Annual Report

FY25/26



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: **Paola Pivi** *Art makes you high*, 2025. Polyurethane foam, plastic and feathers, 189 x 265 x 145 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026. © Paola Pivi. © Photo Ela Bialkowska, OKNO studio.

Installation view of *Attachment Styles*.
L-R: **Mary Moore** *There is another world - This one No.1*, 1989-1991. Mixed media on paper. The State Art Collection, The Art Gallery of Western Australia Purchased 1991. © Mary Moore

Louise Paramor *Letters, Lies & Alibis*, 2004. Collage of oil based paint, 275 x 1097 cm. The State Art Collection, The Art Gallery of Western Australia. Gift of the artist, 2010. © Louise Paramor

Sally Marsland *why are you like this and not like that?* 2004. Epoxy resin, polyurethane resin, English Ash, powder-coated tin can, wooden bowl, paint. The State Art Collection, The Art Gallery of Western Australia. Purchased through the Peter Fogarty Design Collection Fund, Art Gallery of Western Australia Foundation, 2008. © Sally Marsland. Photo Traianos Pakioufakis


Outcast Lovers
Wilderness Bride
Dueling Director
THEN SHE SLED ME
DEVIL'S MOUNT
WIFE FOR A YEAR
BELOVED VAGABOND
Jungle of Torment
NO WAY OUT
Dark Dream
Secrets of the Night
Desperate Measures

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 6601
Email: **admin@artgallery.wa.gov.au**
Website: **artgallery.wa.gov.au**

Opening Hours

10am to 5pm, Monday to Sunday.
Closed 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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orry, I'm going to forget sh

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 2026 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
9 September 2026



Michael Bohn

Member
Board of The Art Gallery of Western Australia
9 September 2026



Chairman's Foreword

Janet Holmes à Court AC

The annual report is always a perfect opportunity to look back on the year and talk about the Art Gallery of Western Australia's successes.

I'm pleased to say it has been a year of strong momentum and sustained progress with a collective vision.

Gallery Director Colin Walker has signed another contract and the Board and I are delighted he is staying with us for another five years. I continue to marvel at his energy, skills and dynamism as a positive force for AGWA.

As always, across the year, I have seen many exhibitions both at AGWA and elsewhere. I can't but help notice the anti-war theme which has been present – both subtly and boldly – in so much of the work. At a time when conflict dominates headlines and communities around the world continue to feel the human cost of war, art offers a powerful reminder of our shared humanity. Conflict continues to shape lives across the globe and is now less an historical reflection but a powerful conversation for the present. Or if we flip the script – conversations championing peace. Across exhibitions such as *HALE TENGER / Borders / Borders* and *Trần Lương: Tầm Tã – Soaked in the Long Rain*, AGWA has demonstrated that courageous curatorial practice is grounded not in provocation for its own sake, but in a willingness to make space for perspectives that are timely, complex and sometimes uncomfortable.

When art becomes politically alive, our responsibility is not to retreat, but to provide the context, care and confidence that meaningful public dialogue requires. By pairing ambitious artistic practice with thoughtful interpretation, the Gallery affirms its role as a place where contemporary life can be examined with openness, intellectual rigour and critical reflection.

The *West Australian Pulse 2026* continues to be more astonishing every year. *Pulse* offers a unique opportunity to take the time to find out what matters to young people, what worries them and what's on their collective minds. They give us a powerful glimpse into our future – and with what we've seen, I believe it's in safe hands.

With a potential new gallery in the wings, it's exciting to think these young people will be the beneficiaries of this vibrant and creative new chapter in the State's history and a legacy of creativity and opportunity.

The world is struggling through an epidemic of loneliness and art is a wonderful way to bring people together, to connect them with a common focus.

It also inspires the thousands of people who visit AGWA every year, whether they come to view the art, take part in programs or interact with a passionate guide. I'd like to believe they take some of that away for positive good.

Highlights this year for me have been exhibitions such as the elegance of Paola Pivi's *I don't like it, I love it*, especially her black and white inflatable work which she gifted the Gallery. Seeing well over 400 pieces of Pippin Drysdale's ceramics spanning 40 years of practice was also special. Both remind us that art can be meaningful or have a serious message and be fun at the same time.

When Colin arrived at AGWA, Gallery 05 was being used for storage. After a decade, it was thrilling to see its re-opening christened with *Pippin Drysdale: Infinite Terrain*. Not only was this a stunning tribute to her lifetime of ceramics, but to the hard work of the gallery staff who reclaimed the gallery to provide added space to show off AGWA's tremendous collection.

The Board has made the commitment to opening AGWA seven days a week starting in September so more people will now be able to see the collection and featured exhibitions. Both these things mean we'll be able to show more of the Collection more of the time. This will be good for visitation, tourism, accessibility and maximising public investment. But it also makes the Gallery more than just an exhibition space, welcoming visitors as part of the rhythm of community life. This is a place for people to connect and marvel, on their own terms.

AGWA is a powerful cultural asset and this year we had another extremely strong period of philanthropic support. This included the establishment of The Robert and Eugenie Bell Decorative Arts and Design Fund. Robert, who died in July 2018, was well known to the Australian and international craft communities after spending 22 years as Curator of Decorative Arts at AGWA and 16 years as Senior Curator of Decorative Arts and Design at the National Gallery of Australia.

We were also thrilled to accept the renewal of significant long-term donations from the Simon Lee Foundation and international philanthropist Dame Carol Colburn Grigor DBE HonFRSE through MM Electrical Merchandising.

I congratulate Paul Chamberlain, chair of the Foundation Council, on the extension of his term.

I had an enjoyable trip to Singapore with Foundation members and donors to visit several galleries and private collections. Colin, Dr Clarissa Ball and I visited London's V&A East Storehouse, an excellent example of open storage showing how to display dozens of items in creative ways.

> The world is struggling through an epidemic of loneliness and art is a wonderful way to bring people together, to connect them with a common focus.

It was indeed inspiring and gave us plenty of ideas for the possibilities for AGWA.

One of the ideas that Colin has instituted from our visit is bringing gallery security in house creating a friendlier environment where people can feel both confident that they and the works are safe, and less intimidated in what should be a place to relax and enjoy oneself.

Sincere thanks to the State Government on the $10 million investment in AGWA's vision for a new Gallery. We've started work in earnest with a Board sub-committee chaired by Stephanie Black and have brought in Project Director Sally Webster, formerly Director of Programs delivery at the Art Gallery of New South Wales, who oversaw their wonderful new gallery in Sydney from inception to delivery.

The ongoing Perth Cultural Centre refurbishment has continued to cause disruption for visitors and staff. Special thanks to the team for continuing to do great work during these disruptions. Despite the interruptions we're quietly excited about the car park redevelopment and the new artworks to come in the sculpture park.

The release of the new *Strategic Directions* vision takes us into 2027 and lets us marvel at what has been achieved since 2020. With the government's $10 million commitment to AGWA's vision for a new gallery to be delivered, it was decided to extend the plan for another two years until the long-term scale of the Gallery is known, leaving the next *Strategic Directions* to prepare for that brave new world. Highlights of the plan have included transformational local, national and international engagement, large increases in spending on acquisitions, world first exhibitions and record visitor numbers.

Thanks to the Minister for Creative Industries Hon. Simone McGurk for a year of support of that vision. My thanks to the Board for their belief, insight and collaboration in the work we've done over the last 12 months. Thanks to the Foundation councillors, sponsors, donors and supporters for your enthusiasm and patronage.

Our volunteers are the public face of AGWA and generously share their storehouse of knowledge with visitors. Here's a cheer to them for all their work – we couldn't do it without them.

Finally, sincere and heartfelt thanks to Colin and AGWA's staff who work hard year-round and remain passionate about our collective purpose.



Janet Holmes à Court AC

Chairman

Director's Report

Colin Walker

This past year has again been marked by significant progress as we deliver for State Government, AGWA's vision for a new Gallery. Part way through the year we updated our *Strategic Directions* document drafted in 2020. I encourage everyone reading this report to also read that document as it contextualises how we have methodically set out the case as to how the State and community would benefit from an expanded Gallery.

Throughout this year, a massive team has been working through the detail required to give everyone the confidence that if the State Government decides to make an investment in a new Gallery, that it can do so knowing we will create the best visited arts institution in the State, creating more and better opportunities for our artists, for the public, for education, for job creation and for the economy. The teams from the Office of Major Infrastructure Development and the Department of Creative Industries, Tourism and Sport, have been expert in their execution and oversight and I can't thank them enough.

We are building the case on the back of consistent years of unprecedented growth. While Perth's population has grown 16% since pre-COVID, our visitation has grown more than 60%. While international visitors to the State have grown 14.1% from pre-Covid 2018 to 2025, international visitors to AGWA have grown by over 100% over the same period. While interstate visitation has fallen back slightly over this time, its visitation to AGWA has grown over 80%.

This visitation has been backed up by significant investment from philanthropists. After last year's record level of philanthropic cash support, this year we beat that by a further 32%, whilst our investment portfolio grew a further 11% setting us up for a sustainable future.

Thanks to the new The Robert and Eugenie Bell Decorative Arts and Design Fund launched this year, we now have large dedicated philanthropic funds for acquiring West Australian artists, Asian engagement, curatorial travel, publications, exhibition development, learning programs, decorative arts and design, regional touring, digitisation and children's programming. For our teams to deliver this during the disruption to the necessary Perth Cultural Centre works is remarkable and testament to their talent.



Photo © Rift Photography

There have been challenges along the way. The Perth Cultural Centre works led to the closure of the rooftop bar, venue hire and evening activity with consequences for our commercial areas. This also affected post 5pm visitation, with which I would likely be reporting more record visitation instead of merely excellent visitation. We also have had to contend with continued water ingress in parts of the Gallery for which investigations continued throughout the year, which impacted our exhibition offerings.

These are short-term concerns, however, as the appeal of our exceptional exhibitions from Paola Pivi and Pippin Drysdale to Hale Tenger has shown that our audiences are as adventurous and ambitious as we are. Especially pleasing for us is the continued growth and impact of *The West Australian Pulse*. The 320 entries from 90 schools were great in and of itself, but it is the extensions through our Design Store and *Pulse Fashion* that gives our young people confidence in the future. Through the TAFEs we delivered, at the Design Store, collaborations with Stormie Mills and Bruce Asbestos, an accessory award and an emerging jeweller display. We were fully integrated into the Fashion Merchandising Unit at Curtin University and delivered a fashion show with all the fashion institutions in the State involving 30 student models, 30 backstage students, 15 apprentice hairdressers, 10 make-up students and 30 fashion students, which they showcased to more than 750 guests. With further emphasis on youth opportunities, we delivered four paid internships to work alongside our Teaching Artists providing real job opportunities with the support of the Department of Creative Industries, Tourism and Sport. This was just the tip of our engagement iceberg that also spread throughout the regions.

This year marked the refurbishment and full reopening of Gallery 05, its first complete activation since 2014. This was a personal highlight, as was watching the building of our new sculpture garden progress. We have reserved some very special artworks for that space and selected the West Australian artists who will be commissioned to create new works for it. In terms of other capital works, we completed the design of the shade structure for our Rooftop for when it reopens, refurbished upper Centenary Galleries ready for new exhibitions for when we open for seven days in September 2026, and introduced a new Building Management System to better control the climate for the protection of artworks throughout the Gallery.

Finally, we developed a new Collection Development Policy that will guide our increasingly ambitious acquisitions over the next five years. Our job and purpose is pretty simple at heart, to give you access to great art. Through our new policy, backed by our increasing success in growing our self-generated funding over the past few years, we intend to be even more ambitious and bold in what we acquire for you.

To the Governor of Western Australia, the Premier, the Minister for Creative Industries, my Board, Foundation Council and the Director General of the Department of Creative Industries, Tourism and Sport, my outstanding staff and dedicated volunteers I extend my heartfelt gratitude. Finally, to the AGWA Foundation, our longest serving sponsor Wesfarmers Arts, all of our sponsors, supporters, visitors and most importantly, artists, I thank you for the trust you have put in us.



Colin Walker

Director

AGWA Strategy & Highlights



Installation view of *Trần Lương: Tam Ta - Soaked in the Long Rain.*
© Trần Lương. Photo Traianos Pakioufakis

Our vision:
To be a place for great art

Guided by our extended Strategic Plan, AGWA continued to build on its vital role in Western Australia's arts and cultural landscape, strengthening our impact and advancing 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 strategy focuses on 10 goals. Throughout FY25/26, we continued to advance our strategic priorities and built on our achievements in order to create momentum for the future. The outcomes highlighted throughout this report reflect our progress and provide a strong platform as we shape AGWA's next phase.



Installation view of **Hale Tenger** *I Know People Like This III*, 2013. Press archive photographs, laser print on medical imaging film, plexiglass, LED, metal. Height of each module: 2.1 m, total length of modules: 45 m. © Hale Tenger. Photo © Henry Whitehead

Strategic Objectives

During FY25/26, we continued to create and present exhibitions, experiences and a program of works while teams across AGWA worked collaboratively to deliver our 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 multigenerational 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.

Context

AGWA in Australia and internationally

AGWA is an internationally connected institution that seeks to foster exchange between Western Australia and the world. In FY25/26 we were involved in several initiatives to strengthen our relationships and presence nationally and internationally.

- Curator Indigenous Art and Head of Indigenous Programs Carly Lane participated in the National Gallery of Australia's inaugural Wayanha: First Nations Advanced Leadership Program. This included an international research tour to England and Europe focused on Aboriginal and Torres Strait Islander art, culture and Indigenous-led curatorial practice.
- Lead Creative of AGWA's Simon Lee Foundation Institute of Contemporary Asian Art, Rachel Ciesla, received funding from the Foundation to travel to South Asia and Qatar in support of AGWA's future exhibition and display program, collection development and partnership development between cultural organisations. The trip included meetings with artists and gallerists at key locations and visiting exhibitions, including Qatari artist Sophia Al Maria and The Third Line in Dubai and studio visits with Bharti Kher, Shilpa Gupta, Amol Patil, Bharat Sikka, Gauri Gill, Rohini Devasher, Sohrab Hura, Munem Wasif, Habiba Nowrose, Mosfiqur Rahman Johan, Halik Azeez, Fazla Rabbi Fatiq, Syed Muhammad Zakir, Sharia Sharmin, Salma Abedin Prithi, Sunil Gupta and members of photo.circle about the Nepal Picture Library.
- Rachel also attended the Kochi-Muziris Biennale which presented work by 66 artists, including performances by Tino Sehgal, Mathroo Basha and Ruhail Qaisar. In Colombo, she undertook research into the work of Sri Lankan architect Geoffrey Bawa, visiting sites including Number 11 Geoffrey Bawa House and his country home Lunuganga Estate.
- Thanks to support from Singapore Airlines, AGWA Director Colin Walker travelled to London to meet staff from the Tate Modern, Victoria & Albert Museum, Southbank Centre, Sadie Coles and Serpentine Gallery. He also travelled to Singapore to visit the National Art Gallery of Singapore, Singapore Art Museum, Opera Gallery, Yeo Workshop, The Culture Story, Ames Yavuz, Singapore Tyler Print Institute, Gajah Gallery, the studio of artist Dawn Ng and installations across the Singapore Biennale.
- AGWA commissioned significant new works and hosted a multi-gallery exhibition by Paola Pivi and through the Simon Lee Foundation developed Australian-first exhibitions for Hale Tenger and Trần Lương.
- Major new works were acquired from Venezuelan-American artist Alex Da Corte, Vietnamese Danish contemporary conceptual artist Dahn Vo, China's Yuyan Wang and Italy's Paola Pivi.



STPI Creative Workshop & Gallery. AGWA Foundation Singapore Art Tour, November 2025.

Highlights

402,908
Visitors

92%
were satisfied with their experience

More than
$2 million worth
of art accessioned into The State Art Collection

New internship
for Emerging Teaching Artists established

Full re-opening
of Gallery 05 since its closure in 2014

$2.01 million
generated in philanthropic revenue, an increase of 32% from last year

New exhibition
of Aboriginal and Torres Strait Islander Collection: *I AM*



The West Australian Pulse: **Leah Collins** *Blood From My Heart Runs Thin*, 2025.
Tufted yarn and wire, 240 x 70 x 65 cm. Courtesy of All Saints' College. Photo Rift Photography

Gallery highlights

Paola Pivi – I don't like it I love it

Major new commissions sat alongside some of Paola's most well-known works in an astonishing multi-gallery display that included a 12-metre-high sculpture that dominated the Main Gallery concourse. That sculpture was kindly donated by Paola for The State Art Collection.

First Australian solo shows

International artists Hale Tenger and Trần Lương held their first Australian solo shows at AGWA.

More of the Gallery available for exhibitions

Following the removal of remaining artworks stored in exhibition spaces in the Main Gallery and a refurbishment of Upper Centenary Galleries, all Galleries were made available for exhibitions for the first time since 2014.

Extensive new access and engagement programs

- Supported by Healthway and in collaboration with Art On The Move, the Gallery 09 exhibition titled *Exquisite Bodies* with Bruno Booth, embarked on a pilot regional tour to Ravensthorpe and Carnarvon. Three young artists with disability were trained and employed as creative facilitators, working alongside their support workers to lead public engagement within the exhibition.
- In partnership with Curtin University's Autism Research Group (CARG), AGWA delivered the Art4Life program in 2025's Term 4. The program engaged 82 students with autism from Ashdale Secondary College, Baldivis Secondary College, Coodanup College, Hampton Senior High School and Lyn Beazley Academy. One artist secured ongoing employment at the Shire of Carnarvon Library and Art Gallery.
- In partnership with Mind the Change, AGWA Learning delivered the Creative Encounters: Art and Dementia Program, generously supported by AGWA Foundation donors Graeme and Lorraine Rowley.

Stronger financial sustainability

New long-term commitments were made with our Principal Partner Wesfarmers Arts, the Simon Lee Foundation and Dame Carol Colburn Grigor DBE HonFRSE, whilst cash donated overall rose by 32%.

The overall average gift per donor rose by 27% and our annual appeal saw a 34% increase in the amount raised and the number of donors that contributed.

Supporting the next generation

- AGWA expanded its partnerships with WA's TAFEs and tertiary institutions, providing students with genuine commercial experience. Initiatives were delivered for Visual Merchandising, Buying & Merchandising, Accessories and a Fashion Design and Illustration collaboration between North Metropolitan TAFE and Stormie Mills.
- School visits increased by 46% through the employment of additional Teaching Artists and increased engagement with the WA Visual Artist Teachers Network.

Protecting The State Art Collection

Unsung work was completed with the delivery of upgrades to the Gallery's fire suppression systems and the Building Management System across collection storage and display areas, enhancing environmental monitoring and control for The State Art Collection.

Guiding growth

AGWA's Voluntary Gallery Guides delivered a range of tours across the year. Public tours were attended by 2,758 people, 186 educational tours were given to more than 4,253 students, 73 private tours informed 959 visitors and a further 53 bespoke tours were held for 633 participants. In total, 951 tours were delivered, a 10% increase from last year.



Conservation, registration and installation take centre stage

- The paintings conservator and collection framer collaborated to produce a bespoke arch-shaped frame for Samuel Fisher's *The Tambour Frame*, 1899, which was missing its original frame, resulting in the work being able to be displayed appropriately after many decades.
- The work *There is another world – This one No 1*, 1989-1991, by Mary Moore was reframed for *Attachment Styles*. Comprising 50 individual works, they were rehoused into bespoke frames with improved materials refining the display outcome and ongoing care of these important works.
- The documentation and cleaning of more than 400 vessels on loan to AGWA for the exhibition *Pippin Drysdale: Infinite Terrain* was a highlight, as was the interactive installation work and multichannel video works for HALE TENGER / *BORDERS / BORDERS* and documentation, planning and advising on the installation of multiple, extremely large and complex installation works for *Paola Pivi – I don't like it, I love it*.

Colleen Ahern *37.16 min*, 2015. Oil on board, 30 x 30 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased, 2023. Photo Christophe Canato

Exhibitions, Events & Engagement



Danh Vo *Fabulous Muscles, Take My Breath Away*, 2018. Bronze, writing by Phung Vo, wall drawing: 175.9 x 152.4 cm, sculpture: 121.9 x 21 x 20.3 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2026. © Danh Vo



Installation view of *I AM*.
Left: **Danie Mellor** *The sound of a dream in the forest*, 2018. Face mounted Chromogenic print on metallic photographic paper. Gift of the artist, through the Commonwealth Government's Cultural Gifts Program, 2021. © Danie Mellor, 2018



Paola Pivi Install view of artworks Share, but it's not fair 2012-2025 viscose and polyester fabric, polyester filling dimensions variable, and *Free Humans*, 2008. Acrylic wall painting, 179 x 2133 cm. Courtesy the Artist and Perrotin. Sentence by Karma Culture Brothers. © Paola Pivi. © Photo Ela Bialkowska, OKNO studio



Pippin Drysdale *Devil's marbles series - Seedlings Sprout*, 2018. Glazed porcelain, 11 parts, dimensions variable. Curtin University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Pippin Drysdale 2020. © Pippin Drysdale. Photo © Robert Frith, Acorn Photo

Exhibitions in FY25/26

Vincent Fantauzzo: Unveiled

13 August 2025 – 15 September 2025

A limited-time collection of works by one of Australia's most celebrated artists, Vincent Fantauzzo. This dynamic display showcased both past and new works, offering an intimate journey through Fantauzzo's evolving artistic styles, from his renowned portraits to his lesser known but equally compelling abstract pieces. The exhibition included sketches of the late actor Heath Ledger and Fantauzzo's wife, actress Asher Keddie in *Asher Keddie – This is not an act*. The exhibition was a rare and enriching opportunity to explore the full breadth of Vincent Fantauzzo's artistic vision – balancing raw emotion, technical precision and experimental abstraction.

Paola Pivi – I don't like it, I love it

8 November 2025 – 26 April 2026

Paola Pivi's expansive and vibrant exhibition marked one of the artist's biggest and most ambitious projects in her almost 30-year career. The installation at AGWA featured major commissions created especially for AGWA's unique architectural spaces, as well as other new works and key selected works from across her career. Pivi's practice playfully blurs the line between reality and fantasy, often incorporating animals and objects in surreal scenarios – multicoloured feathered polar bears in dynamic poses, zebras in arctic landscapes or airplanes impossibly tipping and spinning in public plazas. Her works are joyful, disarming and immediately accessible, yet also deeply thoughtful as they explore themes ranging from consumerism and sustainability to displacement and the human condition.

Pippin Drysdale: Infinite Terrain

6 December 2025 – 6 April 2026

Spanning more than 40 years of practice, Pippin Drysdale's retrospective featured work from The State Art Collection alongside significant loans. It offered a rare opportunity to explore the Fremantle-based and internationally renowned ceramicist's adventurous spirit, collaborative processes and her singular ability to interpret the world through porcelain. Her vast fields of flowing lines and mesmerising colour evoke landscapes both intimate and expansive, inviting viewers into layered readings that intertwine memory, place and imagination.





Attachment Styles: Modes of Belonging in Modern and Contemporary Art

13 December 2025 – 2 May 2027

Attachment Styles brings together works from the 19th to 21st centuries to explore these questions such as: Why do we crave closeness while keeping one foot out the door? Why do we love, withdraw, cling to or sabotage our connections with others? This collection shows how artists have long grappled with the emotional complexity of human relationships between individuals, communities and the environments they inhabit. It draws on the language of attachment styles: anxious, avoidant, disorganised and secure. These psychological concepts were first developed in the 1950s and later expanded to describe the emotional and behavioural patterns that shape our bonds from infancy through to adulthood. In recent years, these ideas have spilled into popular culture, saturating social media with memes, reels and quizzes that map our relational behaviours – ghosting, breadcrumbing, love bombing and negging, to name a few. Highlights include Frederick McCubbin's *Down on his luck* and *Moyes Bay, Beaumaris*, Hans Heysen's *Droving into the light*, Arthur Streeton's *The hillside*, John Nash's *The Bathers*, Lucian Freud's *Naked man with rat* and John Longstaff's *Breaking the news*.

Theo Koning: Object Syntax

20 December 2025 – 19 July 2026

A focused display of works from The State Art Collection by Theo Koning (1950 – 2022), one of Western Australia's leading-edge figures working in installation and process-oriented art. The exhibition selected Koning's works from the late 1970s to the mid-1980s. Centred around his influential 1974 installation *The hot chook shop*, the exhibition ran alongside the Walyalup Fremantle Arts Centre's retrospective exhibition *Objet d'Art: Theo Koning and his Creative Self*, which explored the artist's five-decade career.

Top: **Frederick McCubbin** *Down on his luck*, 1889. Oil on canvas, 114.5 x 152.5 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1896. Photo Bo Wong
Bottom: **Theo Koning** *The Divine Labour The Great Secret*, 1985. Pen and ink and gouache, 56.5 x 76.5 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased for the Guy Grey-Smith Memorial Collection, 1986. © Theo Koning. Photo Bo Wong



Tamisha Williams *Chilling out Ngurra*, 2019. Photographic print on cotton rag paper, 80 x 120 cm (detail). The State Art Collection, The Art Gallery of Western Australia. Purchased through The Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020. © Tamisha Williams, 2019. Photo Bo Wong



Peter Bowles *Quiescent Object: Kepler-186F*, 2025. Neodymium and cobalt-tinted striking phosphate opal glass, overlaid opaque coloured glasses; blown, cut, ground and hand-lapped pumice finish, 22.5 x 15.5 cm. Courtesy of Tom Malone Prize. Photo © Peter Bowles

I AM: Aboriginal Art from The State Art Collection

28 February 2026 – 24 October 2027

Drawn from The State Art Collection, *I AM* celebrates the depth, diversity and creative strength of Aboriginal art and culture. Featuring a significant selection of new, recent and rarely seen works from The State Art Collection. It brings together more than 60 works by First Nations artists from across Australia and centres on personal and shared stories that elevate Aboriginal knowledge and perspectives on the world and our place in it. *I AM* reflects the dynamism of Aboriginal art, from deeply rooted traditions to bold contemporary expression.

Tom Malone display

25 April 2026 – 16 August 2026

The Tom Malone Glass Art Prize is Australia's longest running award for Contemporary Australian Glass Art. The 2025 winner was Peter Bowles, who lives in Northern Tasmania, with his piece *Quiescent Object: Kepler-186F*. Twenty-one artists were shortlisted. Now in its 23rd year, AGWA acquired and exhibited the winning piece. The prize has played an integral role in the Gallery's acquisition of works by Australia's most inspiring, innovative and accomplished glass artists.

Simon Lee Foundation Institute of Contemporary Asian Art

Trần Lương: Tầm Tã – Soaked in the Long Rain

28 March 2026 – 16 August 2026

Trần Lương is a performance and visual artist, independent curator and major figure in the development of critical contemporary art in Vietnam. Among the first Vietnamese artists to experiment with performance and video, his artwork is grounded in local experience. Challenging socio-political legacies and policies that repress individual expression, his work offers moving reflections on the impact of ideology on the body, particularly the internalisation of political repression at a young age. The exhibition was his first international survey showcasing a pioneering voice and an uncompromising figure in contemporary art. It was co-organised by AGWA, Art Jameel and Govett-Brewster Art Gallery in the Len Lye Centre.

HALE TENGER / BORDERS / BORDERS

16 August 2025 – 8 February 2026

The first museum survey of Hale Tenger's work. It spanned the 1990s to the present, featuring key multimedia installations alongside significant video, sculptural and sound works that encapsulate Tenger's enduring preoccupations: hegemony, human oppression, the subjugation of more-than-human life forms and the tension between violence and gentleness, all as they relate to the cyclical recurrence of war and peace.

The exhibition demonstrates Tenger's unique construction of affective atmospheres through the intricate layering of sound, image and language. Her installations unfold slowly, revealing a subtle interplay of presence and absence, truth and fiction, past and future. These are works that resist resolution in favour of cultivating reflection on how history is constructed, how narratives are weaponised and how we might find new ways of being within, and beyond, borders.



Trần Lương *Lotus 2 (Cardboard series)*, 1992.
Acrylic on cardboard. Courtesy of the artist. © Trần Lương





Hale Tenger *Borders / Borders*, 1999 (Still). Single channel colour video, sound, 4 min 45 sec (looped). Courtesy of Hale Tenger and Galeri Nev Istanbul. © Hale Tenger

Hannah Marinovich-Zano *Like a Moth to a Flame*, 2025. Oil on board, 88 x 67 cm.
Seton Catholic College. Photo Christophe Canato

The West Australian Pulse 2026

16 May 2026 – 13 September 2026

Marking its 34th year, *The West Australian Pulse 2026* reaffirms AGWA's commitment to celebrating the artistic achievements of young Western Australians. This year's exhibition brings together an outstanding selection of works by 2025 Year 12 Visual Arts graduates, offering compelling insights into the ideas and experiences shaping the State's emerging creative voices.

More than 300 student works were submitted for this year's exhibition, making the judging process both rigorous and challenging. Sixty-three works by students from 43 schools across Western Australia were selected, reflecting the diversity, ambition and technical strength of today's young artists.

This year's exhibiting artists explore themes of self-identity, including cultural intersections, neurodiversity, sexuality and mental health, as well as experiences of loss, environmental concern, racial and societal inequality, and the social pressures of conforming and performing at school and beyond.

The West Australian Pulse 2026 Editor's Choice Award went to Kira Landuyt (Butler College) for *Dear Saigon, From, Ho Chi Minh* and the *Catalyst – Young Visual Artist Award* went to Chloe Haagman (Iona Presentation College) for *Anagram*. *The West Australian People's Choice Award* went to Yuvan Muthusami (Bob Hawke College) for *The Last Embrace*.

The *West Australian Pulse* Ambassador, artist Vincent Fantauzzo, came to Perth for the launch event and collaborated and mentored exhibiting artists in a workshop to elevate and support their artistic goals. An Archibald People's Choice Award winner, Fantauzzo is a passionate advocate for young and emerging talent and is an ambassador for the project until 2028. His Pulse Talk drew around 450 people and alongside his visit and exhibition created a strong appetite for Fantauzzo's *Unveiled* memoir at the Design Store.

There was plenty of activity around *Pulse* with guided tours and meet the artist sessions. During the exhibition the AGWA Design Store is a haven for young emerging design makers showcasing and merchandising their wares in store and online. Proceeds from purchases go to the TAFE colleges for their end-of-year runway shows.

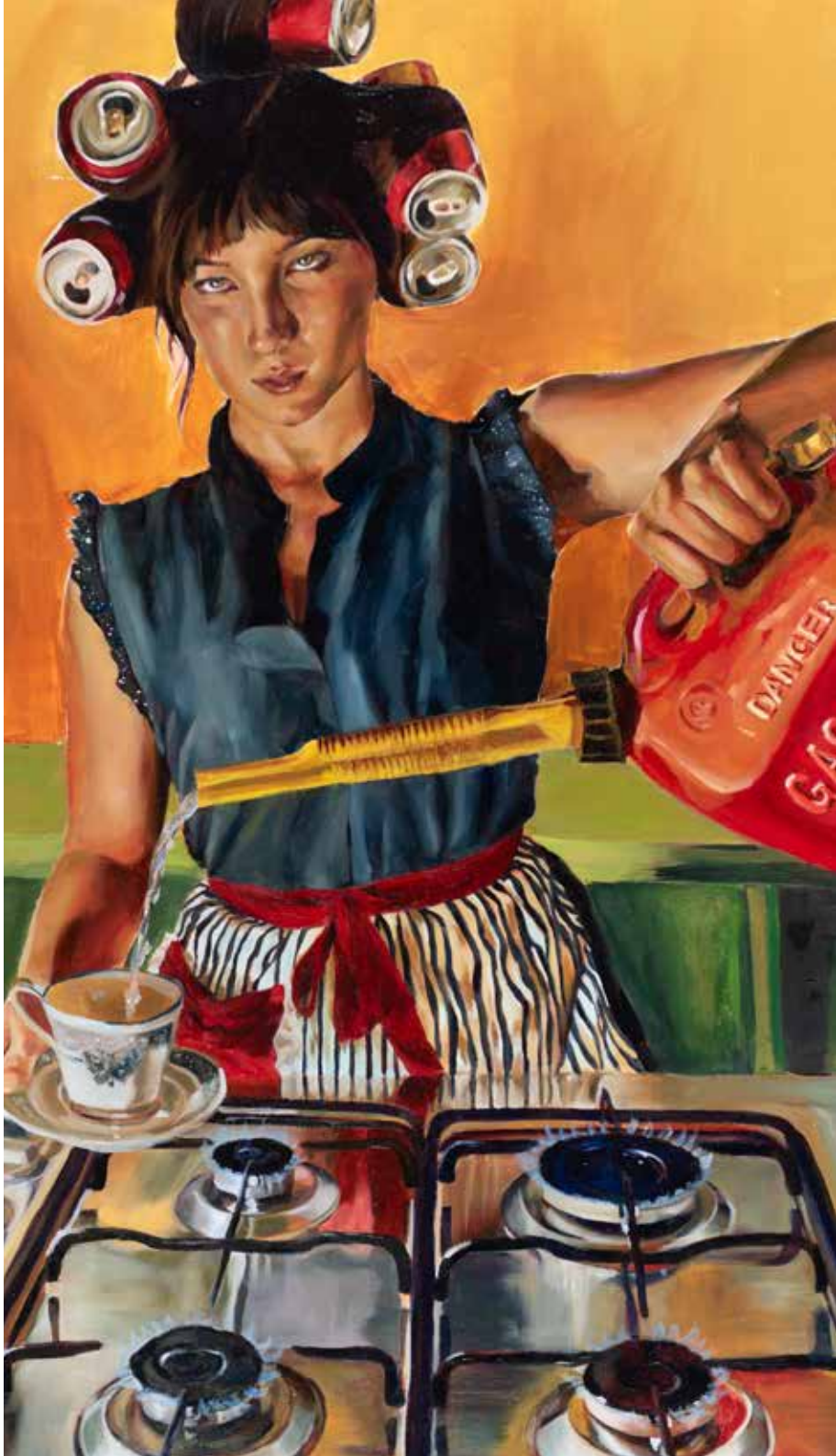






Photo © Rift Photography

Pulse Emerging Fashion Show 2026

23 May 2026

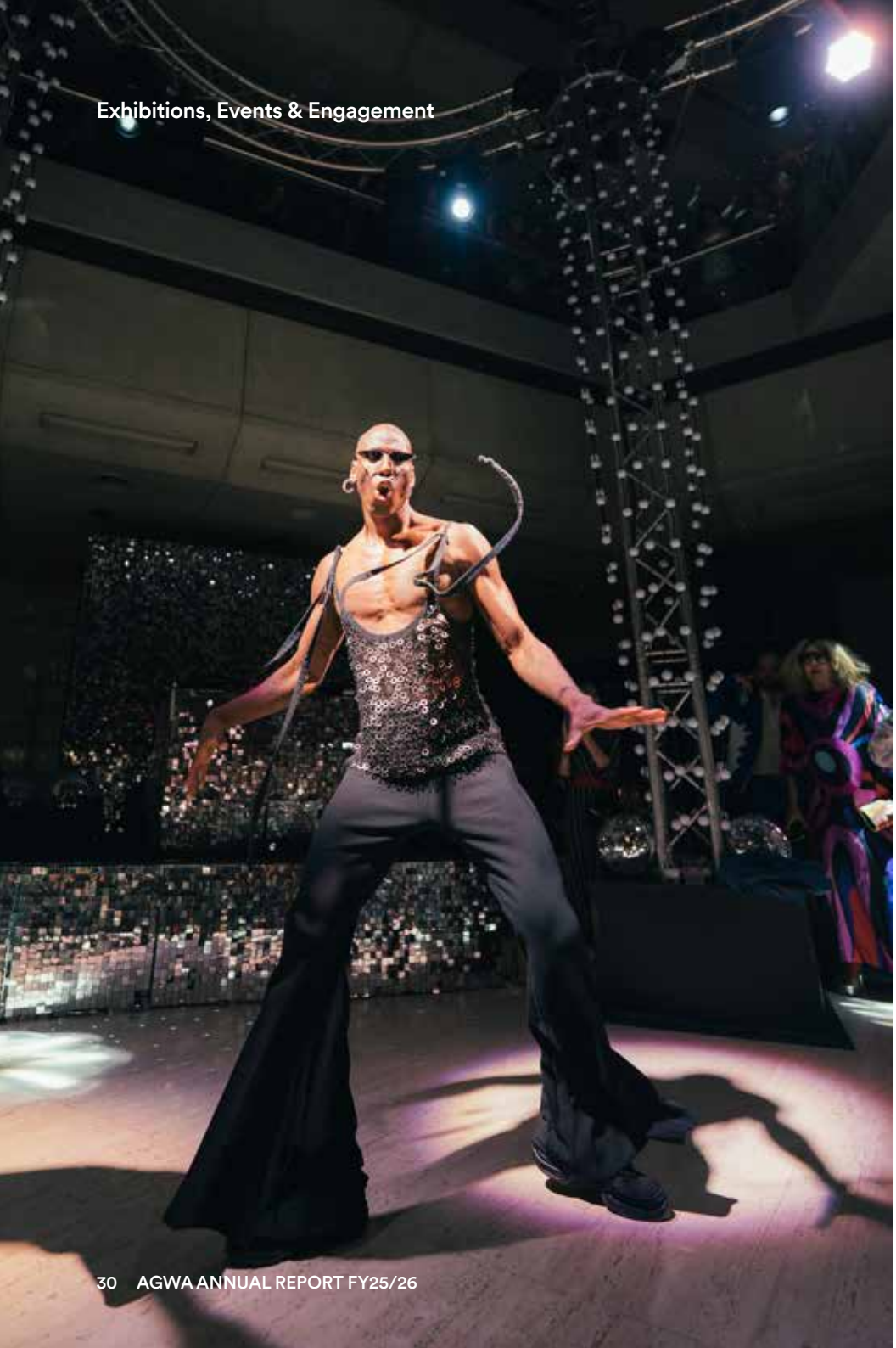
The *Pulse Emerging Fashion Show* returned in May 2026, bringing the energy of WA's next generation of designers into AGWA for another sold-out event. More than 750 people attended the runway show as well as pre and post parties, all of which were part of *PulseFest*.

Beginning in April, the Design Store, led by merchandiser Robert Marshall, mentored Curtin University students who enrolled in the Merchandising Unit across a diverse range of disciplines including fashion, business and design. Students were tasked with researching the AGWA Design Store and developing proposals for window installations incorporating Design Store product and/or *Pulse*-related student works, including fashion and design collections produced by TAFE and university students. The windows were then installed providing students with valuable industry experience, enabling them to apply theoretical learning within a real-world retail environment while fostering creative thinking, visual merchandising and professional presentation skills.

In May, *Pulse Fashion* transformed AGWA into a vibrant centre of creativity and collaboration. With more than 700 tickets sold, the sold-out event celebrated emerging Western Australian fashion talent while creating meaningful connections between students, educators, industry professionals and audiences.

The runway showcased the work of 30 fashion students from North Metropolitan TAFE, South Metropolitan TAFE and Curtin University, supported by an extensive creative network including 30 development models from Vivien's Model Management, 30 backstage dressers, stylist assistants, 15 apprentice hairdressers from Rock Paper Scissors, 10 makeup students led by Manuao TeAotonga and South Metropolitan TAFE, 15 event crew volunteers and 21 fashion illustrators from North Metropolitan TAFE.

Pulse Fashion continues to be a powerful platform for emerging creatives, offering students invaluable professional experience while fostering relationships that connect participants both within and beyond the fashion industry. The event highlights AGWA's commitment to creating opportunities for growth, mentorship and participation in something genuinely special within WA's creative community. Nurturing emerging talent and supporting the future of WA's creative sector brings fashion, music, art and performance together in a lively Gallery experience.



ARTBALL 25

ARTBALL 25 delivered one of AGWA's most ambitious and exuberant events to date, transforming the Gallery into a glitter drenched homage to the golden age of disco. The building became a Studio 54 inspired playground with an unmistakable Italo Disco twist, creating a full sensory celebration of 70's glamour.

The October event reached full capacity, with audiences embracing the Strictly Disco dress code and immersing themselves in a program that blended nightclub decadence with AGWA's signature cultural sophistication.

ARTBALL 25 also achieved significant digital reach, generating 108,389 impressions across AGWA's channels and reinforcing the event's position as a major driver of audience engagement. The combination of bold creative direction, strong community appetite and high impact digital storytelling ensured that ARTBALL 25 not only delivered an unforgettable one night only experience, but also strengthened AGWA's reputation for producing innovative, culturally relevant events that energise and expand our audience.

Photo © Rift Photography

Exhibitions that continued into FY25/26

- *The West Australian Pulse* 2025 until 31 August 2025
- *Revivification* until 21 September 2025
- *Cast in bronze* until 28 September 2025
- Taring Padi, Sharyn Egan, Tyrown Waigana, Ilona McGuire, and Yabini Kickett: *Narbiny nguluk nidja doorntj baarniny, moorditj dooytjdoornt / Rakyat Bersatu tak bisa dikalahkan* until 12 October 2025
- *Sam Contis: Moving Landscapes* until 9 November 2025
- *Elise Blumann: Music in motion* until 30 November 2025

Exhibition resources

AGWA publications

- *Trần Lương: Soaked in the Long Rain* – the first comprehensive publication exploring the internationally acclaimed Vietnamese contemporary artist's practice. It was produced in partnership with publishers Mousse Publishing, Art Jameel Publishing and AGWA's Simon Lee Foundation Institute of Contemporary Asian Art.
- *Howard Taylor: A Painter's Journal* – published to accompany *Material Practice: Howard Taylor's Journal*, offers an intimate insight into one of Western Australia's most significant artists through his journals, sketches and archival material. The book was produced with support from a collaborative group, including the Gordon Darling Foundation, the Taylor family and the AGWA Foundation.

Regional programs and touring

As part of the Regional Exhibitions Touring Boost (RETB) the Gallery's *The Antipodean Manifesto* touring exhibition was displayed at the Albany Town Hall Galleries (ATHG) from 25 July – 6 September 2025 and was enjoyed by 1088 visitors over 32 viewing days. Importantly, the ATHG's gallery volunteers provided insightful information about the exhibition to enhance the visitor experience.

Work to prepare, condition check and crate the 33 paintings, works on paper and objects for the Gallery's second touring exhibition *Howard Taylor: Material Practice* continued in 2025. The detailed *Howard Taylor Journal*, late 1946 – April 2001, was digitised to enable viewing on an iPad for the tour. The three-venue tour to Albany, Geraldton and Bunbury started in May 2026. The first venue attracted a lot of local interest over the 27 viewing days from 15 May – 20 June 2026 with 326 of the 994 visitors being residents of the Great Southern region.

In late 2025 the newly appointed Coordinator at Goldfields Arts Centre (GAC) in Kalgoorlie met with AGWA's Regional Touring Coordinator to provide an update on their planned exhibition gallery upgrades which will enable GAC to receive works from The State Art Collection as part of the MM Electrical Merchandising sponsorship. GAC's Arts and Gallery Officer undertook a professional development opportunity at AGWA in late November 2025 to begin development of an exhibition for display in Kalgoorlie in early 2027. The proposed exhibition, *A Journey Through Her Eye*s, will incorporate works from AGWA, GAC's collection and local artists to highlight Indigenous, migrant and non-Indigenous female artists whose experiences and viewpoints shape a narrative about landscape, identity, inner worlds, society and conflict. MM Electrical Merchandising's philanthropic support is also enabling the development of a photographic exhibition suitable for display at the Courthouse Gallery in Port Hedland and proposed for October 2026.





Maxxi Minaxi May *Re-PLAY* installation view, The Art Gallery of Western Australia, 2025. Photo Rift Photography

Engagement

Gallery 09

Supported by Healthway, Gallery 09 is an artist-led multigenerational, participatory exhibition space designed for engagement across generations, abilities and backgrounds. AGWA's Head of Learning and Creativity Research, Lilly Blue curates and collaborates with lead artists and Teaching Artists, designing participatory experiences where slow-learning methods are deeply embedded in projects that support social and emotional wellbeing. Each exhibition is installed for up to a full year and sits alongside a wider project that sees social, emotional and community impact as well as associated research. Projects are also designed to tour with *Exquisite Bodies* travelling to Ravensthorpe and Carnarvon in 2025 and 2026.

Re-PLAY

July 2025 – February 2026

Developed in collaboration with Western Australian artist Maxxi Minaxi May, *Re-PLAY* welcomed more than 60,000 people of all ages, with a record breaking 738 people attending in a single day on 7 July 2025. This dynamic participatory exhibition reignited the power of play as a catalyst for creativity, connection and joy. May developed three new works as part of the collaboration: *Showcase, Reduce Speed* and *Sticky Dots* explored the themes of consumerism, mass consumption and throw-away culture.

Re-PLAY School Holiday workshops engaged 1,760 children and families, with 135 visitors of all ages participating in Magnet Mania workshops led by Maxxi Minaxi May.

On 20 February AGWA hosted an In Conversation for sector colleagues exploring participatory practice, public pedagogies and multi-generational engagement. Curator Lilly Blue presented the project at the Art Association of Australia and New Zealand's conference held at UWA and themed *Unruly Objects*, as well as at the National Visual Arts Educators conference at the National Gallery of Australia.





Cranky Pants in collaboration between The Art Gallery of Western Australia and Bruce Asbestos. Installation view, The Art Gallery of Western Australia, 2026. © Bruce Asbestos. Photo Louise Coghill

Cranky Pants

March 2026 – April 2027

In collaboration with UK artist Bruce Asbestos, *Cranky Pants* places identity, feelings and playful self-expression at the centre of the Gallery experience. By mid-July 2026, the exhibition attracted more than 20,000 people of all ages, inspiring them to explore the rich spectrum of disobedience, emotional range and rebellious design. Through humour, costume design and character-driven creativity, *Cranky Pants* creates a welcoming space for audiences to explore self-expression through experimental design and performance.

Exquisite Bodies Regional Tour

March 2025 – February 2026

In collaboration with Art On The Move, Gallery 09 exhibition *Exquisite Bodies* with Bruno Booth, embarked on a pilot tour to Ravensthorpe and Carnarvon. Supported by Healthway, the pilot encouraged meaningful engagement, arts learning and wellbeing across regional communities. On the ground, *Exquisite Bodies* was facilitated by local Teaching Artists who developed their practice through on-the-job learning, interactive workshops, research and reflective processes drawn from AGWA's Gallery 09 methodology.

Three young artists with disability were trained and employed as creative facilitators, working alongside their support workers to lead public engagement within the exhibition. This innovative employment model created meaningful creative employment for artists with disability while simultaneously shifting the public's understanding of disability and creative agency. Each of the artists also exhibited their own artworks in a small adjacent gallery space.

The Fitz Gallery Ravensthorpe and Carnarvon Library and Art Gallery were the featured venues, with *Exquisite Bodies* activations in Hopetoun High School, Jerdacuttup Primary School and Ravensthorpe High School.



Drawn Together by Kyle Hughes-Odgers. © Kyle Hughes-Odgers. Photo © Louise Coghill

PLAY DATES

Ongoing

AGWA's dynamic new school holiday program for children and families, launched to strong community demand, attracting bumper crowds and achieving sold-out sessions throughout the program. Through hands-on workshops, storytelling, drawing activities and guided experiences, *PLAY DATES* provided engaging opportunities for families to engage joyfully through the arts. Program highlights included stick doll-making workshops with Nyoongar maker Geri Hayden, cartoon drawing with illustrator Mike Nicholas and the all-ages Weave and Whirl workshop, where parents and children danced, played and explored together. *PLAY DATES* strengthened AGWA's family engagement offering, creating meaningful opportunities for children and adults to connect with art, creativity and each other.

The Drawn Together Project

December 2025 – June 2026

The Drawn Together Project was conceived by AGWA in collaboration with WA artist Kyle Hughes-Odgers as part of the Flourishing program supported by the Stan Perron Charitable Foundation. The artist designed a large-scale mural called *Southern Summer* and audiences were invited to contribute to the mural through colour and drawing, using a limited palette selected by Hughes-Odgers. The project supported the social and emotional wellbeing of children and families through participation in a collective colouring experience. More than 8,000 people contributed and helped complete a fully coloured mural that spanned 68 panels.

Emerging Teaching Artist internship pilot

November 2025 – 2026

Since November AGWA has recruited and employed five Emerging Teaching Artists in a paid internship pilot program supported by the Department of Creative Industries, Tourism and Sport and designed to address critical industry gaps and foster development within arts education and engagement in WA. The program provides them with professional placements in a gallery setting and mentorship opportunities to enhance their skills in developing and delivering high-quality arts learning utilising the AGWA Learning and Gallery 09 methodology.



Re-PLAY collaboration with Maxxi Minaxi May



Cranky Pants in collaboration between The Art Gallery of Western Australia and Bruce Asbestos. Installation view, The Art Gallery of Western Australia, 2026. © Bruce Asbestos. Photo Louise Coghill

Schools

Ongoing

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

There was an increase in school bookings as more than 7,300 students visited AGWA. More than 1,300 students have participated in tours of *Pulse* in 2025 and 1,520 for first half of the 2026 exhibition.

During FY25/26, more than 120 primary and secondary school workshops were facilitated in Gallery 09, providing rich opportunities for educators and participants to engage deeply with arts practice and visual analysis in *Re-PLAY, Cranky Pants* and exhibitions across the Gallery. Twenty-one visual analysis workshops were delivered and Voluntary Gallery Guides provided tours to more than 3,500 students, introducing them to The State Art Collection and fostering dynamic conversations about artist practice, concepts and techniques.

In partnership with Curtin University's Autism Research Group (CARG), AGWA delivered the Art4Life program in 2025's Term 4, engaging 82 students with autism from Ashdale Secondary College, Baldivis Secondary College, Coodanup College, Hampton Senior High School and Lyn Beazley Academy. Through 11 workshops and guided tours of Gallery Highlights, students participated in creative learning experiences designed to be accessible, low-sensory and responsive to individual needs and interests.

Learning Volunteers

Fifteen Learning Volunteers contributed to Gallery 09 exhibitions, *Re-PLAY* and *Cranky Pants*. They were also key contributors to the creative development of *Cranky Pants* and the successful activation of *The Drawn Together Project*. Their dedication and enthusiasm have been invaluable to the team having dedicated more than 900 hours in the Gallery, supporting Teaching Artists and engaging with visitors throughout FY25/26.

Art and Dementia

July – November 2025

In partnership with Mind the Change, AGWA Learning delivered the Creative Encounters: Art and Dementia Program, generously supported by AGWA Foundation donors Graeme and Lorraine Rowley. Designed for people living with dementia and their care partners, this holistic initiative delivered monthly interactive tours and artist-led studio workshops that prioritised accessibility, reciprocity and meaningful arts engagement. With Mind the Change we delivered nine sessions, creating opportunities for connection, creativity, wellbeing and social support through inclusive participation in cultural experiences.

Professional learning

Twenty educators across primary, secondary and tertiary sectors participated in a curriculum-aligned professional learning experience centred on Aboriginal art in Term 2 of 2026. Led by First Nations artist and storyteller Ron Bradfield Jnr, the program combined direct engagement with artworks from the exhibition *I AM* with facilitated discussion and reflection. Participants gained practical approaches for authentically embedding Aboriginal histories and perspectives in their educational settings. The program supported culturally responsive practice and strengthened educators' capacity to deliver meaningful Aboriginal and Torres Strait Islander content across the curriculum.



AGWA Design Store

Despite continued softness in discretionary retail spending and a more balanced exhibition program following the exceptional visitation generated by *TIME • RONE*, the Design Store maintained revenue in line with the previous financial year. Throughout FY25/26, the store continued to champion Western Australian creatives, strengthen industry and education partnerships and deliver exhibition-led retail experiences. Online sales increased, as did Afterpay transactions, reflecting changing customer purchasing behaviours.

Championing Western Australian creatives

The Design Store continued to showcase WA creatives by welcoming established and emerging designers. A significant milestone was the introduction of internationally acclaimed and iconic WA accessories label Poppy Lissiman. Outside of the brand's flagship Fremantle boutique, we're the only other stockist in the State, reinforcing our position as a destination for exceptional local design.

New Western Australian makers to the Design Store

- Honey House Creative – emerging designer producing innovative 3D-printed homewares inspired by the intersection of floristry, creativity and health science.
- M. Ellen Burns – photographic T-shirts celebrating the unique visual identity and cultural history of Kalgoorlie and the Goldfields.
- Kyle Hughes-Odgers – puzzle and publication introduced to coincide with his collaborative *Drawn Together* mural project.
- To coincide with the Australian Ceramics Triennale (*Wedge*), the Design Store significantly expanded its ceramics offering, showcasing established and emerging makers from WA and beyond.

Design Store highlights included

- Welcoming Rebekah Clark, whose contemporary ceramics are inspired by Western Australia's geology, coastal landscapes and mid-century design.
- Introducing Cobra Kiln (Cameron Jose), known for playful ceramic works that transform familiar fast-food icons into contemporary craft.
- Expanding collections from Jackie Masters, Paul O'Connor, Janelle Peterson, Fleur Schell and Chrissie Hogan.
- Continuing to showcase established makers including Jenny Dawson, Sandra Black, Klopper Wares, Eileen Corbett, AmUsing Clay and Bitossi.

Education and industry partnerships

The Design Store continued to strengthen partnerships with WA's tertiary institutions, providing students with genuine commercial experience through collaborations with Curtin University, South Metropolitan TAFE and North Metropolitan TAFE. These initiatives gave students practical insight into visual merchandising, buying, product development and commercial design within a live retail environment.

Key initiatives included:

- Curtin University – Visual Merchandising

  Students designed and installed the Design Store's shop window, gaining practical experience in visual merchandising through a live retail display.

- South Metropolitan TAFE – Buying & Merchandising

  Second-year fashion students developed and presented buying strategies for the AGWA Design Store for Christmas, during Pride and at WA design institutions. They gained experience in commercial buying, trend forecasting and range planning.

- North Metropolitan TAFE – Design Store Accessory Prize

  Now in its fourth year, the Design Store Accessory Prize continued to recognise emerging talent in fashion and accessories. The 2025–26 recipients were Olivia Grace and Abbey McCluskey, Advanced Diploma of Apparel, Fashion and Textiles students from North Metropolitan TAFE.

AGWA x Stormie Mills × North Metropolitan TAFE

As part of the lead-up to Stormie Mills' first major solo exhibition at AGWA, *All the secrets are buried between the oceans and the mountains*, the Design Store facilitated a collaboration between the artist and 30 second-year North Metropolitan TAFE Fashion Design and Illustration students. Under Stormie's mentorship, students developed original T-shirt concepts inspired by his creative practice, with six designs anonymously selected for commercial production. The project provided students with the rare opportunity to contribute retail-ready merchandise to a major gallery exhibition, exemplifying the Design Store's commitment to industry mentorship and emerging creative talent.

Pride

As part of Pride, in November the Store celebrated queer artists, designers, authors and creatives in proud acknowledgement of WA's LGBTQIA+ community. Spotlighted was a newly self-published book called *Trans Liminality: Gender confirmation surgery and the space between spaces* by WA photographer Winsall. In June 2024, Winsall travelled from Boorloo to Bangkok to undergo gender confirmation surgery, also known as bottom surgery. Winsall lays herself bare in an attempt to bridge the divide of what cisgender people do not, and in many ways cannot, understand about transgender people and how they navigate the world. Using photographs taken on her Minolta film camera, writings and her private Instagram story, Winsall shares her experiences in the hopes that others may see our shared humanity.





NAIDOC Week

To mark NAIDOC Week, the Design Store featured Sharyn Egan's collaborative community work *Balga Waangkiny* in the front window, complemented by woven sculptures by Tjanpi Desert Weavers. This installation captivated audiences of all ages and backgrounds. New books added included books on First Nations Art or written/illustrated by First Nations creators from WA. They include *Pindan*, *Birrundudu Drawings*, *Best of the West and From Perth to Fremantle* by Jim Ward, *Boodja Barna: Land Creatures* and *Noongar Boodja Waangkan: Noongar First Words* by Jayden Boundy illustrated by Tyrown Waigana and Nedingar by Isobel Bevis.

The Mangkaja Arts Resource Agency John Prince Siddon Shirt featured artwork by acclaimed Walmajarri artist John Prince Siddon in a shirt that celebrates the vibrant storytelling and contemporary vision of the Kimberley. Known for his bold use of colour and distinctive imagery, Siddon's work turns the spirit of Country and culture into wearable form. A striking statement piece that supports Aboriginal art and the ongoing cultural work of Mangkaja Arts Resource Agency.

The Design Store welcomed a new silk apparel collaboration between Flash Minky and WA artist Corban "Bamba" Clause Williams for a limited run of oversized, unisex shirts. Born in Newman and based in Parngurr Community in the Western Desert, Williams' practice is deeply connected to Kaalpa (Canning Stock Route Well 23), his grandfather's Country. Founded by curator Emilia Galatis, Flash Minky collaborates with WA Indigenous artists to translate their work into design-led pieces while supporting sustainable artist income through a direct share of profits.

Left: **Queenie (Garagarag) McKenzie** *Banana Springs*, 1996. Ochre on canvas, 140 x 100.5 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1996. © Queenie (Garagarag) McKenzie, 1996.
Right: **Stewart MacFarlane** *The boarder*, 1987. Oil on cotton duck, 150 x 210 x 4 cm. The State Art Collection, The Art Gallery of Western Australia. Gift of ICI Australia Ltd, 1995. Photo Bo Wong





Design Store commercial highlights

- Online sales increased 9% year-on-year, reflecting continued growth in digital engagement.
- Afterpay transactions increased 35%, demonstrating increased customer uptake of flexible payment options.
- Books remained the Design Store's strongest-performing category, underlining the continued importance of exhibition publishing and artist publications.
- Fashion, homewares and First Nations design continued to perform strongly, supported by new acquisitions and exclusive products.
- Exclusive merchandise and AGWA publications reinforced the Design Store's position as a destination for products unavailable elsewhere.

Social media activity

The Design Store recorded significant digital growth in FY25/26, with social impressions increasing 60.1% to more than 700,000 and engagements increasing 131.3% to 29,613. Most significantly, post link clicks grew 355.5% to 16,946, demonstrating the increasing effectiveness of social media in moving audiences from awareness to active engagement with the Design Store and its product offering. Digital activity was strongest around key retail, seasonal and Gallery activation periods, with notable audience-growth peaks during the Christmas period and a sustained period of growth from March through May 2026. The latter coincided with the campaign and delivery of the *Pulse* collaborations and mentorship initiatives.

The State Art Collection

AGWA holds the finest public art collection in the State. We continued to grow the collection in FY25/26 with work from local, Australian and international artists.

Pippin Drysdale Infinite Terrain exhibition opening.
© Pippin Drysdale / Copyright Agency. Photo Rift Photography



The State Art Collection

New additions

In FY25/26, the Board approved the Gallery's purchase of 42 works of art at a cost of $1,518,983. The Gallery was gifted an additional 35 works valued at $544,103.

As of June 2026, The State Art Collection comprised 18,994 works valued at $395,441,106. See Appendix B for a full list of purchases and donations.

During the year, 77 works of art were introduced into the Collection:

- 58% (45 works) were by 22 Western Australian artists at a value of $322,255.
- 20% (15 works) were by 19 Australian artists at a value of $439,227.
- 22% (17 works) were by 7 international artists at a value of $1,301,604.
- The work of 17 artists entered the Collection for the first time.

New acquisitions

Acquisitions were made in accordance with the *Collection Development Plan* to develop our holdings of works by Aboriginal and Torres Strait Islander, Western Australian, Australian and contemporary Asian artists. Many artists were introduced to the Collection for the first time including Western Australians Celene E Bridge, Michael Doherty, Elizabeth MacFarlane, Natsumi de Dianous, and Brett Nannup; Australians Mia Boe, Thea Anamara Perkins and the Tenant Creek Brio (Rupert Betheras and Fabian Brown) as well as international artists Yuyang Wang, Alex Da Corte, Danh Vo, Sam Contis and Paola Pivi. This strategy was balanced by the acquisition of works adding significant depth to holdings of Western Australian artists such as Robert Bell, Theo Koning, Cathy Blanchflower, John Teschendorff, Irene Carter, Julie Dowling, Elizabeth Blair Barber, Helen Britton, Pippin Drysdale, Emma Buswell and Ron Nyisztor, as well as Australians Consuelo Cavaniglia, Daniel Boyd and Bill Henson.

Works acquired over this period represent new and ongoing concerns reflecting different perspectives on the world and art's function within it. Julie Dowling continues her exploration of personal histories that are also cultural critiques, while Emma Buswell uses the intricate and time-consuming medium of machine knitting to reflect on issues concerning artists around the value of their and others' labour in a climate of scarcity and economic uncertainty.

Buswell's ambitiously creative deployment of craft media is also seen in the major ceramic installation of senior WA artist Pippin Drysdale, *Breakaway series III – Granite warriors winborn rocks Central Desert* 2021, that evokes the landscape of northern WA and Central Australia.



Acquisition themes

At a smaller scale, but with no less impact, jewellery by Helen Britton, ceramics by Robert Bell and the delicate paintings of Natsumi de Dianous open up an engagement with the intimate spaces between the body and its environments.

A romantic and elegiac tone links works such as Bill Henson's moody and suggestive photographic landscape of 2005; the emotionally ebullient magical realism of Michael Doherty, the romantic visionary practice of painter Celene E Bridge and the portrait of loss by other means of Ron Nyzistor.

The personal and introspective focus of such artists is balanced by overtly political expressions that span the institutional critique of Theo Koning, Yuyan Wang's video work *Green Grey Black Brown*, 2024 that deals with how we metabolise overwhelming volumes of visual information; Mia Boe's dystopian paintings of a dying planet; Dahn Võ's sculpture *Fabulous Muscles, Take My Breath Away* that links private memory and public history, popular culture and monumental art to recast subjective possibilities; Sam Contis poetic meditations on borders, boundaries and rites of passage in photographs from her renowned *Overpass* series; and Daniel Boyd's interrogation of Australian history and its foundational myths in his powerful painting *Untitled (WMSHGBHSH)*, 2025.

These works are complemented by differently scaled sculptural provocations by Alex Da Corte and Paola Pivi. Da Corte's 'life size' *Cool Kermit* 2024 shows the famous Muppet icon relaxing on François-Xavier Lalanne's *Oiseaux de Marbre Chair*. It is part of the artist's ongoing engagement with how our society cartoons itself into new forms. In a related way, Pivi's giant inflatable *Fortunately, one picture is worth a thousand of those suckers... (drawing by Lincoln Peirce)* 2025 looks at the centrality of art to our being human. A new example of her iconic feathered polar bears, *Art Makes You High* 2025, offers both a critique of global warming and a sense of optimism about things turning out all right, and how art might still change things for the better.

Installation view of *Sam Contis: Moving Landscape*: **Sam Contis** *Horizon Line*, 2021-2024. Gelatin silver prints, 152.4 x 203.2 cm overall. Photo Rebecca Mansell

Loans from The State Art Collection to other institutions

In FY25/26 AGWA introduced a short-term moratorium on outward loans due to congestion and interim storage arrangements across all Collection Stores during the Perth Cultural Centre redevelopment. The Gallery continued to service loan requests received prior to the moratorium, assess and approve new loan requests on a discretionary basis where feasible and supported programs exempt under policy.

Numerous artist solo exhibitions were supported with loans from the Collection, including:

Janet Dawson's *Lighthouse*, 1968, was included in the first retrospective of this respected senior Australian artist *Janet Dawson: Far Away: So Close* at the Art Gallery of New South Wales, July 2025 – January 2026.

Robert Baines, *Container for the Archegos I*, 1992, and *Meaner than Yellow, Pendant*, 2008, which featured in *Bainz Jewlz*, a major retrospective of the eminent artist-jeweller at RMIT Gallery, Naarm/Melbourne, September – November 2025.

Julie Rrap's *SOMOS*, 2024, commissioned by AGWA, returned from display in the Museum of Contemporary Art's solo exhibition of this important contemporary artist *Julie Rrap: Past Continuous* in early November 2025 and is now displayed in the Gallery's Main Foyer.

Kaylene Whiskey's *Dolly's Birthday*, 2024, was on display at the National Portrait Gallery in the major survey of the Yankunytjatjara artist's dynamic practice *Super Kaylene Whiskey*, November 2025 – March 2026.

John Perceval's *Flight into Egypt*, 1947–48, featured in Heide Museum of Modern Art's survey exhibition of the early decades of the artist's career *John Perceval: All That We Are*, April – July 2026.

Christopher Pease's first solo exhibition *Christopher Pease: Terra Nullius*, at John Curtin Gallery, Curtin University, May – August 2026, included *Reaper*, 2015, and *Uncle Les*, 2000.

Group exhibitions also supported through loans include:

Works by Florence Fuller and Kathleen O'Connor included in *Dangerously Modern* at the Art Gallery of New South Wales, extended to 15 February 2026.

Goolugatup Heathcote Gallery's *a portal permits a breath*, July – September 2025, which featured Michael Snow's *Solar Breath*, 2002.

Bunbury Regional Art Gallery's exhibition *Mingei Clay: Selections from The State Art Collection*, July – October 2025, showcased 16 works by Shoji Hamada, Bernard Leach and Michael Cardew.

Mathaman Marika's *The Morning Star Dance – Banumbirr Ceremony*, c.1959, was included in the Art Gallery of New South Wales' major exhibition *Yolŋu Power: The Art of Yirrkala* from June – October 2025.

Julie Dowling's *Death of the Anthropologist*, 1996, *The Pay-Back*, 1996 and *Uncle Freedom*, 2002, returned from display in the Potter Museum of Art's ground-breaking exhibition *65,000 years: A Short History of Australian Art* in November 2025.

Place Makers, Lawrence Wilson Art Gallery, September – December 2025, featured five photographs and the sculpture *DISPERSED*, 2008 by Fiona Foley and 16 prints and three woodblocks by Edith Trethowan.

Mia Boe's *The Aboriginal Robot*, 2024 and *The Story*, 2024 were included in the University of Melbourne's Potter Museum of Art exhibition *A Velvet Ant, a Flower and a Bird,* February – June 2026.

Fifteen objects remain on long-term loan to the WA Museum Boola Bardip for display in the Origins Gallery and the Stan Perron Treasures of WA Gallery, with the loan extended until November 2026.

The Gallery continues to service Government furnishing loans, which are exempt from the moratorium on outward loans. Seventeen works from The State Art Collection are currently on loan to Government House, while 24 works remain on loan to Parliament House, Hale House and the Premier's offices in Dumas House.



PIPPIN DRYSDALE INFINITE TERRAIN

Installation view of *Pippin Drysdale: Infinite terrain.*
© Pippin Drysdale / Copyright Agency. Photo Robert Frith, Acorn Photography

Registration

During FY25/26, the Registration team continued to implement interim measures to maintain access to collection and overflow storage areas that have reached critical capacity, while progressing planning and scoping for future storage expansion and collection relocation projects.

The team worked closely with external service providers to deliver upgrades to fire suppression systems and the Building Management System across collection storage and display areas, enhancing environmental monitoring and control for The State Art Collection. Planning also commenced for the staged replacement of lighting within selected collection storage areas.

Collection management initiatives remained a key focus, including the ongoing Collection Digitisation Project supported by MM Electrical Merchandising, which has significantly increased online accessibility to The State Art Collection. The project continues to support the photography of undigitised artworks and new acquisitions, improving remote access and public engagement with the collection.

Registration also implemented the Exhibitions Module within AGWA's Collection Management System, improving the consistency, management and documentation of exhibition and artwork records throughout the exhibition development and delivery lifecycle.

During a period of reduced copyright resourcing, Registration completed a comprehensive audit of online licences managed through the Copyright Agency and prioritised copyright clearances for the Collection Digitisation Project, exhibition loans and limited servicing of external image reproduction requests. The team also continued to review and refine documentation and associated processes for acquisitions, inward and outward loans, exhibition agreements and non-commercial copyright licences in line with current legislation and international museum standards.

AGWA Registration continued to collaborate on artist and collections management initiatives with the Art Conversations Collective WA (ACCWA) and the Western Australian Museum through a joint digitisation project focused on photography of oversized artworks. The team also remained actively engaged with professional networks, including the Western Australian Registrars Network (WARN), the Australasian Registrars Council (ARC), the Copyright Agency and interstate museum and gallery colleagues, contributing to knowledge sharing and industry collaboration.

The team successfully delivered domestic and international inward loans for AGWA's exhibition program and fulfilled all viable outward loan commitments received prior to the implementation of the outward loans moratorium required due to storage access constraints. These loans supported major international, national and WA exhibitions, in addition to an ongoing program of loans from The State Art Collection to Parliament House, Government House, Dumas House and Hale House. Registration also facilitated the delivery of significant acquisitions for The State Art Collection.



Francesco Vinea, *Love Under the Rose*, 1889. Oil on wood panel, 101.5 x 70.4 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased 1911. Detail of surface cleaning progress during treatment

Conservation and framing

It has again been a very busy year for the Conservation team. AGWA's program of collection-based displays enabled a focus on the treatment of collection works such as the cleaning of surface staining and media stabilisation of Francesco Vinea's *Love Under the Rose*, 1889, for inclusion in *Attachment Styles: Modes of Belonging in Modern and Contemporary Art*. The paintings conservator and collection framer collaborated to produce a bespoke arch-shaped frame for Samuel Fisher's *The Tambour Frame*, 1899, which was missing its original frame, resulting in the work being able to be displayed appropriately after many decades. Constructing the new frame was very detailed and involved, using many methods including pattern making, mould making, casting, carving, kerfing, timber machining, paint/shellac techniques and air brushing.

For the collection display of *Attachment Styles*, Louise Paramor's multi-panel work *Letters, Lies and Alibis*, 2004, received significant preparation for display. The enamel surfaces of the 14 individual panels were cleaned and repaired. Staff collaborated to develop a bespoke lightweight panel system for display. This treatment achieved a number of significant outcomes: the work was displayed for the first time since its acquisition in 2010, installation time and input requirements were reduced, the work was better protected during transport to and from the gallery and most importantly, a safe long-term storage solution was established to support its ongoing preservation.

The work *There is another world – This one No 1*, 1989-1991, by Mary Moore was reframed for *Attachment Styles*. Comprising 50 individual works they were rehoused into bespoke frames with improved materials refining the display outcome and ongoing care of these important works and receiving positive feedback from the artist.

To coincide with the retrospective of WA artist Theo Koning at Fremantle Art Centre, AGWA displayed his major installation work, *The hot chook shop*, 1974. Preparation of the work involved extensive documentation and conservation treatment, consisting of cleaning, stabilisation and repair of degrading components and migration of analogue audio components to contemporary technology before putting it on display for the first time in more than 20 years.

The acquisition of a Leica M80 stereo microscope, paired with a Leica Flexacam i5 and Enersight software for live viewing and direct image capture, supported the major treatment to consolidate and stabilise easily crushed media on three works by Jack Birrel Tjungurrayi for display in *I AM*, Aboriginal art from The State Art Collection.

Other exhibition-related outcomes during the year included the documentation and cleaning of more than 400 vessels on loan to AGWA for the exhibition *Pippin Drysdale: Infinite Terrain*, support of complex, interactive installation work and multichannel video works for *HALE TENGER / BORDERS / BORDERS* and documentation, planning and advising on the installation of multiple, extremely large and complex installation works for *Paola Pivi – I don't like it, I love it.*

The team collectively re-configured the layout of the basement lab space to create new framing workspaces within the labs. There is now a dedicated area for timber framing and timber machining, which has resulted in more efficient workflow. New machinery has been commissioned so that timber machining and profiling can be done in-house which is essential for the bespoke timber framing that is now being produced.

Inside Australia

In carrying out AGWA's responsibility on behalf of the State of Western Australia to care for and manage Antony Gormley's site specific installation, *Inside Australia*, a site visit to Lake Ballard was undertaken in late April 2026.

The visit showed that the condition of the sculptures overall is excellent and that since the last visit in 2022 there have only been two sculptures damaged with six other sculptures needing minor attention. The amount of damage is significantly lower than the average.

Any evidence of the rebasing of the sculptures undertaken in 2022 has completely faded, with the lakebed around the sculptures being flat without depressions or mounds around them. The low rate of damage would indicate that the new bases are working as intended.


FORTUNATELY, ONE PICTURE IS WORTH A THOUSAND OF THOSE SUCKERS...
Peirce

Marketing, PR & Media

Throughout FY25/26, AGWA's marketing connected audiences with a dynamic program of exhibitions and experiences which built visibility, engagement and excitement around the Gallery, across WA and beyond.

Left: **Paola Pivi** *Fortunately, one picture is worth a thousand of those suckers... (drawing by Lincoln Peirce)*, 2025. Nylon, polyurethane, metal, blowers, 1400 x 700 x 20 cm. The State Art Collection, The Art Gallery of Western Australia. Gift of the artist, 2026. This work was made with the express permission of Peirce. © Paola Pivi © Photo Ela Bialkowska, OKNO studio



Marketing, PR & Media

The FY25/26 marked another period of strong and sustained growth in AGWA's media and public relations profile. Our campaigns continued to secure high value national and international coverage, strengthen audience engagement and elevate the visibility of Western Australian and visiting AGWA artists on the world stage.

West Australian artist Pippin Drysdale cemented herself as a favourite with AGWA visitors and attracted exceptional media interest. Her exhibition, *Infinite Terrain*, attracted exceptional national attention, with prominent coverage across major publications including The Age, Sydney Morning Herald, Art Almanac and Australian Traveller that highlighted the artist's enduring influence and creative ambition. This momentum was further amplified through high profile artist features in The West Australian Newspaper, Havenist magazine and ABC Digital, cementing the exhibition as one of the year's most widely profiled and celebrated cultural achievements.

Award–winning artist Vincent Fantauzzo performed outstandingly across multiple channels, particularly through digital content. Fantauzzo's visit to Perth, including his *Pulse Talks* appearance and a meet and greet with *Pulse* artists generated 505,438 impressions across AGWA's social media channels, accompanied by an outpouring of public affection and highly engaged commentary. This included a feature article in the Sunday Times Magazine and a breakfast show appearance by Fantauzzo on Nova Radio. The announcement of his appointment as *The West Australian Pulse Ambassador* for 2026 – 2028 delivered exceptional engagement across digital outlets.

A key highlight of the year was the extensive feature on Paola Pivi in The Australian's culture pages and online platform, reinforcing AGWA's position within the national arts conversation. AGWA's international media campaign for *Paola Pivi – I don't like it, I love it* delivered remarkable global visibility across leading arts, lifestyle and culture publications. Coverage extended across Asia, Europe and Latin America, significantly elevating AGWA's international profile and reinforcing Pivi's standing as a major contemporary artist.

High profile features in Tatler Shangliu and Harper's Bazaar Vietnam provided premium exposure to affluent and culturally engaged audiences, strengthening AGWA's presence in key Asian markets. The campaign also secured extensive arts focused coverage, including multiple features in designboom, one of the world's most widely read design and architecture platforms, as well as two major stories in Art Plugged.

Paola Pivi's vibrant, colour saturated exhibition generated strong broadcast interest, with television outlets highlighting its playful energy and striking visual impact. Coverage on Channel 7 News in particular amplified the exhibition's reach, showcasing its bold aesthetic to broad metropolitan audiences and reinforcing its position as one of the year's most dynamic cultural presentations.

> The best exhibitions to see around Australia while on holiday – WA: *Pippin Drysdale: Infinite Terrain*
>
> Destination Art

The exhibition's public engagement peaked at the filled-to-capacity launch event, which culminated in a celebratory rooftop gathering at AGWA, underscoring its status as one of the year's most dynamic and high profile cultural moments.

Meanwhile, the announcement of street artist Stormie Mills' forthcoming August 2026 exhibition achieved record reach across AGWA's social media channels and secured prominent page three coverage in The West Australian Newspaper's Saturday edition – an unprecedented result for an exhibition announcement.


HYSTERIC



Media clippings

Total clippings: 1,326

Total advertising space rate (ASR): $11,712,912

Total audience: 68,885,652

Note: The syndication rule was applied to the AGWA online brief from February 2023, which increases the volume/audience/ASR of clippings that are delivered to the AGWA portal. AGWA's media monitoring company calculates the audience figure by the average story audience numbers, whereas AGWA calculates the figure by the unique visitors per day.

Social media

Compared to FY24/25, Facebook impressions were up 60.1% to almost 800,000, while Instagram impressions were up almost 60% to just under 350,000. Facebook engagement was up 131.3% to 29,613. Our videos were more popular by 34.8% with just over 86,000 views. *The West Australian Pulse* and the *Pulse Emerging Fashion Show* were two of the most popular events on our socials with more than 770,000 impressions, which was up 193.5% from last year. Videos from the exhibition and event notched up more than 96,000 views.

Volunteers & Guides

AGWA Volunteers are a vital link with the community, enriching the Gallery experience for visitors. From front-of-house volunteers who welcome and guide guests and the Voluntary Gallery Guides who lead insightful exhibition tours to the research and library volunteers working behind the scenes, each plays an essential role in every Gallery visit. More than 125 volunteers support Gallery activities.

Voluntary Gallery Guides represent a significant aspect of AGWA's community engagement and their contribution enriches the cultural fabric as well as providing educational and entertainment benefits. The Guides have been contributing to AGWA and the wider community for almost half a century, having been founded in 1977.

During FY25/26 the Guides presented 639 Wesfarmers walk-in tours attended by 2,758 people, 186 educational tours to 4,252 school students, 73 private tours for 959 visitors and 53 special tours for 633 participants. The total of 951 tours (an increase of 10% from last year) were attended by 8,602 visitors, up 16% from last year.

AGWA's Voluntary Gallery Guides engage with a wide range of participants during the past year. A unique contribution they make is State Art Collection tours offered in nine languages other than English – French, Italian, Russian, German, Dutch, Afrikaans, Japanese, Chinese and Portuguese.

At June 2026 there were 69 active Guides. To maintain the community of Guides, a number of roles are provided. Life Membership is awarded to Guides with 20 years of service and there are 24 Life members, some of whom are still actively taking tours. Associates and Special Associates are exempt from delivering the minimum of 24 tours per year and instead, support the Guides' activities in practical ways including delivering tours in languages other than English. At present there are seven Associate Guides and three Special Associate Guides. The active Guides includes one graduate of the Adjunct training program which aims to attract younger people by offering concentrated workshops and mentoring. A further three Adjuncts are in training.

The Guides continue to engage with Alumni from the past 49 years. On the 30 June 2026, we celebrated The Guides' Alumni and Life Members with a morning tea in the Centenary Boardroom. Our community expands each alternative year with a new intake. There are 14 trainees undergoing an intensive year-long program.



Pippin Drysdale *Breakaway series III - Granite warriors winborn rocks Central Desert*, 2021. Glazed porcelain, 15 parts, dimensions variable. (detail). The State Art Collection, The Art Gallery of Western Australia. Gift of the artist through the Australian Government's Cultural Gifts Program, 2026. © Pippin Drysdale / Copyright Agency. Photo © Robert Frith, Acorn Photo.



AGWA's Guides reach out into the community to share their expertise and passion for art. The Karrakatta Club's Art Interest group enjoy guided tours once a month and AGWA 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) provides their art appreciation lecture series featuring presentations by the Guides and invited lecturers.

AGWA's Guides conduct 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 as well as information to visitors at Cottesloe Beach for the annual *Sculpture By the Sea* exhibition, as they have done every year since its inception.

Highlights of the year include special activities that enrich Guides' knowledge and appreciation of art and artists, as well as enhancing our sense of community. AGWA's Guides participated in the Association of Australian Gallery Guides Organisation's biennial conference which was hosted by the Art Gallery of New South Wales in August. AGWA's Guides were eligible to send 28 members and did so, with a contingent as large as the hosting organisation, greater than any other participating Gallery.

Locally, Guides held the Annual Big Day Out on 31 October at the WA Shipwrecks Museum and the Fibonacci Centre, with tours, visits to local artists' studios, a screenprinting workshop and presentations by artists. There was also a Mini Day Out on June 5 to Mossenson Galleries in Subiaco to view a specially curated exhibition of First Nations artworks from the collection and their extensive collection of works by Shane Pickett.

Emerging Artist Award

In 2025 the Guides established the Emerging Artist Award (EAA), funded by the initiative of Founding Guide Dorothea Hansen-Knarhoi. Dorothea became a Guide in 1977, was elected vice president in 1978 and president in 1979. She was also program coordinator, a guide trainer and in 2020 was inducted into Western Australia's Hall of Fame. She celebrated her 40 years of VGG membership in 2022. The Guides' Room is named in her honour.

Dorothea was keen that the Guides would play a major role in the nomination and selection processes each year to identify an Emerging Artist. They chose inaugural winner, Lorraine DeFleur. Lorraine studied architecture and fine art in Belgium and has had numerous awards for her innovative linear creations since living in Perth. Since winning the EAA25, Lorraine has had two solo exhibitions in Belgium. Her contribution to WA's art scene is significant and the Guides are proud to name her the first Dorothea Hansen-Knarhoi Emerging Artist.

AGWA Ambassadors

Ambassadors are the first people visitors see – always there with a friendly face and a willingness to help. AGWA Ambassadors work tirelessly on the Information Desk, greeting visitors and providing information about the exhibitions and public programs. They also facilitate the cloakroom, which helps to protect the artwork, by storing bags and belongings that are not suitable inside the Gallery. During school visits they assist with organising storage space for the student bags.

In FY25/26, our 30 Ambassadors gave more than 4,000 hours to assist visitors to enjoy their Gallery experience.





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 visitors over the year obtaining insight to help the Gallery prepare for future exhibitions.

The Library is run by two dedicated volunteers who organise and run the internal reference library and provide information to staff and guides. Their work is invaluable in ensuring the library is maintained as an effective resource for AGWA research.

Learning Volunteers

Fifteen Learning Volunteers played an integral role in Gallery 09 exhibitions, *Re-PLAY* and *Cranky Pants*, contributing not only to visitor engagement but also to the creative development of *Cranky Pants* and the successful activation of *The Drawn Together Project*.

Through more than 900 hours of service across FY25/26, volunteers gained valuable experience in arts facilitation, creative learning practice, public engagement and exhibition delivery while working alongside Teaching Artists and Gallery staff. Their contribution strengthened the Gallery's ability to provide high-quality, participatory experiences for visitors, while also creating meaningful opportunities for skill development, professional growth, community connection and pathways into the arts and cultural sector. The dedication, enthusiasm and growing expertise of these volunteers have been invaluable to the success of AGWA's learning programs and to fostering a vibrant culture of civic participation in the arts.

Installation view of *The West Australian Pulse*: **Josephine Purcell**, *Whatever you say, Doc*, 2025. Mixed media, 75 x 120 x 120 cm. Courtesy of Shenton College. Photo Rift Photography

Philanthropy & Partnerships

The generosity of AGWA supporters and partners helps transform ambition into impact, enabling the Gallery to pursue opportunities, from acquiring significant works for The State Art Collection to presenting exhibitions, expanding learning programs and connecting more people with art across Western Australia.

Klara Kristalova *Mouse*, 2024. 1/3 Editions. Bronze, 168 x 58 x 50 cm Photo Carl Henrik Tillberg.
© Klara Kristalova/ADAGP Paris, 2024. Courtesy of the artist and Perrotin.



AGWA Foundation

The AGWA Foundation is the Gallery's dedicated philanthropic partner, bringing together donors, trusts, foundations and bequest supporters who play a vital role in securing AGWA's future. This investment supports acquisitions, exhibitions, learning initiatives and strategic priorities, with philanthropic contributions increasing by 32% in FY25/26, reflecting the continued generosity of AGWA's supporters. A full list of Foundation supporters can be found in Appendix D.

The AGWA Foundation also successfully manages the Gallery's investment portfolio, an additional contribution to AGWA's long-term financial sustainability. The portfolio grew by approximately 11% during FY25/26, further increasing the Foundation's capacity to support the Gallery's ambitions.

The impact of support

In FY25/26, philanthropic investment enabled significant acquisitions for The State Art Collection, expanded education, social impact and public programming, launched publications such as *Howard Taylor: A Painter's Journal* and created new opportunities for audiences to experience art at the Gallery, online and across WA. The Collection was also strengthened through gifts made under the Australian Government's Cultural Gifts Program. Donated works and Foundation-funded acquisitions are listed in Appendix B.

Lead and major gifts

Two significant gifts from MM Electrical Merchandising continued to support the digitisation of the Collection and expansion of AGWA's regional loans program with galleries in Port Hedland and the Goldfields. The Simon Lee Foundation continued its invaluable support as Naming Rights Partner of the Simon Lee Foundation Institute of Contemporary Asian Art.

The Foundation also gratefully acknowledges gifts from longstanding supporters Janet Holmes à Court AC, Stan Perron Charitable Foundation, The Spinifex Trust, The Fini Family, John and Linda Bond, Graeme and Lorraine Rowley, Bruce and Charmaine Cameron and The Ungar Family Foundation together with significant support received from the Gordon Darling Foundation, The Neil Feakes Foundation, Mario D'Orazio, Susan Salvair, Dr Eugenie Keefer Bell LFRAIA and Julia and Bernard Schortinghuis.

Annual Appeal

The 2026 Annual Appeal raised vital funds to support the acquisition of the near life-size sculpture *Mouse* by internationally celebrated Swedish artist Klara Kristalova. Exploring resilience, belonging and curiosity, *Mouse* will be the first work by Kristalova to enter The State Art Collection. Fundraising will continue until the end of 2026.

Bequests

Gifts in wills help build and care for The State Art Collection and ensure the Gallery continues to inspire, educate and connect people through art. During FY25/26, AGWA was deeply grateful to receive a significant bequest for general purposes from the estate of the late Gene Tilbrook AM, a longtime supporter of the Gallery and a passionate advocate for the arts. AGWA will honour Gene's remarkable generosity by directing the bequest towards the acquisition of a significant international work for The State Art Collection.

Donor engagement

Throughout the year, Foundation supporters enjoyed exhibition previews, curator-led tours, book launches, behind-the-scenes experiences with visiting artists and monthly Picture Club events, providing opportunities to connect more deeply with AGWA's exhibitions, Collection and artistic vision.

The Foundation also hosted a popular four-day Singapore Art Tour offering participants unique access to leading galleries, private collections and cultural experiences while strengthening the sense of community among supporters and affinity with AGWA.

Another highlight of the year was The Art of Giving Well, a special event designed to encourage thoughtful conversations about structured giving and the lasting impact philanthropy can have.



Re-PLAY Installation View, The Art Gallery of Western Australia: April 2025. Photo Rift Photography



Next Collective, Next Up Pitch Night, October 2025. Photo Ezra Alcantra.



Next Collective Campaign Imagery.

Next Collective – A New Generation of Arts Philanthropy

Next Collective is AGWA's donor community for young professionals and emerging philanthropists aged 20 – 45. Through an annual tax-deductible contribution of $700, members collectively support acquisitions for The State Art Collection. Since launching in 2019, the program has raised more than $220,000 while offering members exclusive Gallery experiences and curatorial insights.

At the Next Up Pitch Night in October 2025, members voted to acquire two works by Tennant Creek Brio: *Morpheus dream / underworld (reflector)* and *Mystical creatures! Some sort of eel snake! The red bull! The yellow slimey fish!* These vibrant new additions highlight the group's commitment to supporting bold, community-driven artistic voices.

A targeted membership campaign launched in early 2026 reached more than 68,000 people, generated more than 2,000 webpage visits and welcomed nine new members.

> When Next Collective began, the idea was simple: create a way for younger art lovers to have a direct impact on the Collection. It's exciting to see the refreshed program building on that vision and inspiring more people become involved in shaping AGWA's future.
>
> Ed Kimani, long-time Next Collective member

AGWA Partners

AGWA is proud to work alongside a valued community of corporate, government and media partners whose financial and in-kind support helps bring exceptional art and cultural experiences to Western Australians and visitors alike. Their partnership enables the delivery of exhibitions, learning initiatives, public programs and events that enrich the cultural life of our State.

We sincerely thank the following partners for their generous support throughout FY25/26:

- **Wesfarmers Arts:** AGWA's Principal Partner and longest-standing corporate partner. This partnership supports public access and engagement, including the Wesfarmers Gallery and Daily Guided Tours.
- **Healthway:** AGWA's Art Access partner promoting social, emotional wellbeing and the arts.
- **Seven West Media:** Supports AGWA through promotional, editorial and financial investment, including as Naming Rights Partner of *The West Australian Pulse.*
- **JCDecaux:** Provides substantial in-kind support across outdoor, transit and digital advertising platforms, with additional support towards *The West Australian Pulse*.
- **Nova 93.7:** Provides significant in-kind advertising support across its radio and digital channels.
- **Singapore Airlines:** AGWA sincerely thanks Singapore Airlines for more than a decade of valued partnership and looks forward to future opportunities to work together.
- **Department of Education:** Ensures access and opportunities for young people through financial support of *The West Australian Pulse* exhibition.
- **Juniper Estate:** Supports Gallery and Foundation events as the Gallery's beverage partner.
- **Burch Family Wines:** Supports the hospitality experience at Gallery and Foundation events with service of Howard Park Petit Jeté.
- **Alex Hotel:** Provides a range of accommodation and hospitality options for our travelling artists.

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. As of 30 June 2026, AGWA was a statutory authority within the Department of Creative Industries, Tourism and Sport.





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 Simone McGurk MLA – Minister for Creative Industries

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

Hale Tenger *Beyrut / Beirut*, 2005-2007. Single channel video (colour, sound, 3'47", loop). The State Art Collection, The Art Gallery of Western Australia. Purchased through the Art Gallery of Western Australia Foundation. TomorrowFund 2013. © Hale Tenger. Photo Duncan Wright

The Board

The Board of The Art Gallery of Western Australia comprises eight members. Seven members are appointed by the Governor, with the Director General of the Department of Creative Industries, Tourism and Sport (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 FY25/26.

Board members

POSITION	MEMBER NAME	INITIAL APPOINTMENT	EXPIRY	MEETINGS ATTENDED
Chairman	Janet Holmes à Court AC	11/09/2018	31/12/2027	5
Member	Dr Clarissa Ball	12/08/2019	31/12/2027	4
Member	Stephanie Black	08/03/2023	01/02/2027	5
Member	Michael Bohn	17/05/2022	16/05/2029	5
Member	Dr Kate Hislop	15/10/2024	14/10/2028	4
Member	Carol Innes	06/10/2020	06/10/2027	1
Member	Dr Ric Spencer	10/06/2025	10/06/2029	5
Ex- officio	Chad Anderson or proxy	Ex officio	N/A	5

Board committees

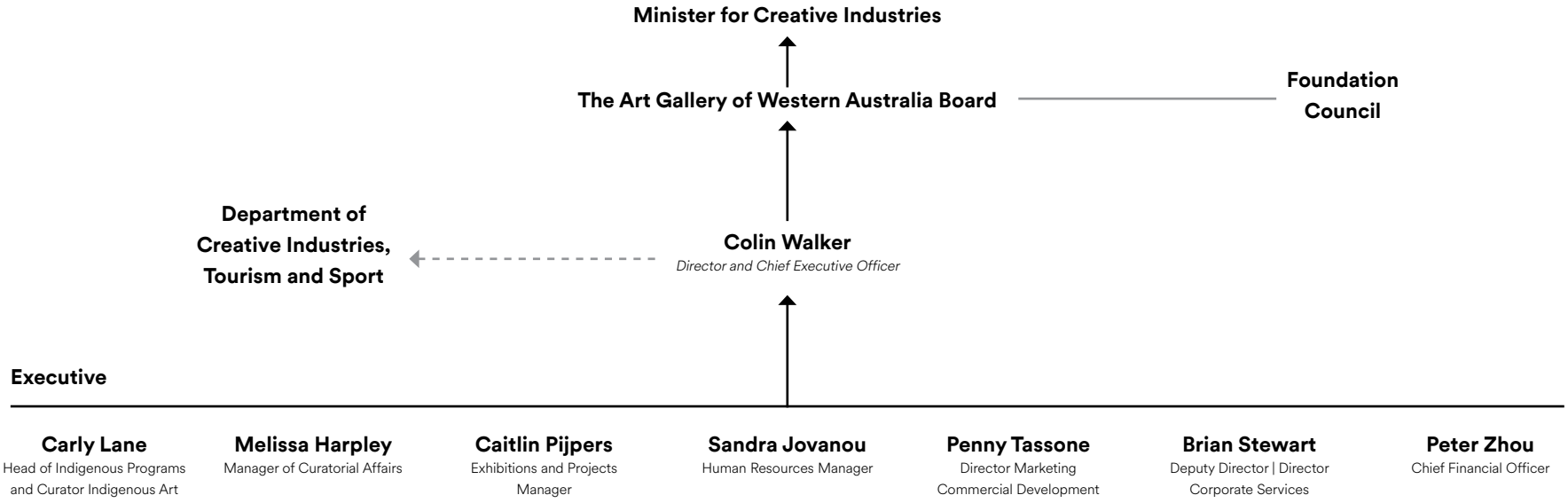
The Board has three regular committees to provide oversight in relevant areas. All Board Members are invited to attend any committee meeting. The entire Board, when required, is the Nomination Committee.

Committee	Purpose	
Audit & Risk Management Committee *(Met four times during the year)*	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 twice during the year)*	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** Dr Clarissa Ball, Dr Ric Spencer, Ian MacLeod, Sandra Murray **Executive Officer** Director and CEO **Observers** Manager of Curatorial Affairs, Deputy Director | Director Corporate Services
Infrastructure & Commercial Development Committee *(Met 1 time during the year)*	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, Dr 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 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 Creative Industries, Tourism and Sport (CITS).

As at 30 June 2026.



Organisational structure

As of 30 June 2026, 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 and venue hire

Foundation and Development, responsible for:

- Corporate sponsorship and partnerships
- 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



Hiroshi Suzuki *Miyabi-Fire Vase*, 2022. Hammer-raised and chased fine silver 999 with the Queen's Platinum Jubilee hallmark, 29.5 x 21.5cm. The State Art Collection, The Art Gallery of Western Australia. Purchased through The Art Gallery of Western Australia Foundation: The Robert & Eugenie Bell Decorative Arts & Design Fund, 2025. Photo Christophe Canato

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	FY25/26 TARGET $'000 (a)	FY25/26 ACTUAL $'000	VARIATION $'000 (b)
Total cost of services (sourced from Statement of Comprehensive Income)	18,300	19,339	1,039
Net cost of services (sourced from Statement of Comprehensive Income)	10,923	8,147	-2,776
Total equity (sourced from Statement of Financial Position)	419,348	448,828	29,480
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	-1,228	1,365	2,593
Agreed salary expense level	6,849	9,456	2,607
Agreed executive salary expense limit	248	330	82

(a) The 2025/26 Financial Targets reflect the financial targets in the 2025/26 Resource Agreement.

(b) Further explanations are contained in note 9 'Explanatory statement' to the Financial Statement.

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

INCOME SOURCES	PERCENTAGE OF TOTAL
Government	52%
Sponsorship and donations	2%
Commercial operations	6%
Other	40%

Working cash target

WORKING CASH TARGETS	FY25/26 TARGET $'000	FY25/26 ACTUAL $'000	VARIATION
Working cash limit	992	897	-95

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 AGWA's Outcome-Based Management Framework during FY25/26.

Shared responsibilities with other agencies

AGWA 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**	
Outcome 1 Western Australia's State Art Collection asset is developed, appropriately managed and preserved.	**Service 1** Cultural heritage management and conservation.
Outcome 2 Western Australia's State Art Collection and works of art on loan are accessible.	**Service 2** Cultural heritage access and community engagement and education.

Summary of Key Performance Indicators

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

	FY25/26 TARGET	FY25/26 ACTUAL	VARIATION
Effectiveness KPI: Percentage of time the Collection is stored to the required standard.	98%	94%	-4%
Efficiency KPI: The average cost of managing the Collection per Gallery object.	$129.51	$119.91	-$9.60

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

	FY25/26 TARGET	FY25/26 ACTUAL	VARIATION
Effectiveness KPI: Total number of visitors.	300,000	402,908	102,908
Effectiveness KPI: Total number of online visitors to website.	172,000	389,348	217,348
Effectiveness KPI: Percentage of visitors satisfied with visit overall.	84%	92%	8%
Efficiency KPI: The average cost of Gallery services per Gallery access.	$32.81	$21.54	-$11.27

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

Significant issues and emerging trends

Revitalising the AGWA Precinct

With the rejuvenation of the Perth Cultural Centre (PCC), the AGWA car park is being developed into a new sculpture park and event space. The revitalised precinct will serve as a dynamic cultural hub, enabling AGWA to expand its role in hosting and supporting a wide range of community and cultural events.

The State Government election commitment to develop the AGWA vision for a new Gallery provides a unique opportunity for AGWA to develop a new, major contemporary gallery and State cultural destination which will meet community needs and show more of the State Art Collection and art from across the globe. The redevelopment will provide an opportunity to improve the existing heritage buildings to maintain the protection of The State Art Collection, loaned artworks and public amenities.

Embracing digital futures

Digital transformation remains a significant priority for AGWA, spanning collections, building management and both internal and external communications. 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.

Other statutory information

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.

Employment and industrial relations

The following table summarises AGWA's employee demographics and headcount as of 30 June 2026.

STAFF PROFILE	FY24/25	FY25/26
Full time employees (FTEs)	61.4	76.05
Permanent full time	31	38
Permanent part time	13	18
Fixed term full time	17	11
Fixed term part time	10	27

STAFF GENDER	FY24/25	FY25/26
Women	48	63
Men	22	29
Non Binary	1	2
Total	**71**	**94**

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 based on hours worked to normal award/agreement hours provisions.

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 as well as improved decision making and performance. The workforce is more connected, motivated and productive.

As part of the 2023 WA Public Sector Census, our staff were asked about their perceptions of inclusiveness. Only 20% of our staff have shared their diversity information with our agency. A number of staff indicated they had not shared this information with our agency because it was not a requirement and they considered some of the information private.

Having analysed the results and insights provided, we have identified actions to improve diversity and inclusion in the year ahead through targeting positions for increasing workforce diversification. Through targeted employment AGWA has recruited a more diverse visitor services house staff and increased Aboriginal representation. AGWA has worked with a disability employment agency to create a six-month trial for a person with disability working as a visitor services officer. After successful completion of the trial the person was appointed permanently to the role. An Aboriginal trainee was also made permanent in the corporate services team.

Staff development

AGWA is committed to development of all staff. 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 launched a new online learning platform called uLearn to deliver a full range of mandatory and optional training modules to all staff.

AGWA maintained its commitment to supporting professional training in the sector through the Public Sector Commission Aboriginal trainee program. AGWA also sought internships through Curtin University and UWA.

Work health and 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 from different work areas of the AGWA worksite. The function of the committee 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.

INDICATOR	2023-24	2024-25	2025-26	TARGETS	COMMENTS ON OUTCOME
Number of fatalities	0	0	0	0	
Incidence of work-related injury or illness[1]	51.72	28.57	53.33	Reduce by 2% per year and 15% by 2033 compared with 2023	3 claims were recorded for 2025/26
Incidence rate of serious claims with one or more weeks' lost time[2]	0	0	0	Reduce by 2.5% per year and 20% by 2033 compared with 2023	
Incidence rate of claims resulting in permanent impairment[3]	0	0	0	Reduce by 2% per year and 15% by 2033 compared with 2023	
Incidence rate of work- related respiratory disease[4]	0	0	0	Reduce by 2.5% per year and 20% by 2033 compared with 2023	
Managers and supervisors trained in: 1. work health and safety as relevant to the PCBU's risk profile; and	100%	100%	100%	Greater than or equal to 80% of cohort trained within last two (2) years	
2. injury management.	n/a	n/a	64%	Greater than or equal to 80% of cohort trained within last five (5) years	New online training introduced in 2025/26
Percentage of workers returned to work on full duties and hours (i) within 13 weeks	100%	100%	100%	No target	
(ii) within 26 weeks	100%	100%	100%	Greater than or equal to 70% returned to work within 26 weeks	
Agency has a WHS management system that has been independently assessed in last five years	Yes	No	No	No	Independent WHS assessment done in 2017/18
Consultative systems: 1. Number of health and safety representatives				No target – intended for agency trend information	
1. in total;	4	4	4		
2. who have attended HSR training;	4	4	4		
3. shown as a percentage of workers;	7%	6%	5%		
4. shown as a ratio to the number of workplaces occupied by the Agency; and	1:1	1:1	1:1		
2. Name/s of health and safety committees and sub-committees	AGWA HSC				

(1) The number of claims divided by the number of FTE multiplied by 1,000.

(2) The number of serious claims divided by the number of FTE multiplied by 1,000.

(3) The number of permanent impairment claims divided by the number of FTE multiplied by 1,000.

(4) The number of respiratory claims divided by the number of FTE multiplied by 1,000.

Note. *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, where data is available.*



Workers compensation

Three claims for compensation were recorded in FY25/26 and two were closed.

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 5 occasions, for a total cost of $282.32.

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.

Board remuneration

POSITION	MEMBER NAME	TYPE OF REMUNERATION	SITTING FEES	GROSS / ACTUAL REMUNERATION INCL SUPERANNUATION
Chairman	Janet Holmes à Court AC	Annual	$37,353 per annum	Nil
Member	Dr Clarissa Ball	Per meeting	$123 per meeting	Nil
Member	Stephanie Black	Per meeting	$123 per meeting	Nil
Member	Michael Bohn	Per meeting	$123 per meeting	Nil
Member	Dr Kate Hislop	Per meeting	$123 per meeting	Nil
Member	Carol Innes	Per meeting	$123 per meeting	Nil
Member	Dr Ric Spencer	Per meeting	$123 per meeting	Nil

* Some Board Members elected not to receive sitting fees.

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	TOTAL (EXCL. GST)
Advertising	171,698
Media advertising	
Initiative Media	491,000
Social Media: Facebook/Instagram	11,052
Others	9,163
Total expenditure	682,913



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 FY25/26 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. Wheelchair access/areas are included in event planning and delivery and major events have Auslan interpreters present. 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.

In partnership with Curtin University's Autism Research Group (CARG), AGWA delivered the Art4Life program across Term 4, 2025, engaging 82 students from Ashdale Secondary College, Baldivis Secondary College, Coodanup College, Hampton Senior High School and Lyn Beazley Academy. Through 11 workshops and guided tours of Gallery Highlights, students with autism participated in creative learning experiences designed to be accessible, low-sensory and responsive to individual needs and interests.

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 the year AGWA partnered with the Department of Creative Industries, Tourism and Sport (CITS) to launch an online learning system. The system includes a mandatory training module on Disability Awareness, plus other modules such as Disability Confident Conversations and Inclusive Recruitment.

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.

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 FY25/26 AGWA worked with a disability employment agency to offer an employment trial to a person with disability working in visitor information services role for six months. The success of this trial resulted in the person being permanently appointed.



Employment and industrial relations

AGWA's commitment to access extends beyond the metropolitan area and into regional communities. Following its FY23/24 season at AGWA, *Exquisite Bodies*, created in collaboration with disabled artist Bruno Booth, toured to Carnarvon Art Gallery, expanding access to a high-quality, disability-led participatory exhibition while creating meaningful employment opportunities for artists with disability. Three young artists with disability were trained and employed as creative facilitators, working alongside their support workers to lead public engagement within the exhibition.

This innovative employment model demonstrated the value of inclusive workforce participation within the arts sector by recognising artists with disability as skilled cultural workers, creating paid pathways into creative employment and supporting professional development through public-facing facilitation roles. They also exhibited their own work in an adjacent gallery space.

The long-term impact of this approach is reflected in the successful employment outcome of one participating artist, who has since secured ongoing employment with the Shire of Carnarvon Library and Gallery. In doing so, the project not only extended cultural access for regional audiences but also advanced more equitable employment outcomes and challenged public perceptions of disability, capability and creative leadership.

Compliance with public sector standards and ethical codes

AGWA is a cultural statutory authority within the Department of Creative Industries, Tourism and Sport (CITS) and works in partnership with CITS 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.

To support and strengthen AGWA's integrity framework AGWA has an *Integrity Framework Action Plan*. Progress in achieving the plan is monitored by the Board's Audit and Risk Management Committee.

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 FY25/26 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 *Code of Conduct*.
- One incidence 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 FY25/26, 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.

   AGWA in partnership with Department of Creative Industries, Tourism and Sport (CITS) launched an online learning system during FY25/26. The system includes a mandatory training module on Recordkeeping Awareness which all staff are required to complete. The online training provides consistent and flexible recordkeeping training. Additionally, all staff were required to complete online training on Information Classification.

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

   All new staff are required to complete the online recordkeeping awareness training as part of their induction program. This ensures that all staff understand their role and responsibilities in recordkeeping, in relation to both electronic and hard copy records.



Cast in Bronze, exhibition installation view. Photo Bo Wong

Government policy disclosures

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 embedding recognition and respect for the lived experience between cultures. AGWA's Simon Lee Foundation Institute of Contemporary Asian Art supports broader community engagement through an exhibition program drawing on Asian art, which helps improve our understanding and engagement with the region.

Policy Priority 2 – Culturally responsive policies, programs and services

AGWA continues to deliver relevant content to visitors in languages other than English. AGWA's Voluntary Gallery Guides offered State Art Collection tours in nine languages other than English. The new Visitor Engagement team comprises staff from diverse cultural backgrounds who help to make visitors from all backgrounds feel welcome and included at the Gallery. Through the Simon Lee Foundation Institute of Contemporary Asian Art, AGWA is engaging with artists and institutions across our Indian Ocean neighbourhood and beyond, and with their multicultural communities across Western Australia.

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

AGWA has identified staff from culturally diverse backgrounds and has implemented strategies to increase the diversity and inclusiveness of the workplace. Ongoing multicultural programs have increased opportunities for local artists and businesses to participate in AGWA services.

Financial Statements



Elise Blumann *Storm on the Swan*, 1946. Oil on paper on composition board, 56.5 x 66.5 cm (detail).
The State Art Collection, The Art Gallery of Western Australia. Gift of Mrs Elizabeth Lefroy, 1984.
© Elise Blumann. Photo Bo Wong

Financial Statements

Certification of financial statements

The Board of The Art Gallery of Western Australia
For the financial year ended 30 June 2026

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 2026 and the financial position as at 30 June 2026.

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
9 September 2026



Janet Holmes à Court AC

Chairman
Board of The Art Gallery of Western Australia
9 September 2026



Michael Bohn

Member
Board of The Art Gallery of Western Australia
9 September 2026

Statement of Comprehensive Income

As at 30 June 2026

COST OF SERVICES	Notes	2026 ($'000)	2025 ($'000)
Expenses			
Employee benefits expense	2.1(a)	9,456	8,222
Supplies and services	2.3	7,086	8,012
Depreciation expense	4.1.1, 4.2	83	92
Accommodation expenses	2.3	2,000	3,987
Grants and subsidies	2.2	108	206
Cost of sales	3.3	503	740
Other expenses	2.3	103	181
Total cost of services		**19,339**	**21,440**
Income			
Revenue			
User charges and fees	3.2	238	2,344
Sales	3.3	1,148	2,012
Sponsorship	3.4	570	703
Donated works of art	3.5	1,081	164
Bequest trust and special purpose funds contributions	3.6	2,012	1,506
Interest revenue	3.7	304	384
Other revenue	3.8	5,839	264
Total revenue		**11,192**	**7,377**
Total income other than income from State Government		**11,192**	**7,377**
NET COST OF SERVICES		**8,147**	**14,063**

	Notes	2026 ($'000)	2025 ($'000)
Income from State Government	3.1		
Service appropriation		10,774	10,528
Income from other public sector entities		500	461
Services received free of charge		1,019	1,237
Total income from State Government		**12,293**	**12,226**
SURPLUS/(DEFICIT) FOR THE PERIOD		**4,146**	**(1,837)**
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	8.10	17,354	3,100
Total Other Comprehensive Income		**17,354**	**3,100**
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**21,500**	**1,263**

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

Statement of Financial Position

As at 30 June 2026

ASSETS	Notes	2026 ($'000)	2025 ($'000)
Current Assets			
Restricted cash and cash equivalents	6.1	2,614	3,721
Inventories	3.3	216	260
Receivables	5.1	571	310
Total Current Assets		**3,401**	**4,291**
Non-Current Assets			
Restricted cash and cash equivalents	6.1	4,792	4,665
Receivables	5.1	340	249
Amounts receivable for services	5.2	8,938	8,845
Other financial assets	5.3	39,084	34,422
Property, plant and equipment	4.1	440	283
Works of art	4.1	395,441	375,925
Right-of-use assets	4.2	–	3
Total Non-Current Assets		**449,035**	**424,392**
TOTAL ASSETS		**452,436**	**428,683**

LIABILITIES	Notes	2026 ($'000)	2025 ($'000)
Current Liabilities			
Cash and cash equivalents	6.1	1,145	3,399
Payables	5.4	686	575
Provisions	2.1(b)	1,440	1,265
Other current liabilities	5.5	–	120
Lease liabilities	6.2	–	3
Total Current Liabilities		**3,271**	**5,362**
Non-Current Liabilities			
Lease liabilities	6.2	–	–
Provisions	2.1(b)	337	211
Total Non-Current Liabilities		**337**	**211**
TOTAL LIABILITIES		**3,608**	**5,573**
NET ASSETS		**448,828**	**423,110**
EQUITY	8.10		
Contributed equity		51,632	47,414
Reserves		269,377	250,942
Accumulated surplus		127,819	124,754
TOTAL EQUITY		**448,828**	**423,110**

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

Statement of Changes in Equity

As at 30 June 2026

	Notes	Contributed Equity ($'000)	Reserves ($'000)	Accumulated Surplus ($'000)	Total Equity ($'000)
Balance at 1 July 2024		46,346	247,678	126,755	420,779
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
Transfer to accumulated surpluses from reserves		–	164	(164)	–
Total		**1,068**	**164**	**(164)**	**1,068**
Balance at 30 June 2025		**47,414**	**250,942**	**124,754**	**423,110**
Balance at 1 July 2025		47,414	250,942	124,754	423,110
Surplus/(deficit)		–	–	4,146	4,146
Revaluation increment		–	17,354	–	17,354
Total comprehensive income for the period		**–**	**17,354**	**4,146**	**21,500**
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		4,218	–	–	4,218
Transfer to accumulated surpluses from reserves		–	1,081	(1,081)	–
Total		**4,218**	**1,081**	**(1,081)**	**4,218**
Balance at 30 June 2026		**51,632**	**269,377**	**127,819**	**448,828**

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

Statement of Cash Flows

As at 30 June 2026

	Notes	2026 ($'000)	2025 ($'000)
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		10,681	10,627
Capital appropriation		4,218	1,068
State grants and subsidies		500	461
Net cash provided by State Government		**15,399**	**12,156**
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(9,161)	(8,336)
Supplies and services		(7,012)	(9,054)
Accommodation		(1,564)	(3,325)
Grants and subsidies		(108)	(206)
GST on purchases		(827)	(1,181)
Other payments		(87)	(133)
Receipts			
Sale of goods and services		1,144	2,009
User charges and fees		232	2,374
Interest received		296	403
GST receipts on sales		247	572
GST receipts from taxation authority		652	564
Sponsorship		540	703
Other receipts		3,858	3,628
Net cash used in operating activities		**(11,790)**	**(11,982)**

	Notes	2026 ($'000)	2025 ($'000)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of financial assets		(961)	(1,113)
Proceeds from sale of non-current physical assets		-	4
Purchase of physical assets		(1,283)	(1,627)
Net cash used in investing activities		**(2,244)**	**(2,736)**
Net increase/(decrease) in cash and cash equivalents		**1,365**	**(2,562)**
Cash and cash equivalents at the beginning of the reporting period		4,987	7,696
Cash and cash equivalents adjustment for 27th pay holding account with Treasury WA		(91)	(147)
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	6.1	**6,261**	**4,987**

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

Notes to the Financial Statement

As at 30 June 2026

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 9 September 2026.

Statement of compliance

The financial statements constitute general purpose financial statements that have been prepared in accordance with Australian Accounting Standards simplified disclosures, the Conceptual 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 Board 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.

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 the Right-of-Use Asset reconciliations.

Notes to the Financial Statement

As at 30 June 2026

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	2026 ($'000)	2025 ($'000)
Employee benefits expenses	2.1(a)	9,456	8,222
Employee related provisions	2.1(b)	1,777	1,476
Grants & subsidies	2.2	108	206
Other expenditure	2.3	9,189	12,180

2.1. Expenses

2.1(a) Employee benefits expenses

	2026 ($'000)	2025 ($'000)
Employee benefits	7,137	6,453
Superannuation – defined contributions plans	1,003	839
Annual leave	1,011	770
Long service leave	270	119
Other related expenses	35	41
Total employee benefits expenses	**9,456**	**8,222**

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

As at 30 June 2026

2.1(b) Employee related provisions

	2026 ($'000)	2025 ($'000)
Current		
Employee benefits provisions		
Annual leave [a]	693	584
Long service leave [b]	622	564
Total current employee benefits	**1,315**	**1,148**
Other provisions		
Employment on-costs [c]	125	117
Total current employee related provisions	**1,440**	**1,265**
Non-current		
Employee benefits provisions		
Long service leave [b]	303	194
Total non-current employee benefits	**303**	**194**
Other provisions		
Employment on-costs [c]	34	17
Total non-current employee related provisions	**337**	**211**
Total employee benefits provisions	**1,777**	**1,476**

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

As at 30 June 2026

2.1(b) Employee related provisions (continued)

	2026 ($'000)	2025 ($'000)
Employment on-cost provision		
Carrying amount at start of period	134	240
Additional provisions recognised / (utilised)	25	(106)
Carrying amount at end of period	**159**	**134**

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

	2026 ($'000)	2025 ($'000)
Recurrent		
Regional Exhibition Touring Boost	108	206
Total grants and subsidies	**108**	**206**

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

As at 30 June 2026

2.3 Other expenditure

	2026 ($'000)	2025 ($'000)
Supplies and services		
Advertising	685	946
Repairs and maintenance	650	311
Travel	168	199
Consultants and contractors	2,191	2,953
Freight and cartage	482	480
Insurance premiums – current year	235	217
Consumables	1,454	1,110
Performance fees	172	113
Licences, fees and registrations	174	162
Communications	13	10
Minor equipment	37	79
Lease and hire costs	172	92
Entertainment expenses	4	25
Photographic services	43	78
Bank charges	3	4
Catering costs	195	194
Exhibition fees	26	691
Other	382	348
Total supplies and services expenses	**7,086**	**8,012**

	2026 ($'000)	2025 ($'000)
Accommodation expenses		
Security services	484	1,540
Electricity and gas	694	786
Accommodation maintenance	550	1,303
Cleaning	180	249
Water	63	61
Other	29	48
Total accommodation expenses	**2,000**	**3,987**

	2026 ($'000)	2025 ($'000)
Other expenses		
Workers' compensation insurance – current year	14	34
Audit fees	45	47
Inventory written off	26	4
Other expenses	18	96
Total other expenses	**103**	**181**
Total other expenditure	**9,189**	**12,180**

Notes to the Financial Statement

As at 30 June 2026

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	2026 ($'000)	2025 ($'000)
Income from State Government	3.1	12,293	12,226
User charges and fees	3.2	238	2,344
Sale of goods	3.3	1,148	2,012
Sponsorship	3.4	570	703
Donated works of art	3.5	1,081	164
Bequest Trust and Special Purpose Funds Contributions	3.6	2,012	1,506
Interest revenue	3.7	304	384
Other revenue	3.8	5,839	264

Notes to the Financial Statement

As at 30 June 2026

3.1 Income from State Government

	2026 ($'000)	2025 ($'000)
Appropriations received during the period:		
Service appropriation	10,774	10,528
Total appropriations received	**10,774**	**10,528**
Income received from other public sector entities during the period:		
State grants and contributions	500	461
Total income received from other public sector entities	**500**	**461**
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 Creative Industries, Tourism and Sport:		
Minor Equipment – PC Replacement Program	4	–
Building Maintenance – Specific Purpose Funding	1,005	1,117
Electricity consumption rebate	10	120
Services received free of charge	**1,019**	**1,237**
Total income from State Government	**12,293**	**12,226**

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.

Notes to the Financial Statement

As at 30 June 2026

Summary of consolidated account appropriations

As at 30 June 2026

	Budget ($'000)	Additional Funding ($'000)*	Revised Budget ($'000)	Actual ($'000)	Variance ($'000)
Delivery of Services					
Item 75 Net amount appropriated to deliver services	10,774	–	10,774	10,774	–
Section 25 Transfer of service appropriation	–	–	–	–	–
Total appropriations provided to deliver services	**10,774**	**–**	**10,774**	**10,774**	**–**
Capital					
Item 137 Capital appropriations	218	4,000	4,218	4,218	–
GRAND TOTAL	**10,992**	**4,000**	**14,992**	**14,992**	**–**

* 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

As at 30 June 2026

3.2 User charges and fees

	2026 ($'000)	2025 ($'000)
Ticketing revenue	134	2,247
Venue hire	72	56
Workshop revenue	28	39
Reproduction	4	2
Total user charges and fees	**238**	**2,344**

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

	2026 ($'000)	2025 ($'000)
Sales	1,148	2,012
Cost of sales:		
Opening inventory	(260)	(148)
Purchases	(459)	(852)
	(719)	**(1,000)**
Closing inventory	**216**	**260**
Cost of goods sold	(503)	(740)
Trading profit	**645**	**1,272**
Closing inventory comprises:		
Finished goods	216	260
Total inventories	**216**	**260**

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

	2026 ($'000)	2025 ($'000)
Cash sponsorship	570	703
	570	**703**

Cash sponsorship is recognised as revenue when it is received.

Notes to the Financial Statement

As at 30 June 2026

3.5 Donated Works of Art

	2026 ($'000)	2025 ($'000)
Donated works of art	1,081	164
	1,081	**164**

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

	2026 ($'000)	2025 ($'000)
Bequest trust and special purpose funds contributions	2,012	1,506
	2,012	**1,506**

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

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

3.7 Interest revenue

	2026 ($'000)	2025 ($'000)
Interest revenue	283	295
Bequest trust and special purpose funds interest revenue	21	89
Total interest revenue	**304**	**384**

Revenue is recognised as the interest accrues.

3.8 Other revenue

	2026 ($'000)	2025 ($'000)
Revaluation of other financial assets [a]	3,705	(1,696)
Dividend income	1,822	1,498
Franking Credit refunds [b]	298	446
Other revenue	12	11
Profit on disposal of non-current assets	1	4
Recoups of expenditure	1	1
	5,839	**264**

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 2024-25 is receipted in arrears during financial year 2025-26.

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	2026 ($'000)	2025 ($'000)
Property, plant and equipment	4.1	440	283
Works of art	4.1	395,441	375,925
Right-of-use assets	4.2	–	3

Notes to the Financial Statement

As at 30 June 2026

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 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
Depreciation	(68)	(20)	–	(88)
Carrying amount at 30 June 2025	**179**	**104**	**–**	**283**
1 July 2025				
Gross carrying amount	2,721	991	–	3,712
Accumulated depreciation	(2,542)	(887)	–	(3,429)
Carrying amount at start of period	**179**	**104**	**–**	**283**
Additions	90	29	128	247
Disposals	–	(10)	–	(10)
Depreciation	(58)	(22)	–	(80)
Carrying amount at 30 June 2026	**211**	**101**	**128**	**440**
Gross carrying amount	754	778	128	1,660
Accumulated depreciation	(543)	(677)	–	(1,220)

In the current year a total of $2,289k (2025: Nil) was disposed. The asset that was disposed were fully depreciated. The net book value of the asset disposed was $0 (2025: Nil)

Notes to the Financial Statement

As at 30 June 2026

Works of Art

	2026 ($'000)	2025 ($'000)
Carrying amount at start of period	375,925	371,157
Additions	1,081	1,502
Donations at fair value	1,081	166
Revaluation increment	17,354	3,100
	395,441	**375,925**

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 2025-26 $247k new or additional cost has been capitalised (2025: $122K).

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 Board'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. For the current financial year, the Board has opted for a desktop review undertaken by external experts to determine whether there have been any material movement in fair values.

Level 2 assets: Fair values of non-current assets, and market type works of art are derived using the market approach. Market evidence of sales prices of comparable work of art is used to determine its fair value.

Basis of valuation: In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 2 of the fair value hierarchy on a current use basis (presumed to be the highest and best use), which recognises that restrictions or limitations have been placed on their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service.

4.1.1 Depreciation and impairment

Charge for the period	Notes	2026 ($'000)	2025 ($'000)
Depreciation			
Plant, equipment and vehicles	4.1	58	68
Office equipment	4.1	22	20
Total depreciation for the period		**80**	**88**

As at 30 June 2026 there were no indications of impairment to property, plant and equipment.

Notes to the Financial Statement

As at 30 June 2026

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

	2026 ($'000)	2025 ($'000)
Carrying amount at start of period	3	7
Depreciation	(3)	(4)
Net carrying amount at end of period	**–**	**3**

The Board has a peppercorn lease in place for the building where the lessor is the Minister for Creative 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 Board also has a lease with State Fleet for a pool vehicle.

Additions to right-of-use assets during the 2025-26 financial year were $Nil (2025: $Nil).

Notes to the Financial Statement

As at 30 June 2026

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:

	2026 ($'000)	2025 ($'000)
Vehicles	3	4
Total right-of-use asset depreciation	**3**	**4**
Lease interest expense (included in Finance cost)	–	–

The total cash outflow for leases in 2025-26 was $6k (2025: $5K).

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

The Board has leases for vehicle.

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	2026 ($'000)	2025 ($'000)
Receivables	5.1	911	559
Amounts receivable for services (Holding account)	5.2	8,938	8,845
Other financial assets	5.3	39,084	34,422
Payables	5.4	686	575
Other current liabilities	5.5	–	120

Notes to the Financial Statement

As at 30 June 2026

5.1 Receivables

	2026 ($'000)	2025 ($'000)
Current		
Trade receivables	502	182
GST receivable	69	128
Total current receivables	**571**	**310**
Non-current		
27th pay holding account with Treasury WA [a]	340	249
Total non-current receivables	**340**	**249**
Total receivables	**911**	**559**

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)

	2026 ($'000)	2025 ($'000)
Non-current		
Asset replacement [a]	8,754	8,661
Leave liability [b]	184	184
Total amounts receivable for services at end of period	**8,938**	**8,845**

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

	2026 ($'000)	2025 ($'000)
Non-current		
At fair value:		
Fair value through profit and loss - ordinary listed shares [a]	9,575	7,640
Fair value through profit and loss - Managed Fund Portfolio Investments [b]	29,509	26,782
Total other financial assets	**39,084**	**34,422**

a) The shares have been donated to the Board 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

As at 30 June 2026

Basis of valuation and technique:

Level 1: The fair value of financial instruments traded in active markets (such as publicly traded derivatives and equity securities) is based on quoted market prices at the end of the reporting period. The quoted market price used for financial assets held by the group is the current bid price. The quoted market price incorporates the market's assumptions with respect to changes in economic climate such as rising interest rates and inflation. These instruments are included in level 1.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly. These may include quoted prices for similar assets, quoted prices in inactive markets, interest rates, yield curves, market corroborated inputs and net asset values of managed investment funds where the underlying investments are principally based on observable market data.

Level 3: Inputs for the asset or liability that are not based on observable market data (unobservable inputs). These inputs reflect the assumptions that market participants would use when pricing the asset or liability and are used when relevant observable inputs are not available.

5.4 Payables

	2026 ($'000)	2025 ($'000)
Current		
Trade payables	180	119
Accrued salaries	284	198
Accrued expenses	222	258
Total payables at end of period	**686**	**575**

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

	2026 ($'000)	2025 ($'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

As at 30 June 2026

6.1 Cash and cash equivalents

6.1.1 Reconciliation of cash

	2026 ($'000)	2025 ($'000)
Current Assets		
Restricted cash and cash equivalents [a]		
Bequest, trust and special purpose accounts	2,614	3,721
	2,614	**3,721**
Non-current Assets		
Restricted cash and cash equivalents [a]		
Bequest, trust and special purpose accounts	4,111	4,124
Managed Fund Cash Management Account [b]	681	541
	4,792	**4,665**
Current Liabilities		
Cash and cash equivalents [c]	1,145	3,399
	1,145	**3,399**
Balance at end of period	**6,261**	**4,987**

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) This represents the cash balance managed by the Board.

The 2025-26 cash deficit results from the higher cost in relation to expenses for the exhibition program. The exhibition costs were contributed by the Art Gallery of Western Australia Foundation.

The Board's bank account was not overdrawn at all times.

6.2 Leases

6.2.1 Lease Liabilities

	2026 ($'000)	2025 ($'000)
Current	–	3
Non-current	–	–
	–	**3**

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

As at 30 June 2026

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:

	2026 ($'000)	2025 ($'000)
Financial assets		
Restricted cash and cash equivalents	7,406	8,386
Financial assets at amortised cost [a]	9,780	9,276
Financial assets at fair value	39,084	34,422
	56,270	**52,084**
Financial liabilities		
Cash and cash equivalents	1,145	3,399
Financial liabilities measured at amortised cost	686	575
	1,831	**3,974**

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

As at 30 June 2026

7.2.1 Contingent assets

As at 30 June 2026, there are no contingent assets (2025: $Nil).

7.2.2 Contingent liabilities

As at 30 June 2026, there are no contingent liabilities (2025: $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
Key management personnel	8.2
Related party disclosures	8.3
Related bodies	8.4
Affiliated bodies	8.5
Special purpose accounts	8.6
Supplementary financial information	8.7
Remuneration of auditor	8.8
Equity	8.9

8.1 Events occurring after the end of the reporting period

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

8.2 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 ($)	2026	2025
0 – 10,000	–	1

Compensation band of senior officers

Compensation band ($)	2026	2025
100,001 – 150,000	2	2
150,001 – 200,000	5	3
200,001 – 250,000	–	1
250,001 – 300,000	1	1

	2026 ($'000)	2025 ($'000)
Total compensation of senior officers	**1,591**	**1,436**

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

Notes to the Financial Statement

As at 30 June 2026

8.3 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 were two material related party transactions involving Board Members of the Accountable Authority during FY2025/26. Donations were made to the Board by two related parties, amounting to $152,000 and $1,000, respectively.

8.4 Related Bodies

At the reporting date, the Board had no related bodies.

8.5 Affiliated Bodies

At the reporting date, the Board had no affiliated bodies.

8.6 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 Board.

	2026 ($'000)	2025 ($'000)
Balance at start of period	30,345	30,528
Receipts	2,071	4,341
Payments	(1,903)	(4,524)
Balance at end of period	**30,513**	**30,345**

See also note 5.3 'Other financial assets'

8.7 Supplementary Financial Information

a) Write-offs

	2026 ($'000)	2025 ($'000)
Debts written off by the Board during the financial year	–	–
	–	**–**

b) Losses through theft default and other causes

	2026 ($'000)	2025 ($'000)
Write off shop inventory loss and obsolete stock	26	4
	26	**4**

Notes to the Financial Statement

As at 30 June 2026

8.8 Remuneration of auditors

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

	2026 ($'000)	2025 ($'000)
Auditing the accounts, controls, financial statements and key performance indicators	45	43
	45	**43**

8.9 Equity

	2026 ($'000)	2025 ($'000)
Contributed equity		
Balance at start of period	47,414	46,346
Contribution by owners		
Capital appropriation [a]	4,218	1,068
Total contribution by owners	**4,218**	**1,068**
Total contributed equity at end of period	**51,632**	**47,414**

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'.

	2026 ($'000)	2025 ($'000)
Reserves		
Asset revaluation surplus		
Balance at start of period	213,909	210,809
Net revaluation increments/(decrements) Works of art [a]	17,354	3,100
Balance at end of period	**231,263**	**213,909**

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

	2026 ($'000)	2025 ($'000)
Bequest, trust and special purpose reserve [b]		
Balance at start of period	14,022	14,022
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.

	2026 ($'000)	2025 ($'000)
Donated works of art reserve [c]		
Balance at start of period	23,011	22,847
Transfer from accumulated surplus	1,081	164
Balance at end of period	**24,092**	**23,011**
Total reserves at end of period	**269,377**	**250,942**

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

As at 30 June 2026

	2026 ($'000)	2025 ($'000)
Accumulated surplus		
Balance at start of period	124,754	126,755
Result for the period	4,146	(1,837)
Transfer to reserves	(1,081)	(164)
Balance at end of period	**127,819**	**124,754**
Total equity at end of period	**448,828**	**423,110**

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 2026, and between the actual results for 2026 and 2025 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 $18,300,000), and
- Total Assets of the annual estimates for the Statement of financial position (i.e. 1% of $423,699,000).

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 $19,339,000), and
- Total Assets of the previous year for the Statement of financial position (i.e. 1% of $428,683,000).

Notes to the Financial Statement

As at 30 June 2026

9.1.1 Statement of Comprehensive Income Variances

Statement of Comprehensive Income	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
Expenses						
Employee benefits expense	1,A	7,480	9,456	8,222	1,976	1,234
Supplies and services	B	7,365	7,086	8,012	(279)	(926)
Depreciation expense		93	83	92	(10)	(9)
Accommodation expenses	2, C	2,700	2,000	3,987	(700)	(1,987)
Grants and subsidies		-	108	206	108	(98)
Cost of sales	D	429	503	740	74	(237)
Other expenses		233	103	181	(130)	(78)
Total cost of services		**18,300**	**19,339**	**21,440**	**1,039**	**(2,101)**
Income						
User charges and fees	3, E	466	238	2,344	(228)	(2,106)
Sales	4, F	2,183	1,148	2,012	(1,035)	(864)
Sponsorship	5	755	570	703	(185)	(133)
Donated works of art	6, G	-	1,081	164	1,081	917
Bequest trust and special purpose funds contributions	7, H	2,758	2,012	1,506	(746)	506
Interest revenue		140	304	384	164	(80)
Other revenue	8, I	1,075	5,839	264	4,764	5,575
Total revenue		**7,377**	**11,192**	**7,377**	**3,815**	**3,815**
Total income other than from State Government		**7,377**	**11,192**	**7,377**	**3,815**	**3,815**
NET COST OF SERVICES		**10,923**	**8,147**	**14,063**	**(2,776)**	**(5,916)**

Notes to the Financial Statement

As at 30 June 2026

9.1.1 Statement of Comprehensive Income Variances (continued)

	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
Income from State Government						
Service appropriation		10,774	10,774	10,528	–	246
Income received from other public sector entities		550	500	461	(50)	39
Services received free of charge	9, J	449	1,019	1,237	570	(218)
Total income from State Government		**11,773**	**12,293**	**12,226**	**520**	**67**
SURPLUS/(DEFICIT) FOR THE PERIOD		**850**	**4,146**	**(1,837)**	**3,296**	**5,983**
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus		–	17,354	3,100	17,354	14,254
Total other comprehensive income		**–**	**17,354**	**3,100**	**17,354**	**14,254**
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**850**	**21,500**	**1,263**	**20,650**	**20,237**

Notes to the Financial Statement

As at 30 June 2026

Major Estimate and Actual (2026) Variance Narratives

1. Employee benefits expense

Employee benefits expense was higher than the budget due to annual salary indexation increases, additional staffing required to support the Paola Pivi exhibition and public programs, and the transition of a significant portion of security services from external contractors to in-house staff during the year.

2. Accommodation expenses

Accommodation expenses were lower than the budget due to reduced expenditure on cleaning, security services and building maintenance.

3. User charges and fees

User charges and fees were lower than the budget due to lower-than-anticipated venue hire, event and function activity during the year.

4. Sales

Sales were lower than the original budget due to lower-than-anticipated commercial activities, including Design Shop, Café and closure of Rooftop Bar.

5. Sponsorship

Sponsorship income was lower than the budget due to anticipated sponsorship contributions not being realised during the year.

6. Donated works of art

Donated works of art were higher than budget due to the receipt of significant artwork donations during the year.

7. Bequest trust and special purpose funds contribution

Bequest Trust and Special Purpose Funds contributions were lower than the budget due to anticipated contributions not being received during the year.

8. Other revenue

Other revenue was higher than budget primarily due to gains from the revaluation of shares and managed fund investments.

9. Service received free of charge

Services received free of charge were higher than the budget due to higher building maintenance services provided by the Department.

Notes to the Financial Statement

As at 30 June 2026

Major Actual (2026) and Comparative (2025) Variance Narratives

A. Employee Benefits expense

Employee benefits expense was higher in the current year compared to the previous year due to annual salary indexation increases, additional staffing required to support the Paola Pivi exhibition and public programs, and the transition of a significant portion of security services from external contractors to in-house staff.

B. Supplies and services

Supplies and services expenditure decreased compared to the previous year, primarily due to lower exhibition-related costs.

C. Accommodation expenses

Accommodation expenses were lower in the current year compared to the previous year, mainly due to reduced expenditure on cleaning, contracted security services following the transition to in-house security staff and building maintenance.

D. Cost of sales

Cost of sales was lower than the previous year, primarily due to the closure of the Rooftop Bar and the impact of the Perth Cultural Centre Rejuvenation Project on commercial activities.

E. User charges and fees

User charges and fees were lower than the previous year due to the completion of the TIME●RONE exhibition in FY2024-25, which generated significant ticket sales revenue in the prior year.

F. Sales

Sales were lower than the previous year, primarily due to the closure of the Rooftop Bar and the impact of the Perth Cultural Centre Rejuvenation Project on commercial activities.

G. Donated works of art

Donated works of art were higher than the previous year due to the receipt of significant artwork donations during FY2025-26.

H. Bequest trust and special purpose funds contribution

Bequest Trust and Special Purpose Funds contributions were higher than the previous year due to increased contributions received during FY2025-26.

I. Other Revenue

Other revenue was higher in the current year compared to the previous year, primarily due to gains from the revaluation of shares and managed fund investments.

J. Service received free of charge

Services received free of charge were lower in the current year compared to the previous year due to a reduction in building maintenance services provided by the Department

Notes to the Financial Statement

As at 30 June 2026

9.1.2 Statement of Financial Position Variances

Statement of Financial Position	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
ASSETS						
Current Assets						
Restricted cash and cash equivalents		2,676	2,614	3,721	(62)	(1,107)
Inventories		148	216	260	68	(44)
Receivables		311	571	310	260	261
Total Current Assets		**3,135**	**3,401**	**4,291**	**266**	**(890)**
Non-Current Assets						
Restricted cash and cash equivalents		15,949	4,792	4,665	(11,157)	127
Receivables		–	340	249	340	91
Amounts receivable for services		8,845	8,938	8,845	93	93
Other financial assets	1, A	24,269	39,084	34,422	14,815	4,662
Property, plant and equipment		5,690	440	283	(5,250)	157
Works of art		365,804	395,441	375,925	29,637	19,516
Right-of-use assets		7	–	3	(7)	(3)
Total Non-Current Assets		**420,564**	**449,035**	**424,392**	**28,471**	**24,643**
TOTAL ASSETS		**423,699**	**452,436**	**428,683**	**28,737**	**23,753**

Major Estimate and Actual (2026) Variance Narratives

1. Other financial assets

Other financial assets were higher than the original budget primarily due to favourable market performance resulting in gains from the revaluation of shares and managed fund investments.

Major Actual (2026) and Comparative (2025) Variance Narratives

A. Other financial assets

Other financial assets were higher than the previous year primarily due to gains from the revaluation of shares and managed fund investments.

Notes to the Financial Statement

As at 30 June 2026

9.1.2 Statement of Financial Position Variances (continued)

	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
LIABILITIES						
Current Liabilities						
Cash and cash equivalents		1,215	1,145	3,399	(70)	(2,254)
Payables		1,355	686	575	(669)	111
Provisions		1,453	1,440	1,265	(13)	175
Other current liabilities		176	–	120	(176)	(120)
Lease liabilities		5	–	3	(5)	(3)
Total Current Liabilities		**4,204**	**3,271**	**5,362**	**(933)**	**(2,091)**
Non-Current Liabilities						
Lease liabilities		4	–	–	(4)	–
Provisions		143	337	211	194	126
Total Non-Current Liabilities		**147**	**337**	**211**	**190**	**126**
TOTAL LIABILITIES		**4,351**	**3,608**	**5,573**	**(743)**	**(1,965)**
NET ASSETS		**419,348**	**448,828**	**423,110**	**29,480**	**25,718**
Equity						
Contributed equity		46,528	51,632	47,414	5,104	4,218
Reserves		247,678	269,377	250,942	21,699	18,435
Accumulated surplus		125,142	127,819	124,754	2,677	3,065
TOTAL EQUITY		**419,348**	**448,828**	**423,110**	**29,480**	**25,718**

Notes to the Financial Statement

As at 30 June 2026

9.1.3 Statement of Cash Flows Variances

Statement of Cash Flows	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		10,681	10,681	10,627	–	54
Capital appropriation	1, A	218	4,218	1,068	4,000	3,150
State grants and subsidies		550	500	461	(50)	39
Net cash provided by State Government		**11,449**	**15,399**	**12,156**	**3,950**	**3,243**
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits	2	(7,480)	(9,161)	(8,336)	(1,681)	(825)
Supplies and services	3, B	(7,945)	(7,012)	(9,054)	933	2,042
Accommodation	4, C	(2,700)	(1,564)	(3,325)	1,136	1,761
Grants and subsidies		–	(108)	(206)	(108)	98
GST payments on purchases	5, D	(483)	(827)	(1,181)	(344)	354
Other payments	6	(1,711)	(87)	(133)	1,624	46
Receipts						
Sale of goods and services	7, E	2,127	1,144	2,009	(983)	(865)
User charges and fees	8, F	522	232	2,374	(290)	(2,142)
Interest received		140	296	403	156	(107)
GST receipts on sales	9, G	483	899	1,136	416	(237)
Sponsorship	10	755	540	703	(215)	(163)
Other receipts		3,833	3,858	3,628	25	230
Net cash used in operating activities		**(12,459)**	**(11,790)**	**(11,982)**	**669**	**192**

Notes to the Financial Statement

As at 30 June 2026

9.1.3 Statement of Cash Flows Variances (continued)

	Variance Notes	Estimate 2026 ($'000)	Actual 2026 ($'000)	Actual 2025 ($'000)	Variance between actual and estimate ($'000)	Variance between actual results for 2026 and 2025 ($'000)
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of financial assets	11	(218)	(961)	(1,113)	(743)	152
Proceeds from sale of non-current physical assets		–	–	4	–	(4)
Purchase of physical assets		–	(202)	(251)	(202)	49
Purchase of work of arts	H	–	(1,081)	(1,376)	(1,081)	295
Net cash used in investing activities		**(218)**	**(2,244)**	**(2,736)**	**(2,026)**	**492**
Net increase/(decrease) in cash and cash equivalents		**(1,228)**	**1,365**	**(2,562)**	**2,593**	**3,927**
Cash and cash equivalents at the beginning of the reporting period		6,425	4,987	7,696	(1,438)	(2,709)
Cash and cash equivalents adjustment for 27th pay holding account with Treasury WA		–	(91)	(147)	(91)	56
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD		**5,197**	**6,261**	**4,987**	**1,064**	**1,274**

Notes to the Financial Statement

As at 30 June 2026

Major Estimate and Actual (2026) Variance Narratives

1. Capital appropriation

Capital appropriations were higher than the original budget due to the additional Mid-Year Review equity injection received during the year.

2. Employee benefits expense

Employee benefit payments were higher than the budget due to annual salary indexation increases, additional staffing required to support the Paola Pivi exhibition and public programs, and the transition of a significant portion of security services from external contractors to in-house staff during the year.

3. Supplies and services

Payments for supplies and services were lower than the original budget due to reduced exhibition-related expenditure and lower commercial activity during the year.

4. Accommodation

Accommodation payments were lower than the budget due to reduced expenditure on cleaning, security services and building maintenance.

5. GST payments on purchases

GST payments on purchases were higher than the budget due to lower expenditure than originally anticipated during the year.

6. Other payments

Other payments were lower than the budget as a number of expenditures originally budgeted as other payments were recorded under accommodation and supplies and services.

7. Sale of goods and services

Sales were lower than the original budget due to lower-than-anticipated commercial activities, including Design Shop, Café and closure of Rooftop Bar.

8. User charges and fees

Receipts from user charges and fees were lower than the budget due to lower-than-anticipated venue hire, event and function activities during the year.

9. GST receipts on sales

GST receipts on sales were higher than the budget due to the timing of GST settlements and other GST-related receipts received during the year.

10. Sponsorship

Sponsorship receipts were lower than the budget due to anticipated sponsorship contributions not being realised during the year.

11. Purchase of financial assets

Purchases of financial assets were higher than the budget due to increased investment activity during the year.

Notes to the Financial Statement

As at 30 June 2026

Major Actual (2026) and Comparative (2025) Variance Narratives

A. Capital appropriation

Capital appropriations were higher than the previous year due to the additional Mid-Year Review equity injection received during the year.

B. Supplies and services

Supplies and services expenditure decreased compared to the previous year, primarily due to lower exhibition-related costs.

C. Accommodation expenses

Accommodation expenses were lower in the current year compared to the previous year, mainly due to reduced expenditure on cleaning, contracted security services following the transition to in-house security staff and building maintenance.

D. GST payments on purchases

GST payments on purchases were lower than the previous year due to lower expenditure during the current year.

E. Sales of goods and services

Sales were lower than the previous year, primarily due to the closure of the Rooftop Bar and the impact of the Perth Cultural Centre Rejuvenation Project on commercial activities.

F. User charges and fees

User charges and fees were lower than the previous year due to the completion of the *TIME•RONE* exhibition in FY24/25, which generated significant ticket sales revenue in the prior year.

G. GST receipts on sales

GST receipts on sales were lower than the previous year due to lower sales and user charge receipts in the current year.

H. Purchase of work of arts

Purchases of works of art were lower compared to the previous year due to the acquisition of significant artworks and collections in the previous year.

Key Performance Indicators

Certification of Key Performance Indicators

For the year ended 30 June 2026.

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 for the financial year ended 30 June 2026.



Janet Holmes à Court AC

Chairman
Board of The Art Gallery of Western Australia
9 September 2026



Michael Bohn

Member
Board of The Art Gallery of Western Australia
9 September 2026

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 Creative Industries, Tourism and Sport (CITS).

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.



Sydney Long *Reflections (Bush Idyll)*, 1908. Oil on canvas, 122.5 x 81.7 cm. The State Art Collection, The Art Gallery of Western Australia. Purchased, 1972. Reproduced with the kind permission of The Ophthalmic Research Institute of Australia (ORIA).

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 INDICATOR	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY25/26 ACTUAL	FY25/26 TARGET
% of time the storage and display environment has not been breached	96%	90%	96%	94%	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 FY25/26 actual was 93.94% and represents a decrease of 2.06% when compared to FY24/25. The overall performance of temperature is comparable to previous years, with only a slight decrease. A new Building Management System (BMS) was commissioned late in 25/26, involving the replacement of outdated controllers and sensors. There has been an increase in temperature breaches since the changeover to the improved BMS while the controls are being fine-tuned, but this has not had an impact on the KPI.

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 INDICATOR	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY25/26 ACTUAL	FY25/26 TARGET
Total number of visitors	437,960	400,517	448,247	402,908	300,000
Total number of online visitors to website	239,361	233,562	550,964	389,348	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 402,908, inclusive in this figure is 6,950 people who attended functions and events. Performance above target was due to the target being estimated in context of the disruption from Perth Cultural Centre works.

Unique visits to AGWA's websites (main and Design Store) totaled 389,348.

The total number of in-person and online visitors was 792,256.

The FY25/26 visitor attendance was less than FY24/25 because the Perth Cultural Centre works led to the closure of the rooftop and evening activity with the resulting loss of post 5pm visitation. Visitation was higher than FY25/26 target given the expected impact of Perth Cultural Centre works were offset by the appeal of an exceptional and attractive exhibition program.

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 INDICATOR	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY25/26 ACTUAL	FY25/26 TARGET
% of visitors satisfied with visit overall	93%	92%	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 +/- 2.45% at the 95% confidence interval.

Efficiency indicators

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

KEY EFFECTIVENESS INDICATOR	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY25/26 ACTUAL	FY25/26 TARGET
Average cost of managing the Collection per Art Gallery object	$88.01	$133.08	$121.23	$119.91	$129.51

Explanatory notes

The average cost relates to the level of resource input compared 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 $2,277,602 and the total number of objects in the Collection was 18,994.

The decrease in the average cost of managing the Collection per Art Gallery object services in FY25/26, compared to target and FY24/25 actual is mainly due the lower security costs for Cultural Heritage Management and Conservation Service.

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

KEY EFFECTIVENESS INDICATOR	FY22/23 ACTUAL	FY23/24 ACTUAL	FY24/25 ACTUAL	FY25/26 ACTUAL	FY25/26 TARGET
Average cost of Art Gallery services per Art Gallery access	$22.54	$28.60	$19.17	$21.54	$32.81

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 $17,061,398 and the total number of Art Gallery accesses was 792,256.

The slight increase in the average cost of art gallery services per Art Gallery access in FY25/26, compared to FY24/25 is mainly because the Perth Cultural Centre works led to the closure of the rooftop and evening activity with the resulting loss of post 5pm visitation.



Singapore Biennale. AGWA Foundation Singapore Art Tour, November 2025.

Independent Auditor's Report 2026

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

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 2026, 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 2026 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 2026, and the controls were implemented as designed as at 30 June 2026.

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 2026 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 2026 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 2026.

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 Board'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 is responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2026, 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 for the year ended 30 June 2026 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 Board to confirm the information contained in the website version.



Carly Meagher

Senior Director Financial Audit
Delegate of the Auditor General for Western Australia
Perth, Western Australia
9 September 2026

Appendices



Peter Lanyon *The Cape family*, 1949. Oil on hardboard, 183 x 122 cm (detail). The State Art Collection, The Art Gallery of Western Australia. Purchased, 1974. © Peter Lanyon 1949. Photo Bo Wong

APPENDIX A: Board members FY25/26



Janet Holmes à Court AC

Board Chairman

Janet Holmes à Court AC is owner of the Janet Holmes à Court Collection and the Holmes à Court Gallery and is Chair of The Art Gallery of Western Australia (AGWA). She is also a Board Member of the State Buildings Advisory Board Western Australia and a member of the Commissioners Circle for the Venice Architecture Biennale.



Dr Clarissa Ball

Dr Clarissa Ball is an art historian with particular interests in late 19th and 20th century art and photography. Until recently, Clarissa was the Head of the History of Art 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, Chief Examiner for TEE Art and was a member of the then Department of Corrective Services Youth Justice Board.



Stephanie Black

Stephanie Black is an experienced leader and has held executive positions in the WA Government and the private sector. Prior to her retirement in 2022, she was the Deputy Director General, Infrastructure and the Regions at 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 15 years of audit and risk assurance experience across Australia and Norway with KPMG. Specialising in complex accounting, risk and controls assessments, and regulatory compliance, Michael predominantly serves ASX and internationally listed clients.

He holds a Bachelor of Commerce (Financial Accounting; Corporate Finance) and a Bachelor of Arts (Fine Arts; Italian) from the UWA and is a member of Chartered Accountants Australia and New Zealand. Michael's previous voluntary commitments include supporting the Chamber of Arts and Culture WA and the Young Chartered Accountants Panel WA.



Dr Kate Hislop

Dr Kate Hislop is an academic at UWA and a registered architect, with three decades of experience across architectural education, practice and leadership. From 2017 – 2025 she was Dean and Head of the School of Design at UWA, responsible for the academic leadership and strategic direction of the School's research, education and engagement activities across Architecture, Landscape Architecture, Urban Design, Fine Arts and History of Art programs. She is a current member of the UWA Publishing Board, Cruthers Collection of Women's Art Advisory Committee and was previously Chair of the National Advisory Panel to the Architects Accreditation Council of Australia and a member of the Architects Board WA. She maintains active involvement with the architectural profession at state and national levels and was awarded a Life Fellowship of the Australian Institute of Architects in 2023.



Carol Innes

Carol Innes is the Aboriginal Co-Chair of Reconciliation WA. Carol is a Co-Director of the Danjoo Koorliny Initiative based in the Centre for Social Impact at UWA.

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.

Carol has worked across Federal and State government agencies, in the not-for-profit area and in Aboriginal Community Controlled Organisations. Carol has worked in the arts sector for many years. She is experienced in government at both State and Federal levels and in the community arts sector and is a certified trainer and assessor, facilitator and advocate of community cultural development. A mother and grandmother, she is a very strong advocate for raising the profile of Noongar people in Western Australia.

Carol has a strong commitment to making a difference in our community to build stronger and meaningful relationships across community in order to appreciate each other in all sectors.



Dr Ric Spencer

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 Curator at Fremantle Arts Centre and concurrently in 2019/20 acting Chief Curator at The Art Gallery of Western Australia. He was also previously the art critic for The West Australian Newspaper and lectured at Curtin University from where he holds a Doctor of Creative Arts.



Chad Anderson

Chad Anderson is the Director General of the Department of Creative Industries, Tourism and Sport (CITS) and CEO of Tourism WA. With more than 20 years' senior leadership experience in federal, state and territory governments, Chad has a proven track record in delivering complex strategies across the finance, education, sport and tourism sectors.

Prior to joining CITS, he was the Deputy Director General, Tourism at the Queensland Department of the Environment, Tourism, Science and Innovation. He has a Bachelor of Business, Finance and Management from Northern Territory University, has completed the Australian Institute of Company Directors course as well as the Deputies Leadership Program and Executive Fellows Program through the Australian and New Zealand School of Government.



Theo Koning *The hot chook shop*, 1974. Mixed media, dimensions variable. © Theo Koning estate. Photo Alex Boyd

APPENDIX B: Acquisitions

DONATIONS

WESTERN AUSTRALIAN ART

Contemporary

BELL, Robert. *Untitled*, 1979. Glazed ceramic. Gift of Andra Kins, 2026

BLAIR BARBER, Elizabeth. *Cyril Lander*, c1970. Oil on board. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *Audrey in the Gallery*, c1970s. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

DRYSDALE, Pippin. *Breakaway series III – Granite warriors winborn rocks Central Desert*, 2021. Glazed porcelain. Gift of the artist through the Australian Government's Cultural Gifts Program, 2026

KONING, Theo. *WA art climate is in a bad state – repressed,* 1980. Collage, ink and synthetic polymer paint on paper. Gift of the Estate of Theo Koning, 2026

KONING, Theo. *WA art climate in a bad state! The image of normal living for WA artists!,* 1980. Collage, ink and synthetic polymer paint on paper. Gift of the Estate of Theo Koning, 2026

KONING, Theo. *WA art is in a bad state of repression,* 1980. Collage, ink and synthetic polymer paint on paper. Gift of the Estate of Theo Koning, 2026

KONING, Theo. *Art Attack v Art Gallery working drawings and photographs,* 1980. Ink and synthetic polymer paint on paper and photographs. Gift of the Estate of Theo Koning, 2026

KONING, Theo. *WA art climate in a bad state! the image of normal living for WA artists!,* 1980. Ink on tracing paper. Gift of the Estate of Theo Koning, 2026

PHILLIPS, Maria. *Untitled [bowl]*, c1975. Glazed ceramic. Gift of Felicity Peters, 2026

TESCHENDORFF, John. *Semangat XIV 'The Kiss'*, 1991. Charcoal, chalk and synthetic polymer paint on paper. Gift of Andra Kins, 2025

TESCHENDORFF, John. *Semangat XV 'Voyeur'*, 1991. Charcoal, chalk and synthetic polymer paint on paper. Gift of Andra Kins, 2025

TESCHENDORFF, John. *Semangat XVIII 'Dulce Domus (Home Sweet Home)'*, 1992. Charcoal, chalk and synthetic polymer paint on paper. Gift of Andra Kins, 2025

Historical

BLAIR BARBER, Elizabeth. *Arthur Russell*, 1950. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *Early Days Kwinana*, c1950s. Oil on board. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *George Benson*, c1950s. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *Lady in Green Hat – Kathleen O'Connor*, c1960s. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *Brian Yates*, 1966. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

BLAIR BARBER, Elizabeth. *Self portrait – Betty Bunning*, 1968. Oil on canvas. Gift of the Family of Elizabeth Blair Barber, 2026

AUSTRALIAN ART

Contemporary

CAVANIGLIA, Consuelo. *Untitled*, 2020. Tinted glass float, grey mirror, glass float, timber. Gift of the artist through the Australian Government's Cultural Gifts Program, 2026

CAVANIGLIA, Consuelo. *Untitled*, 2020. Tinted glass float, grey mirror, glass float, timber. Gift of the artist through the Australian Government's Cultural Gifts Program, 2026

HENSON, Bill. *Untitled #6*, 2005-2006. Type C photograph. Gift of Gareth and Dr Gabriela Willis through the Australian Government's Cultural Gifts Program, 2025

INTERNATIONAL ART

Contemporary

BRITTON, Helen. *Conference of the Mutant Assemblages,* c1998. Chromed copper, plastics, glass, sugar and resin. Gift of Margaret Ainscow and David Walker, 2026

BRITTON, Helen. *Brooch,* 2013. Sterling silver, paint, glass and plastic. Gift of Janet Holmes à Court through the Australian Government's Cultural Gifts Program, 2026

BRITTON, Helen. *Brooch,* 2016. Sterling silver, paint, glass and plastic. Gift of Janet Holmes à Court through the Australian Government's Cultural Gifts Program, 2026

CONTIS, Sam. From the *Overpass* series (nine works), 2020-2022. Silver gelatin prints. Gift of Sam Contis, 2026

PIVI, Paola. *Fortunately, one picture is worth a thousand of those suckers... (drawing by Lincoln Peirce)*, 2025. Nylon, steel, blowers. Gift of the artist, 2026

PURCHASES

WESTERN AUSTRALIAN ART

Contemporary

BLANCHFLOWER, Cathy. *Kanok V*, 2025. Synthetic polymer paint and oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BLANCHFLOWER, Cathy. *Kanok VI*, 2025. Synthetic polymer paint and oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

BRIDGE, Celene E. *Cosmic Triangle*, 2020. Oil on board. Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2025

BRIDGE, Celene E. *Semele and Jeanne*, 2025. Oil on board. Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2025

BUSWELL, Emma. *The Pool (Narcissus)*, 2024. Wool, cotton, lurex. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

de DIANOUS, Natsumi. *Musubu – Tie*, 2024. Oil on paper on board, remnant kimono fabric. Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2026

de DIANOUS, Natsumi. *blushing haze*, 2025. Oil on paper on board, remnant kimono fabric. Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2026

de DIANOUS, Natsumi. *Shimobashira – Ice Pillar*, 2025. Oil on paper on board, remnant kimono fabric. Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2026

DOHERTY, Michael. *Punks at the Tate, London*, 2025. Oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

DOHERTY, Michael. *Sleepy Guard, AGWA*, 2025. Oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

DOHERTY, Michael. *Von Thyssen Collection, AGWA*, 2025. Oil on canvas. Purchased through The Sir Claude Hotchin Art Foundation, The Art Gallery of Western Australia Foundation, 2025

ELLIOTT, Stuart. *Unterkunst IV*, 2024. Wood, steel and paint. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

ERICKSON, Dorothy. *Perth Water Neckpiece*, 1981. 18ct and 9ct yellow gold, sterling silver and chrysophase. Purchased, 2026

GREENHALGH, Audrey. *Dune in winter*, 1975. Oil on board. Purchased through the Rachel Mabel Chapman Bequest, The Art Gallery of Western Australia Foundation, 2026

KONING, Theo. *Art Attack v Art Gallery,* 1980. Ink on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

McFARLANE, Elizabeth. *Fleeting, Fleecing*, 2024. Graphite, solvent transfer on hand-made paper, shredder bin**.** Purchased through the John and Linda Bond Fund, The Art Gallery of Western Australia Foundation, 2025

NYISZTOR, Ron. ***Renault***, 2026. Oil on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

Historical

CARTER, Irene. *Howard Street, Perth*, c1952. Watercolour on paper. Purchased, 2025

Indigenous

DOWLING, Julie. *Warda (Far Away)*, 2025. Ochre, synthetic polymer paint, PVP, rhinestones, mother of pearl buttons on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

NANNUP, Brett. *Plate 1*, 2025. Etched steel, neon glass and electronic components. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

NANNUP, Brett. *Plate 3*, 2025. Etched steel, neon glass and electronic components. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

NARGOODAH, John. *Cattle Muster*, 2025. Synthetic polymer paint on cowhide. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

STREET, Mervyn. *Colt Rider*, 2025. Etching and aquatint with collograph on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

STREET, Mervyn. *I was the last drover*, 2025. Lithograph on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

STREET, Mervyn. *Station Days Bucksam Rider*, 2025. Etching and aquatint with collograph on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

STREET, Mervyn. *William Cox Step Daughter*, 2025. Lithograph on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

AUSTRALIAN ART

Indigenous

BOE, Mia. *The Aboriginal Robot*, 2024. Synthetic polymer paint on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

BOE, Mia. *The Story*, 2024. Oil on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

BOE, Mia. *This Is How We Walk On The Moon*, 2025. Synthetic polymer paint and oil on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

BOE, Mia. *You've been my favourite for a long time*, 2025. Synthetic polymer paint and oil on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

BOYD, Daniel. *Untitled (WMSHGBHSH)*, 2025. Oil, synthetic polymer paint and archival glue on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

FOLEY, Fiona. *Shells of Seduction*, 2025. Cast bronze. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

PERKINS, Thea Anamara. *Rise 3*, 2025. Synthetic polymer paint on board. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

PERKINS, Thea Anamara. *reverie*, 2025-26. Synthetic polymer paint on board. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

proppaNOW. *Box set 2*, 2024. Serigraph on paper. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

TENNANT CREEK BRIO. *Morpheus dream / underworld (reflector) (Rupert Betheras & Fabian Brown)*, 2022. Mixed media on linen. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund and with funds donated by the 2025 Next Collective, 2025

TENNANT CREEK BRIO. *Family Gathering (Clifford Thompson)*, 2023. Enamel on steel car bonnet. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

TENNANT CREEK BRIO. *Mystical creatures! some sort of eel snake! The red bull! The yellow slimey fish! (Rupert Betheras and Fabian Brown)*, 2024. Synthetic polymer paint, enamel and aerosol on canvas. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund and with funds donated by the 2025 Next Collective, 2025

INTERNATIONAL ART

Contemporary

Da CORTE, Alex. *Cool Kermit*, 2024. Coloured Himacs, stainless steel, fibreglass, acrylic, nylon flocking fibres, white gold. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

PIVI, Paola. *Art makes you high*, 2025. Polyurethane foam, plastic and feathers. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

VO, Dahn. *Fabulous Muscles, Take My Breath Away,* 2018. Bronze, writing by Pung Vo. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2026

WANG, Yuyan. *Green Grey Black Brown*, 2024. Single-channel colour video, sound, artificial grass. Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2025

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 FY25/26 financial year were:

- Paul Chamberlain, Chair
- Rob Bunning
- Sarah D'Onofrio
- Mario D'Orazio
- Janet Holmes à Court AC, AGWA Board Chairman
- Randal Humich
- Orion Lee
- Julia Schortinghuis
- Colin Walker, AGWA Director

By invitation:

- Peter Zhou, Chief Financial Officer
- Emma Cornwall, Foundation Manager
- Louise Symonds, Fundraising Manager (from Aug 2025)
- Luci Mattes, Fundraising Manager (from Oct 2025)
- Rebecca Williams, Development Coordinator
- Zamia Pedro, Next Collective Representative

AGWA Foundation Investment Sub-Committee:

- Paul Chamberlain, Sub-committee Chair
- Sarah D'Onofrio
- Mario D'Orazio
- Janet Holmes à Court AC, AGWA Board Chairman
- Julia Schortinghuis
- Colin Walker, AGWA Director

FY25/26 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. Paul 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 the collective giving initiative, Impact100 WA and ArtsImpact WA.

Rob Bunning

Rob is the Managing Director of Jailaw and the Joint Managing Director of Koala Self Storage, 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 The Kids Research Institute Australia. 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 in 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 is 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.

Julia Schortinghuis

Julia is a director and owner of Lighthouse Capital specialising in holistic financial planning for complex clients. She has specialised in the finance industry for more than 25 years and formerly worked as 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 School Council in 2024. In 2021, Julia was appointed as inaugural Chair for the Curtin University Financial Planning Discipline Advisory Panel. 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's Awards.

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.

APPENDIX D: AGWA Foundation Supporters

Annual Giving

Thank you to the following supporters who made a gift of $1,000 or more to the AGWA Foundation in FY25/26.

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Next Collective

Thank you to the following donors who made contributions in FY25/26 to the Next Collective – AGWA's donor group for emerging philanthropists and arts enthusiasts.

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AGWA Bequest Circle

AGWA recognises the following supporters who have made a provision for the Gallery in their Will.

Dr Eugenie Bell
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Margot Bunning and family
Paul Chamberlain
Estate of the late Rachel Mabel Chapman
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Estate of the late Margaret Campbell Dawbarn
The late David Englander
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The late Gene Tilbrook
The late Bonnie Tollafield
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AGWA Foundation 2026 Annual Appeal Supporters

Thank you to the following donors who have supported the acquisition of Klara Kristalova's *Mouse* for The State Art Collection.

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Installation view of *Elise Blumann: Music in motion*, 2025.
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AGWA

Contact

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