responsibilities

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

Auditor General's responsibilities

As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and were implemented as designed.

An assurance engagement involves performing procedures to obtain evidence about the suitability of the controls design to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including an assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

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

Limitations of controls

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

Report on the audit of the key performance indicators

Opinion

I have undertaken a reasonable assurance engagement on the key performance indicators of the Board for the year ended 30 June 2025 reported in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions (legislative requirements). The key performance indicators are the Under Treasurer-approved key effectiveness indicators and key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators report of the Board for the year ended 30 June 2025 is in accordance with the legislative requirements, and the key performance indicators are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2025.

The Board's responsibilities for the key performance indicators

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

In preparing the key performance indicators, the Board is responsible for identifying key performance indicators that are relevant and appropriate, having regard to their purpose in accordance with Treasurer's Instruction 3 Financial Sustainability – Requirement 5: Key Performance Indicators.

Auditor General's responsibilities

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

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 3 - Requirement 5 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments, I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

My independence and quality management relating to the report on financial statements, controls and key performance indicators

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

Other information

Those charged with governance are responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2025, but not the financial statements, key performance indicators and my auditor's report.

My opinions on the financial statements, controls and key performance indicators do not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, controls and key performance indicators my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and key performance indicators or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I did not receive the other information prior to the date of this auditor's report. When I do receive it, I will read it and if I conclude that there is a material misstatement in this information, I am required to communicate the matter to those charged with governance and request them to correct the misstated information. If the misstated information is not corrected, I may need to retract this auditor's report and re-issue an amended report.

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 2025 included in the annual report 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, controls and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from the annual report. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version.



Carly Meagher

Acting Senior Director Financial Audit
Delegate of the Auditor General for Western Australia
Perth, Western Australia
11 September 2025

Appendices



Exquisite Bodies, installation view, The Fitz Gallery, 2025.
Photo: Dene Bingham

APPENDIX A: Board members FY24/25



Janet Holmes à Court AC

Chairman

Janet Holmes à Court AC is owner of the Janet Holmes à Court Collection and Chair of The Art Gallery of Western Australia. She is a Board Member of the Australian National Academy of Music, the State Buildings Advisory Board Western Australia and Commissioner for Australia for the Venice Architecture Biennale.



Dr Clarissa Ball

Dr Clarissa Ball is an art historian with particular interest in late 19th and 20th century art and photography. Until recently, Clarissa was the Head of the History of Art program at the University of Western Australia where she was also the Director of the Institute of Advanced Studies (2010 – 2023).

In 2018, she was appointed Deputy Director of the International Consortium, University Based Institutes of Advanced Studies, a position she held until 2023. She previously held the positions of Dean of the Faculty of Architecture, Landscape Architecture and Fine Arts at UWA (2005 – 2009) and Chief Examiner for TEE Art (1999-2005) and was a member of the then Department of Corrective Services Youth Justice Board (2014 – 2017).



Stephanie Black

Stephanie Black is an experienced leader and has held executive positions in the WA Government and private sector. Prior to her retirement in 2022, she was the Deputy Director General, Infrastructure and the Regions within the Department of the Premier and Cabinet. Stephanie has worked in several WA government agencies on large infrastructure projects. She was a member of the Activ board for 10 years and is currently a Commissioner of the Forest Products Commission.

She holds qualifications in economics, financial management, governance and is a graduate of the Australian Institute of Company Directors.



Michael Bohn

Michael Bohn is a Chartered Accountant with more than 13 years of audit and risk assurance experience across Australia and Norway with KPMG. Working predominantly with ASX and internationally listed clients, he specialises in complex accounting, risk assessments and financial statements-related advice. Michael's personal interests include a passion for music, art and architecture. His previous voluntary commitments include supporting the Chamber of Arts and Culture WA and the Young Chartered Accountants Panel WA.

He is a graduate of The University of Western Australia holding a Bachelor of Commerce (Financial Accounting; Corporate Finance) and a Bachelor of Arts (Fine Arts; Italian) and is a member of Chartered Accountants Australia and New Zealand.



Dr Kate Hislop

Dr Kate Hislop is a registered architect with three decades of experience across architectural education, practice and leadership. Since 2017 she has been Dean and Head of the School of Design at The University of Western Australia, responsible for the academic leadership and strategic direction of the school's research, education and engagement activities across the programs of Architecture, Landscape Architecture, Urban Design, Fine Art and History of Art.

She is a member of the Executive of ADBED (Australian Deans of Built Environment and Design) and the UWA Publishing Board and was previously Chair of the National Advisory Panel to the AACA (Architects Accreditation Council of Australia) and a member of the Architects Board WA.

She is actively involved with the architectural profession at state and national levels and in 2023 was awarded Life Fellowship of the Australian Institute of Architects.



Carol Innes

Carol Innes is the Aboriginal Co-Chair of Reconciliation WA. Carol was previously Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority concentrating on Aboriginal engagement in the urban development projects that the organisation delivers. Prior to this, Carol was employed at the South West Aboriginal Land and Sea Council from 2006 and has worked on project development which maintained Noongar involvement in many areas through native title. She worked for 11 years in the arts sector in Aboriginal and Torres Strait Islander arts.

Carol is experienced in government at both state and federal levels and in the community arts sector. She is also a certified trainer and assessor, facilitator and advocate of community cultural development. Carol is a mother, grandmother and a firm advocate for raising the profile of Noongar people in Western Australia. She is committed to making a difference in her community and building stronger and meaningful relationships.



Dr Ric Spencer

(from 10 June 2025)

Dr Ric Spencer is a visual artist, writer and curator with more than 30 years of experience in the visual arts. He has exhibited in Australia and internationally and contributed to numerous art publications. He was formerly the Curator at Fremantle Arts Centre and, concurrently in 2019/20, acting Chief Curator at the Art Gallery of Western Australia. He was also previously an art critic for The West Australian newspaper and lectured at Curtin University where he holds a Doctor of Creative Arts.



Dr Toni Wilkinson

(until 22 October 2024)

Dr Toni Wilkinson is a photographer and coordinator of Photography and Illustration at the School of Design and Built Environment at Curtin University. Toni has exhibited internationally and widely throughout Australia.

Her photographs are held in significant national collections such as the National Portrait Gallery, The Art Gallery of Western Australia, City of Perth, Murdoch University Art Collection, Edith Cowan University Art Collection, St John of God Murdoch Hospital and others. Toni is a member of Art Collective WA.



Lanie Chopping

(Until 30 June 2025)

During the FY24/25 Lanie Chopping was Director General of the Department of Local Government, Sport and Cultural Industries. She has extensive experience in regulatory and citizen-focused roles across Western Australia's public sector.

Lanie was formerly the Commissioner for Consumer Protection and the Acting Executive Director for Consumer Protection at the Department of Mines, Industry Regulation and Safety. She has also held senior positions at the Department of the Premier and Cabinet, the Economic Regulation Authority and the West Australian Council of Social Service.



Installation view, *Art of Peace: Art after War*, 1 February 2025 – 29 June 2025, The Art Gallery of Western Australia, Perth. Photo: Dan McCabe.

APPENDIX B: Acquisitions

DONATIONS

WESTERN AUSTRALIAN ART

Contemporary

BLANCHFLOWER, Brian. *Canopy XXXIII*, 1995-1996. Micaceous synthetic polymer paint with powdered pumice on synthetic polymer gesso on laminated hessian. Donated through the Australian Government's Cultural Gifts Program, 2025

BLANCHFLOWER, Brian. *Canopy XXXVIII*, 1997. Oil with powdered pumice on synthetic polymer gesso on laminated hessian. Donated through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Self portrait, Bangkok*, 1978. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Headstones, Brunei*, 1981. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Old Delhi*, 1983. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Pearl Mosque, Delhi*, 1983. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Eko's doll. Sydney*, 1984. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Kashgar China*, 1986. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Janaki and May, Fremantle*, 1987. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Dead dolphin, Two Peoples Bay WA*, 1989. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Neolithic Stones, U.K.*, 1991. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Delhi*, 1992. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Jack, Wasdale*, 1992. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Gilgit Pakistan*, 1993. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Pakistan*, 1993. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Pakistan*, 1993. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Tibetan pilgrim, Mt Kailash*, 1999. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Brest*, 2002. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Nude cards*, 2002. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Hand coloured post card series*, 2008. Pen and synthetic polymer paint on photographic prints, 28 units. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Tom Yam*, 2009. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Japanese Flag*, 2010. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *NYC (Don't Throw Your Love Away)*, 2010. Photographic print. 16 units. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

PAM, Max. *Hyderabad, India*, 2014. Photographic print. Gift of Jack and Regula Pam through the Australian Government's Cultural Gifts Program, 2025

de VIETRI, Christian. *Raph*, 2006. Resin with gold leaf. Gift of Raphael de Vietri through the Australian Government's Cultural Gifts Program, 2025

Historical

CREETH, (Mary Elizabeth) May. *Wildflowers of Western Australia*, c1905. Oil on board. Gift of Dr Julia Mary Griffith, 2025

DARBYSHIRE, Jean. *Not titled [blue glazed pottery set]*, c1938. Glazed porcelain. Gift of (Hon.) Associate Professor M.K. Macphail, 2025

Indigenous

DUNCAN, Billy. *Whalladarloo – Whirlpool Rockhole*, 2004. Earth pigments on canvas. Gift of Graeme, 2025

DUNCAN, Billy. R*oad to Old Kirkimbie Homestead*, 2004. Earth pigments on canvas. Gift of Graeme, 2025

NGARRA. *Lungu*, c2002. Synthetic polymer paint on canvas. Gift of Graeme, 2025

NGARRA. *Warralangat (Moonlight Valley)*, c2003. Synthetic polymer paint on canvas. Gift of Graeme, 2025

NGARRA. *Wulumarra*, c2003. Synthetic polymer paint on canvas. Gift of Graeme, 2025

NGARRA. *Untubine*, c2003. Synthetic polymer paint on canvas. Gift of Graeme, 2025

PICKETT, Meeyakba Shane. (title unknown), 1985. Watercolour and paper collage on paper. Gift of Graeme, 2025

PICKETT, Meeyakba Shane. (title unknown), 1985. Watercolour and gouache on paper. Gift of Graeme, 2025

PURDIE, Marcie (Marcia). *Ord and Bow River Junction*, c2003. Ochre on linen. Gift of Graeme, 2025

PURDIE, Marcie (Marcia). *Elsie Cliff – Lansdowne Station*, 2003. Earth pigments and ochre on canvas. Gift of Graeme, 2025

PURDIE, Marcie (Marcia). *Julungnudinji*, c2003. Ochre on linen. Gift of Graeme, 2025

TJYLLYUNGOO, Lance Chadd. (title unknown), 1988. Watercolour on paper. Gift of Graeme, 2025

WALLABY, George (Barragoo). *Floodwater*, 1999. Earth pigments on canvas. Gift of Graeme, 2025

WALLABY, George (Barragoo). *Kalbaardoo*, 2001. Earth pigments on canvas. Gift of Graeme, 2025

WALLABY, George (Barragoo). *Wadji - Kurntu Kujarra*, 2000. Earth pigments on canvas. Gift of Graeme, 2025

WIGGAN, Roy. *Goowidy*, 2003. Cotton wool and synthetic polymer paint on plywood. Gift of Graeme, 2025

WIGGAN, Roy. *Goowidy*, not dated. Cotton wool and synthetic polymer paint on plywood. Gift of Graeme, 2025

WIGGAN, Roy. *Goowidy - Love*, 2003. Cotton wool and synthetic polymer paint on plywood. Gift of Graeme, 2025

WIGGAN, Roy. *Magabala (Bush banana)*, 2003. Cotton wool and synthetic polymer paint on plywood. Gift of Graeme, 2025

WIGGAN, Roy. *Moon love*, 2003. Cotton wool and synthetic polymer paint on plywood. Gift of Graeme, 2025

AUSTRALIAN ART

Contemporary

BISETTO, Gabriella. *This skin I'm in*, 2024. Mirrored, kiln-formed glass. Gift of The Tom Malone Prize, 2025

KESMINAS, Danius. *Post Traumatic Origami*, 1999-2002. Nissan N15 LX, fishing hooks, line, sinkers, reel, net, tackle box, cookbook, spectacles, road map and beer can; four prints. Gift of Graeme Morgan through the Australian Government's Cultural Gifts Program, 2025

Indigenous

GUMANA AO, Dr Gawirrin. *Gangan ga Baraltja*, not dated. Earth pigments on bark. Gift of Graeme, 2025

NAPALJARRI NELSON, Helen. *Wardapi Jukurrpa (Goanna Dreaming)*, 1988. Synthetic polymer paint on canvas. Gift of Graeme, 2025

TAYLOR TJUTJUTJA, Peter. (title unknown), 1988. Watercolour on paper. Gift of Graeme, 2025

INTERNATIONAL

Contemporary

ANDRE, Carl. *Quincy book*., 1973. Offset lithograph; staple bound. Transfer from the National Gallery of Australia, 2025

APPLE, Jacki. *Partitions*., 1976. Typescript, printed in black ink. Transfer from the National Gallery of Australia, 2025

BALDESSARI, John. *Brutus killed Caesar*, 1976. Offset lithograph; spiral bound. Transfer from the National Gallery of Australia, 2025

BARRY, Robert. *Two pieces*, 1971. Offset lithograph; glue bound. Transfer from the National Gallery of Australia, 2025

BROGGER, Stig. *21. Marts 1969 March 21, 1969*, 1969. Offset lithograph. Transfer from the National Gallery of Australia, 2025

CARAMELLE, Ernst. *Forty found fakes*, 1979. Offset lithograph. Transfer from the National Gallery of Australia, 2025

CELENDER, Donald. *Opinions of working people concerning the arts*, 1975. Offset lithograph; spiral bound. Transfer from the National Gallery of Australia, 2025

Appendices

DOWNSBROUGH, Peter. *Two lines, Two lines*, 1976. Offset lithography. Transfer from the National Gallery of Australia, 2025

ESCHER, Fred. *H-I-D-I-N-G*, 1972. Offset lithograph; staple bound. Transfer from the National Gallery of Australia, 2025

FINE, Jud. *Or: an introduction*, 1974. Offset lithograph. Transfer from the National Gallery of Australia, 2025

FULTON, Hamish. *Hollow lane*, 1972. Offset lithography; staple bound. Transfer from the National Gallery of Australia, 2025

FULTON, Hamish. *Skyline ridge*, 1975. Offset lithography; staple bound. Transfer from the National Gallery of Australia, 2025

HUEBLER, Douglas. *Duration piece #8*, 1973. Offset lithograph. Transfer from the National Gallery of Australia, 2025

HUEBLER, Douglas. *Variable Piece 4: Secrets*, 1976. Offset lithography. Transfer from the National Gallery of Australia, 2025

LACY, Suzanne. *Rape is*, 1972. Offset lithograph. Transfer from the National Gallery of Australia, 2025

LEVINE, Les. *After art*, 1974. Offset lithograph; staple bound. Transfer from the National Gallery of Australia, 2025

LEVY, Judy. *Telling time*, 1979. Offset lithograph. Transfer from the National Gallery of Australia, 2025

LONG, Richard. *Inca Rock campfire ash*, 1974. Offset lithograph. Transfer from the National Gallery of Australia, 2025

MORGAN, Robert C. *Learning to swim*, 1976. Offset lithograph. Transfer from the National Gallery of Australia, 2025

MORGAN, Robert C. *Learning to swim (le style francais)*, 1977. Offset lithograph. Transfer from the National Gallery of Australia, 2025

POZZI, Lucio. *Five stories*, 1974. Offset lithograph; staple bound. Transfer from the National Gallery of Australia, 2025

ROSLER, Martha Rose. *Service: a trilogy on colonization*, 1978. Offset lithograph. Transfer from the National Gallery of Australia, 2025

RUSCHA, Edward. *Royal road test*, 1967, printed 1980. Offset lithograph, printed in black ink; spiral bound. Transfer from the National Gallery of Australia, 2025

SCALES, Ann. *The Ann Scales postcards*, 1976. Offset lithograph; staple bound. Transfer from the National Gallery of Australia, 2025

SONNEMAN, Eve. *Real time, 1968-1974*, 1976. Offset lithograph. Transfer from the National Gallery of Australia, 2025

SULLIVAN, Ryan. *Untitled*, 2013. Cast urethane resin, fibreglass, epoxy. Gift of Steve Nasteski through the Australian Government's Cultural Gifts Program, 2025

SULLIVAN, Ryan. *Untitled*, 2013. Cast urethane resin, fibreglass, epoxy. Gift of Steve Nasteski through the Australian Government's Cultural Gifts Program, 2025

WEINER, Lawrence. *Having from time to time a relation to*, 1976. Offset lithograph; perfect bound. Transfer from the National Gallery of Australia, 2025

WILLIAMS, Rachel Eulena. *Untitled*, 2022. Silkscreen, dye and synthetic polymer paint on canvas, cotton rope, aluminium frame. Gift of Steve Nasteski through the Australian Government's Cultural Gifts Program, 2025

YOUNG, La Monte. *An anthology*, 1970. Letterpress and offset lithograph; perfect bound. Transfer from the National Gallery of Australia, 2025

PURCHASES

WESTERN AUSTRALIAN ART

Contemporary

BLACK, Sandra. *Flying bird spiral sphere*, 1979. Glazed porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Conus marmoreus*, 1982. Glazed porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Conus victoriae*, 1982. Glazed porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Flying bird box*, 1982. Porcelain with dry glazed interior. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Untitled*, 1982. Porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Escher series bird vessel*, 1999. Porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Vine series*, 2005. Porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLACK, Sandra. *Vine series*, 2019. Porcelain. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

DIXON, Annabel. *Winter Boogie Woogie CMYK*, 2018-2019. Ink and paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

STEWART, Angela. *Campdraft*, 2002-2018. Oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2024

Historical

TAYLOR, Howard. *34 preparatory drawings and 28 notebooks*, 1946-1999. Pencil and ink on paper various dimensions. Purchased, 2024

Indigenous

HARRIS, Lindsay. *Djuret Djenok (Ghostline)*, 2011-2024. Resin and pigment on hemp. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

HARRIS, Lindsay. *Kaadjalee (Far away)*, 2011-2024. Resin and pigment on hemp. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

HARRIS, Lindsay. *Gnamaar (Water holes) on rock*, 2024. Resin and pigment on hemp. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

JONES, Dianne. *Australian Photography Series*, 2003. Digital print on paper, AP (all), 8 units. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

JONES, Dianne. *Australian Photography Series*, 2024. Digital print on paper, ed. 1 of 8 (all) , 8 units. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

JONES, Dianne. *Jones's Beach Party*, 2024. Digital print on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

JONES, Dianne and FERNANDEZ, Eva. *Sovereign Sisters*, 2023. Digital print, ed 1 of 8. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

KELLY, Bella. *Untitled (South-West Landscape)*, not dated. Synthetic polymer paint on canvas board. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

PEASE, Christopher. *Fox*, 2023. Oil on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

PEASE, Christopher. *Whalers*, 2024. Oil on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

SIBOSADO, Darrell. *Galan at Gumiri*, 2023-2024. LED light installation, ed 1 of 2 (+ 1 AP). Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

WAIGANA, Tyrown. *Blue Purr*, 2024. Fibreglass, wire, wood, plaster, synthetic polymer paint and synthetic polymer resin. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

WAIGANA, Tyrown. *Orange Nose Less*, 2024. Fibreglass, wire, wood, plaster, synthetic polymer paint and synthetic polymer resin. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

WAIGANA, Tyrown. *Rose Ya Boat*, 2024. Fibreglass, wire, wood, plaster, synthetic polymer paint and synthetic polymer resin. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

AUSTRALIAN ART

Contemporary

GOTHE SNAPE, Agatha. *Physical Doorway (Three Ways) [left-right: Ajar, Open, Almost Closed]*, 2016. Synthetic polymer paint on wall. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

GUTMAN, Julia. *life in the third person*, 2024. Jacquard weaving, hanging ropes and poles, 120 degree corner blocks. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

McKENNA, Noel. *Building with cats*, 2023. Oil on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

SRIVILASA, Vipoo. *Band of Brightness*, 2023. Glazed ceramic with gold lustre and mixed media. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

SRIVILASA, Vipoo. *Creatrix, the Muse of Innovation*, 2024. Glazed ceramic with gold lustre. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

SRIVILASA, Vipoo. *The Reason I Wake Up Every Morning II*, 2024. Glazed ceramic with gold lustre and mixed media. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

SYLVESTER, Darren. *Carrot*, 2024. Hand-blown glass, bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

SYLVESTER, Darren. *Puffy*, 2024. Hand-blown glass, bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

SYLVESTER, Darren. *Patrick*, 2024. Hand-blown glass, bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

SYLVESTER, Darren. *Ned*, 2024. Hand-blown glass, bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

YLVESTER, Darren. *Cliff*, 2024. Hand-blown glass, bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

ZHANG, Nicole. *The Preparation*, 2024. Synthetic polymer paint on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

Indigenous

AH KEE, Vernon. *Tall man*, 2010. Four channel digital video, AP. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

HOOKEY, Gordon. *Terrarists Colonialhism*, 2008. Oil on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

WHISKEY, Kaylene. *Dolly's Birthday*, 2024. Synthetic polymer paint on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

INTERNATIONAL ART

Contemporary

CHEN, Skyler. *visiting the Castro*, 2025. Oil on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

JOSEPH, Sosa. *Sarada*, 2023-2024. Oil on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, and with funds donated by the Next Collective, 2024

LIN, Yilin. *Safely Manoeuvring Across Lin He Road*, 1995. Single-channel analogue tape transferred to digital video; colour, sound. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund and the Tate, 2024

LIU, Yimiao. *Abyss*, 2024. Oil and graphite on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

SUZUKI, Hiroshi. *Miyabi-Fire Vase*, 2022. Hammer-raised and chased Fine silver 999. Purchased through The Art Gallery of Western Australia Foundation: the Robert and Eugenie Bell Decorative Arts and Design Fund, 2025

TARING PADI and proppaNOW. *Ngaliya Budjong Djarra*, 2024. Synthetic polymer paint on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2024

APPENDIX C: AGWA Foundation Council

The AGWA 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 who have the potential to provide financial support to the Gallery. Sitting adjacent to the main Council, the Investment Sub-Committee oversees the investment portfolio and reports back to the Council and AGWA Board.

Council members during the FY24/25 financial year were:

- Paul Chamberlain, Chair
- David Alder (to Nov 2024)
- Rob Bunning (from Jan 2025)
- Sarah D'Onofrio
- Mario D'Orazio
- Janet Holmes à Court AC, AGWA Board Chairman
- Randal Humich
- Orion Lee
- Paula Rogers (to Nov 2024)
- Julia Schortinghuis (from Jan 2025)
- Colin Walker, AGWA Director

By invitation:

- Peter Zhou, Chief Financial Officer
- Emma Cornwall, Foundation Manager
- Giorgia Mack, Fundraising Manager (to May 2025)
- Rebecca Letch, Development Coordinator (to Nov 2024)
- Rebecca Williams, Development Coordinator (from Feb 2025)
- Zamia Pedro, Next Collective Representative

AGWA Foundation Investment Sub-Committee:

- Paul Chamberlain, Sub-Committee Chair
- David Alder (to Apr 2025)
- Sarah D'Onofrio
- Mario D'Orazio
- Janet Holmes à Court AC, AGWA Board Chairman
- Julia Schortinghuis (from Jan 2025)
- Colin Walker, AGWA Director

FY24/25 Council Members

Paul Chamberlain, Chair

Paul is a philanthropist and investor who has a strong interest in the arts and is a passionate collector, mainly of work by street artists. Originally from the UK, Paul is an entrepreneur who in his 30 plus years in Australia has worked in the property, investing and automotive industries. He is on the board of several not-for-profit organisations and was the Chairman of FORM for several years. He was also instrumental in the development of collective giving initiative, Impact100 WA and ArtsImpact WA.

David Alder

David is Co-Founder and Director of Alder & Partners Private Wealth Management. Continuing the family tradition (sixth generation) of providing financial advisory and investment management services to private clients, not-for-profit entities and corporate clients, he has been employed in the Australian securities industry since 2001. He is a Certified Financial Planner and holds a Bachelor of Commerce, Diploma of Financial Planning and Diploma of Arts (Furniture Design). David is Co-Chairman of the Western Australian Anglicare Winter Appeal Committee which raises funds to assist people to cope with the challenges of life and relationships. He is a Fellow of the AGWA Foundation.

Rob Bunning

Rob is the Managing Director of Jailaw and the Joint Managing Director of Koala Self Storage in O'Connor. With a background in mechanical engineering, Rob has worked in various engineering, IT and business consulting roles as well as an IT start up. Rob is a member, Governance Chair and Finance Chair (treasurer) of the Perth Chapter of the Entrepreneurs Organisation and a member of the Scotch College Foundation Board of Trustees.

Sarah D'Onofrio

Sarah has a career spanning 20 years in the stockbroking industry with accumulated knowledge and skill across the areas of direct equity trading, corporate and wealth management in Australia. She is an Associate Director of Canaccord Genuity, a leading full-service international financial services firm. As a Trustee of the Simon Lee Foundation, Sarah is involved in the strategic planning and execution, building enthusiasm and energy around project outcomes and relationships with prominent institutions across Australia in the arts and medical research space. She is also the Chairperson for the Development Advisory Network at Telethon Kids Institute. Sarah is a member of the Stockbrokers and Investment Advisers Association.

Mario D'Orazio

Mario has more than 40 years' experience in media as a journalist, including print as a reporter and columnist, radio as a producer and talkback presenter and TV as a reporter, presenter and executive producer of news, current affairs programs and lifestyle programs. Mario is a Board Member of the ABC and Chairman of the Heart Foundation.

Randal Humich

Randal is a Perth-based businessman and property developer. Randal established Humich Group in 1990. It is a family business with a diverse investment portfolio ranging from cattle enterprises to office buildings, mainly in WA assets.

Orion Lee

Orion is an investment manager with more than 20 years' experience in funds management. He has been managing funds for sophisticated investors diversified across property, listed shares and private equity. He has sat on boards of investee companies and been active in the management of these companies. He currently heads up Meritus Capital Pty Ltd, a boutique investment company. Orion is a Trustee of the Simon Lee Foundation.

Paula Rogers

Paula has more than 25 years of management, sales, marketing and business development expertise in roles such as General Manager, Communications and Marketing Manager, Advertising Director, GM Sales and Marketing, Publisher and Event Management CEO. After four years as the state director for Western Australia at the Committee for Economic Development of Australia, Paula restarted her own business consulting firm. Paula is currently CEO of the Committee for Perth.

Zamia Pedro

Zamia has a longstanding passion for the arts and their invaluable role in society. Zamia is a clinical psychologist working in child adolescent mental health and currently leading clinical research in emergency mental health at Perth Children's Hospital, in partnership with The Kids Research Institute Australia.

Julia Schortinghuis

Julia is a director and owner of Lighthouse Capital specialising in holistic financial planning for complex clients. She has specialised in finance for more than 25 years and was formerly a Vice President with Merrill Lynch Investment Management. During this time, she developed a deep understanding of portfolio construction, asset allocation and portfolio risk management. Julia currently Chairs the Presbyterian Ladies' College Foundation Investment Committee, sits on the Foundation Board and joined the PLC Council in 2024, Julia was appointed as inaugural Chair for the Curtin University Financial Planning Discipline Advisory Panel in 2021. She was Godfrey Pembroke Adviser of the Year in 2015, 2016, 2017, 2018 and 2022 and has been a judge in the Telstra Business Women of the Year awards.

APPENDIX D: AGWA Foundation Supporters

Annual Giving Program

Thank you to the following supporters who made a gift to the AGWA Foundation in FY24/25.

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Next Collective

Thank you to the following donors made contributions in FY24/25 to the Next Collective – AGWA's donor group for emerging philanthropists and arts enthusiasts.

Julia Armstrong
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AGWA Foundation 2025 Annual Appeal Supporters

Thank you to these donors who generously supported AGWA's creative learning programs.

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AGWA recognises the following supporters who have made a provision for the Gallery in their will.

Dr Eugenie Bell
Brigitte Braun
Margot Bunning and family
Paul Chamberlain
Estate of the late Rachel Mabel Chapman
The Leah Jane Cohen Bequest
Brett and Angelina Davies
Estate of the late Margaret Campbell Dawbarn
The late David Englander
The Estate of Barbara and Margaret Evans
Ella Fry Foundation
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The Sir Claude Hotchin Art Foundation
The Estate of Margaret Hutchinson
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AGWA Foundation supporters (cumulative donations)

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Simon Lee Foundation
The late Dr Rose Toussaint
The late Barbara and the late Albert Tucker

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Forecast, installation view, The Art Gallery of Western Australia, 2025.
Photo: Grace Sanders.

AGWA

Contact

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