



# The Art Gallery of Western Australia

## Location

Perth Cultural Centre, Western Australia

## Postal Address

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PERTH WESTERN AUSTRALIA 6849

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Website: [artgallery.wa.gov.au](http://artgallery.wa.gov.au)

## Opening hours

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

## Admission

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

## Art Gallery of Western Australia Foundation

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

## Sponsorship

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

## Donations and Cultural Gifts

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

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2020-21 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it. The 2020-2021 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (text-only) version, which excludes the financial statements).

<https://artgallery.wa.gov.au/about/annual-reports>

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### Front Cover:

#### Judith Yinyika Chambers

*Making the Warakurna to Warburton Road, 2020*

tjanpi grass, raffia, acrylic wool and wire  
fifteen parts: 110.0 x 180.0 cm (overall)

Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

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# Overview

## Statement of Compliance

**Hon David Templeman MLA**  
**Minister for Culture and the Arts**

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2021.

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**  
**6 September 2021**



**Jason Ricketts**  
**Member**  
**Board of the Art Gallery of Western Australia**  
**6 September 2021**

# Overview

## Who We Are

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

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

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

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

# Overview

## Our Vision

*To be a place for great art*

## Our Goals

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

# Overview

## Chairman's Foreword



**Janet Holmes à Court**  
AC  
Chairman

I began my Foreword to the 2019-20 Annual Report by saying what an exceptional year 2020 had turned out to be; I don't think 2021 has been any less so, and certainly just as challenging for the staff, the Board, and our visitors.

It is impossible to speak about 2020–21 without mentioning the impact the pandemic has had on the Gallery. It has meant our building has had to be closed to accommodate lockdowns, and disruptions to supplies of materials have meant delays to the opening of our rooftop development ELEVATE, resulting in gallery spaces needing to be closed for longer than originally envisaged.

The ELEVATE project has been expanded to include redevelopment of the main building's ground floor, with an additional \$1.8 million dollars of funding from the State Government. This will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre (PCC), and forms an integral part of master planning for the wider PCC. The upgrade to the entrance and foyer will provide a more visible and welcoming main entry, improve access from and interaction with PCC, and include a new multi-purpose space incorporating a design store, café, and pop-up exhibition area.

The consequent interruptions to the exhibition and other programs as the renovations took place have placed unexpected demands on the staff, who – despite these setbacks – have shown remarkable resilience in meeting the challenges, and pressing ahead with preparing for the re-opening of the entire building.

Funds have now been distributed from the \$1.5 million Stimulus Package for Western Australian artists, announced by the Minister for Culture and the Arts at the end of the 2019-20 year with funding from the AGWA Foundation.

The program provided support for every living Western Australian artist represented in the State Art Collection and for all Aboriginal Art Centres across the State. A targeted acquisition program to purchase existing works from up to 15 independent Aboriginal and Torres Strait Islander artists and from every one of the 25 Aboriginal art centres in Western Australia has contributed to their viability, at a time when they faced disruption because of the lack of visitors who would usually be purchasing their art.

It is with warmest thanks that I farewell Warwick Hemsley AO as Chair of the AGWA Foundation Council and applaud his service over the last three years. Warwick has led the Foundation Council with dedication and generosity since joining in May 2018, and has demonstrated a commitment to the arts and the Australian community over many years. I warmly welcome Paul Chamberlain, the new Foundation Chair, who was appointed in June, and look forward to working with him.

Through the Foundation, AGWA has again received some outstanding gifts of works of art, and through the generosity of members of the Western Australian community has received a number of significant pledges to support our work. I sincerely thank all these donors for their support of the Gallery.

The Board has continued to work closely with AGWA management on governance matters. The reconfigured Board sub-committees, which better reflect the requirements of the legislation under which the Gallery operates, are working well, and we have embraced the new five-year strategic plan that went into operation early in the year.

The Board has also been working with the Foundation on a project aimed at improving AGWA's sustainability; this will see the Foundation managing the investment of its funds into the markets to secure better returns and better sustain its future.

# Overview

## Chairman's Foreword – *continued*

Special thanks go to Foundation Council members David Alder, John Bond and Warwick Hemsley, for the work they have put into this project.

I am also delighted that late in the year we finalised a 5-year partnership with the Simon Lee Foundation, which heralds a new kind of private/public partnership. This positions the Foundation at the forefront of the discovery, promotion, exhibition, and distribution of Asian and West Australian Contemporary Art in the 21st Century, and creates an integrated curatorial and artistic research centre, artist residencies, acquisitions, and cultural exchange program, which will enable us to work and build relationships within our region. As part of this partnership, we welcome Orion Lee, and his proxy Sarah D'Onofrio, to the AGWA Foundation Council, as representatives of the Simon Lee Foundation.

During the year, Gallery staff finalised the valuation and stocktake recommendations made in the May 2018 performance audit report by the Office of the Auditor General. The opening of the new Conservation Laboratories will make a significant contribution to the work of preserving the Collection. Resolving storage issues remains an ongoing priority for the Gallery; however, during this year AGWA and the Department of Local Government, Sport and Cultural Industries have been working together on the preparation of a business case for the storage requirements of the State Art Collection and I trust we will see a resolution during 2021-22.

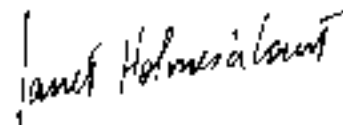
This year has seen the appointment to the Board of Carol Innes, a cultural advocate and Co-Chair of Reconciliation WA. I welcome Carol as our newest Board member and acknowledge and thank all my Board colleagues for their commitment and wise counsel.

I particularly acknowledge Dr Clarissa Ball and Toni Wilkinson for their work with the Director on the Strategic Plan, Geoffrey London for his involvement in the ELEVATE project, Jason Ricketts for his chairmanship of the Audit and Risk Management Committee, and John Day for his contribution to that committee.

To conclude on an optimistic note, I wish to congratulate all the young artists who have been selected for the two Pulse Perspective exhibitions which have been on display this financial year. Over my time as Chairman of the Board I have noticed an increasing theme of caring about the world in which these young people are living; the environment, sexuality, and this year about family. If this reflects the way these young people are thinking, I believe the arts are in very safe hands.

I would like to thank Gallery Director Colin Walker and his staff for all their hard work in even more difficult times this year, and offer my thanks to our sponsors, benefactors and partners for their generosity and support.

I also acknowledge AGWA's 122 volunteers, and especially the Voluntary Gallery Guides. Without these people giving so generously of their time it would be impossible for the Gallery to function the way it does. We thank them all sincerely.



**Janet Holmes à Court AC**  
Chairman



# Overview

## Director's Report The Year in Review



**Colin Walker**  
Director

2020–21 has been the year when we laid the groundwork for what promises to be a transformational next five years for the Gallery.

Following the release of our Strategic Directions 2020-2025, we immediately began undertaking the necessary reforms to achieve our aims. We took active control of our holdings in the AGWA Foundation to provide us with a more secure future and greater funds to extend our creative vision, restructured our curatorial team signalling our new direction, restructured our board sub-committees, began drafting a business case for a potential full redevelopment, expanded our rooftop project to engage with the Perth Cultural Centre and demonstrated our commitment to our artists and confidence in them through expending \$1.8 million on Western Australian art. We welcomed major new donations and pledges to the Gallery, expanded our work throughout the regions, redesigned our retail offering and introduced an online store, redesigned our brand and digital channels to be released later this year, expanded and improved our social impact programs and established a major new body of work for our engagement with Asia. Work has continued on the digitisation of the State Art Collection, and to date the entire Collection is searchable online.

We drove these changes while managing our capital works program, which was delayed through a combination of COVID related supply chain issues, unforeseen latent building issues; and through COVID lockdowns which worked to keep our community safe. That the team was also able to conduct a full stocktake and valuation process, while introducing the new concept of *Quiet Tuesdays* for people who prefer a desensitised environment, and deliver an outstanding, if curtailed, exhibition program during considerable disruption, is a testament to their talent and commitment.

During this time, we also extended the rooftop project to include redevelopment of the ground floor, shop and café and signage, meaning we also needed to close most gallery spaces and lose considerable revenue. However, by opening up the Beaufort Street entrance we were able to welcome visitors to *Pulse Perspectives* in the Centenary Galleries, and provide access to *The Tom Malone Prize 2021*, *Balancing Act* and *Mixed Emotions* | Dan Moynihan on the ground floor of the main building.

Much work has taken place behind the scenes to bring to fruition the COVID-19 Arts Stimulus Package, announced at the end of last financial year. This has provided support to all of the Western Australian artists in our Collection and all of the State's Aboriginal Art Centres during this uncertain time. Through this initiative we have purchased 136 works and will present these as a major exhibition later in 2021.

In May we announced an exciting initiative, *Creative Encounters: Arts & Dementia* at AGWA. This five-year program, spearheaded by AGWA supporters Graeme and Lorraine Rowley with a generous \$250,000 gift, aims to raise a total of \$600,000 to bring people living with dementia and their carers to the fore and highlight the important role of the arts for wellbeing. Art can unlock creativity, spark imagination, break down barriers, and – most importantly – elicit joy.

### Collection

During the year we opened our new Conservation Laboratories in the basement providing modern upgrades and portable technology solutions.

The design of the new workspaces has allowed the Conservation team to develop innovative workflows for State Art Collection care and exhibition projects.

# Overview

## Director's Report – *continued*

During the year, 182 new works have been added to the Collection, among them works by established and emerging Western Australian artists, including Carla Adams, Brian Blanchflower, Tarryn Gill, Fiona Harman and Curtis Taylor. We have again received a large number of donations, particularly from Western Australian collectors, and I thank them sincerely for their generosity in making their works accessible to a wider public.

We were able to finalise the exhibition program for *How Did I Get Here?* (the first of the exhibitions funded under the Regional Exhibition Touring Boost (RETB) – an \$8 million Royalties for Regions funded partnership between ART ON THE MOVE (AOTM) and AGWA) – with the last two exhibitions being shown at the East Pilbara Art Centre and the Carnarvon Library and Gallery. The roll-out of the second exhibition in the series, *There Were Moments of Transformation*, had been disrupted by the COVID-19 closure of regional borders during the early part of 2020, but between September 2020 and June 2021 we were able to take it to five regional centres (see page 30 for more details on this project and the associated *Aboriginal Pilbara Survey*.)

### Exhibitions

Once we were able to reopen the Gallery in June 2020, the exhibition program saw the continuation of *Pulse Perspectives 2019* and *The Tom Malone Prize 2020*. An exhibition of selected knitted works by talented young WA artist Emma Buswell ran from June to August, and we were again pleased to host *The Lester Prize 2020* in November, for its fifth showing at AGWA.

*BODIED* brought together video by Australian and international artists Gordon Bennett, Cheryl Donegan, Wong Ping, Jani Ruscica, and Kawita Vatanajyankur; and an artist book by Alin Huma and Chieko Kawaguchi. Uniting this internationally diverse group of artists was the positioning of the body at the centre of their work; each artist exploring how our physical forms are shaped by the social worlds around us.

In February we partnered with the Perth Festival to present *Leaving LA* | Tee Ken Ng and Tim Minchin, an innovative installation of swirling hand-made zoetropes that brought to visual life Minchin's song *Leaving LA* and revealed the unique and exquisite charm, art, and craft of Ng's animation practice.

The exhibition *sorry I was/am too much* | Carla Adams and Albert Tucker paired works by Western Australian contemporary artist Carla Adams and one of Australia's foremost Modernist artists, Albert Tucker. It included Adams' paintings, textiles, ceramics and mixed-media objects, drawings and visual diaries, juxtaposed against a selection of Tucker's drawings and paintings from the Gallery's Collection, produced between 1943 and 1989.

In May *Balancing Act*, Carly Lane's final and masterpiece exhibition, opened in the new ground floor gallery for our Aboriginal and Torres Strait Islander Collection, citing powerful observations about contemporary Aboriginal experience alongside works about Country.

**“Love the Aboriginal art  
on display so much.”**

A full list of our 2020–21 exhibition program can be found on page 33 of this report, and a full summary is available on the [Gallery's website](#).

### Programs

The Visitor Experience team has again provided a variety of public programs to support visitation to our exhibitions. These have included Children and Families *Horizontal Geometries* multigenerational workshops and *Ghost City* studio workshops; an innovative partnership with Autism WA and other related bodies resulted a special Quiet Tuesday event in April, where young children with autism and their families were able to experience a guided tour of *Leaving LA* and a *Horizontal Geometries* workshop.

The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, this year expanded their horizons by creating an Affiliate Guide category to link with other guiding groups around the State to share knowledge, training and capability, as part of AGWA's commitment to service regional areas, through the Regional Exhibition Touring Boost. AGWA's guides have also coached regional staff in techniques of audience engagement, and developed a 'toolkit' of guiding techniques for local Activators.

# Overview

## Director's Report – *continued*

### Operations and Management

During the year we have taken the opportunity to update our policies and procedures, including implementing a new deaccession policy, and revamped all our artists' contracts to better reflect the increasing display of Collection works on digital platforms.

I have appreciated the enormous commitment and professionalism all our staff under some very trying conditions. Many thanks to you all.

### Acknowledgements

I must also make particular mention of some exceptional philanthropic gifts received this year – from Graeme and Lorraine Rowley as mentioned above; a major gift of \$250,000 from John and Linda Bond to support WA emerging artist commissions, exhibitions and experiences; the \$100,000 bequest of the late Bonice Tollafield which will allow AGWA to commission a new sculpture by this year's Telstra Award winner Tommy May to be situated in the refurbished Gallery 2; and of course the Simon Lee Foundation's magnificent \$750,000 donation to support AGWA's relationships across Asia including the appointment of a new international curator.

My heartfelt thanks to you all. The Gallery relies heavily on the generosity of an enthusiastic group of volunteers, who make an inestimable contribution to our operations. To them, the Foundation, and our sponsors, I acknowledge and thank you sincerely for your invaluable contribution.

I am also thankful to the Board, Foundation Council, the Premier, the Minister for Culture and the Arts, and the Director General of the Department of Local Government, Sport and Cultural Industries who have provided exceptional support. With my involvement with the ongoing work of the Perth Cultural Centre Taskforce and the State Government's commitment to a new Aboriginal Cultural Centre, a new film studio development and extensive regional exhibitions, there is a real sense of optimism even in these extraordinary times in the cultural future of the State, and my team and I will do all we can to continue to provide access for all to truly great art.



**Colin Walker**  
Director

# Performance Management

## Performance Management Framework

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

### Summary of Key Performance Indicators

#### Preservation

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

#### Accessibility

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

#### Key Efficiency Indicator

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

### Financial Overview

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

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

Total revenue of more than \$18,064 million was received in 2020–21 of which \$1.965 million was generated from commercial activity, and from public, private and charitable sources. The Gallery continues to manage savings in expenditure.

Financial Targets	2020-21 Target	2020-21 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	10,148	11,255	1,107
Net Cost of Services (as per income statement)	(7,996)	(2,558)	5,438
Total Equity (as per Statement of Financial Position)	381,499	394,305	12,806
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	(10,118)	(7,094)	3,024

# Performance Management

## Performance Management Framework – continued

### Summary of key performance indicators

	2021 Target <sup>[1]</sup>	2021 Actual	Variation <sup>[2]</sup>
<p><i>Outcome 1: Western Australia's State Art Collection asset is developed, appropriately managed and preserved.</i></p> <p>Key Effectiveness Indicator:  <b>Percentage of time the Collection stored to the required standard</b></p> <p>Key efficiency indicator:  <b>The average cost of managing the Collection per Art Gallery object.</b></p>	97%	99%	2%
	\$52.93	\$58.45	(\$5.52)
<p><i>Outcome 2: Western Australia's State Art Collection and works of art on loan are accessible.</i></p> <p>Key Effectiveness Indicators:  <b>Total number of visitors</b>  <b>Total number of online visitors to website</b>  <b>Percentage of visitors satisfied with visit overall</b></p> <p>Key efficiency Indicator:  <b>The average cost of Art Gallery services per Art Gallery access</b></p>	204,000 160,000 93%	148,301 136,537 75%	(55,699) (23,463) (18%)
	\$25.21	\$35.70	(\$10.49)

(1) As specified in the Budget Statements

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

### Working Cash Targets

	2021 Agreed limit (\$000)	2021 Target Actual (\$000)	Variation (\$000)
Agreed working cash limit (at Budget)	504	504	–
Agreed working cash limit (at Budget)	605	862	257 <sup>(a)</sup>

(a) Due to latent conditions and difficulties in acquiring materials and trades, the Gallery's rooftop and foyer renovations are going through a prolonged construction period. Consequently, the working cash for repair and maintenance in the Gallery's rooftop and foyer renovations will be carried forward to 2022.

# Highlights

## ELEVATE

In addition to the work commenced last year to complete the major redevelopment of the Gallery's rooftop, the Government allocated an additional \$1.8 million to continue AGWA's renewal through a project to develop the ground floor, and return the layout to the original architectural design. This will include a new mixed-use space to accommodate retail, events and a coffee service. These two projects provide a strengthened cultural destination for visitors, and provide jobs, growth and support for Western Australia's creative industries.



L-R : Hon David Templeman MLA, Minister for Culture and the Arts, Jessica Shaw MLA, Parliamentary Secretary to Minister Templeman, Hon John Carey MLA, Member for Perth, Colin Walker, AGWA Director, visiting the AGWA rooftop to inspect the ELEVATE project.

## Quiet Tuesdays Ministerial launch with Autism WA

On 17 November, Hon Stephen Dawson, then Minister for Disability Services, launched a new partnership between AGWA, the Gallery's Voluntary Gallery Guides and the Autism Association of WA.



L-R: Peter Zylstra, DADAA, Hon Stephen Dawson MLA and Ricky Arnold, DADAA, at the partnership launch.



## Stimulus Package

To help support Western Australia's arts and culture sector during the COVID-19 pandemic, the AGWA Foundation – supported by the State Government – funded a sector-leading stimulus package of up to \$1.5 million. The new initiative, launched by the Minister for Culture and the Arts in May 2020, has provided support for every living Western Australian artist represented in the State Art Collection and acquired works from Aboriginal art centres and individual artists across the State.

*Credits for these works of art acquired through the Stimulus Program appear on page 167 of this Report.*

# Highlights

## Simon Lee Foundation Asian Institute of Contemporary Art

With significant funding from the Simon Lee Foundation, this unique 5-year private/public partnership will create an integrated curatorial and artistic research centre, artist residencies, acquisitions, and cultural exchange program, alongside major exhibitions and curatorial projects to uncover the best new Asian art, while facilitating and incubating artist careers within their lifetime (page 42).



Some works of art displayed in *Balancing Act*.  
Featured: **Brian Robinson** ...and meanwhile back on earth the blooms continue to flourish.



AGWA Object Conservator, David Graves and Paper Conservator, Kate Woollett presenting the new conservation laboratory space to Foundation members.

## Conservation Labs practical completion

A major highlight for the Conservation team in 2020–21 was the handover of the new purpose-built conservation laboratory spaces. Featuring modern upgrades and portable technology solutions the Conservation team used the design of the new workspaces to develop innovative workflows for exhibition projects and State Art Collection care.

## New Aboriginal and Torres Strait Islander Gallery

The *Balancing Act* exhibition opened this newly relocated gallery space and showcased the diversity of Aboriginal and Torres Strait Islander art, knowledge and connection, alongside other aspects of the Aboriginal condition. Featuring different types of art from the State Art Collection its aim was to present a wider picture of contemporary Indigenous art and life. It featured the work of Aboriginal and Torres Strait Islander artists living and working across Australia and Western Australia, including Noongar artists such as Revel Cooper (dec.), Sandra Hill, Dianne Jones and Shane Pickett (dec.) alongside those by (among others) Richard Bell, Karla Dickens, Julie Dowling and Brian Robinson.

## Collection available online

Since February 2021 the entire State Art Collection (SAC) has been searchable online, with further work ongoing to digitise images and obtain copyright clearances for online usage, so that eventually all entries will be accompanied by an image. Also underway, as part of the AGWA Foundation's Stimulus package, is work for the WA Living Artist Archive.

# Agency Performance

The Gallery's performance for 2020–21 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget for 2020–21. At the final Board meeting of 2019-20 a new Strategic Directions document for 2020–2025 was endorsed.

## Collecting and Sharing

### Strategic Objectives:

- To develop, exhibit, maintain and care for the State Art Collection to ensure that it remains the pre-eminent public art collection in Western Australia. To deepen holdings of Western Australian art and to more fully represent the community of artists and arts of our region.
- To support and drive artistic ambition through the creation of bold and adventurous exhibitions, experiences and programs, produced in collaboration with artists, artistic communities and audiences.
- To become a laboratory for arts learning, academic inquiry, experimentation and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- Through acknowledging and working in partnership with Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia, enhance our exploration of historical and contemporary Aboriginal and Torres Strait Islander art and cultures.
- To engage our neighbours in Asia and across the Indian Ocean Rim in mutually beneficial creative projects.

### Overview

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

At 30 June 2021, the State Art Collection comprised 18,418 works.

**“Fantastic Exhibitions...On par with Australian and international counterparts. Thank you.”**

### Outcomes

The 2019-2020 Annual Report stated that the Gallery acquired 131 works of art and an additional 189 works were donated. Following an adjustment, in the 2019-20 financial year the total number of gifts to the Gallery was 190 works, and therefore at 30 June 2020 the State Art Collection comprised 18,162 works.

In 2020–2021 the Gallery acquired 182 works of art at a cost of \$1,190,591, and spent an additional \$224,832 towards the acquisition of the major ELEVATE commission. The Gallery was gifted an additional 74 works for an estimated value of ca. \$262,003. Of the total 182 purchased, 28 works at a cost of \$424,534 were acquired through regular acquisition activity, 18 works were acquired towards the re-opening of the building at a cost of \$258,532 and 136 works were acquired through the COVID-19 Arts Stimulus Package at a cost of \$507,525.

This year the Gallery actively pursued a strategy to acquire contemporary Western Australian art to support the opening of the new Gallery rooftop space and reveal of the refurbished internal exhibition and display spaces of the Gallery. New works by established and emerging Western Australian artists were acquired, including Carla Adams, Brian Blanchflower, Tarryn Gill, Fiona Harman and Curtis Taylor. Gaps in the holdings of works by major Western Australian and Australian artists were addressed through the acquisition of works by Kevin Ballantine, Kevin Robertson, Michele Theunissen and Vivienne LeWitt. Works by two international artists new to the Collection, Citra Sasmita and Yvonne Todd, were also added.



# Agency Performance

## Collecting and Sharing – *continued*



**Vivienne LeWitt**  
\$49.95, 1990  
oil on canvas  
55.6 x 71.0 cm  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2020

A pledge from the Foundation women's giving group, towards the acquisition of a work of art by a female Aboriginal and Torres Strait Islander artist, enabled the purchase of a significant work by senior Yolngu artist, Nypanyapa Yunupingu.

The acquisition of works through the COVID-19 Arts Stimulus Package, added 136 works by 100 different Western Australian Aboriginal artists working across 17 art centres, as well as works by independent practitioners. These included significant collaborative paintings and other works by senior artists through to works by younger artist working with new technologies. This project was crucial in getting funds into Indigenous communities at an unprecedented time, and together, this group of works provides an extraordinary snapshot of contemporary Indigenous arts practice in this state.

The Gallery received a significant gift of 53 works by the Scottish artist Ian Hamilton, and artists, including Brian Blanchflower and Danie Mellor, continued to be generous donors of their work. Gifts of important works by Syd Ball and Rodney Pople were also received.

During the year 256 works of art were introduced into the Collection:

- 68% (173 works) were by 121 Western Australian artists, at a value of \$965,689;
- 7% (18 works) were by 15 Australian artists, at a value of \$440,091;
- 25% (65 works) were by 11 International artists, at a value of \$46,814.

**See full list of acquisitions at Appendix C.**

The **Registration** team has an ongoing commitment to facilitating a full program of acquisition and exhibition logistics, maintaining documentation and care of the State Art Collection (SAC), along with expediting loans from the Collection to State and National institutions, exhibitions, and Government departments, and providing a photography and copyright service for internal and external clients. As part of completing the five-year revaluation audit cycle, Registration staff worked with the external valuer to successfully locate and sight over 600 randomly selected works in the Collection stores onsite and offsite.

A major focus for the team has been ensuring the safe storage of the Collection, as works have been moved off display due to the rooftop development and the revisioning of existing gallery spaces.

With the current Collection Stores at capacity, a critical project identified works suitable for re-housing for offsite storage.

A key achievement has been the successful migration of images and metadata from the Gallery's Digital Asset Management System (Cumulus) to a new cloud-based system (Canto). In addition, the Gallery's Collection Management System database (Vernon) was successfully migrated to a new server, in advance of a cloud-based solution to improve overall performance and stability of the system and facilitate remote access for users. As a result, since February 2021 the entire State Art Collection (SAC) has been searchable online, with further work ongoing to digitise images and obtain copyright clearances for online usage, so that eventually all entries will be accompanied by an image.

While the success of work undertaken on the data clean-up and infrastructure on the Vernon Browser enabled the successful launch of the Collection Online project, work is ongoing for the WA Living Artist Archive (part of the AGWA's Foundation COVID -19

# Agency Performance

## Collecting and Sharing – *continued*

Stimulus package) with the timeframe for completion extended due to the impact of pandemic lockdowns.

Forty agreed loans were made to National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Queensland Art Gallery/Gallery of Modern Art, Art Gallery of South Australia, Museum of Contemporary Art and John Curtin Gallery, John Curtin University. Loan periods for several loans were extended due to various state lockdowns.

Highlights of works lent to Australian institutions include:

Five works by Julie Dowling, Rosalie Gascoigne and Tania Ferrier for the major exhibition *Know my Name* at the National Gallery of Australia, Canberra.

Arthur Streeton's *The Barron Gorge and sugar plains*, 1924 and *Chelsea*, 1905 for the Streeton retrospective exhibition at the Art Gallery of New South Wales.

Seven works, including Frederick McCubbin's *Down on his luck*, 1889 along with works by Tom Roberts, Charles Conder, Arthur Streeton and Florence Fuller for the *She-oak and sunlight: Australian Impressionism* exhibition at the National Gallery of Victoria.

Richard Bell's *Colour Theory*, 2012 for the *Richard Bell: You Can Go Now* exhibition at the Museum of Contemporary Art in Sydney.

Gordon Bennett's *Home décor (Preston + De Stijl = Citizen) Half Figure*, 1997 for the *Unfinished Business: The Art of Gordon Bennett* exhibition at the Queensland Art Gallery / Gallery of Modern Art.

Abdul-Rahman Abdullah's *The Obstacle* for the *Everything is True: Abdul-Rahman Abdullah* exhibition at the John Curtin Gallery, Curtin University as part of the 2021 Perth Festival.

Seven works by Dušan Marek for the first major survey of the art of the Czech-Australian brothers, *Dušan and Voitre Marek: Surrealists at sea* exhibition at the Art Gallery of South Australia.

Blanche Tilden's "Circularity" necklace, 2017 for the *Blanche Tilden – ripple effect: a 25 Year Survey* exhibition at the Geelong Gallery and subsequent tour to Sydney, Wagga Wagga, Adelaide, Toowoomba and Canberra.

Fifteen historical objects for the opening of the WA Museum Boola Bardip including four Kalgoorlie gold brooches for the Origins Gallery and eleven ceramic, glass and metal objects for the Stan Perron Treasures of WA Gallery.

Nineteen loans were made to the Department of Premier and Cabinet and one loan, *Kapi Winki*, 2006 by Wingu Tingima, to the Speaker of the WA Parliament, at Parliament House.

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

### Conservation

A major highlight for the Conservation team in 2020–21 was the handover of the new purpose-built conservation laboratory spaces. Modern upgrades and portable technology solutions were welcomed after relocating from the original top floor labs, which had been utilised since the Brutalist Gallery building opened in 1979. Looking ahead for conservation at AGWA, the team used the design of the new workspaces to develop innovative workflows for exhibition projects and State Art Collection care. Collaborative processes were at the centre of the design process.

The labs are divided into separate work areas that allow for assessments and treatments.



#### **Billy Chestnut**

*The Duracks came to the Kimberley*, 2019  
synthetic polymer paint  
on canvas  
89.5 x 119.5 cm  
Purchased through the  
Art Gallery of Western  
Australia Foundation:  
COVID-19 Arts Stimulus  
Package, 2020

# Agency Performance

## Collecting and Sharing – *continued*

They are centralised by a general multipurpose work area with satellite rooms with wet treatment facilities, a workshop area with gantry, a framing space and walk in materials storage. Large equipment is engineered to be moveable, facilitating the many configurations required for artwork care.

Through the Foundation's Stimulus package, the Gallery acquired works from Western Australian art centres and individual Aboriginal artists, and the Conservation team have worked to stretch and prepare paintings and works on paper, ready for display. The acquisition of 20 height-adjustable tables for the new labs greatly assisted in the display preparation of the artworks from this initiative.

The area has been fitted out with a dedicated media room and separate microscope and analytical examination room. The media lab enables technology-based artworks and digital media in the State Art Collection to be stored, viewed, and managed within a digital and new media framework and policy. These artworks are a field that museums and galleries are all working to define within collections systems, to meet the challenges of the current technologically dominant society.

There has been a heavy focus this year on preventative conservation and new acquisitions. Several sizable and significant donations of archival material, historic

photographs and works on paper have been the focus for paper conservation as well as disaster training and preparedness.

The team's technological advances were not isolated to the field of new media artworks. Through generous support from DGLSC and the State Library's conservation team, the Gallery was able to acquire a Valiani flatbed cutting machine. This will enable Collection care mounting projects for works on paper and photography that would have previously been cut by hand. The machine is also able to design and cut custom boxes and storage solutions for artworks. The acquisition is a boost to workflow and increases capacity and deliverables to this aspect of State Art Collection management, and will be of benefit across the whole organisation.

Conservation and Registration teams are working together to train and adapt to COVID challenges. The teams liaised with similar institutions worldwide discussing resources and perspectives as strategies are developed for logistics, exhibitions, and Collection care during the pandemic. Virtual couriering and the possible alternatives are being explored as workflows adapt to global trends and responses.

See full list of exhibitions and displays on page 33.

# Agency Performance

## Collecting and Sharing – *continued*

Some of the works of art acquired in 2020-21 – a full list of acquisitions appears as Appendix C (page 144)



**Joanna Lamb**  
*Pool [4]*, 2021  
synthetic polymer paint  
350.0 x 500.0 cm  
Purchased through the Art Gallery of Western Australia Foundation:  
TomorrowFund, 2021



**David Bielander**  
*Paper bag (wine)*, 2016  
patinated silver  
37.0 x 10.0 x 7.0 cm  
Purchased through the Art Gallery of Western Australia Foundation:  
TomorrowFund, 2020



**Tamisha Williams**  
*Chilling out Ngurra (2)*, 2020  
photographic print on paper  
120.0 x 80.0 cm  
Purchased through the Art Gallery of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Agency Performance

## Collecting and Sharing – *continued*



**Reko Rennie (Gwaybilla)**  
*OA WARRIOR II (pink)*, 2020  
neon  
195.0 x 80.0 cm  
Purchased, 2020



**Kevin Robertson**  
*Glen Forrest Pool*, 1997  
oil on linen  
136.9 x 209.2 cm (framed)  
Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020



**Max Dupain**  
*Late afternoon at Cronulla*, 1937  
silver gelatin print  
45.0 x 40 cm  
Gift of David Worth through the Australian Government's Cultural Gifts Program, 2021

# Agency Performance

## Engaging With and Inspiring Audiences

### Strategic Objectives:

- To support and drive artistic ambition through the creation of bold and adventurous exhibitions, experiences and programs, produced in collaboration with artists, artistic communities and audiences.
- To build audiences through engaging, welcoming and involving the broadest possible extent of our Western Australian community and visitors in our programs.
- To become a laboratory for arts learning, academic inquiry, experimentation, and creative research in partnership with the education sector, academic institutions, Aboriginal cultural authorities and multi-generational audiences.
- To ensure artist-led lifelong learning, creative and social programs have maximum impact in socio-economic areas where they will benefit most.

### Overview

2020–21 was a challenging year with COVID-19 lockdowns and restrictions, a reduction in tourists, and redevelopment works impacting the visitor experience and exhibition offering.

However, the Gallery continued to deliver its core exhibition schedule celebrating two *Pulse Perspectives* exhibitions across the year and two years of *The Tom Malone Prize* (in both cases the 2020 offering was delayed due to COVID), as well as hosting *The Lester Prize* – its fifth year at AGWA.

#### | “Coming here feeds my soul.”

In a year of disrupted study for students, we were pleased to deliver the *Pulse Perspectives* exhibitions for all the selected artists, allowing them the opportunity to view their work in the State Art Gallery.

#### | “It’s lovely when the kids are positively catered for to start their arts journey.”

To broaden community access, both *Pulse Perspectives* exhibitions featured a virtual tour allowing students, schools and visitors across the State, nationally and internationally, to view the exhibition. Additionally, artist resources were available online.

This year, the Gallery also completed the first stage of its online digitisation program with the online collection available to website visitors. While all Collection records are now online, there is ongoing work to provide access to a greater number of artwork images and extended artwork information.

During the year AGWA supported Western Australian artists; firstly with an innovative exhibition juxtaposing WA artist Carla Adams’ work alongside renowned modernist artist Albert Tucker. This exhibition was supported by a family activity space, guided tours, and artist talk to reach various audiences. The exhibition raised relevant and topical issues around the pleasures and perils of the contemporary online dating world and the interrogation of modern-day masculinity.

As part of the 2021 Perth Festival, WA artists Tee Ken Ng and Tim Minchin were celebrated through the mesmerising exhibition *Leaving LA*, which showcased original zoetropes from Tim Minchin’s music clip of the same name.

Other highlights include the international film-based exhibition BODIED and the continuation of Emma Buswell’s: *selected knitted works* and Tom Müller’s *MONOLITH SCORES*.

In November 2020, the Gallery hosted a critical long table discussion with panellists representing the LGBTIQ+ community who explored the epidemics, hardships and celebrated the strength and survival of the local queer community as part of the 30th anniversary of Perth’s Pride Parade.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

This sat alongside the exhibition *'I want a future that lives up to my past'* David McDiarmid and local queer stories that featured works from the State Art Collection and rarely seen archival material from the Gay and Lesbian Archive WA (GALAWA). This discussion was also live-streamed.

As part of AGWA's *Strategic Plan 2020-2025*, *Balancing Act* opened in the renewed ground floor gallery. This exhibition space is dedicated to works by Aboriginal and Torres Strait Islander artists, and presented stories of Country intersected by powerful expressions of contemporary lived Aboriginal experience.

From the end of April 2021 onwards, the Gallery main building was closed with limited exhibitions on display. A complete list of exhibitions and displays can be found on page 33.

AGWA also developed its first online shop site this financial year, which provided ongoing revenue opportunities during the uncertain COVID period. This was the first stage for the Gallery's online commercial activities, and a second phase is underway for 2021–22.

Behind the scenes of the core exhibition programming and marketing strategies, significant work was undertaken on the upcoming rooftop redevelopment opening, the relaunch and reopening of the Gallery scheduled for 2021–22. This includes brand and campaign work that sets a fresh, contemporary tone for the Gallery.

The year also saw the continuation of the regional program *Freighting Ideas* with the second exhibition *There Were Moments of Transformation* which launched at Ningaloo Exmouth in September 2020 before touring to the Goldfields Art Centre, Katanning Library and Gallery, Collie Art Gallery, and Geraldton Regional Art Gallery.

*Freighting Ideas* is a three-year program supported by the Regional Exhibition Touring Boost fund and delivered by ART ON THE MOVE in collaboration with AGWA.

### Outcomes

A total of 148,301 people visited the Gallery during the financial year. The website attracted 136,537 unique visitors during the year.

The figures reflect the impact of COVID lockdowns and travel restrictions, and the partial closure of the Gallery due to the continued redevelopment works.

AGWA continued to activate its digital channels in 2020–21. The Reading Room continued to produce AGWA content supporting exhibitions and the Collection, providing deeper insights into artists and works represented.

The online collection and online shop sites were launched.

Facebook following increased to 33,518, the Instagram main page by 21% from the previous year from 19,673 to 23,894 and LinkedIn to 5,492 followers.

Twitter remained static.

The Gallery's regular electronic newsletter, AGWA Artmail, continued its editorially-focused approach.

Public relations and editorial support continued as a key channel for AGWA communications, raising awareness of the Gallery's exhibitions and programs. This year, unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 967 items, reaching a total audience of 37,526,222. An equivalent amount of advertising space is calculated to cost \$10,037,435. (These figures are based on clippings and information provided by iSentia media monitoring services, as well as those collected by AGWA.)

**“The Leaving LA exhibit is superb and the tour was very informative.”**

The Gallery achieved several editorial highlights during the year, including wide coverage of the announcement of the rooftop project and the Christopher Pease commission; *Leaving LA* was listed among the 10 best things to see/do in Perth. Carla Adams was interviewed widely on ABC local radio and online, on RTR FM and on the Radio National Arts Show. ABC Radio Perth did a walkthrough of *Pulse Perspectives* with the curator during the Breakfast program, and both The West Australian and Perth Now did feature articles on the exhibition, with Channel 9 Perth mentioning it at the end of their news in the cross to the weather report.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

### AGWA Learning

#### Overview

AGWA Learning cultivates engagement with visual arts, creative practice and arts learning through workshops, guided tours, professional learning, public programs, research partnerships and participatory multigenerational exhibitions. While 2021–22 saw reduced programming due to COVID-19 closures and AGWA redevelopment works, the Gallery hosted a rich program of artist-led workshops and experiences for children and families, students, and educators. In maintaining AGWA’s commitment to becoming an accessible laboratory for arts learning and creativity research.

AGWA Learning have worked with Curtin University Autism Research Group, Autism Association of Western Australia, UWA Centre for Social Impact, Boorloo Aboriginal Cultural Experiences, PTSD WA, Mind the Change, Dementia Australia, DADAA, and Edith Cowan University School of Education.

The Gallery has had the pleasure of engaging artists Ron Bradfield, Sharyn Egan, Carla Adams, Andy Quilty, Campbell Whyte, Fi Wilkie, Rebecca Barlow, and Katharina Popp and Marg O’Connell of Kindling Creative.



Andy Quilty Artist Led Workshop with Highgate Primary School students, September 2020.



Balga Waangkiny Workshop with Quintilian School students, September 2020.

#### Schools

Over 5,000 Early Learning, Primary and Secondary students visited AGWA to view exhibitions, and participate in studio workshops and guided tours. Until the closure of the main building on 26 April 2021, Artist Educators Lilly Blue and Assunta Meleca continued to facilitate Visual Analysis workshops with high school students, harnessing the *Drawing Breath* methodology and supporting students to develop personal perspectives and interpretation of the State Art Collection works in *Balancing Act*.

**“You have also shown me that art can be a mystery of all different shapes and lines.”** – Year 6 student, Mount Barker Community College

Despite COVID-19 interruptions and redevelopment works, 2,109 students participated in studio and artist-led workshops including 107 from regional areas. An increasing number of secondary school classes participated in studio workshops exploring Experimental Drawing and Identity. Andy Quilty delivered workshops to Highgate Primary School and Coodanup College with the support of Next Collective project funding towards artist-led workshops.



# Agency Performance

## Engaging With and Inspiring Audiences – *continued*



Studio workshop with APIERO Institute students, October 2020.

### Professional Learning

AGWA presented a series of Professional Learning workshops for Early Learning, Primary and High School Educators, engaging teachers in practical studio experiences as well as visual analysis and cultural education. Workshops included: *Untangling Protocols for Teaching Aboriginal Art* with Sharyn Egan; *Let's NOT Make Aboriginal Art* with Ron Bradfield; *Valuing the Mark* with Andy Quilty; *AGWA Gently* with Lilly Blue; and *Innovative Learning* with Assunta Meleca.

**“AGWA Gently changed the way I think about creativity in the early years. My perspective has shifted in a single day and I think the children I work with will benefit enormously.”** – Primary school teacher

In partnership with ART ON THE MOVE, AGWA also delivered three online *Conversations with Rain* workshops for educators in Exmouth, Collie and Katanning as part of the Regional Exhibition Touring Boost and exhibition *There Were Moments of Transformation*.

### Children and Families

In collaboration with Carla Adams, AGWA Learning developed stickers and a response card called *Every eyelash tells a story*, with a view to engaging multigenerational audiences in the artist's concepts and practice. 6,800 people of all ages participated by responding to the provocation, *Draw yourself with someone you love*, creating their own versions of Carla Adams' multi-media faces with the stickers. Eight children participated in an artist-led textiles workshop with Carla, reflecting on the way features and facial expressions help to express emotion and personality.

*Balga Waangkiny*: Over 1,000 people of all ages participated in *Balga Waangkiny* (Balga Talking) between July and October 2020. Conceived in collaboration with Aboriginal artist Sharyn Egan, the project inspired connection and mindfulness, with audiences invited to sit quietly, untangle their thoughts, share stories, and weave feeling into an accumulating installation inspired by grass trees.

Despite COVID-19 closures, thousands of children and families contributed to the creation of three sculptural Balga trees which were exhibited in November 2020 during postponed NAIDOC Week celebrations, and are now installed permanently in the AGWA Administration building.

*Horizontal Geometries and Ghost City*: During the April 2021 School Holidays, AGWA hosted sold-out Children and Families *Horizontal Geometries* multigenerational workshops and *Ghost City* studio workshops, including a second *Quiet Tuesday* event on 6 April, inviting young children with autism and their families to experience a guided tour of *Leaving LA* and *Horizontal Geometries* workshops.

*Horizontal Geometries* is a participatory project developed in collaboration with WA artist Eveline Kotai, where audiences are invited to create 2D and 3D designs in response to the architectural features of the Gallery.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

This extension of Eveline Kotai's Artist Activation will see an upscaled version of the project installed in a main gallery space as part of the upcoming relaunch program, and will enable participants to create larger sculptures and cubby houses in response to the newly revealed view out the windows of Gallery 9.



*Horizontal Geometries* Family Workshop, April 2021 School Holidays. Photographer: Rebecca Mansell.

*Conversations with Rain*: Over 1,500 people of all-ages continued engaging with the *Conversations with Rain* response Journal during their visits to AGWA. *Conversations with Rain* is an ongoing multidisciplinary partnership between AGWA and Edith Cowan University's School of Education, supported by Art Access Partner, Healthway, Act-Belong-Commit

As part of the Climate Action Network, it is a research project funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) exploring children's creative relations with weather as a way of potentially transforming climate futures.

### Youth Advisory Panel (YAP)

Fourteen members of the Youth Advisory Panel participated in the inaugural 2021 meeting on 9 March. There are currently 28 young people participating in YAP, a voluntary committee that meets once each month and contributes to ideas, programming, and events for young people. The panel is open to all Western Australians aged 15 to 21 years who are interested in volunteering and keen to make a difference in the arts. The panel includes young people from culturally diverse backgrounds, LGBTQIA+ communities, and those with specific access needs.



Youth Advisory Panel 2021, Photographer: Luke Riley.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

The Youth Advisory Panel continued to meet once a month to contribute to programming and events for young people at AGWA. This year, several YAP members expressed an interest in becoming Adjunct Guides to participate in guided tours of *Pulse Perspectives* and *The Lester Prize*. Youth community events and activities are being planned for AGWA's upcoming relaunch. On 19 May the YAP team were taken on a tour of *Pulse Perspectives* by exhibition curator Isobel Wise, followed by an experimental writing workshop with a view to inviting participants to contribute to blog posts and social media content in the future.

### ***Pulse Perspectives 2021***

AGWA's annual *Pulse Perspectives* opened on 8 May. The exhibition celebrates the artworks of students who completed Year 12 Visual Arts in the previous year. Thirty artworks were exquisitely curated by Rachel Ciesla and Isobel Wise. Although the main Gallery remained closed while the exhibition was scheduled to be on show this year, provision was made to allow audiences to visit by opening the Beaufort Street entrance. The exhibition has drawn large numbers of school groups and public audiences who were impressed by the strength of subject matter and proficiency in art-making skills. With the positive response to last year's virtual tour, AGWA invested in making this available again, allowing a wider audience to engage with the emerging artists' works. The return of the Meet the Artist resource, saw nearly half of the 30 participating artists sharing insight into their art practice and issues that matter in their world.

### **Social Impact**

***Quiet Tuesdays:*** Launched in 2020 in partnership with the Autism Association of WA and AGWA's Voluntary Gallery Guides (VGGs), recurring *Quiet Tuesdays* events provide a low-stimulus environment for audiences with sensory sensitivities on a day the Gallery is closed to the general public. In January and April 2021, the Gallery held events engaging young adults and children with autism, and their families. Across the two events, 35 participants with autism, and their families, experienced a guided tour and interactive workshop.

***Art and Dementia:*** In collaboration with Mind the Change and the VGGs, AGWA delivered 20 *Artistic Adventures* sessions for people living with dementia and their carers. Participants engaged in guided tours and hands-on studio workshops designed to offer creative experiences, social support, encourage communication and enhance community.

**“I do not go out much and look forward to going to the Artistic Adventures Workshops. The staff are so welcoming and helpful; always there with a warm greeting. The varied activities and meeting with other members are something I look forward to and to enjoy. I am the richer in mind and spirit by attending these workshops.” – Workshop participant, age 92**



*Artistic Adventures Studio Workshop, May 2021.*

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

**Digital Arts for Life:** AGWA is partnering with DADAA, John Curtin Gallery, and Curtin University Autism Research Group on a project called *Digital arts for Life*, having been successful in securing funding from the Department of Education and NGCS. The project will support 30 teens with autism to explore their creative digital development, linking to collections and exhibitions, with a quality-of-life type evaluation measuring the impacts of the program on the teens well-being, and social/emotional confidence.

### Research

**Art and Dementia:** A research program, established in partnership with the Centre for Social Impact at the University of Western Australia, will initiate close inquiry into how AGWA Learning programs can support wellbeing for communities impacted by dementia. With the support of Graeme and Lorraine Rowley, and alongside AGWA Foundation's Annual Appeal for an expanded program for people living with dementia and their support networks, *Creative Encounters: Arts and Dementia at AGWA*, this Social Impact research aims to illuminate the shared experiences of people living with dementia and their families and carers, as well as associated staff and guides at AGWA.

These insights, together with the input and guidance from dementia peak bodies, aged care advocates and allied health professionals, will inspire resources and publication outcomes for the arts community and beyond, potentially benefitting some 472,000 Australians living today with dementia and their 1.6 million carers.

**Connecting through Art:** AGWA Learning, with the support of Healthway, commissioned a scoping review in alignment with the premise of its *Drawing Breath* pedagogy and *Making and Responding* workshops for children and young people. These sought to better understand the research evidence linking art gallery/art museum engagement and child/youth social and emotional wellbeing. The core question framed was *What is the nature of existing research examining the relationship between (a) art gallery/museum education pedagogy and engagement and (b) child and youth social and emotional wellbeing?* This scoping review helps identify gaps in knowledge and inform future research projects exploring the impact of arts learning.



*Horizontal Geometries* Shapes in Residence co-research project with Melville Primary School.

**Shapes in Residence:** The *Horizontal Geometries* shapes, developed in collaboration with Eveline Kotai, travelled to Melville Primary School for a co-research project exploring the cross-curricular applications and creative learning impact of the project. Every class in the school had two opportunities to engage with the shapes over two weeks: in an open-ended self-directed session, and a teacher-led curriculum aligned session. The premise being that children have innate knowledges and ways of understanding that can help inform new ways of teaching and learning. The experience was documented by children and educators using photographs, video, voice recordings, reflections, creative writing, music/sound, and drawings.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

**Shifting and Stirring:** This national collective of organisations and artists working with Children and Families continued meeting regularly via Zoom to explore issues and ideas specific to the field of participatory practice and Creative Learning. On 28 May AGWA hosted artist Ron Bradfield who facilitated a Zoom workshop for teaching artists from across Australia called *Let's NOT Make Aboriginal Art*. Current core collective members are Lilly Blue (AGWA), Yaël Filipovic, MCA, Alex Desebrock (Maybe ( ) Together, WA), Brett Howe (QPAC, Qld), Sarah Lockwood & Zoë Barry (Threshold, VIC), Frank Newman (Sydney Opera House, NSW), Simon Spain (ArTELIER, Tas), Tess Syme & Georgie Davill (Carclew, SA), and Steph Urruty (ArtPlay, VIC).

**“Connecting nationally with leaders, thinkers and practicing artists focused on the interrelationship between artist, art and child is a privilege to be a part of. It has informed and affirmed the practice and intent of the outcomes driven through the work I do. In an often isolated and overlooked section of the industry, this connection, provocation and exploration cements the importance of this work while proving its impact through the delivery of the workshops.”**

– Brett Howe, QPAC – Out of the Box Festival Director

### Public Programs

Although Public Programming events were limited this year due to COVID-19 shutdowns and building renovation work, the following programs were able to take place:

During the July 2020 school holidays AGWA hosted the *Birdmaker Project* in the Learning Studio. This was a global initiative devised by Raewyn Hill and Naoko Yoshimoto with Co3 Contemporary Dance.

The project metaphorically expressed the hidden narratives and embedded memories of humanity through the fabric of clothes worn every day. It provided a unique opportunity to connect with the community in a way that provided a purposeful, creative and reflective experience during an uncertain and unstable time in our world. Both beginner and advanced sewers were guided through online resources to create a single black bird made from a donated piece of black clothing. The resulting black birds, represent the community's time in isolation, were collected and became part of a flock of 1001 birds used in the set of Artistic Director, Raewyn Hill's new work, *ARCHIVES OF HUMANITY*, premiered in 2021.

In both the July and October school holidays, Kindling Creative provided hands-on screen-printing workshops at the Gallery entrance. Using traditional techniques, the young participants were able to decorate canvas tote bags or T-shirts to express messages about life.

To celebrate the start of NAIDOC Week in November, the Balga trees which had been created in the workshops mentioned previously, went on display in the Gallery concourse. A Welcome to Country by Noongar elder Barry McGuire was followed by a talk by artists Sharyn Egan and Ron Bradfield Jnr, discussing their affinity with the Balga (grass tree) and its important uses as tools and shelter in Noongar culture.



Ron Bradfield Jnr and Sharyn Egan at NAIDOC Week 2020 Community Celebration, Photographer Rebecca Mansell.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

In March 2021 audiences were entertained by artist Carla Adams and AGWA Curator Robert Cook, discussing Carla's exhibition *sorry I was/am too much | Carla Adams and Albert Tucker*. Attendees learned how Carla uses portraiture, text and kitsch elements to develop humorous responses to encounters with online-dating site users.

Artist and director Tee Ken Ng, producer Aidan O'Bryan, cinematographer Mick McDermott and artist Paul Caporn joined together in April to discuss the behind-the-scenes workings of Tim Minchin's music video *Leaving LA*. Audiences heard about the thinking and decisions that led to the painstaking process of making the music video with zoetropes – a pre-film animation device invented in the 1800s. The zoetropes created for *Leaving LA* were constructed from hundreds of delicate printed paper cut-outs, laid out in sequence around large discs which were then spun at high speed on record players and filmed by dangling a camera in the middle of them.

### Voluntary Gallery Guides

AGWA recognises the contribution of 63 active Voluntary Gallery Guides (VGGs) who dedicated an estimated 880 hours. These volunteers are deeply committed to research and passionate about sharing their insights and love of art with students of all ages; interested adults joining Wesfarmers Arts Walk-in tours; and special interest audiences including people living with dementia and autism. These 63 active VGGs make a commitment to deliver 28 tours per year. Twelve enthusiastic new Guides are part of this cohort, having graduated from the 2020 training program. Nine Associate Guides support the active guides but do not deliver tours.

Life Membership is bestowed after 20 years of guiding and five of the 31 Life Members continue to deliver tours. With the successful introduction of the new Adjunct Guides category, designed to engage young people, there are also three trained Adjunct Guides.

Between 1 July 2020 and 30 June 2021, the Guides presented 485 Wesfarmers Walk-in Tours attended by 1,691 people, and 296 Tours including School Visits and Tailored Tours, with 5,646 visitors. Due to COVID-19 restrictions and building works there was a considerably reduced number of tours compared with the same period in 2019-20.

Wesfarmers Walk-in Tour visitors decreased by 49.2%, but School and Tailored tours increased by 16.9%. *The Picture Club* continued to provide monthly tours of current exhibitions for AGWA Foundation Members. As an innovation, three of the young artists whose work was displayed in *Pulse Perspectives* shared ideas behind their work with Foundation Members.



Family Guided Tour, August 2020.  
– George Pitt Morison, *The foundation of Perth 1929*

The Adjunct Guides category provides an opportunity for people between the ages of 15 and 26 to undertake a concentrated training course and work with a Guide Mentor. To provide a manageable load, their guiding is limited to specific exhibitions, particularly *Pulse Perspectives* and *The Lester Prize*.

The Affiliate Guide category has been created to link with other guiding groups around the state to share knowledge, training and capability and is part of AGWA's commitment to continue to service regional areas.

This is an important milestone, representing the Gallery's goal to support guiding activities throughout Western Australia. Congratulations to the first Affiliates, the Gallery Guides from Bunbury Regional Art Gallery.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*



*Pulse Perspectives 2020* artist Ayla Woodland discussing her work *Next in line, 2020* with AGWA Guide Stephanie Watson during a Foundation *Picture Club* visit.

VGGs also supported the Regional Exhibition Touring Boost by coaching local staff in techniques of audience engagement. VGG Stephanie Watson was commissioned to develop a ‘toolkit’ of guiding techniques and visited Exmouth, Kalgoorlie, Collie and Geraldton to give workshops to local Activators.

A launch event for the Guides’ *Quiet Tuesdays* initiative, was held on 17 November 2020 in the Gallery concourse, where artworks by young adults on the autism spectrum were on display.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

### Regional Initiatives

#### ***Regional Exhibition Touring Boost (RETB)***

RETB, the \$8 million WA Government initiative to widen the sharing of Western Australian culture within the State, continued in 2020-21 with two exhibitions, again held in partnership with ART ON THE MOVE (AOTM).

The first exhibition *How Did I Get Here?* completed its successful regional tour at the East Pilbara Art Centre in August 2020, followed by a showing at the Carnarvon Library and Gallery in November 2020.



Visitors at the opening of *There Were Moments of Transformation*, Geraldton Regional Art Gallery.

*There Were Moments of Transformation*, the second exhibition in the series, was launched at the Ningaloo Centre, Exmouth on 26 September and ran until 25 October. It was then exhibited at the Goldfields Art Centre (7 November – 2 December); Katanning Library and Gallery (12 December – 20 January); Collie Art Gallery (30 January – 14 March) and finished at the Geraldton Regional Art Gallery (1 May to 18 June), with a total of 5,965 people visiting the exhibition in the various centres.



Young visitor engrossed in a *Conversations with Rain* experience at the Katanning Library and Gallery.

A very positive outcome of the visit to Katanning was that the Shire Council had been considering closing the gallery, but the quality of the exhibition and the support received from AGWA and AOTM has ensured it will be retained as a community asset. *There Were Moments of Transformation*, included 40 works from the State Art Collection, and explored the transformation of raw materials into a work of art, the transformation through associated thinking and the transformation a viewer may experience on encountering a work that resonates with them.

Among the wide range of works that interested and were enjoyed by visitors to each exhibition were sculptures by Rodin and Renoir; Bethamy Linton's jewellery based on Western Australian flora; James Linton's sensitive sculpture of a baby, probably his own child; Holly Grace's glowing glass pieces; Kirsten Coelho's ceramics, and works by Warlayiriti artists at Balgo.

AGWA's Voluntary Gallery Guides continued to provide critical training for regional gallery activators and guides. Conducted at the regional venues when the RETB touring exhibitions were on display, the goal is to assist local activators (employed for security purposes) to also engage visitors with the content and theme of the exhibitions.



# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

AGWA Guides attended exhibition openings at each of the venues and delivered a training workshop for the Activators on the following day with the intention of enriching visitors' experience and understanding of a visit to the exhibition, and provide local Gallery Staff with encouragement to continue to engage visitors with other exhibitions on show over the year. Staff of regional Galleries which do offer engagement in this way have been encouraged to join the AGWA Guides' Affiliate Guide scheme, where sharing of their resources and knowledge will allow for further support to be brought to regional arts organisations and people living in regional Western Australia. These workshops were also used to encourage Gallery Activators to include *Conversations with Rain*, an interactive journal which allows children to explore the experience of rain – from misty drizzle to tropical downpours.

The first round of the Public Regional Gallery Improvement Fund was dispersed in 2020. This funding is aimed at strengthening regional venues capacity to host visual art exhibitions and activities in the future as part of the Regional Exhibition Touring Boost and assist in re-establishing vital community arts activity in challenging times. The fund enabled public regional galleries to undertake activities to support recovery such as the resuming of business activity or improvements to soft and physical infrastructure.

### **Capacity Building Conservation and Management of Collections – Conservator Training**

AGWA is to contract conservator(s) who will visit regional venues involved in RETB to assess local collections, identify good practice, and outline areas of improvements in accordance with museum standards and best practice for management and conservation of collections. The conservator will also apply the recently developed RETB Need Analysis Template that will identify collection content and management along with building requirements to best ensure safe and appropriate level of conservation.

### **Pilbara Survey**

This is a multi-artform exhibition and documentation project that will map the historical context and development of the Pilbara's Aboriginal art movement, leading to an exhibition at AGWA in March 2022. The aim of this project is for FORM, in collaboration with Martumili Artists, Spinifex Hill Studio, Cheeditha Art Group, Juluwarlu Art Group, and Yinjaa-Barni Art, to produce and deliver a nationally significant exhibition celebrating the Aboriginal art and artists of Western Australia's Pilbara region provisionally entitled Aboriginal Pilbara Survey which will deliver the following outcomes:

- (a) mapping the historical context and development of Aboriginal art practice in the Pilbara and its cultural, stylistic, and artistic diversity;
- (b) collaborating with Aboriginal art centres, community groups, and independent artists in the Pilbara to develop a body of new artworks across a range of mediums including 2D canvas work, objects, photography, digital animation, film, audio recordings, and objects;
- (c) providing professional development, capacity, and skills building opportunities to Aboriginal artists and art centres through facilitated workshop programs, which may include a series of internship opportunities at AGWA;
- (d) developing and implementing digital activities that will support the viability of Aboriginal art centres in the Pilbara, and assist them, where there is a need, to increase their digital presence and e-commerce capacity for the marketing and sale of artwork;
- (e) curating and developing an exhibition outcome and accompanying public programming including capsule exhibitions suitable for regional touring.

# Agency Performance

## Engaging With and Inspiring Audiences – *continued*

### Care of *Inside Australia*

The Art Gallery of Western Australia has continued its role in managing Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies.

The plan to rebase each of the individual sculptures with new bases designed to maintain orientation and help preserve the artwork in its remote location has progressed. The first half of the bases were manufactured and delivered in early 2021. Unfortunately, due to COVID shutdowns and wet weather installation has had to be postponed until later in the year.



Sculpture at *Inside Australia* at Lake Ballard.  
Photo courtesy of Melissa Kelly.

### **Antony Gormley**

*Inside Australia*, 2003

cast alloy of iron, molybdenum, iridium, vanadium and titanium  
51 elements based on 51 inhabitants of Menzies, Western Australia  
Commission for 50th Perth International Arts Festival, Western  
Australia, 2003 (installed in Lake Ballard)

Permanent installation, Lake Ballard, Menzies, Western Australia  
© the artist

# Agency Performance

## Exhibitions and Displays presented in 2020–21

Title	Opening	Closing
<b>WA Now</b> <i>Tom Müller: MONOLITH SCORES</i>	7 Mar 2020	17 Aug 2020
<b>Pulse Perspectives 2019</b>	7 Mar 2020	5 Oct 2020
<b>Tom Malone Prize 2020</b>	14 Mar 2020	31 Aug 2020
<b>Emma Buswell: selected knitted works 2017-2020</b>	6 Jun 2020	3 Aug 2020
<b>Screen Space</b> <i>Stuart Ringholt</i>	27 Mar 2020	21 Aug 2020
<b>The Lester Prize 2020</b>	31 Oct 2019	29 Nov 2019
<b>'I want a future that lives up to my past': David McDiarmid and local queer stories</b>	14 Nov 2020	29 Nov 2020
<b>Carla Adams</b> <b>Albert Tucker</b> <i>sorry I was/am too much</i>	12 Dec 2020	15 Mar 2021
<b>BODIED</b>	19 Dec 2020	1 Mar 2021
<b>Leaving LA</b> Tee Ken Ng and Tim Minchin	30 Jan 2021	26 Apr 2021
<b>Pulse Perspectives 2020</b>	5 May 2021	30 Aug 2021

Title	Opening	Closing
<b>Balancing Act</b>	10 Feb 2021 29 May 2021	23 Apr 2021 19 Jul 2021
<b>Tom Malone Prize 2021</b>	29 May 2021	19 Jul 2021
<b>Mixed Emotions</b> Dan Moynihan	4 Jun 2021	19 Jul 2021
<b>State Art Collection</b>		18 Dec 2020
<b>Regional Exhibition Touring Boost</b>		
Freighting Ideas: <b>How Did I Get Here?</b>		
<b>East Pilbara Art Centre</b>	4 Jul 2020	9 Aug 2020
<b>Carnarvon Library and Gallery</b>	25 Sep 2020	8 Nov 2020
Freighting Ideas: <b>There Were Moments of Transformation</b>		
<b>Ningaloo Centre, Exmouth</b>	26 Sep 2020	25 Oct 2020
<b>Goldfields Art Centre</b>	7 Nov 2020	2 Dec 2020
<b>Katanning Library and Gallery</b>	12 Dec 2020	20 Jan 2021
<b>Collie Art Gallery</b>	30 Jan 2021	14 Mar 2021
<b>Geraldton Regional Art Gallery</b>	1 May 2021	18 Jun 2021

# Agency Performance

## Exhibitions and Displays presented in 2020–21 – *continued*

Images from some of the exhibitions on display in 2020–21



**The Lester Prize 2020**, 9 November – 9 December 2020



**BODIED**, 19 December 2020–1 March 2021

# Agency Performance

## Exhibitions and Displays presented in 2020–21 – *continued*

Images from some of the exhibitions on display in 2020–21



***Balancing Act***, 19 December 2020–1 March 2021



***Leaving LA***, Tee Ken Ng and Tim Minchin, 30 January–26 April 2021

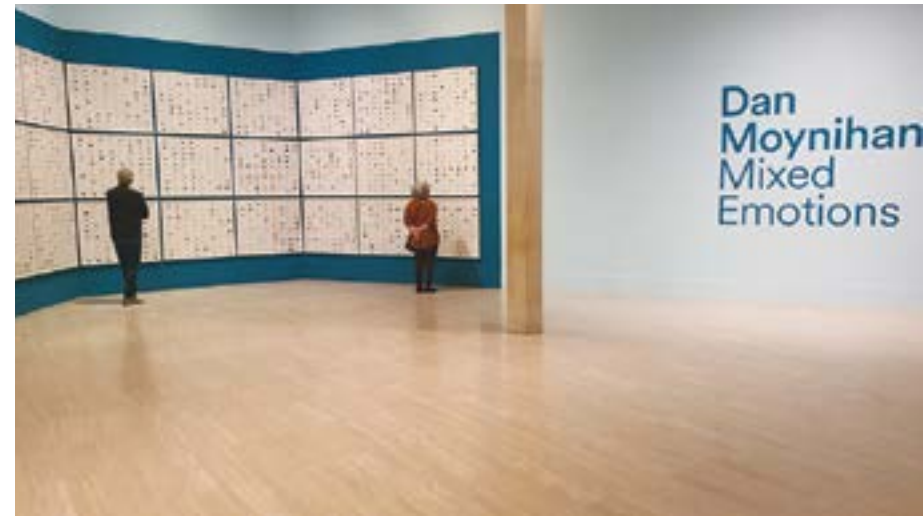
# Agency Performance

## Exhibitions and Displays presented in 2020–21 – *continued*

Images from some of the exhibitions on display in 2020–21



*Pulse perspectives 2020*, 5 May–30 August 2021



*Mixed Emotions* | Dan Moynihan, 14 June–19 July 2021

# Agency Performance

## Improving AGWA Sustainability

### Strategic Objectives:

- To improve our economic and environmental sustainability.
- To increase our expertise and improve our working environment.
- To improve our capital infrastructure and site plan in order to become a major attraction for visitors in the Perth Cultural Centre (PCC) and the State.

The Gallery's performance for 2020–21 is in line with the annual operational priorities and objectives based on the *AGWA Strategic Directions 2020–2025: 125 and beyond*.

### Overview

Key strategic outcomes for AGWA are to meet the obligations of the *Art Gallery Act 1959* and to match and extend Government objectives for AGWA in contributing to the Western Australian community and providing services to visitors. This will be done by strategically managing resources and relationships to grow support for AGWA and to improve sustainability.

Key strategies are to:

- Manage the Gallery's financial resources and develop non-government revenue;
- Collaborate to grow the Gallery's capacity and support through partnerships and networks;
- Sustain an innovative and inclusive workplace that empowers people to perform at their best;
- Maintain and improve infrastructure for visitors;
- Improve infrastructure performance to minimise environmental impact; and
- Manage and improve corporate governance.

### Outcomes

Income Sources	Percentage of Total
Government	52%
Sponsorship and donations	8%
Commercial operations	3%
Other	37%

The Western Australian Government provided operational funding of \$9.367 million. AGWA attracted sponsorship and donations valued at \$1.428 million. AGWA's commercial operations were affected by COVID-19 impacts and delivered \$0.537 million. The remainder of the revenue comprised interest revenue and a significant return on investment revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	10%
Access and community engagement	90%

The expenditure on collection management and conservations, excluding art acquisitions, was \$1.086 million and on access and community engagement \$10.169 million.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### **Economic Sustainability**

A key goal of the strategic plan is to improve AGWA's financial sustainability through investing its capital funds more effectively, prioritising our relationship with Foundation members and pursuing greater endowments and planned giving.

In 2020–21 AGWA expanded the range of opportunities for donors to support its operations and worked on developing better targeted fundraising strategies. The aim is to broaden opportunities for individuals and companies to engage with AGWA, and explain fully what is done with the community's investment the Gallery.

AGWA began the process to appoint a firm to provide investment management advice and services for the Foundation funds. The successful respondent to the open tender will be appointed in 2021–22.

### **Commercial operations**

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, venue hire, and occasionally fee for program activities. This year commercial operations were significantly affected by COVID-19 restrictions including by the closure of AGWA to the public, limits on visitor numbers, and border measures which have limited tourism to WA.

This year the AGWA Shop revenue decreased, as a result of both the impacts of COVID-19, and the closing of the Shop on 26 April 2021 because of construction work for the renovation of the AGWA entrance and foyer.

The Shop's trading profit was \$173,000. It continues to feature an expanding range of unique products produced by WA artists and craftspeople, including Aboriginal products procured from WA Aboriginal arts centres. The sale of these products is part of an ongoing commitment by AGWA to support WA artists.

A new retail online sales platform went live on 27 October 2020, and AGWA's Shop will increasingly promote and feature online products as part of a broader retail strategy to improve commercial performance.

The AGWA Shop will re-open in 2021 in a new location on the ground floor. The focus will be on a better retail experience with more accessible price points with broader representation of Western Australian and Aboriginal art product. AGWA will be developing own-brand product range and tie-ins to the State Art Collection.

The AGWA café, FRANK EXPRESS, which had been operated by Perth Theatre Trust since May 2019, closed on 21 December 2020. As part of the ground floor renovations AGWA will create a new food and beverage service.

While COVID-19 restrictions limited venue hire throughout 2020–21, extensive planning work was done for the ELEVATE rooftop facilities in order to support future events and functions. The ELEVATE project will provide AGWA with the only rooftop venue in Perth with a capacity for 500 people and will be a highlight of AGWA's venue offering.

### **Collaborate to grow the Gallery's capacity and support through partnerships and networks**

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

In 2020–21, the impact of the global health crisis obviously deeply affected our community. AGWA is enormously grateful for the continued assistance received from its supporters in negotiating how to best reach our audience and aid WA artists at this time.



# Agency Performance

## Improving AGWA Sustainability – *continued*

### AGWA Supporters

#### Art Gallery of Western Australia Foundation

A key goal to improve AGWA sustainability is for the AGWA Foundation to manage its own investment of the Foundation funds, to maximise returns to enable it to continue its important work in support of the Gallery. The AGWA Board approved going to procurement at its October 2020 meeting, and the Request to Tender, developed by AGWA working with the Department of Finance, was released in March 2021.

An evaluation panel was convened and met in May 2021 to select the preferred respondent for Board approval. Three companies were shortlisted, and a preferred respondent was identified. Negotiations will now begin with a view to presenting the final terms for the agreement of the AGWA Board. Following this agreement, a new Foundation sub-committee will be formed to oversee the performance of the agreement. The project is on schedule to have funds enter the market in 2021.

#### Impact

To help support Western Australia's arts and culture sector during the COVID-19 pandemic, the AGWA Foundation funded the sector-leading Stimulus package. This was an unprecedented action by the AGWA Foundation, made possible through the generosity of Foundation supporters. The initiative, launched in 2020, offered support to every living Western Australian artist represented in the State Collection, as well as every Aboriginal Art Centre in the State. As of June 30 2021, 180 artists across Western Australia had applied for the Stimulus funding of \$2,000 per artist. Through the targeted acquisition program to support art centres, AGWA acquired 136 new works from independent WA aboriginal artists working from these centres – a full list of the acquired works can be found from page 154.

More information about the Stimulus program can also be found in the Highlights section (page 12) and Collecting and Sharing (page 15).

The Gallery was the very grateful recipient of a bequest from the late Bonice Tollafeld, allowing AGWA to commission the first major sculptural work from 2020 Telstra NATSIAA winning artist Ngarraija Tommy May.

This new work will focus on the representation of cloud images, common in Ngarraija etched 2D works, as well as a figurative sculpture. AGWA is very pleased to honour the legacy of the late Ms Tollafeld in this way. The Foundation also acknowledges long time AGWA supporters John and Linda Bond who have pledged a major gift, to expand awareness and broaden the networks of standout WA artists through residencies, exhibitions and curatorial programs, many of which will be featured in *The View From Here* AGWA reopening exhibition.

The AGWA Foundation 2021 Annual Appeal raised funds to support the landmark program *Creative Encounters: Arts & Dementia at AGWA*. This five-year Gallery based program, developed in collaboration with dementia support services, will bring people living with dementia and their carers to the fore, and highlight the important role of the arts for wellbeing. Over \$40,000 was raised in support of this initiative which, when added to a major gift received from AGWA supporters Graeme and Lorraine Rowley, will allow the Gallery to take the next steps towards activating this landmark program. 2021 also saw the culmination of a Giving Circle driven by Foundation Fellow Linda Savage which has enabled AGWA to acquire a significant work by one of Australia's most celebrated and influential Indigenous artists - Nyapanyapa Yunupingu. The acquisition of *Yolngu Retjangura (People in the Jungle), 2014* adds to the Gallery's existing holdings of Nyapanyapa's impressive practice.

#### Stewardship

With the aim of broadening the appreciation and understanding of art in the community, Foundation supporters receive invitations to unique events such as previews of major exhibitions, functions with featured artists or curators, behind-the-scenes tours of the Collection and conservation labs, and more.

AGWA Foundation events during the 2020–21 financial year included a tour of AGWA's new Conservation Labs, an evening with Guest Artistic Director Ian Strange, a preview of the *Tom Malone Prize* and a series of Friday night drop-in events where Foundation supporters mixed with members of the AGWA team.

**A full list of Foundation Members follows as Appendix A from page 131.**

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Next Collective

AGWA Foundation's Next Collective is the Foundation's philanthropic group for young professionals who share a passion for art and an interest in playing an active role in the direction of their State Art Gallery. Through a series of annual events, Next Collective Members can widen their business and social connections, broaden their knowledge of art, and help shape the Gallery's future.

Next Collective members make an annual tax-deductible donation to a pooled fund. Each year members gather for a live pitch event where they are presented with exciting options for where to focus their support.

After receiving three equally-deserving proposals, the 2020 Next Collective members voted in favour of a new AGWA Foyer mural project by a First Nations artist. The Next Collective will fund the artist commission of the first mural, to be revealed as part of *The View From Here* AGWA reopening.

Aspiring philanthropists also had their donations to the AGWA Foundation matched thanks to a new partnership with the Minderoo Foundation. All donations from new and renewing Next Collective members were matched up to the value of \$15,000. With this generous support of Minderoo Foundation, tax deductible donations towards AGWA's Next Collective group are now guaranteed to have even greater impact.

### Case Study

#### Minali Gamage and Joshua Walters

Minali Gamage and Joshua Walters are passionate Next Collective members, who both firmly believe in and encourage youth philanthropy, but who have come to their appreciation of the Gallery from vastly differing backgrounds.

Minali, a business professional now working in the Mining sector, started visiting AGWA as a small child with her parents and as part of school groups. Joshua became engaged later, as an adult, after attending his first Art Ball – something he describes as 'uniquely Perth' – our equivalent of New York's famous Met Gala at the Metropolitan Museum of Art.

Minali says her Next Collective membership has opened up opportunities to engage one-on-one with AGWA Director, Colin Walker and Guest Artistic Director, Ian Strange, as well as some of the curatorial and AGWA Learning staff. This has given her a much stronger appreciation of the role of the Gallery in the community and the way it actually works behind the scenes. She cares deeply about the sustainability of the arts, particularly the engagement of younger people, and uses her Perth.Art.Seeker Instagram account to share



Joshua Walters (far right).



Minali Gamage.

news about the Perth arts scene and connect artists, galleries and audiences of art appreciators and collectors.

On the other hand Joshua, a 'tech specialist' turned artist, talks about his exhibition experiences – particularly the opportunity to see the 2012–2013 series of exhibitions of works on loan from MoMA (the Museum of Modern Art, New York). Other exhibitions which captured his imagination have been the *Rebels, Radicals and Pathfinders* series (2018), *Desert River Sea* (2019), the annual portrait show *The Lester Prize* and the youth art exhibition *Pulse Perspectives*.

A regular (and without doubt the youngest) attendee at the Foundation's monthly *Picture Club* events, Joshua says he values the format which, thanks to the Voluntary Gallery Guides who lead the group, gives him the opportunity to engage with, and gain an in-depth appreciation of the detail behind, the works of art on display, and to bounce ideas off the other participants.

Both Minali and Joshua agree that they feel privileged to be able to influence, in a small way, the Gallery's direction, through Next Collective members' annual pitch events, which to date have resulted in artist-led workshops delivered to schools, and funded the First Nations mural to be unveiled in the foyer at the end of 2021.

**Full captions and credits on page 167.**

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Foundation Council

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

Council members during the 2020–21 financial year were:

Warwick Hemsley AO, Chair (to May 2021)

Paul Chamberlain, Chair (from June 2021)

David Alder

John Bond (to April 2021)

Janet Holmes à Court AC, AGWA Board Chairman

Michela Fini (from July 2020)

Orion Lee (from January 2021)

Dr Andrew Lu AM

Sarah D’Onofrio (proxy for Orion Lee) (from January 2021)

Alexandrea Thompson (to February 2021)

Colin Walker, AGWA Director

By Invitation:

Stephen Whitehead, Chief Financial Officer

Teresa Fantoni, Foundation Manager

Emma Cornwall, Foundation Manager

Giulia Oliveri, Next Collective Representative

### Warwick Hemsley AO, Chair (to May 2021)

Warwick served as Managing Director of Peet Limited for 17 years and was a Director of the company from 1985 to 2011. He is Chairman of Hemsley Paterson Valuers and Property Consultants. After graduating from the University of Western Australia with a Bachelor of Commerce, he commenced his professional career with Coopers & Lybrand (now PwC) and subsequently moved into the property development industry and gained his formal property qualifications. Warwick’s commitment to community, and in particular the Arts, was recognised in 2016 when he won the West Australian of the Year Arts and Culture Award.

Warwick was also recognised for his distinguished service to the arts and made an Officer of the Order of Australia in the Queen’s Birthday 2021 Honours List. Warwick is a Life Governor of the National Gallery of Australia Foundation, and a Life Member of WA Opera.

### Paul Chamberlain, Chair (from June 2021)

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 Bristol, UK Paul is an entrepreneur who in his 26 years in Australia has worked in the property, investing and automotive industries. Paul is on the Board of several not-for-profit organisations and has been the Chairman of FORM for a number of years. He was also instrumental in the development of collective giving initiative, Impact100 WA.

### David Alder

David is Co-Founder and Director of Alder & Partners Private Wealth Management. Continuing the family tradition (sixth generation) of providing financial advisory and investment management services to private clients, not for profit entities, and corporate clients, he has been employed in the Australian securities industry since 2001. He is a Certified Financial Planner and holds a Bachelor of Commerce, Diploma of Financial Planning, and Diploma of Arts (Furniture Design). David is Co-Chairman of the Western Australian Anglicare Winter Appeal Committee which raises funds to assist people to cope with the challenges of life and relationships. He is a Fellow of the AGWA Foundation and is married with two children.

### John Bond

John is a founding Director of Primewest, a national property investment business, and has been instrumental in its growth and development. His background spans law, investment banking, as well as property investment and development. He holds degrees in Law and Commerce from the University of Western Australia and is a Corporate Member of the Property Council. He is a non-Executive Director of ASX listed Fleetwood Limited. John has been passionate about the arts, in particular the work of Western Australians, since acquiring his first artwork (by Leon Pericles) at the age of 21.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### **Dr Andrew Lu AM**

Andrew is a partner of HBA Legal where he leads the health industry practice and helps doctors, hospitals and aged care facilities to manage legal and commercial risks. He actively supports the cultural sector on the boards of the Australian Youth Orchestra, Arts Law Centre of Australia, National Gallery of Australia Foundation, and by commissioning work from living artists. Andrew holds masters and doctoral degrees in law, is a Fellow of the Australian Academy of Law, and the Australian and New Zealand Institute of Insurance and Finance. Andrew received the Order of Australia medal in 2008, and was recognised for his service to the arts and made Member of the Order of Australia in the Queen's Birthday 2021 Honours List. He is a Benefactor of the AGWA Foundation, and a Next Collective Ambassador.

### **Orion Lee** (from January 2021)

Orion is an investment manager with over 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.

### **Giulia Oliveri**

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

### **Alexandrea Thompson** (to February 2021)

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

### **Annual Sponsors**

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

- **Wesfarmers Arts** is AGWA's principal and longest standing corporate partner, and in 2020 extended its partnership with AGWA for a further five years. The relationship between AGWA and Wesfarmers spans across many areas from a rotating display of loaned works displayed in the Gallery from the esteemed Wesfarmers Collection; to supporting AGWA's Volunteer Guides daily tours; and assisting AGWA to deliver public access programs. Wesfarmers' enthusiastic support of arts and culture in the community is invaluable.
- **Simon Lee Foundation** The Simon Lee Foundation Asian Institute of Contemporary Art is a new Gallery initiative made possible through significant five-year funding support from the Simon Lee Foundation. The Institute will foster cultural and artistic collaborations and connections between Asia and Western Australia and presents a unique opportunity for the Gallery to illuminate global thinking about Asian art, incubate a new generation of significant artists, and invest communication and capacity to disseminate art, new ideas and artists in Australia and the region.
- **Singapore Airlines** AGWA's International Airline Sponsor, provides support to assist with AGWA's touring exhibitions and with curatorial and artist travel. Singapore Airlines promotes AGWA programs with their flyer membership and provides prizes to create awareness about upcoming exhibitions and incentivise attendance.
- **Alex Hotel** is a boutique hotel located in the heart of the Cultural Centre. Alex provides the Gallery with accommodation support for visiting artists, performers, and other visitors, as well as collaborating with the Gallery on joint packaging, prizes and other visitor and guest benefits.
- **Juniper Estate** are the Gallery's annual wine partners. Providing us with in-kind support from their range of fine wines for all AGWA's official openings.
- **Otherside Brewing Company** is AGWA's exclusive brewing partner. Otherside not only provides a range of award-winning beer to be enjoyed at AGWA's exhibition openings and special events but shares news about general public entertainment events at AGWA.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Exhibition and Program Sponsors

- **EY** has been a long standing corporate sponsor of the Gallery. In 2020 AGWA produced a short film that celebrated the history and architecture of the Gallery building, and curator insights into a few of their favourite works from The State Collection. The film was distributed to EY staff and clients to experience the Gallery virtually in their homes during lockdown.
- **Healthway** is the Principal Partner of *Pulse Perspectives* and is also AGWA's Youth Art Access Partner for programs that target this audience. Healthway support provides invaluable resources towards youth focused activities, events and creative learning programs with an 'access for all' philosophy as a priority. In turn, AGWA promotes the Act-Belong-Commit positive mental health messaging with particular focus on youth and Indigenous audience engagement.
- **Pulse Perspectives Exhibition Education Sponsors** The Gallery is grateful for the generous support of its Education Sponsors, Department of Education and Catholic Education WA. Not only do they contribute financially to the *Pulse Perspectives* exhibition but they are integral to helping AGWA to promote the exhibition and circulate information to students and teachers in the WA schools' community.

### Other Partnerships

*Leaving LA* was a key part of the 2021 Perth Festival and this partnership brought additional exposure to the Gallery (page 20).

### Perth Cultural Centre Collaborations

In November 2020 AGWA partnered with the State Library of WA for the *Disrupted Festival* which coincided with the start of NAIDOC Week (which was held later than usual because of COVID lockdowns).

The Disrupted arts panel provided a considered, challenging and hopeful conversation. Moderated by Shaheen Hughes, CEO of the Museum of Freedom and Tolerance; panellists included AGWA's Guest Artistic Director, Ian Strange; Ballardong Noongar artist Rohin Kickett; Perth Festival's Visual Arts Program Associate, Gemma Weston; and PICA's General Manager, Jeremy Smith. The opening of the WA Museum Boola Bardip saw 15 historical objects from the State Art Collection lent to the Museum. Eleven ceramic, glass and metal objects are on display in the *Stan Perron Treasures of WA* gallery, and four Kalgoorlie gold brooches are in the *Origins* gallery.

*Pulse Perspectives* curator, Isobel Wise, led a tour of the exhibition for tertiary students whose work was on display at PICA's graduate exhibition *Hatched*.

### Sponsor and Corporate Events

Due to redevelopment and COVID-19 shutdowns, venue hire has been inactive throughout 2020–21.

Focus has been placed on planning for the new venue hire areas that will be opened later in 2021, including Gallery 10 and the Rooftop event spaces, as well as the upgraded Concourse and foyer.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Volunteers and Interns

In 2020–2021 AGWA had a total of 122 volunteers. These include the Active and Associate Voluntary Gallery Guides, and the 44 volunteers who contributed over 6000 hours to daily operations at Reception, as well as others who have assisted with administration tasks in various departments, and the running of school holiday programs. The Gallery also offers internships to tertiary students who are required to undertake such training as part of their course requirements. The combined total of hours contributed by these valued members of our community is 8,550.

The current Front of House volunteer pool (AGWA Ambassadors) is made up of a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to contribute to the Perth arts scene.

The volunteers' friendly and informative service is greatly appreciated by visitors, as demonstrated by the high level of positive feedback received regarding how they have enhanced visitors' Gallery experience.

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

### Case Study Lella Page

Lella Page started as a front of house volunteer in the 1990s. She had seen the position advertised in her local community newspaper and thought it would be something to occupy her time for 'a few years'. She recalls her interview for the position being conducted by then-Director, Betty Churcher, and a panel of three other people and that it was "very intimidating".

As an adventurous young lady, Lella had gone to Paris when she was 20 to do a course at the prestigious Cordon Bleu cookery school, and it was in Paris that she developed her affinity with beautiful art. She has travelled widely since then, living in many other international cities, and visiting the world's great art museums has been a passion throughout her life.

When pressed about the highlights of her time volunteering at AGWA Lella shared the following insights: "After many years Volunteering at the Gallery I continue to enjoy time spent there. As I reflect on the many wonderful exhibitions over the years, one of the most outstanding for me was *Awavena*, and I would say from feedback at the time most of our visiting public were also enthralled. Other highlight exhibitions have been the *Pre-Raphaelites*, *St Petersburg* and *Guggenheim*. And of course, I always look forward to the Volunteers' Christmas party!

I have always enjoyed my interaction with our local and international guests, who would comment favourably on the Gallery Building, space and exhibitions and (especially from those from overseas), surprise and pleasure that the Gallery was free. I will particularly look forward to welcoming them back when travel restrictions are lifted. I have noticed that some visitors feel a little intimidated visiting a Gallery for the first time, and I always endeavour to make them feel comfortable with the environment, so their first visit won't be the last! Prior to the COVID-19 disruptions, my observation over the last two years has been that more young families are visiting the Gallery – and not just during school holidays. I have also noticed an increase in young 18-20 year old adults, both male and female, spending their leisure time in the Gallery.

"I enjoy the company of my fellow volunteers and our special front desk staff, and I hope to continue volunteering at AGWA for many years to come."



Lella Page assisting a visitor to AGWA.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Workplace Environment

To deliver the full extent of its vision, AGWA is establishing new working practices and providing additional support in key areas. Together AGWA staff, guides and volunteers are creating a working culture that is collaborative, inclusive and ambitious.

The *AGWA Multicultural Plan 2021–2024* will guide strategies to expand AGWA's diversity by employing from the broadest range of community members.

AGWA has provided staff training on the use of collaborative software to improve operations. The annual PC replacement program is providing staff with laptop computers which is allowing more flexible working onsite and from home.

The training and updated equipment enabled more staff to work effectively from home during COVID lockdowns and was an important factor in supporting staff during these periods.

AGWA is committed to providing a safe working environment for all. A physically safe and mentally healthy organisation is fundamental to ensuring staff can operate with confidence and achieve optimal performance.

For more detailed information on employment and industrial relations and occupational health and safety see the sections beginning page 57.

### Corporate Governance

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

For details see the Functional Structure section, page 54.

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

In 2020–21 as part of the overall AGWA Risk Management Framework, AGWA developed a new charter for the Audit and Risk Management Committee (ARMC) based on the OAG better practice guide. The new charter provides better practice, principles and guidance to the ARMC and will assist members in fulfilling their independent governance and oversight responsibilities. A key aspect of risk management was ensuring the proper management of all ELEVATE project risks. The ARMC held a series of risk management workshops with ELEVATE Project staff as part their oversight of AGWA risk management. Other important activities included a review of compliance and processes for working with children and implementation of principles for child safe organisations, including the processes, management and monitoring of complaints.

Financial controls were improved in line with Treasurer's Instruction 304 'Authorisation of Payments' to reinforce segregation of duties in a payment authorisation process. As part of the implementation of the new procedures staff received additional training on procurement.

A major activity in 2020–21 was the full valuation of the State Art Collection which is conducted every five years. The last full Collection valuation was completed in 2016 and annual market evaluations have been conducted subsequently. The full valuation ensures the valuation of the Collection reported in the financial statements reflects fair market value.

### Audit Arrangements

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

Audit activity is monitored by the Board's Audit and Risk Committee, which met three times. The ARMC also held three ELEVATE Risk Management workshops.

# Agency Performance

## Improving AGWA Sustainability – *continued*

### Infrastructure

#### ELEVATE Rooftop Development

The ELEVATE rooftop redevelopment proposal, a State Government Election Commitment, was developed in the lead up to the 40th anniversary of the modern gallery building in 2019, with commencement of construction in August 2020 to mark the 125th anniversary of the Art Gallery in 2020.

The project will complete the original vision for the rooftop of the main gallery building with indoor and outdoor areas for the display and contemplation of art, and contribute to efforts to enhance the vibrancy and diversity of AGWA and the Perth Cultural Centre. ELEVATE, designed by Perth-based firm TAG Architects and Sydney firm fjmt, will feature:

- an external lift and skybridge from the Perth Cultural Centre precinct to allow people access to the rooftop after hours;
- a 500-person rooftop venue, the largest in Perth, with exceptional views;
- an open-air rooftop sculpture park featuring works from the State Art Collection; and
- a new internal gallery located on the roof.

As part of the works, the conservation laboratories have been re-located from the roof to the basement and provide new purpose-built facilities for the conservation, preservation and preparation of works for the State Art Collection.

AGWA has also commissioned for the State Art Collection an eye-catching 34-metre-long artwork, by leading Noongar artist Christopher Pease; this work will wrap around one third of the rooftop wall.

In January 2021 the Government approved ground plane modifications to the entrance and foyer of AGWA as an extension to the current ELEVATE project.

The upgrade will provide a more visible and welcoming main entry, to improve accessibility from and interaction with the Perth Cultural Centre, and include a new retail outlet and café service with external access allowing it to operate independently to the main Gallery.

The ELEVATE project is an important investment in WA arts and cultural industries that will activate the Perth Cultural Centre precinct, supporting businesses and jobs. The new rooftop spaces will provide stunning views of the hills, the city skyline and the New Museum, and the combination of rooftop events, artworks and people will add vibrancy to the Perth Cultural Centre precinct. The artwork commission will be both strikingly beautiful and critical to truth telling by providing us insight into the history of our State and the connection of first nations people with these lands.

The new spaces will open in late 2021.



# Agency Performance

## Improving AGWA Sustainability – *continued*

### Facilities Management

AGWA works together with the departmental Asset Management Team, which is responsible for ongoing maintenance, to ensure buildings meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage-listed and both the Centenary Galleries and Administration building were not built for their current use.

Together AGWA and the Asset Management Team are working on improving strategic maintenance program management, in particular for environmental systems which are critical to ensure the AGWA building and collection areas maintain the temperature and humidity controls which are an essential part of caring for the State Art Collection. Longer term planning for upgrading the fabric of the heritage buildings is underway.

### State Art Collection Storage

A key recommendation of the Office of the Auditor General (OAG) performance audit report on the Management of the State Collection released in May 2018 was the significant challenges AGWA faces because of the shortage of adequate space in which to store works of art which are not on display. While all art works are stored in a properly controlled environment the storage congestion creates potential risks of damage to works.

AGWA continues to carefully manage storage conditions through ongoing measures such as stringent art handling controls to minimise risks working in congested storage spaces and storing recent acquisitions in temporary offsite commercial storage.

Resolving storage issues remains a priority for AGWA. AGWA and the DLGSC have prepared a business case for the storage requirements of the State Art Collection and are currently working on revising this for further Government consideration.

### AGWA infrastructure development and the Perth Cultural Centre

AGWA's work on the redevelopment of the Main Gallery Building rooftop and ground floor (see feature box on the previous page) will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre (PCC).

The development of the AGWA Main Building, a heritage listed late twentieth century Brutalist style building, is part of master planning for the wider PCC and will contribute to, and maximise, opportunities presented by the separate work being undertaken by the Perth Cultural Centre Taskforce to development of the PCC as a major Western Australian cultural attraction.

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

# Significant Issues impacting AGWA

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

AGWA will complete the re-development of the Main Building rooftop and ground floor. This will activate and modernise existing spaces and offer visitors a unique experience in the Perth Cultural Centre.

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

The Collection management priority will be the ongoing implementation of the *Collection Development Plan* and the *Conservation Plan*, including resolving a key recommendation made by the Office of the Auditor General (OAG) in the performance audit report on the Management of the State Collection released in May 2018 in relation to managing storage issues. AGWA will continue to work with the Department of Local Government, Sport and Cultural Industries on a long-term storage solution for the Collection to protect this State asset, which is now valued at more than \$332 million.

The Government-funded Regional Exhibitions Touring Boost (RETB), which shares the work of Western Australian visual arts and the State Art Collection more widely within Western Australia, includes new partnerships to deliver an enhanced program of exhibitions.

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

AGWA will implement a key step to improve AGWA financial sustainability with the appointment of an investment fund manager who will oversee investing Foundation funds more effectively.

# Governance

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

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

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

## Responsible Minister

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

## Enabling Legislation

*Art Gallery Act 1959*

## Employing Authority

Department of Local Government, Sport and Cultural Industries

## Board

The Board of the Art Gallery of Western Australia comprises eight members. Seven members are appointed by the Governor, with the Director General of the Department of Local Government, Sport and Cultural Industries (or 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 is the Gallery's governing body.

In 2020–21 the Board held six ordinary meetings.

## Board Members

Board members in 2020-21 were:

Janet Holmes à Court AC

Clarissa Ball

John Day

Carol Innes (from 6 October 2020)

Geoffrey London

Jason Ricketts

Vanessa Russ (until 24 February 2020)

Toni Wilkinson

Duncan Ord (Director General, Department of Local Government, Sport and Cultural Industries) – ex officio (until 28 May 2021)

Lanie Chopping (Director General, Department of Local Government, Sport and Cultural Industries) – ex officio (from 31 May 2021)

Michael Palermo (Director Strategy and Transformation, DLGSC– ex officio proxy)

# Governance

## Board Member Profiles



**Janet Holmes à Court AC**, Chairman

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



**Clarissa Ball**

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



**John Day**

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

# Governance

## Board Member Profiles – *continued*



**Carol Innes**

(from 6 October 2020)

Carol Innes is the Aboriginal Co-Chair of ReconciliationWA. Carol was previously Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority concentrating on Aboriginal engagement in the urban development projects that the organisation delivers. Prior to this Carol was employed at the South West Aboriginal Land and Sea Council from 2006, and has worked on project development which maintained Noongar involvement in many areas through native title. She worked for 11 years in the arts sector in the area of Aboriginal and Torres Strait Islander arts. Carol 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. Carol is a mother and grandmother and is a very strong advocate for raising the profile of Noongar people in Western Australia. She has a strong commitment to make a difference in her community and to build stronger and meaningful relationships.



**Jason Ricketts**

Jason Ricketts is the General Counsel of Munderoo Foundation and the Tattarang Group of companies. Prior to joining Munderoo and Tattarang in 2020, Jason was a partner at Herbert Smith Freehills for nearly 25 years. In that time he held a variety of senior management positions, including stints on that firm's Board and Global Executive team. As a commercial lawyer, he specialises in general contractual and commercial matters, industry reform and restructuring, and major Australian and offshore infrastructure projects in the water, waste, transport, power, and mining industries. Jason holds a Master of Laws (Distinction) from The University of Western Australia and is a Fellow of the Australian Institute of Company Directors.



**Geoffrey London**

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

# Governance

## Board Member Profiles – *continued*



### **Toni Wilkinson**

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

# Governance

## Board

### Meetings

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

### Board Fees

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

Chair \$185 per Board Meeting

Members \$123 per Board Meeting

No payment is made for Committee Meetings.

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

### Board Committees

At the end of 2019-20 a restructure of Board committees was put in place, with the new committees convening at the beginning of 2020-21. This included creation of the Collection Development and Management Committee and has greatly improved Collection Management.

All Board Members are invited to attend any Committee meeting.

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

Chair: Jason Ricketts

Members: Michael Bohn  
John Day

By Invitation: Colin Walker, Director  
Brian Stewart, Deputy Director | Director Corporate Services  
Rod Forgas, Internal Auditor  
Ravi Proheea, Chief Finance Officer, AGWA/WA Museum  
(until March 2021)  
Stephen Whitehead, Chief Finance Officer (from March 2021)  
Office of the Auditor General Representative

**Collection Development and Management Committee** 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: Toni Wilkinson  
Ian MacLeod  
Sandra Murray

By Invitation: Colin Walker, Director  
Melissa Harpley, Manager of Curatorial Affairs  
Brian Stewart, Deputy Director | Director Corporate Services

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

Chairman: Janet Holmes à Court AC

Members: All Board members

# Governance

## Functional Structure

At 30 June 2021, AGWA operates under a structure of five business units as detailed below.

**Office of the Chief Executive**, responsible for:

- Leadership and strategic development, including workforce planning;
- Board;
- Strategic relations and partnerships.

**Collections**, responsible for:

- Collection development;
- Collection Management and Conservation.

**Exhibitions and Displays**, responsible for:

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

**Audience and Commercial Development**, responsible for:

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

**Development**, responsible for:

- Foundation and benefaction;
- Corporate sponsorship and partnerships.

**Corporate Services**, responsible for:

- Strategic planning;
- Governance – policy, legal, risk, and OSH;
- Human Resource Services
- Financial services (the Chief Finance Officer provides financial services to AGWA and DLGSC);
- Site management (DLGSC provides facilities management services);
- Information and communication services, and digital development; and
- Records management.

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



# Governance

## Functional Structure Chart (as at 30 June 2021)



# Disclosures and Legal Compliance

## Other Financial Disclosures

### Ministerial Directives

No ministerial directives were received during the year.

### Pricing policies

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

### Capital works

AGWA's capital works program includes projects funded from State Government capital appropriations. Details of the major works are outlined below.

#### Capital works in progress

The ELEVATE rooftop development project commenced during the year remained in progress at the end of the financial year.

#### Capital Projects Completed

Nil.

# Disclosures and Legal Compliance

## Employment and Industrial Relations

### Staff Profile

The Gallery employed 54 people in 2020–21 representing an average of 45.8 full time equivalents (FTEs) over the year. AGWA relies heavily on volunteers throughout the year and, when feasible, recruits casual staff to meet short-term needs.

During 2020–21, where possible, staff continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements. The ability to work from home was used to good effect during the COVID lockdown period and was appreciated by staff.

	2019-20	<b>2020-21</b>
FTEs* at 30 June	44.3	45.8
Permanent – full-time	33	28
Permanent – part-time	5.4	7.9
Fixed term – full-time	4	8
Fixed term – part-time	1.9	4.9
	44.3	45.8

	2019-20	<b>2020-21</b>
Women	34	<b>35</b>
Men	16	<b>19</b>
Total	50	<b>54</b>

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

In 2020-21 AGWA employed 29 casual staff to assist the workforce. During the year, four casual staff were converted to permanent status.

# Disclosures and Legal Compliance

## Employment and Industrial Relations – *continued*

### Developing a skilled and flexible workforce

AGWA is committed to building a highly skilled, professional workforce with the ability to adapt to changing business needs and organisational priorities. AGWA employees' diversity of skills and experience provide the foundation on which to further develop the resources required to deliver a wide range of art gallery services.

The Gallery continues to promote a workplace which encourages staff learning and development. The bulk of training in 2020–21 was provided through in-house training carried out by staff or through online training modules. Training activities ranged from new staff induction programs and specialist training, including conservators training staff on proper art handling techniques. A training focus has been on IT skills. This has covered using office software, including software enabling better collaborative working and online meetings, and on better personal computing security.

AGWA maintained its commitment to supporting professional training in the sector through regular ongoing professional internships allowing studying or new professionals to gain direct experience working in an art museum. In 2020–21, three interns worked at AGWA.

### Work Health, Safety and Injury Management

AGWA is committed to providing and maintaining a healthy and safe working environment for all its employees, contractors and visitors. This is demonstrated through its policies, procedures and work practices, to ensure that all employees are safe from harm in the workplace and through Executive leadership in promoting and supporting a safe and healthy workplace.

The AGWA Executive ensure that policies and procedures are communicated to all staff through team meetings and briefings and regular WHS events. The *AGWA Work Health & Safety Framework 2020–2023* provides the strategic framework for managing work health and safety across AGWA with clear measurable objectives that improve the management of health and safety within AGWA.

The framework puts in place processes which are aligned to AS/NZS 4801: Occupational Health and Safety Management Systems; emphasises the interconnectedness of WHS with financial and organisational objectives; and

promotes improved integration of WHS concerns into strategic and business decisions. The framework is underpinned by AGWA's annual operating plan which sets targets for occupational safety, health and injury management performance.

A key part of occupational health and safety management is the five-yearly assessment of the occupational safety and health management system. This assessment was completed independently in 2017–18 and the findings formed the basis of the *AGWA WHS Improvement Action Plan* which was endorsed in June 2017. The Plan covers improvement actions across all five of the WorkSafe Plan elements and is reviewed regularly by the Occupational Safety and Health Committee.

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

AGWA is currently developing a Wellness Program to support ongoing staff health. Other initiatives to support staff health and wellbeing include:

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

### COVID-19 Response

The AGWA COVID-19 response is guided by the *AGWA Pandemic Plan* and Government and official health advice. The Plan was activated in March 2020 and covers all stages of a pandemic response, from managing on site measures to ensuring well-being of staff working from home. An important part of the response has been the previous implementation of effective communication channels with staff, including secure online networks.

# Disclosures and Legal Compliance

## Compliance with Injury Management Requirements

Management Act 1981.

Indicator	2018-19 <sup>(1)</sup>	2019-20	2020-21 Targets <sup>(1)</sup>	Comments on Results
Number of fatalities	0	0	0	Met
Number of severe claims	2.31	0	0	Met
Lost time injury and disease incident rate	0	0	0 or 10% reduction in incidence rate	Met
Lost time injury and disease severity rate	100	0	0 or 10% reduction in incidence rate	Met
Percentage of injured workers returned to work within (i) 13 weeks	100%	100%	Greater than or equal to 80%	Met
(ii) 26 weeks	29%	100%	Greater than or equal to 80%	Met
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	29%	50%	Greater than or equal to 80%	Met

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

The most common injuries in 2020–21 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2020–21 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

# Governance Disclosures

## Contracts with senior officers

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

## Unauthorised use of credit cards

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

This financial year a WA Government Purchasing Card was used for a personal purpose on seven occasions, for a total cost of \$71.22. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid. There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted, and approved by a manager every month. All staff are reminded periodically about the proper use of purchasing cards, including the process to follow whenever a credit card has been used for a personal purpose.

## Government Policy Requirements: Government Building Contracts

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

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

# Governance Disclosures

## Director's Liability insurance

The Gallery, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the AGWA Board and senior management.

The Gallery contributed \$7,523.39 to the annual premium in 2020–21.

## Payments made to Board Members

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

# Other Legal Requirements

## Advertising – *Electoral Act 1907* section 175ZE

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

	<b>Totals</b>
Advertising Agencies	Nil
Market research agencies	
Morris Hargreaves McIntyre	\$3000
Expenditure with polling agencies	Nil
Expenditure with direct mail agencies	Nil
Expenditure with media advertising agencies	
Initiative Media	\$41,000
Social Media: Facebook/Instagram	\$2,643
Others	\$16,041
<b>Total expenditure</b>	<b>\$62,684</b>



# Other Legal Requirements

## Compliance with Public Sector Standards and Ethical Codes

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

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

Employment practices at AGWA aim to mirror this and Section 51 and Section 50(d) under the Equal Opportunity Act 1984 are used where appropriate.”

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

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

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. In the 2020–21 financial year, AGWA recorded:

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

### **Substantive Equality**

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

In March 2020, the Western Australian Government launched the inaugural Western Australian Multicultural Policy Framework (WAMPF) for the WA public sector. The WAMPF was developed in response to the state’s growing diversity, where over 32 per cent of people were born overseas. Public sector agencies are required to develop a Multicultural Plan to develop actions that meet the policy priorities of the WAMPF and development of the *AGWA Multicultural Plan* (the Plan) began in February 2021. It is a three-year plan and will act as a key strategic document to guide AGWA’s service responsiveness, employment opportunities and program delivery ensure people from culturally and Linguistically Diverse (CaLD) backgrounds can reach their highest potential within AGWA’s workplace. The Plan is supported by an implementation strategy, and will be monitored throughout its three-year phase to track actions, and be reviewed at its completion.

The *AGWA Multicultural Plan 2021-2024* will guide strategies to expand the Gallery’s diversity by employing from the broadest range of community members.

The AGWA Disability Services Planning Committee has continued to oversee the implementation and review of the *Disability Action and Inclusion Plan 2019-2024*, developed and published last year, and which sets out AGWA commitments to improving access and consultation with people with disability. The partnership with Mind the Change to develop and deliver workshops and guided tours to people living with dementia continued in 2020–21, and builds on the work started with Alzheimer’s Australia in 2012–13 (see page 25).

The Regional Exhibition Touring Boost (RETB) (see page 30), an initiative to engage more with regional audiences continued this year, despite some interruptions caused by the COVID-19 shutdown in Perth and regional WA.

# Other Legal Requirements

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

The RETB includes a regional galleries' mapping and needs project which is assessing how venues can be improved to enable these galleries to receive and present touring art exhibitions to their communities.

Other ongoing measures at AGWA include:

- conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, to support access to art in regional areas
- Educational tours and/or workshops for students with special needs, or with English as a second language
- *Quiet Tuesdays* and workshops tailored for children with autism and their families.



Sculpture at *Inside Australia* at Lake Ballard.  
Photo courtesy of Melissa Kelly.

### **Antony Gormley**

*Inside Australia*, 2003

cast alloy of iron, molybdenum, iridium, vanadium and titanium  
51 elements based on 51 inhabitants of Menzies, Western Australia  
Commission for 50th Perth International Arts Festival, Western  
Australia, 2003 (installed in Lake Ballard)  
Permanent installation, Lake Ballard, Menzies, Western Australia  
© the artist

# Other Legal Requirements

## Disability Access and Inclusion Plan outcomes

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

Specific initiatives undertaken by AGWA this year to enhance access and inclusion in 2021–22 were:

- Continuation of the *Art and Memories* tour and *Artistic Adventures* workshop program for people living with dementia.
- Expansion of the *Art and Dementia* program into a five-year partnership with the Centre for Social Impact to ensure the broader communities of people living with dementia can access research findings.
- Continuation of the partnership with the Autism Association of Western Australia and AGWA's Voluntary Gallery Guides, to continue training guides and AGWA staff and provide a series of *Quiet Tuesdays* for families who have children with autism.
- Training by Vision Australia for AGWA Staff and Guides on access for vision impaired.

Gallery activities and initiatives in 2020–21 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:



*Artistic Adventures* Studio Workshop.

### Outcome 1:

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

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

### Outcome 2:

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

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

# Other Legal Requirements

## Disability Access and Inclusion Plan outcomes – *continued*

### Outcome 3:

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

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

### Outcome 4:

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

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

### Outcome 5:

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

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

### Outcome 6:

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

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

### Outcome 7:

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

- Ensuring recruitment policies and practices are inclusive; and
- AGWA's contract for cleaning services was awarded to Intelife, a company that specifically employs people with disabilities.

# Other Legal Requirements

## Recordkeeping Plan

As required under section 19 of the *State Records Act 2000*, AGWA has a Record Keeping Plan that describes how recorded information is created and managed within the organisation. The Record Keeping Plan is an essential business tool which assists with the identification, management, and legal disposal of key information assets and, therefore, must be kept current. AGWA reviews its Record Keeping Plan every five years or when there is a significant change to the organisation's functions. The *AGWA Record Keeping Plan* was reviewed and registered with the State Records Office in 2018 and will next be reviewed no later than September 2023. Government organisations are required to report on: Whether the efficiency and effectiveness of the organisation's record keeping systems have been evaluated or, alternatively, when such an evaluation is proposed. AGWA is committed to good records management practices that comply with the *State Records Act 2000*. In line with the *AGWA Record Keeping Plan*, the Records Officers monitor, review and update practices to maintain and increase the efficiency and effectiveness of the AGWA's record keeping and the use of the electronic document and records management system, Content Manager. AGWA uses Content Manager to manage physical and electronic records, including the retention and disposal of such records. AGWA has more than 97,000 documents registered in Content Manager with 6,575 new documents added in 2020–21.

### ***The nature and extent of the record keeping training program conducted by, or for, the organisation.***

All new Content Manager users undertake an introduction course focusing on the recordkeeping system and practices.

Resources and guidance are available to all staff through the DLGSC intranet and Records staff are also available to provide one-to-one assistance on a needs basis.

### ***Whether the efficiency and effectiveness of the record keeping training program have been reviewed or, alternatively, when this is planned to be done.***

The record keeping training program is regularly reviewed and staff usage of Content Manager is monitored to identify gaps in usage. Training materials and record keeping resources are also regularly reviewed and made available on the DLGSC intranet.

### ***Assurance that the organisation's induction program addresses employee roles and responsibilities regarding their compliance with the organisation's record keeping plan.***

All new staff are trained on basic record keeping principles in the induction program as a mandatory requirement. The induction provides staff with an understanding of their roles and responsibilities in respect of their compliance in keeping of records and to ensure the maintenance of a strong recordkeeping culture.

# Financial Statements

## Certification of Financial Statements for the year ended 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA  
CERTIFICATION OF FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

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The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2021 and the financial position as at 30 June 2021.

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



**Stephen Whitehead**  
Chief Finance Officer  
6 September 2021



**Janet Holmes à Court AC**  
Chairman, Board of the Art Gallery of Western Australia  
6 September 2021



**Jason Ricketts**  
Member, Board of the Art Gallery of Western  
Australia  
6 September 2021

# Financial Statements

## Statement of Comprehensive Income for the year ended 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income

For the year ended 30 JUNE 2021

	Note	2021 \$000	2020 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	2.1	5,430	5,487
Supplies and services	2.3	2,349	1,914
Depreciation expense	4.1.1, 4.2	95	91
Accommodation expenses	2.3	2,527	2,335
Grants and subsidies	2.2	315	370
Cost of sales	3.3	206	252
Other expenses	2.3	333	155
<b>Total cost of services</b>		<b>11,255</b>	<b>10,604</b>
<b>Income</b>			
<b>Revenue</b>			
User charges and fees	3.2	158	146
Sales	3.3	379	470
Sponsorship	3.4	672	731
Donated works of art	3.5	262	704

# Financial Statements

## Statement of Comprehensive Income for the year ended 30 June 2021 – *continued*

	Note	2021 \$000	2020 \$000
Bequest trust and special purpose funds contributions	3.6	494	150
Interest revenue	3.7	117	370
Other revenue	3.8	<u>6,615</u>	<u>3,476</u>
<b>Total Revenue</b>		<b><u>8,697</u></b>	<b><u>6,047</u></b>
<b>Total income other than income from State Government</b>		<b><u>8,697</u></b>	<b><u>6,047</u></b>
<b>NET COST OF SERVICES</b>		<b><u>2,558</u></b>	<b><u>4,557</u></b>
<b>Income from State Government</b>	3.1		
Service appropriation		8,497	8,256
Assets transferred		824	396
Services received free of charge		<u>46</u>	<u>45</u>
<b>Total income from State Government</b>		<b><u>9,367</u></b>	<b><u>8,697</u></b>
<b>SURPLUS FOR THE PERIOD</b>		<b><u>6,809</u></b>	<b><u>4,140</u></b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus		<u>4,200</u>	<u>12,856</u>
<b>Total other comprehensive income</b>		<b><u>4,200</u></b>	<b><u>12,856</u></b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b><u>11,009</u></b>	<b><u>16,996</u></b>

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



# Financial Statements

## Statement of Financial Position as at 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Financial Position

As at 30 JUNE 2021

	Note	2021 \$000	2020 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	6.1	1,377	1,609
Restricted cash and cash equivalents	6.1	27,778	34,663
Inventories	3.3	112	151
Receivables	5.1	180	176
<b>Total Current Assets</b>		<b>29,447</b>	<b>36,599</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	6.1	4,206	4,183
Amounts receivable for services	5.2	8,454	8,381
Other non-current assets	5.3	11,670	6,925
Property, plant and equipment	4.1	9,966	968
Works of art	4.1	332,633	326,579
Right-of-use assets	4.2	21	2
<b>Total Non-Current Assets</b>		<b>366,950</b>	<b>347,038</b>
<b>TOTAL ASSETS</b>		<b>396,397</b>	<b>383,637</b>

# Financial Statements

## Statement of Financial Position as at 30 June 2021 – *continued*

	Note	2021 \$000	2020 \$000
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	5.4	560	345
Provisions	2.1	1,234	1,120
Other current liabilities	5.5	51	344
Lease liabilities	6.2	<u>5</u>	<u>2</u>
<b>Total Current Liabilities</b>		<b><u>1,850</u></b>	<b><u>1,811</u></b>
<b>Non-Current Liabilities</b>			
Lease liabilities	6.2	17	-
Provisions	2.1	<u>225</u>	<u>248</u>
<b>Total Non-Current Liabilities</b>		<b><u>242</u></b>	<b><u>248</u></b>
<b>TOTAL LIABILITIES</b>		<b><u>2,092</u></b>	<b><u>2,059</u></b>
<b>NET ASSETS</b>			
<b>EQUITY</b>			
Contributed equity	8.10	56,622	54,904
Reserves		211,385	209,481
Accumulated surplus		<u>126,298</u>	<u>117,193</u>
<b>TOTAL EQUITY</b>		<b><u>394,305</u></b>	<b><u>381,578</u></b>

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

# Financial Statements

## Statement of Changes in Equity for the year ended 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Changes in Equity

For the year ended 30 JUNE 2021

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

# Financial Statements

## Statement of Changes in Equity for the year ended 30 June 2021 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
<b>Balance at 1 July 2020</b>		54,904	209,481	117,193	381,578
Surplus		-	-	6,809	6,809
Revaluation increment		-	4,200	-	4,200
<b>Total comprehensive income for the period</b>		-	4,200	6,809	11,009
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		1,718	-	-	1,718
Other contributions by owners		-	-	-	-
Transfer to accumulated surpluses from reserves		-	(2,296)	2,296	-
<b>Total</b>		1,718	(2,296)	2,296	1,718
<b>Balance at 30 June 2021</b>		<b>56,622</b>	<b>211,385</b>	<b>126,298</b>	<b>394,305</b>

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

# Financial Statements

## Statement of Cash Flows for the year ended 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Cash Flows

For the year ended 30 JUNE 2021

	Note	2021	2020
		\$000	\$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		8,424	8,178
Capital appropriation		1,718	1,211
State grants and subsidies		<u>521</u>	<u>655</u>
<b>Net cash provided by State Government</b>		<b><u>10,663</u></b>	<b><u>10,044</u></b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(5,195)	(5,160)
Supplies and services		(2,367)	(2,192)
Accommodation		(2,554)	(2,727)
Grants and subsidies		(315)	(370)
GST payments on purchases		(1,409)	(356)
Other payments		(269)	(117)

# Financial Statements

## Statement of Cash Flows for the year ended 30 June 2021 – *continued*

	Note	2021 \$000	2020 \$000
<b>Receipts</b>			
Sale of goods and services		378	470
User charges and fees		92	245
Interest received		141	500
GST receipts on sales		118	35
GST receipts from taxation authority		1,264	232
Sponsorship		653	616
Other receipts		<u>2,260</u>	<u>1,155</u>
<b>Net cash used in operating activities</b>		<b><u>(7,203)</u></b>	<b><u>(7,669)</u></b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current assets		<u>(10,554)</u>	<u>(1,351)</u>
<b>Net cash used in investing activities</b>		<b><u>(10,554)</u></b>	<b><u>(1,351)</u></b>
<b>Net decrease in cash and cash equivalents</b>		<b>(7,094)</b>	<b>1,024</b>
Cash and cash equivalents at the beginning of period		<u>40,455</u>	<u>39,431</u>
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	6.1	<b><u><u>33,361</u></u></b>	<b><u><u>40,455</u></u></b>

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

# Notes to the Financial Statements

For the year ended 30 June 2021

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA  
 Summary of consolidated account appropriations  
 For the year ended 30 JUNE 2021

	2021 Budget Estimate \$000	Supplementary Funding \$000	Revised Budget \$000	Actual \$000	Variance \$000
<b><u>Delivery of Services</u></b>					
Item 75 Net amount appropriated to deliver services	8,497	-	8,497	8,497	-
Section 25 Transfer of service appropriation	-	-	-	-	-
Amount Authorised by Other Statutes					
- <i>Salaries and Allowances Act 1975</i>	-	-	-	-	-
<b>Total appropriations provided to deliver services</b>	<b>8497</b>	<b>-</b>	<b>8,497</b>	<b>8,497</b>	<b>-</b>
<b><u>Capital</u></b>					
Item 137 Capital appropriations	218	1,500	1,718	1,718	-
<b>GRAND TOTAL</b>	<b>8715</b>	<b>1,500</b>	<b>10,215</b>	<b>10,215</b>	<b>-</b>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## Notes to the Financial Statements for the Year Ended 30 June 2021

### 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 24 August 2021.

### Statement of compliance

The general purpose financial statements are prepared in accordance with:

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

The FMA and the TIs take precedence over AAS. Several AASs are modified by the TIs to vary application, disclosure format and wording. Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

### Basis of preparation

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



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## **Judgements and estimates**

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

## **Contributed equity**

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 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed Equity.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 2. Use of our funding

### Expenses incurred in the delivery of services

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

	<b>Notes</b>
Employee benefits expenses	2.1(a)
Employee benefits provisions	2.1(b)
Grants and subsidies	2.2
Other expenditure	2.3

## 2.1 Expenses

### 2.1(a) Employee Benefits Expense

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Employee benefits	4,084	4,173
Superannuation - defined contribution plans	448	430
Annual leave <sup>(a)</sup>	638	526
Long service leave <sup>(b)</sup>	124	299
Other related expenses	136	59
<b>Total employee benefits expenses</b>	<b><u>5,430</u></b>	<b><u>5,487</u></b>

**Employee Benefits:** include wages, salaries and social contributions, accrued and paid leave entitlements and paid sick leave, and non-monetary benefits (such as medical care, housing, cars and free or subsidised goods or services) for employees.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

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

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

## 2.1(b) Employee Benefits Provisions

	2021 \$000	2020 \$000
<b>Current</b>		
<u>Employee benefits provisions</u>		
Annual leave <sup>(a)</sup>	499	451
Long service leave <sup>(b)</sup>	627	570
	<u>1,126</u>	<u>1,021</u>
<u>Other provisions</u>		
Employment on-costs <sup>(c)</sup>	108	99
<b>Total current employee related provisions</b>	<b><u>1,234</u></b>	<b><u>1,120</u></b>
<b>Non-current</b>		
<u>Employee benefits provision</u>		
Long service leave <sup>(b)</sup>	200	220
	<u>200</u>	<u>220</u>
<u>Other provisions</u>		
Employment on-costs <sup>(c)</sup>	25	28
<b>Total non-current employee related provisions</b>	<b><u>225</u></b>	<b><u>248</u></b>
<b>Total employee benefits provisions</b>	<b><u>1,459</u></b>	<b><u>1,368</u></b>

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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 unconditional 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 an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

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

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

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

	2021 \$000	2020 \$000
<u>Employment on-cost provision</u>		
Carrying amount at start of period	127	102
Additional provisions recognised	(2)	3
Payments/other sacrifices of economic benefits	8	22
<b>Carrying amount at end of period</b>	<b>133</b>	<b>127</b>

## Key sources of estimation uncertainty – long service leave

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

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

- expected future salary rates;
- discount rates;
- employee retention rates; and
- expected future payments.

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

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

## 2.2 Grants and subsidies

	2021 \$000	2020 \$000
<u>Recurrent</u>		
Regional Exhibition Touring Boost	315	370
<b>Total grants and subsidies</b>	<b>315</b>	<b>370</b>

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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

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

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

### 2.3 Other expenses

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>Supplies and services</b>		
Exhibition fees	10	23
Advertising	60	78
Repairs and maintenance	16	21
Travel	29	48
Consultants and contractors	565	421
Freight and cartage	76	72
Insurance premiums - current year	179	176
Materials	101	55
Consumables	287	254
Printing	79	113
Performance fees	303	182
Licences, fees and registrations	116	150
Communications	50	50
Motor vehicles	4	2
Minor equipment	49	44

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

Lease and hire costs	23	17
Entertainment expenses	1	1
Photographic services	62	45
Bank charges	6	6
Catering Costs	34	59
Other	299	97
<b>Total supplies and services expenses</b>	<b>2,349</b>	<b>1,914</b>
<b>Accommodation expenses</b>		
Security services	1,438	1,319
Electricity and gas	742	742
Accommodation maintenance <sup>(a)</sup>	122	66
Cleaning	140	133
Water	62	62
Other	23	13
<b>Total accommodation expenses</b>	<b>2,527</b>	<b>2,335</b>
<b>Other expenses</b>		
Prizes paid	-	1
Workers' compensation insurance - current year	79	76
Workers' compensation insurance - prior year	151	0
Audit fees	73	36
Employment on-costs	-	-
Inventory written off	-	-
Expected credit losses expense	-	8
Inventory Impairment	-	29
Other Expenses	30	5
<b>Total other expenses</b>	<b>333</b>	<b>155</b>
<b>Total Other Expenditure</b>	<b>5,209</b>	<b>4,404</b>

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

(a) Included in this balance are payments of \$ nil (2020:\$520) paid to Department of Finance -Government Office Accommodation.

### **Supplies and services:**

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

### **Other:**

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

### **Building and infrastructure maintenance and equipment repairs and maintenance:**

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

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

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



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 3. Our funding sources

### How we obtain our funding

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

	<b>Notes</b>
Income from State Government	3.1
User charges and fees	3.2
Sale of goods	3.3
Sponsorship	3.4
Donated Works of Art	3.5
Bequest Trust and Special Purpose Funds Contribution	3.6
Interest Revenue	3.7
Other Revenue	3.8

### 3.1 Income from State Government

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Appropriation received during the period:		
Service appropriation	8,497	8,256
	<u>8,497</u>	<u>8,256</u>
Assets transferred from/(to) other State government agencies during the period:		
State grants and contributions	814	396
Fixed assets transferred	10	-
Total assets transferred	<u>824</u>	<u>396</u>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

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 Culture and the Arts:

Minor Equipment – PC Replacement Program

Legal services provided by the State Solicitors Office

41	43
5	2
<u>46</u>	<u>45</u>
<u>9,367</u>	<u>8,697</u>

**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 (and assets or expenses) 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 Statements

For the year ended 30 June 2021 – *continued*

## 3.2. User Charges and Fees

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Ticketing revenue	24	14
Venue hire	19	32
Public programs	16	18
Parking revenue	90	78
Reproduction	9	4
	<u>158</u>	<u>146</u>

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

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Sales	379	470
Cost of sales:		
Opening inventory	(151)	(192)
Purchases	(167)	(211)
	<u>(318)</u>	<u>(403)</u>
<b>Closing inventory</b>	<u>112</u>	<u>151</u>
Cost of Goods Sold	<u>(206)</u>	<u>(252)</u>
<b>Trading profit</b>	<u><b>173</b></u>	<u><b>218</b></u>
<b>Closing inventory comprises:</b>		
Finished goods	<u>112</u>	<u>151</u>
<b>Total Inventories</b>	<u><b>112</b></u>	<u><b>151</b></u>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 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

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Cash sponsorship	669	679
Sponsorship in kind	3	52
	<u><b>672</b></u>	<u><b>731</b></u>

Cash sponsorship is recognised as revenue when it is received.

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

### 3.5. Donated Works of Art

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Donated works of art	<u>262</u>	<u>704</u>
	<u><b>262</b></u>	<u><b>704</b></u>

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'.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 3.6. Bequest Trust and Special Purpose Funds Contributions

	2021 \$000	2020 \$000
Trust and special purpose funds contributions	494	150
	<u>494</u>	<u>150</u>

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

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

## 3.7. Interest Revenue

	2021 \$000	2020 \$000
Interest revenue	10	9
Bequest, trust and special purpose funds interest revenue	107	361
	<u>117</u>	<u>370</u>

Revenue is recognised as the interest accrues.

## 3.8. Other Revenue

	2021 \$000	2020 \$000
Revaluation of other financial assets <sup>(a)</sup>	4,745	2,415
Recoups of expenditure	18	3
Donations	7	9

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

Dividend Income	1,235	500
Membership income	-	28
Other revenue	610	521
	<u>6,615</u>	<u>3,476</u>

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

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

Dividends and Other revenue are recognised when it is received.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 4. Key assets

### Assets the Board utilises for economic benefit or service potential

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

	<b>Notes</b>
Property, plant and equipment	4.1
Works of art	4.1
Right-of-use assets	4.2

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 4.1 Property, plant and equipment, and works of art

Year ended 30 June 2021	Plant, equipment and vehicles \$000	Office equipment \$000	Buildings under construction \$000	Total \$000
<b>1 July 2020</b>				
Gross carrying amount	2,449	830	614	3,893
Accumulated depreciation	(2,141)	(784)	-	(2,925)
<b>Carrying amount at start of period</b>	<b>308</b>	<b>46</b>	<b>614</b>	<b>968</b>
Additions	64	8	9,017	9,089
Depreciation	(75)	(16)	-	(91)
<b>Carrying amount at 30 June 2021</b>	<b>297</b>	<b>38</b>	<b>9,631</b>	<b>9,966</b>

## Works of Art

	2021 \$000	2020 \$000
Carrying amount at start of period	326,579	312,457
Additions	1,592	562
Donations at fair value	262	704
Revaluation <sup>(a)</sup>	4,200	12,856
	<b>332,633</b>	<b>326,579</b>

(a) In accordance with the Gallery's policy, Aon Risk Services has provided a valuation of the art collection as at 30 June 2021.



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## Initial recognition

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

Assets transferred from another agency that is part of the Department of Local Government, Sport, Cultural Industries portfolio are transferred at their fair value.

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

## Subsequent measurement

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

- Works of art

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

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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

### 4.1.1 Depreciation and impairment

#### Charge for the period

	Notes	2021 \$000	2020 \$000
<u>Depreciation</u>			
Plant, equipment and vehicles	4.1	75	68
Office equipment	4.1	16	18
<b>Total depreciation for the period</b>		<b>91</b>	<b>86</b>

As at 30 June 2021 there were no indications of impairment to property, plant and equipment.

#### Finite useful lives

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

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

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 4.2 Right-of-use assets

	2021 \$000	2020 \$000
<b>Right-of-use assets</b>		
Building	-	-
Vehicle	21	2
	<u>21</u>	<u>2</u>

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

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

During the year, State Fleet replaced the existing car with a new vehicle, in line with the planned asset replacement.

Additions to right-of-use assets during the 2021 financial year were \$ 22,000 (2020: nil).

### Initial recognition

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

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

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

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 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:

	2021 \$000	2020 \$000
Building	-	-
Vehicles	4	5
<b>Total right-of-use asset depreciation</b>	<b>4</b>	<b>5</b>
Lease interest expense (included in Finance cost)		-

The total cash outflow for leases in 2021 was \$4,000 (2020: \$4,000).

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

The Board has leases for vehicles.

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 5. Other assets and liabilities

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

	<b>Notes</b>
Receivables	5.1
Amounts Receivable for Services (Holding Account)	5.2
Other Financial Assets	5.3
Payables	5.4
Other Liabilities	5.5

### 5.1 Receivables

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Trade Receivables	29	23
Allowance for impairment of trade receivables	-	(8)
Accrued interest	28	52
GST receivable	123	109
	<u>180</u>	<u>176</u>

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 5.2. Amounts Receivable for Services (Holding Account)

	2021 \$000	2020 \$000
<u>Non-current</u>		
Asset Replacement <sup>(a)</sup>	8,270	8,197
Leave Liability <sup>(b)</sup>	184	184
	<u>8,454</u>	<u>8,381</u>

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

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

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

## 5.3 Other financial assets

	2021 \$000	2020 \$000
<u>Non-Current</u>		
At fair value:		
Fair value through profit and loss – ordinary listed shares	11,670	6,925
	<u>11,670</u>	<u>6,925</u>

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

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 5.4 Payables

	2021 \$000	2020 \$000
<u>Current</u>		
Trade payables	278	25
Payables for works of art acquisitions	-	-
Accrued salaries	80	56
Accrued expenses	202	264
<b>Total Current</b>	<u><u>560</u></u>	<u><u>345</u></u>

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

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

## 5.5 Other Liabilities

	2021 \$000	2020 \$000
<u>Current</u>		
Income received in advance	51	344
<b>Total Current</b>	<u><u>51</u></u>	<u><u>344</u></u>



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 6. Financing

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

	<b>Notes</b>
Cash and cash equivalents	6.1
Leases	6.2
Finance costs	6.3

### 6.1 Cash and cash equivalents

#### 6.1.1 Reconciliation of cash

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>Current</b>		
Cash and cash equivalents	1,377	1,609
Restricted cash and cash equivalents <sup>(a)</sup>		
- Bequest, trust and special purpose accounts <sup>(a)</sup>	<u>27,778</u>	<u>34,663</u>
	<u><b>29,155</b></u>	<u><b>36,272</b></u>
<b>Non-current</b>		
Restricted cash and cash equivalents <sup>(a)</sup>		
- Bequest, trust and special purpose accounts <sup>(c)</sup>	4,104	4,109
- 27th pay holding account with Treasury WA <sup>(b)</sup>	<u>102</u>	<u>74</u>
	<u><b>4,206</b></u>	<u><b>4,183</b></u>
Balance at end of period	<u><b>33,361</b></u>	<u><b>40,455</b></u>

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

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

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.

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

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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.

### 6.2 Leases

	2021 \$000	2020 \$000
<b>6.2.1 Lease liabilities</b>		
Current	5	2
Non-current	17	-
	<u>22</u>	<u>2</u>

#### Initial measurement

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

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

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2021 – *continued*

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

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

This section should be read in conjunction with note 4.2

### Subsequent Measurement

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

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>6.3 Finance costs</b>		
Lease interest expense	-	-
Finance costs expensed	<u>-</u>	<u>-</u>

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

### 6.4 Capital Commitments

Capital Expenditure commitments, being contracted capital expenditure additional to the amounts reported in the financial statements, are payable as follows:

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Within 1 year	<u>2,519</u>	<u>10,351</u>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 7. Financial Instruments and Contingencies

Financial instruments	Notes 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 :

	2021 \$000	2020 \$000
<u>Financial Assets</u>		
Cash and cash equivalents	1,377	1,609
Restricted cash and cash equivalents	31,984	38,846
Financial Assets at amortised cost <sup>(a)</sup>	8,511	8,448
Financial assets at fair value	11,670	6,925
	<u>53,542</u>	<u>55,828</u>
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	560	345
	<u>560</u>	<u>345</u>

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

### 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.

#### 7.2.1 Contingent assets

As at 30 June 2021, there are no material contingent assets.

#### 7.2.2 Contingent liabilities

As at 30 June 2021, there are no material contingent liabilities.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8. Other disclosures

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

	<b>Notes</b>
Events occurring after the end of the reporting period	8.1
Correction of prior period errors/changes in accounting policy	8.2
Key management personnel	8.3
Related party transactions	8.4
Related bodies	8.5
Affiliated bodies	8.6
Special purpose accounts	8.7
Supplementary financial information	8.8
Remuneration of auditor	8.9
Equity	8.10
Explanatory statement	8.11

### 8.1 Events occurring after the end of the reporting period

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

### 8.2 Correction of prior period errors/changes in accounting policy

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8.3 Key Management Personnel

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

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

### Compensation of members of the Accountable Authority

	2021	2020
Compensation band (\$)		
\$0 - \$10,000	8	8

### Compensation of senior officers

Compensation band (\$)	2021	2020
\$5,001 - \$10,000	1	-
\$20,001 - \$30,000	1	2
\$30,001 - \$40,000	1	1
\$40,001 - \$50,000	1	-
\$50,001 - \$60,000	-	2
\$90,001 - \$100,000	1	1
\$100,001 - \$110,000	1	-
\$120,001 - \$130,000	-	1
\$130,001 - \$140,000	1	1
\$140,001 - \$150,000	-	-
\$160,001 - \$170,000	1	2
\$170,001 - \$180,000	1	-
\$280,001 - \$290,000	1	1

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>Total compensation of senior officers</b>	1,061	1,209

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

- During the year, a senior officer ceased in the role of Chief Financial Officer, with the remuneration included in the current year remuneration disclosures until the termination date. An officer was subsequently appointed to the role of Chief Financial Officer from 09 April 2021, with their remuneration included in the current year remuneration disclosures
- During the year, a senior officer ceased in the role of Director Development and another senior officer ceased in the role of Acting Director, Marketing, Development and Commercial. An officer was subsequently appointed to the role of Director, Marketing and Commercial Development. Compensation for these arrangements is included in the above disclosures for each senior officer.

## 8.4 Related Party Transactions

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

Related parties of the Board include:

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

### Material transactions with related parties

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8.5 Related Bodies

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

## 8.6 Affiliated Bodies

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

## 8.7 Special Purpose Accounts

### The Art Gallery of Western Australia Foundation

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

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Balance at the start of the period	29,250	28,568
Receipts	1,822	1,437
Payments	<u>(4,380)</u>	<u>(755)</u>
<b>Balance at the end of the period</b>	<b><u>26,692</u></b>	<b><u>29,250</u></b>

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

See also note 5.3 'Other financial assets'

## 8.8 Supplementary Financial Information

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>(a) Write-offs</b>		
Debts written off by the Board during the financial year	<u>-</u>	<u>-</u>



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## (b) Losses through theft, defaults and other causes

Write off shop inventory loss	-	-
	<u>-</u>	<u>-</u>

## 8.9 Remuneration of Auditor

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

	2021 \$000	2020 \$000
Auditing the accounts, financial statements and key performance indicators	<u>37</u>	<u>36</u>

## 8.10 Equity

	2021 \$000	2020 \$000
<b>Contributed equity</b>		
Balance at start of period	54,904	53,693
<u>Contributions by owners</u>		
Capital appropriation <sup>(a)</sup>	1,718	218
Other contribution	-	993
<b>Total contributions by owners</b>	<u>1,718</u>	<u>1,211</u>
<b>Balance at end of period</b>	<u>56,622</u>	<u>54,904</u>

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

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## Reserves

<u>Asset revaluation surplus</u>		
Balance at start of period	170,888	158,032
Net revaluation increments/(decrements):		
Works of art <sup>(a)</sup>	4,200	12,856
<b>Balance at end of period</b>	<b><u>175,088</u></b>	<b><u>170,888</u></b>

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

## Bequest, trust and special purpose reserve <sup>(b)</sup>:

Balance at start of period	16,577	15,818
Transfer (to) / from accumulated surplus	(2,558)	759
<b>Balance at end of period</b>	<b><u>14,019</u></b>	<b><u>16,577</u></b>

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

## Donated works of art reserve <sup>(c)</sup>:

Balance at start of period	22,016	21,312
Transfer from accumulated surplus	262	704
<b>Balance at end of period</b>	<b><u>22,278</u></b>	<b><u>22,016</u></b>
<b>Balance at the end of period</b>	<b><u>211,385</u></b>	<b><u>209,481</u></b>

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

## Accumulated surplus

Balance at start of period	117,193	114,516
Result for the period	6,809	4,140
Transfer from / (to) reserves	2,296	(1,463)
<b>Balance at end of period</b>	<b><u>126,298</u></b>	<b><u>117,193</u></b>
<b>Total Equity at end of period</b>	<b><u>394,305</u></b>	<b><u>381,578</u></b>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8.11 Explanatory Statement

All variances between annual estimates (original budget) and actual results for 2021, and between the actual results for 2021 and 2020 are shown below. Narratives are provided for key variations, which are greater than 10% and \$1 million for the Statements of Comprehensive Income, Cash Flows, and the Statement of Financial Position.

	Variance Note	Estimate 2021 \$000	Actual 2021 \$000	Actual 2020 \$000	Variance between estimate and actual \$000	Variance between actual results for 2021 and 2020 \$000
<b>Statement of Comprehensive Income</b>						
<b>Expenses</b>						
Employee benefits expense		5,288	5,430	5,487	142	(57)
Supplies and services		2,418	2,349	1,914	(69)	435
Depreciation and amortisation expense		73	95	91	22	4
Finance costs		-	-	-	-	-
Accommodation expenses		2,251	2,527	2,335	276	192
Grants and subsidies		-	315	370	315	(55)
Cost of sales		66	206	252	140	(46)
Other expenses		52	333	155	281	178
<b>Total cost of services</b>		<b>10,148</b>	<b>11,255</b>	<b>10,604</b>	<b>1,107</b>	<b>651</b>
<b>Income</b>						
User charges and fees		65	158	146	93	12
Sales		212	379	470	167	(91)
Sponsorship		592	672	731	80	(59)
Donated works of art		-	262	704	262	(442)
Bequest trust and special purpose funds contributions		78	494	150	416	344
Interest revenue		590	117	370	(473)	(253)
Other revenue	1, A	615	6,615	3,476	6,000	3,139
<b>Total Revenue</b>		<b>2,152</b>	<b>8,697</b>	<b>6,047</b>	<b>6,545</b>	<b>2,650</b>

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

Total income other than income from State Government		2,152	8,697	6,047	6,545	2,650
<b>NET COST OF SERVICES</b>		<b>(7,996)</b>	<b>(2,558)</b>	<b>(4,557)</b>	<b>5,438</b>	<b>1,999</b>
<b>Income from State Government</b>						
Service appropriation		8,497	8,497	8,256	0	241
Grants and subsidies from State Government		-	824	396	824	428
Services received free of charge		73	46	45	(27)	1
<b>Total income from State Government</b>		<b>8,570</b>	<b>9,367</b>	<b>8,697</b>	<b>797</b>	<b>670</b>
<b>SURPLUS / (DEFICIT) FOR THE PERIOD</b>		<b>574</b>	<b>6,809</b>	<b>4,140</b>	<b>6,235</b>	<b>2,669</b>
<b>OTHER COMPREHENSIVE INCOME</b>						
<b>Items not reclassified subsequently to profit or loss</b>						
Changes in asset revaluation surplus	2, B	-	4,200	12,856	4,200	(8,656)
<b>Total other comprehensive income</b>		-	4,200	12,856	4,200	(8,656)
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>			<b>11,009</b>	<b>16,996</b>	<b>10,435</b>	<b>(5,987)</b>

## Major Estimate and Actual (2020) Variance Narratives

### 1 Other revenue

The year end revaluation gain of \$4.745 million on shares was not budgeted. Higher than expected dividends of \$735,000 were received on share investment. Contribution from the Department of Local Government, Sport and Cultural Industries of \$465,000 for rooftop repairs was not budgeted.

### 2 Changes in asset revaluation surplus

Year end revaluation of artworks was not budgeted.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## Major Actual (2021) and Actual (2020) Variance Narratives

### A Other revenue

The year end revaluation on shares was higher this year by \$2.3m. Dividend income received was higher than last year by \$735,000.

### B Changes in asset revaluation surplus

The year end revaluation of artworks was lower this year than the previous year.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8.11.2 Statement of Financial Position Variances

	Variance Note	Estimate 2021 \$000	Actual 2021 \$000	Actual 2020 \$000	Variance between estimate and actual \$000	Variance between actual results for 2021 and 2020 \$000
<b>Statement of Financial Position</b>						
<b>ASSETS</b>						
<b>Current Assets</b>						
Cash and cash equivalents		766	1,377	1,609	611	(232)
Restricted cash and cash equivalents	1,A	24,663	27,778	34,663	3,115	(6,885)
Inventories		150	112	151	(38)	(39)
Receivables		150	180	176	30	4
<b>Total Current Assets</b>		<b>25,729</b>	<b>29,447</b>	<b>36,599</b>	<b>3,718</b>	<b>(7,152)</b>
<b>Non-Current Assets</b>						
Restricted cash and cash equivalents		4,203	4,206	4,183	3	23
Amounts receivable for services		8,454	8,454	8,381	0	73
Other financial assets	2,B	6,925	11,670	6,925	4,745	4,745
Property, plant and equipment	C	10,968	9,966	968	(1,002)	8,998
Works of art	3,D	327,192	332,633	326,579	5,441	6,054
Right-of-use assets		-	21	2	21	19
<b>Total Non-Current Assets</b>		<b>357,742</b>	<b>366,950</b>	<b>347,038</b>	<b>9,208</b>	<b>19,912</b>
<b>TOTAL ASSETS</b>		<b>383,471</b>	<b>396,397</b>	<b>383,637</b>	<b>12,926</b>	<b>12,760</b>
<b>LIABILITIES</b>						
<b>Current Liabilities</b>						
Payables		500	560	345	60	215

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

Provisions	1,120	1,234	1,120	114	114
Other current liabilities	102	51	344	(51)	(293)
Lease liabilities	-	5	2	5	3
<b>Total Current Liabilities</b>	<b>1,722</b>	<b>1,850</b>	<b>1,811</b>	<b>128</b>	<b>39</b>
<b>Non-Current Liabilities</b>					
Lease liabilities	-	17	-	17	17
Provisions	250	225	248	(25)	(23)
<b>Total Non-Current Liabilities</b>	<b>250</b>	<b>242</b>	<b>248</b>	<b>(8)</b>	<b>(6)</b>
<b>TOTAL LIABILITIES</b>	<b>1,972</b>	<b>2,092</b>	<b>2,059</b>	<b>120</b>	<b>33</b>
<b>NET ASSETS</b>	<b>381,499</b>	<b>394,305</b>	<b>381,578</b>	<b>12,806</b>	<b>12,727</b>
<b>EQUITY</b>					
Contributed equity	55,122	56,622	54,904	1,500	1,718
Reserves	208,660	211,385	209,481	2,725	1,904
Accumulated (deficit)/ surplus	117,717	126,298	117,193	8,581	9,105
<b>TOTAL EQUITY</b>	<b>381,499</b>	<b>394,305</b>	<b>381,578</b>	<b>12,806</b>	<b>12,727</b>

## Major Estimate and Actual (2021) Variance Narratives

### 1. Restricted cash and cash equivalents

Equity contribution of \$1.5m from the State Government and income received from the Local Government, Sport and Cultural Industries of \$465,000 were not budgeted. Higher than expected dividends of \$735,000 was received on share investment

### 2. Other financial asset

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

### 3. Works of Art

Higher balance is due mainly to revaluation gains not in budget.

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## Major Actual (2021) and Actual (2020) Variance Narratives

### A. Restricted cash and cash equivalents

Decrease is due mainly to payments on the Rooftop build.

### B. Other financial asset

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

### C. Property, plant and equipment

The increase is mainly due to the Rooftop build of \$9m.

### D. Works of Art

The increase is due mainly to acquisitions and revaluation gains.



# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

## 8.11.3 Statement of Cash Flow Variances

	Variance Note	Estimate 2021 \$000	Actual 2021 \$000	Actual 2020 \$000	Variance between estimate and actual \$000	Variance between actual results for 2021 and 2020 \$000
<b>Statement of Cash Flows</b>						
<b>CASH FLOWS FROM STATE GOVERNMENT</b>						
Service appropriation		8,424	8,424	8,178	-	246
Capital appropriation	1	218	1,718	1,211	1,500	507
State grants and subsidies		-	521	655	521	(134)
<b>Net cash provided by State Government</b>		<b>8,642</b>	<b>10,663</b>	<b>10,044</b>	<b>2,021</b>	<b>619</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Payments</b>						
Employee benefits		(5,288)	(5,195)	(5,160)	93	(35)
Supplies and services		(2,418)	(2,367)	(2,192)	51	(175)
Accommodation		(2,251)	(2,554)	(2,727)	(303)	173
Grants and subsidies		-	(315)	370	(315)	55
GST payments on purchases	A	(426)	(1,409)	(356)	(983)	(1,053)
GST payments to tax authority		-	-	-	-	-
Other payments		(118)	(269)	(117)	(151)	(152)
<b>Receipts</b>						
Sale of goods and services		212	378	470	166	(92)
User charges and fees		65	92	245	27	(153)
Interest received		590	141	500	(449)	(359)
GST receipts on sales		28	118	35	90	83
GST receipts from taxation authority	B	398	1,264	232	866	1,032
Other receipts	2,C	1,285	2,913	1,771	1,628	1,142

# Notes to the Financial Statements

For the year ended 30 June 2021 – *continued*

Net cash used in operating activities		<u>(7,923)</u>	<u>(7,203)</u>	<u>(7,669)</u>	<u>720</u>	<u>466</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Purchase of non-current assets	D	(10,837)	(10,554)	(1,351)	283	(9,203)
Net cash used in investing activities		<u>(10,837)</u>	<u>(10,554)</u>	<u>(1,351)</u>	<u>283</u>	<u>(9,203)</u>
Net increase / (decrease) in cash and cash equivalents		(10,118)	(7,094)	1,024	3,024	(8,118)
Cash and cash equivalents at the beginning of period		39,750	40,455	39,431	705	1,024
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>		<u>29,632</u>	<u>33,361</u>	<u>40,455</u>	<u>3,729</u>	<u>(7,094)</u>

## Major Estimate and Actual (2020) Variance Narratives

### 1. Capital Appropriation

Equity contribution of \$1.5m from the State Government was not in budget.

### 2. Other receipts

Increase was mainly due to income received from the Local Government, Sport and Cultural Industries of \$465,000, higher than expected dividends of \$735,000, a bequest of \$100,000 and \$244,000 from new Foundation initiatives and contributions.

## Major Actual (2021) and Actual (2020) Variance Narratives

### A. GST payments on purchases

GST was paid on invoices from Department of Finance for the new Rooftop build.

### B. GST receipts from taxation authority

The Board received GST credits on their payments.

### C. Other receipts

Dividend income received was higher than last year by \$735,000, a bequest of \$100,000 received this year and an increase of Foundation contributions from last year of \$244,000.

### D. Purchase of non-current assets

Payments to Department of Finance for the new Rooftop build.

# Auditor's Opinion



## Auditor General

### INDEPENDENT AUDITOR'S REPORT To the Parliament of Western Australia THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

#### Report on the audit of the financial statements

##### *Opinion*

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

- the Statement of Financial Position at 30 June 2021, and the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows, and Summary of Consolidated Account Appropriations for the year then ended
- Notes comprising a summary of significant accounting policies and other explanatory information, including administered transactions and balances.

In my opinion, the financial statements are:

- based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Board of the Art Gallery of Western Australia for the year ended 30 June 2021 and the financial position at the end of that period
- in accordance with Australian Accounting Standards, the Financial Management Act 2006 and the Treasurer's Instructions.

##### *Basis for Opinion*

I conducted my audit in accordance with the Australian Auditing Standards.

My responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of my report.

I am independent of The Board of the Art Gallery of Western Australia in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code.

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

##### *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, 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 Responsibility for the Audit of the Financial Statements*

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

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

# Auditor's Opinion – continued

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.ausb.gov.au/auditors\\_responsibilities/ar4.pdf](https://www.ausb.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 of the Art Gallery of Western Australia. The controls exercised by The Board of the Art Gallery of Western Australia are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

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

In my opinion, in all material respects, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2021.

### 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 of the Art Gallery of Western Australia for the year ended 30 June 2021. The key performance indicators are the Under Treasurer-approved key effectiveness indicators and key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess The Board of the Art Gallery of Western Australia's performance and fairly represent indicated performance for the year ended 30 June 2021.

### The Board's Responsibilities for the Key Performance Indicators

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control it determines necessary to enable the

# Auditor's Opinion – continued

preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

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

## **Auditor General's Responsibilities**

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

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

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

## **My independence and quality control relating to the reports on controls and key performance indicators**

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with ASQC 1 *Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office

of the Auditor General maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

## **Other information**

The Board is responsible for the other information. The other information is the information in the entity's annual report for the year ended 30 June 2021, but not the financial statements, key performance indicators and my auditor's report.

My opinions do not cover the other information and, accordingly, I do not express any form of assurance conclusion thereon.

## **Matters relating to the electronic publication of the audited financial statements and key performance indicators**

This auditor's report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2021 included on The Board of the Art Gallery of Western Australia's website. The Board of the Art Gallery of Western Australia's management is responsible for the integrity of the Board's website. This audit does not provide assurance on the integrity of The Board of the Art Gallery of Western Australia'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 these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to contact the entity to confirm the information contained in the website version of the financial statements and key performance indicators.

Grant Robinson  
Assistant Auditor General Financial Audit  
Delegate of the Auditor General for Western Australia  
Perth, Western Australia  
13 September 2021

# Key Performance Indicators

## Certification of Key Performance Indicators for the year ended 30 June 2021

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2021.



Janet Holmes à Court AC  
Chairman, Board of the Art Gallery of Western Australia  
6 September 2021



Jason Ricketts  
Member, Board of the Art Gallery of Western Australia  
6 September 2021

# Key Performance Indicators

## Key Performance Indicator Information

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

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

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

The Government Desired Outcomes for the Gallery are that:

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

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

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

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

# Key Performance Indicators

## Preservation

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

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

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

Key Effectiveness Indicators	2017–18	2018–19	2019–20	2020–21	2020–21
	Actual	Actual	Actual	Actual	Target
Proportion of time that the storage and display environment has not been breached	98%	97%	97%	<b>99%</b>	<b>97%</b>

### Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the ‘storage and display environment’ are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of 21°C ± 2°C and relative humidity of 50% ± 5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the 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. For 2020-21, the new Conservation Laboratories have been excluded pending completion of a plant upgrade. Averages for these are calculated at 96.76%, 99.25%, 97.18%, 98.01% and 96.76% respectively for humidity and 99.11%, 98.31%, 99.82%, 99.87% and 100.00% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 97.59% of the time and temperature for 99.42% of the time which produces a combined average of 98.51% of operational hours when the storage and display environment was maintained within the standards. This year’s actual is similar to past year and target figures.



# Key Performance Indicators

## Accessibility

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

### Indicator 2.1: Number of people accessing the collection

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

Key Effectiveness Indicators	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Total number of visitors	375,698	272,236	195,350	148,301	204,000
Total number of online visitors to website	204,696	142,115	144,250	136,537	160,000

#### Explanatory notes

Visitors are determined by the number of attendances during opening hours and attendances at venue hire functions or functions outside of the Gallery's standard opening hours. The number of Gallery visitors was 145,911 and 2,390 people attended functions and events after hours for a total of 148,301 attendances.

Unique visits to the website totalled 124,386. The total number of website visits was 136,537.

The target for 2020/21 reflected an initial expectation of the reintroduction of tourists in the second half of the year and the Gallery reopening with the rooftop development in January 2021, both of which have been delayed to due ongoing COVID implications. Actual visitation for 2021 was impacted by ongoing COVID travel restrictions, COVID closures, capital works disruptions, restricted programming from March 2021 and the closure of the main Gallery from April 2021.

# Key Performance Indicators

## Accessibility – *continued*

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

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

Key Effectiveness Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Percentage of visitors satisfied with visit overall.	91%	95%	80%	75%	93%

#### Explanatory notes

Visitors' satisfaction with their overall visit is primarily measured by surveying Gallery visitors to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultant has advised that the sample used provides a maximum margin error of +/- 4.35% at the 95% confidence interval. The survey data was collected internally and analysed by Culture Counts.

The dip in satisfaction can be attributed to the extensive and disruptive capital works program causing a reduced exhibition program, closed gallery spaces including the main Gallery building from April 2021, alternative entrances to Gallery and noise pollution from the works program in gallery areas.

# Key Performance Indicators

## Efficiency Indicators

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

Key Efficiency Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Average cost of managing the Collection per Art Gallery object	\$46.35	\$50.46	\$52.80	<b>\$58.45</b>	<b>\$52.93</b>

Explanatory notes

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

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

The total cost of the Cultural Heritage Management and Conservation service was \$1,085,805 and the total number of objects in the Collection was 18,576.

The increase in the average cost of managing the Collection per Art Gallery object services in 2020–21, compared to 2019-20 is mainly due to increased staff resources involved in managing the Collection and increased offsite storage costs. The actual average cost of managing the collection in 2020–21 was higher than the target due to increased valuation and offsite storage costs.

# Key Performance Indicators

## Efficiency Indicators – continued

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

Key Efficiency Indicator	2017–18 Actual	2018–19 Actual	2019–20 Actual	2020–21 Actual	2020–21 Target
Average cost of Art Gallery services per Art Gallery access.	\$20.35	\$22.81	\$28.40	<b>\$35.70</b>	<b>\$25.21</b>

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 \$10,169,194 and the total number of Art Gallery accesses was 284,838.

The increase in the average cost of art gallery services per Art Gallery access in 2020–21, compared to 2019–20 is due mainly to a decrease in Gallery accesses (2021: 284,838; 2020: 339,600). The increase in the actual cost of art gallery services per Art Gallery access in 2020–21, compared to target 2020–21 is due to lower than budgeted visitation numbers in 2020-21.

# Appendix A – Foundation Members

## Honorary Patron

His Excellency the Honourable Kim Beazley AC

Governor of Western Australia

## Patrons

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

Sue and Dr Ian Bernadt

BHP

The Leah Jane Cohen Bequest

Andrew and Nicola Forrest

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Dr Jo Lagerberg and Dr Steve Swift

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# Appendix A – Foundation Members

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Dr Tim Jeffery

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Timothy Roberts

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Lyn Williams

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

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Marco D’Orsogna  
Robin and Elizabeth Forbes  
Georgiou Group Pty Ltd  
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Felicity Fenner  
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Tony and Sally Howarth  
Mandy Juniper  
Dr Douglas Kagi

Evan George and \ Kakulas  
Derek Kreckler  
J Barris and Judith Le Pley  
Dr Andrew Lu AM and Dr Geoffrey Lancaster AM  
McCusker Charitable Foundation  
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Alan and Marisa Tribe  
The Ungar Family Foundation  
Sam and Leanne Walsh  
Rio Tinto Limited

# Appendix A – Foundation Members

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

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Geoff and Dawn Anderson  
AngloGold Ashanti Australia Limited  
Daniel Archer  
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Monique Atlas and Kim Hawkins  
Professor Robert Baines  
Hamish and Ngaire Beck  
Dr Bruce Bellinge  
Barbara Blackman  
Lin Bloomfield  
E L (Mick) Bolto  
Sue Bolto  
Eileen Bond  
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Adil Bux  
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Tully Carmady and Danielle Davies  
Margrete and Michael Chaney AO  
Caroline Christie and Sheldon Coxon  
Nic Christodoulou  
Fiona Clarke (in memory of Mrs Jean Clarke)  
Susan Clements  
Professor Ian Constable AO  
Consulate of Italy, Perth  
The late Syd and Danae Corser  
Megan and Arthur Criddle  
Tim Davies Landscaping  
The Hon John Day  
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Sandra Di Bartolomeo  
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The Everist Family  
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The Feilman Foundation  
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Gary Giles  
George Gittoes  
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Robert Grieve  
Dr Patrick Hanrahan and Dr Helen Ryan  
Gerie and Ole Hansen  
The Hon Nicholas Hasluck AM QC  
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Jim and Freda Irenic  
Kevin and Jan Jackson  
Fiona Kalaf  
Katherine Kalaf  
Lennon Family Charitable Trust  
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The Leederville Hotel  
Christine J Lewis  
Darryl Mack and Helen Taylor  
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Robert MacPherson



# Appendix A – Foundation Members

## Fellows – *continued*

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Diane McCusker  
Ken and Merran McGregor  
Jacqui McPhee  
Merenda Gallery  
Michele Canci Foundation  
Minderoo Foundation  
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Dr Fred and Mrs Georgina Nagle  
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Walter Ong and Graeme Marshall  
Maurice O'Riordan  
Benita Panizza and Michael Prichard  
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Julienne Penny and Family

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Simon Price and Saara Nyman  
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Sam Rogers  
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Jenny and Wyborn Seabrook  
Anna Schwartz  
Gillian Serisier  
Andrew and Judy Shearwood  
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Shirley Stanwix  
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Vivienne Stewart  
Richard Stone  
Brian Swan  
Deborah and Vic Tana  
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Peter and Jane Thompson  
Professor Philip and Margaret Thompson  
Ian and Susan Trahar  
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Lynnette Voevodin  
David Walker  
Mary Ann Wright  
Anne Zahalka  
Ashley Zimpel

# Appendix A – Foundation Members

## Members

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

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Zelinda Bafile	Marilyn Burton	Camillo and Joanne Della Maddalena
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R G Bennett	Emma and Howard Cearns	Hollis Dufour
David and Suzanne Biddles	Frauke Chambers	Meredith Dufour
Peter Bird	The Hon Fred Chaney AO and Mrs Angela Chaney	Edwin Eames
Tracy Blake	Jody and Fred Chaney	Bev East
Matthew J C Blampey	Joe Chindarsi and Andrew Patrick	Peter Eggleston
Peter and Stella Blaxell	Jock Clough	Dane Etheridge and Brooke Fowles
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Frank and Margaret Bongers	Libby Cocks	Peter Evans
Elizabeth Borrello	Professor Catherine Cole	Jenny and the late Bill Fairweather
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Michael and Rachael Borshoff	Constantine Comino	Elaine Featherby
Angela Bowman	Susan and Michael Croudace	Evi Ferrier
Keith Bradbury	Dr Digby and Susan Cullen	Lisa Fini
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# Appendix A – Foundation Members

## Members – *continued*

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A Gaines  
Minali Gamage  
Leonie and David Garnett  
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Carmen La Cava  
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Janine Lauder  
Elizabeth Le Breton  
Ross and Fran Ledger  
Briony and Mark Lee  
Jody Lennon  
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Charlotte Lufino

# Appendix A – Foundation Members

## Members – *continued*

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Michele MacKellar  
Bea Maddock  
Kaaren and Manisha Malcolm  
Lesley Maloney  
Bettina Mangan  
Pasquale Cianfagna and Aneka Manners  
Jan and Bill Manning  
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David and Linda Martino  
The late Dr Anthony McCartney and  
    Jacinta McCartney  
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Kate McMillan  
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Alan Miles  
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    and Mrs Carolyn Milton-Smith  
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Jock and Jane Morrison  
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Joanne and Geoff Motteram  
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    Gerry Rousset  
Caterina Rowell  
Jann Rowley  
John Rubino  
Sue and Hans Sauer  
Sally and Vincenzo Savini  
John and Debbie Schaffer  
Scoop Publishing  
Robyn and Peter Scott

# Appendix A – Foundation Members

## Members – *continued*

Roslyn Seale  
Celia Searle  
Asher and Fraida Shapiro  
J & J Shervington  
Daniela Simon SODAA  
The late John and Marie-Louise Simpson  
Patricia Simpson  
Cecily Skrudland  
Darryl and Heather Smalley  
Senator Dean Smith  
Helen Smith  
Jan Spriggs and Perry Sandow  
Kathryn Stafford  
Lina Stowe  
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Lisa and Andrew Telford  
Rodney and Sandra Thelander  
Clare Thompson  
Rodney and Penelope Thompson  
Jennifer Thornton  
Frank Tomasi  
Anthony Torresan  
John Trettel, Swanline Group  
Debbie and Rik Thornton  
Gemma Tually  
Dr Simon and Mrs Alison Turner  
Peter Tyndall  
Dave and Patty Van der Walt  
Elizabeth and Max Vinnicombe  
Patsy Vizents  
Colin Walker  
Mark Walker

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

# Appendix A – Next Collective Members

## Next Collective Members

Lilly Bennion

Viviana Boyle

Anna Cornell

James P De Leo

Natasha Di Biase

Minali Gamage

Francesca Gnagnarella

Alex Hemsley

Isaac Huggins

Edward Kimani

Elizabeth Le Breton

Catherine Lindsay

Rowan Marshall

Giulia Oliveri

K Parker

Tegan Patrucco

Jenny Potts Barr

Caterina Rowell

Amy Rumble

Chelsea Spagnolo

Gemma Tually

Joshua James Walters

Stuart Walters

1 x Anonymous

# Appendix A – Foundation Members

## Members – Deceased

### Patrons

Robert Juniper  
Dr Harold Schenberg

### Vice Patrons

Dr Rose Toussaint  
Barbara and Albert Tucker

### Governors

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

### Benefactors

Gunter Christmann  
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Lauraine Diggins  
Judge Jim O'Connor

### Fellows

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

### Members

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

### Members – *continued*

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

# Appendix B – Gallery Staff

(Full-time and part-time staff, as at 30 June 2021 and arranged alphabetically within work groups).

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## Executive

Colin Walker, Director  
Sharyn Beor, Acting Director, Audience and Stakeholder Engagement  
(until February 2021)  
James Davies, Acting Director, Exhibitions and Collections (until October 2020)  
Melissa Harpley, Manager of Curatorial Affairs  
Lyn-Marie Hegarty, Development Director (until January 2021)  
Natalie Hewlett, Acting Exhibitions and Projects Manager (from November 2020)  
Ravi Proheea, Chief Financial Officer, AGWA/WA Museum (until March 2021)  
Brian Stewart, Deputy Director, Chief Operating Officer  
Ian Strange, Guest Artistic Director  
Penny Tassone, Acting Director, Marketing and Commercial Development  
(from February 2021)  
Stephen Whitehead, Chief Financial Officer (from March 2021)

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## Executive Support

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

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## Curatorial

Rachel Ciesla, Associate Curator (until December 2020)  
Robert Cook, Curator of Western Australian and Australian Art  
Carly Lane, Curator of Indigenous Art (until March 2021)  
Tui Raven, Acting Curator of Indigenous Art (from April 2021)  
Dunja Rmandić, Acting Curator of International Art  
Bahar Sayed, Curatorial Assistant (from January 2021)  
Isobel Wise, Acting Associate Curator (from January 2021)

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## Conservation

Claire Canham, Conservation Assistant  
Trevor Gillies, Framer  
David Graves, Senior Conservator | Objects and Projects  
Michael Huston, Paintings Conservator (from February 2021)  
Maria Kubik, Senior Conservator | Paintings (until January 2021)  
Kate Woollett, Paper Conservator

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## Collections and Exhibitions

Nicola Baker, Collection Stores and Installation Assistant  
Adrian Baldsing, Installation Assistant  
Emma Bitmead, Digital Asset Management Co-ordinator  
Tanja Coleman, Assistant Registrar  
James Davies, Manager of Regional Exhibitions and Touring (from October 2020)  
Giovanni Di Dio, Installation Team Leader  
Emilia Galatis, Curatorial Project Officer (to August 2020)  
Aston Gibbs, Digital Asset Management Database Officer (from March 2021)  
Dani Lye, Exhibition Designer  
Daniel Mead, Installation Assistant  
Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Jude Savage, Registrar of Collections  
Beau Spall, Installation Assistant  
Peter Voak, Exhibition and Display Coordinator



## Appendix B – Gallery Staff – *continued*

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### Audience and Stakeholder Engagement

Rebecca Anderson, Events Manager  
Sharyn Beor, Marketing Manager  
Claire Bushby, Volunteer and Outreach Coordinator (from March 2021)  
Tamara Blom, Shop Assistant  
Lilly Blue, Learning and Creativity Research Manager  
Siaw Chai, Community Relations Coordinator  
Dimitrios Dimitriadis, Shop Assistant  
Luc Felix, Website Services Developer  
Sally Mauk, Finance Officer  
Assunta Meleca, Learning Administration Assistant  
Laura Money, Visitor Information Assistant  
Phoebe Mulcahy, Visitor Development Assistant  
Ida Sorgiovanni, Retail Manager  
Tanya Sticca, Community Relations Coordinator  
Marni Ridgeway, Visitor Development Assistant  
Melanie Towaza, Shop and Visitor Information Assistant  
Stephanie Watson, Coordinator of Voluntary Guides (until March 2021)  
David Wingrove, Front Desk Coordinator

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### Development

Rob De Ray, Development Coordinator  
Teresa Fantoni, Foundation Manager (part-time job share)  
Emma Cornwall, Foundation Manager (job share – from October 2020)  
Louella Hayes, Fundraising Manager (from April 2021)  
Josie Tanham, Partnership Manager  
Ellie Rafter, Membership Manager (until November 2020)

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### Operations

Anna Bacik, Human Resources Consultant (until May 2021)  
Rosemary Carroll, Information Management Officer  
Sandra Jovanou, Manager Organisational Development and Principle Projects  
(until May 2021) / Human Resources Manager (from May 2021)  
Adrian Griffiths, Gallery Facilities Coordinator  
L Wong, Financial and Management Accountant  
Belinda Wood, Records Assistant

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# Appendix C – Acquisitions

## Donations

### Western Australian Art Contemporary

BLANCHFLOWER, Brian  
*Canopy 74 (Brighton blue)*, 2017  
acrylic, oils, wax medium, powdered  
pumice, on laminated hessian  
Gift of the artist through the Australian  
Government's Cultural Gifts Program,  
2021

BLANCHFLOWER, Brian  
*Four dimensions (Sussex landscape  
project)*, 1971  
colour photographs  
Gift of the artist, 2021

BLANCHFLOWER, Brian  
*Drawings at Whale Rock (Mt.  
Manypeaks)*, 1981  
cibachrome photographic prints  
Gift of the artist, 2021

CAMPBELL, Joan  
*Untitled [upright form]*, 1990  
raku fired ceramic  
Gift of William John Brown AO, 2021

### Australian Art Contemporary

BALL, Sydney  
*Rosemodress man*, 1986-1987  
acrylic on canvas  
Gift of Janet Holmes à Court AC, 2021

BROWNE, Andrew  
*Landscape with billboard and  
phenomena*, 1996  
oil on canvas  
Gift of John McBride in honour of Dr  
Stefano Carboni (Gallery Director:  
2008-2019) through the Australian  
Government's Cultural Gifts Program,  
2021

CULLEN, Adam  
*Untitled [NATO]*, 1999  
spray paint and pen on paper  
Gift of Alan R. Dodge through the  
Australian Government's Cultural Gifts  
Program, 2021

HARRIS, Brent  
*Grotesquerie (le retarder)*, 2001  
woodcut print on Japanese paper  
Gift of Alan R. Dodge through the  
Australian Government's Cultural Gifts  
Program, 2021

HOOD, Cherry  
*Indigo*, 2008  
digital print  
Gift of Turner Galleries Art Angels,  
2020

POPLE, Rodney  
*Santa Maria della Salute*, 2014  
archival ink and oil on linen  
Gift of Felicity Fenner and Oscar Pople  
through the Australian Government's  
Cultural Gifts Program, 2020

# Appendix C – Acquisitions

## Donations – *continued*

### Australian Art Historical

CAZNEAUX, Harold  
*Towering gums*, 1920s  
silver gelatin print  
Gift of David Worth through the  
Australian Government's Cultural Gifts  
Program, 2021

DUPAIN, Max  
*Late afternoon at Cronulla*, 1937  
silver gelatin print  
Gift of David Worth through the  
Australian Government's Cultural Gifts  
Program, 2021

HURLEY, Frank  
*Orient Caves*, c1952  
silver gelatin print  
Gift of David Worth through the  
Australian Government's Cultural Gifts  
Program, 2021

### Indigenous

MELLOR, Danie  
*The sound of a dream in the forest*, 2018  
Chromogenic print on metallic  
photographic paper  
Gift of the artist through the Australian  
Government's Cultural Gifts Program,  
2021

### International Art Contemporary

HAMILTON FINLAY, Ian  
*Detached sentences on friendship*, 1991  
booklet, 20 pages with dust jacket  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
BARRIE, Stuart; Wild Hawthorn Press  
*Homage to Kahnweiler*, 1972  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
ANDREW, John; Wild Hawthorn Press  
*Lullaby*, 1975  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
SLOAN, Nicholas; Wild Hawthorn Press  
*The present order*, 1983  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

# Appendix C – Acquisitions

## Donations – *continued*

### International Art Contemporary

HAMILTON FINLAY, Ian  
STEWART, Mark; Wild Hawthorn Press  
*Lexical diversions*, 1983  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
GRIFFITHS, Andrew; Wild Hawthorn  
Press  
*A placement*, 1983  
folded concertina card, 5 pages  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
STEWART, Mark; Wild Hawthorn Press  
*'Within the system...'*, 1983  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
STEWART, Mark; Wild Hawthorn Press  
*Names on trees*, 1984  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Liberal democracy...*, 1987  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Socle*, 1987  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Rowan*, 1987  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Willow*, 1987  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Nature is the Devil*, 1987  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*'When pleasures are like poppies  
spread'*, 1988  
folded card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Gary HINCKS, Wild Hawthorn Press  
*Les Femmes de la Révolution, after  
Anselm Kiefer*, 1992  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HINCKS, Gary; Wild Hawthorn Press  
*Saint-Just 1767–1794*, 1993  
unfolded card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

# Appendix C – Acquisitions

## Donations – *continued*

### International Art Contemporary

HAMILTON FINLAY, Ian  
IRVING, Ralph; Wild Hawthorn Press  
*Fête, Little Sparta*, 1993  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Blue / Lark*, 1993  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Arrow*, 1994  
folded Valentine card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
SIMIG, Pia Maria; Wild Hawthorn Press  
*Im dunklen Laub die Gold-Orangen  
glühn*, 1994  
photograph on card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HINCKS, Jo; Wild Hawthorn Press  
*Hot day*, 1996  
folded card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HINCKS, Gary; Wild Hawthorn Press  
*Clinker built*, 1997  
folded card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*B oats*, 1998  
card  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Tarasque Press  
*Acrobats*, 1966  
screen print  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
COSTLEY, Ron  
*Prinz Eugen*, 1972  
screen print  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HARVEY, Michael  
*Homage to Malevich*, 1974  
lithograph in folder  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
FINE, Jud  
*Luftwaffe – after Mondrian*, 1976  
lithograph  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
NASH, John R  
*And even as she fled ... (1)*, 1987  
lithograph  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
NASH, John R  
*And even as she fled ... (2)*, 1987  
lithograph  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
COSTLEY, Ron  
*Laconic*, 1987  
screen print  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HINCKS, Gary  
*Néoclassicisme Révolutionnaire*, 1988  
screen print  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*The French Attaché is papier-maché  
(Picabia Series 1)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of  
Christopher Hill, 2021

# Appendix C – Acquisitions

## Donations – *continued*

### International Art Contemporary

HAMILTON FINLAY, Ian  
*The French Attaché is papier-maché (Picabia Series 1)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Art Press is part cress (Picabia Series 1)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Art Press is part cress (Picabia Series 1)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*All that glitters is not Aryan (Picabia Series 1)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*All that glitters is not Aryan (Picabia Series 1)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Parisians spoil the French (Picabia Series 1)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Parisians spoil the French (Picabia Series 1)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*The League of Rights intrigues the tights (Picabia Series 1)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*The League of Rights intrigues the tights (Picabia Series 1)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Don't put all your heads in one basket (Picabia series 2)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Don't put all your heads in one basket (Picabia series 2)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Spare The Blade and spoil The Factions (Picabia series 2)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Spare The Blade and spoil The Factions (Picabia series 2)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Don't cast your Revolutions before swine (Picabia series 2)*, 1988  
(lithograph in red)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*Don't cast your Revolutions before swine (Picabia series 2)*, 1988  
(lithograph in black)  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
HARVEY, Michael  
*Capital – ship*, 1991  
screen print  
Gift of Mary Hill in memory of Christopher Hill, 2021

# Appendix C – Acquisitions

## Donations – *continued*

### International Art Contemporary

THE WORTHINGTON MIRO ARCHIVE LTD  
*The Ian Hamilton Finlay Printed Archive*, Nov 1994  
book  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
Wild Hawthorn Press  
*Two translations*, unknown card  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
STEWART, Mark  
*[title unknown ('The difference...')]*, c1976  
card  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*[title unknown ('A corner of the Garden Temple...')]*, unknown card  
Gift of Mary Hill in memory of Christopher Hill, 2021

HAMILTON FINLAY, Ian  
*[title unknown ('On paper Francis Picabia...')]*, c 1980s  
card  
Gift of Mary Hill in memory of Christopher Hill, 2021

### Historical

ROYAL DOULTON  
CURNOCK, Percy  
*Glamis thistle coffee set*, 1938  
hand-painted bone china  
Gift of the Estate of Nancy Mann, 2021

ROYAL DOULTON  
CURNOCK, Percy  
*Glamis thistle teacup, saucer and plate*, 1938  
hand-painted bone china  
Gift of the Estate of Nancy Mann, 2021

DOULTON AND CO LTD  
HODKINSON, William  
*Serving plate with handle*, 1890-1910  
hand-painted ceramic and silver  
Gift of the Estate of Nancy Mann, 2021

UNKNOWN  
*Hashirode Kutani ware coffee set*, early 20th Century  
hand-painted porcelain  
Gift of the Estate of Nancy Mann, 2021

UNKNOWN  
*Satsuma ware vase*, early 20th Century  
hand-painted ceramic  
Gift of the Estate of Nancy Mann, 2021

UNKNOWN  
*not titled*, undated  
gum bichromate  
Gift of Patrick Hanrahan through the Australian Government's Cultural Gifts Program, 2020

JOSIAH WEDGWOOD AND SONS  
*Drabware teapot*, c1820  
ceramic  
Gift of the Estate of Sheila Ann Fuller, 2021

# Appendix C – Acquisitions

## Purchases

### Western Australian Art Contemporary

ABDULLAH, Abdul  
*We didn't start the fire*, 2020  
oil on linen  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

ADAMS, Carla  
*Haunted by (Tony, Connor/Conor, CD, Caleb, Ruby, Tom, Trent, Matt, Lachlan, Josh, Mason, Jaymes, Tom, Chad, Hayden, Ben, Zack, Leighton, Dylan, Rory)*, 2019-2020  
mixed media  
Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021

BALLANTINE, Kevin  
*Cup city: Air ship Canning Vale; Man walking in Long socks; Family group; New development; Spectators; Two women; Myer's window; Spectators with dog; Couple, marine shoreline; McDonalds; Boxing Kangaroo; Spectators sandy pavement*, 1987 (printed 2021)  
black and white photographs  
Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2021

BLANCHFLOWER, Brian  
*Canopy 76 (diptych)*, 2018-2019  
acrylic, powdered pumice on hessian  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

BOOTH, Bruno  
*feline fine, hbu?: Cat Nuts, Battlecat, Winston, Gremlin, Princess Meow Meows, Warhawk, Solitude, Slippery Chunks, Beans, Tuesday, Jam Jam, Flea Bag, Trixie*, 2021  
cats: powder and clear coated paint on laser-cut aluminium tracksuits: polyester fleece and ribbon, cotton ribbing and cotton thread, plastic and steel zips  
Purchased through the John and Linda Bond Fund, Art Gallery of Western Australia Foundation, 2021

COATES, Erin  
*The pact*, 2017  
2K video with sound  
Sound composition: Cat Hope & Decibel  
Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021

GILL, Tarryn  
*Limber (1)*, 2020  
mixed media (hand-stitched Lycra, EPE foam & fibre fill, artificial eyes, steel)  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

GILL, Tarryn  
*Limber (2)*, 2020  
mixed media (hand-stitched Lycra, EPE foam & fibre fill, artificial eyes, steel)  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021



# Appendix C – Acquisitions

## Purchases – *continued*

### Western Australian Art Contemporary

GILL, Tarryn  
*Limber (3)*, 2020  
 mixed media (hand-stitched sequined fabric, synthetic hair, EPE foam & fibre fill, steel)  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*Rising River*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*River Study II*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*Position I*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*Position III*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*Sirens*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*House*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HARMAN, Fiona  
*Unwind*, 2020  
 oil on board  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

HOWLETT, George  
*Crying boy*, 2021  
 neon  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

LAMB, Joanna  
*Pool [4]*, 2021  
 synthetic polymer paint  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

LAMB, Joanna  
*Pool [5]*, 2021  
 synthetic polymer paint  
 Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

McGILL, Clyde  
*Home (II)*, 2020  
 etching on paper  
 Purchased through The Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2021

MULLER, Alan  
*Making up*, 1985  
 synthetic polymer paint on canvas  
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

PETERS, Felicity  
*Quilting bowl...a bowl for memories*, 2000  
 fine silver, 24 carat gold sheets  
 Purchased through The Sir Claude Hotchin Art Foundation: Art Gallery of Western Australia Foundation, 2021

ROBERTSON, Kevin  
*Studio allegory*, 1997  
 oil on linen  
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

ROBERTSON, Kevin  
*Glen Forrest Pool*, 1997  
 oil on linen  
 Purchased through the Rachel Mabel Chapman Bequest, Art Gallery of Western Australia Foundation, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Western Australian Art Contemporary

THEUNISSEN, Michele  
*The edge*, 2015-2019  
synthetic polymer paint, dry pigments, artists' inks, oils, encaustic wax (beeswax) on canvas  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

THEUNISSEN, Michele  
*The edge*, 2015-2019  
acrylic, dry pigments, artists' inks, oils, encaustic wax (beeswax) on canvas  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2021

YOSHIDA, Holly  
*The five and a half minute hallway: exploration 6*, 2019  
oil on board  
Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists Fund, 2021

YOSHIDA, Holly  
*Offerings*, 2021  
oil on board  
Purchased through the Art Gallery of Western Australia Foundation: Emerging Artists' Fund, 2021

### Historical

TAYLOR, Howard  
*Untitled*, 1963  
oil on composition board mounted on plywood panel in artist's frame  
Purchased, 2021

TAYLOR, Howard  
*Untitled [Trees to sky]*, 1963  
oil on composition board  
Purchased, 2021

### Indigenous

HILL, Sandra  
*Home-maker #5: The Bedroom*, 2012  
oil on linen  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

HILL, Sandra  
*Home-maker #9: The Hairdresser*, 2014  
oil on linen  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

HILL, Sandra  
*Homemaker #10: Honey, I'm Home*, 2020  
oil on linen  
Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2020

PUSHMAN, Ben  
*Tracks in time*, 2019  
synthetic polymer paint and Marri and Balga resin engraved on wood  
Purchased through The Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Western Australian Art Indigenous

TAYLOR, Yuwa Curtis  
*Neon Coffin - Death Of A Featherfoot*,  
2019  
neon and emu feathers  
Purchased through the Art Gallery  
of Western Australia Foundation:  
Emerging Artists' Fund, 2021

### Australian Art Contemporary

van HOUT, Ronnie  
*Punk on a bed*, 2015  
painted MDF, painted polyurethane and  
fibreglass on polystyrene, wig, clothing  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2020

LeWITT, Vivienne  
\$49.95, 1990  
oil on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2020

YOSHIZUMI, Ayano  
*ICON #2010*, 2020  
glass: mould-blown, hot sculpted,  
enamelled, cold painted  
Purchased through the Tom Malone  
Prize, Art Gallery of Western Australia  
Foundation, 2021

### Indigenous

RENNIE, Reko (Gwaybilla)  
*OA WARRIOR I (blue)*, 2020  
neon  
Purchased, 2020

RENNIE, Reko (Gwaybilla)  
*OA WARRIOR II (pink)*, 2020  
neon  
Purchased, 2020

YUNUPINGU, Nyapanyapa (Wendy)  
*Yolngu Retjangura (People in the  
Jungle)*, 2014  
felt tip pen, earth pigment, PVA glue on  
discarded print proofs  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2021

# Appendix C – Acquisitions

## Purchases – *continued*

### International Art Contemporary

BIELANDER, David  
*Crucifix*, 2015  
patinated silver, white gold  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2020

BIELANDER, David  
*Paper bag (wine)*, 2016  
patinated silver  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2020

SASMITA, Citra  
*The passenger of land and sea*, 2020  
synthetic polymer paint and ink on canvas  
Purchased, 2021

TODD, Yvonne  
*Portiscura*, 2020  
C-type print  
Purchased through the Art Gallery  
of Western Australia Foundation:  
TomorrowFund, 2021

### Historical

UNKNOWN  
*Untitled [Ayah with little boy with  
puppy]*, 1907  
gelatin silver photograph on postcard  
Purchased, 2020

### Western Australian Art Indigenous – COVID-19 Arts Stimulus Package

#### Mangkaja Arts

CHEREL, Isaac  
*Mamu*, 2018  
synthetic polymer paint on canvas  
(diptych)  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

CHESTNUT, Billy  
*The Duracks came to the Kimberley*,  
2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

KING, Rosie Tarku  
*My Country*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

KING, Rosie Tarku  
*Untitled*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Mangkaja Arts

K-LYONS (NYANGKARNI), Penny  
*Nyijil Nyijil*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

KURARRA, Sonia  
*Martuwarra*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

LORMADA, Annette  
*Barramundi*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

MAY, Ngarralja Tommy  
*Kurtal*, 2017  
synthetic polymer paint and drawing  
into enamel on tin  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

SIDDON, John Prince  
*Will the babies make it?*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

SIDDON, John Prince  
*Panic*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

STREET, Mervyn  
*Bunuba Warrior Jandamarra and  
Bushranger Ned Kelly*, 2020  
synthetic polymer paint on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

STREET, Mervyn  
*Black and White Brothers*, 2020  
charcoal on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

STREET, Mervyn  
*When Money Went Missing From the  
Ration Store Tin*, 2020  
charcoal on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Martumili Artists

ATKINS, Yunkurra Billy  
*Ngayurnangalku Baby*, 2013  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

BILJABU, Jakayu  
*Minyipuru (Jakukyukulyu, Seven Sisters)*, 2015  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

BILJABU, Jakayu  
*Minyipuru (Seven Sisters)*, 2015  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

CHAPMAN, Nancy; TAYLOR, Alysha;  
NANJI, Wendy  
*Japali*, 2017  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

LONG, Lily  
*Nullagine River*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

TAYLOR, Muuki  
*Kulyakartu*, Unknown  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

TAYLOR, Nola  
*Tali, Tuwa (Sandhills)*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

TAYLOR, Wokka  
*Wilarra*, 2019  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

WILLIAMS, Corban Clause  
*Kaalpa (Kalypa, Canning Stock route 23)*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

WILLIAMS, Tamisha  
*Chilling out Ngurra*, 2020  
photographic print on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

WILLIAMS, Tamisha  
*Home*, 2020  
photographic print on paper  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

WILLIAMS, Tamisha  
*Chilling out Ngurra (2)*, 2020  
photographic print on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Maruku Arts

JENNINGS, Brett  
*Kali ~ Boomarang*, 2020  
 carved wood  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

Women’s Collaborative (Maruku Arts):  
 WOODS, Angelina; BURKE, Cynthia;  
 PORTER, Julie; DONEGAN, Kathleen  
 Kanta; WEST, Lalla; CARNEGIE, Nancy  
 Tjungupi; HOLLAND, Narelle  
*Women’s bowl installation (Maruku)*,  
 2015-2020  
 wood  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

#### Minyma Kutjara Arts Project

CONNELLY, Jennifer Mintaya  
*Kungkarangkalpa*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

DAWSON, Diane  
*Katu-nguru walunyanganyi*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

NELSON, Rene  
*Pupuliri*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

PARKER, Noreen  
*Walka Pulka*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

PARKER, Noreen  
*Maralinga the big bomb*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

WATSON, Heather  
*Kata Ala*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery  
 of Western Australia Foundation:  
 COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Mowanjum Art and Culture Centre

UMBAGAI, Cecilia  
*Dingoes*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

UMBAGAI, Leah  
*Wandjina and Ungud (cloud and rain spirits and totem)*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

UMBAGAI, Leah  
*'Badda Badda' (I'm telling you a story)*, 2021  
ochre and synthetic polymer paint pen on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

WOOLAGOODJA, Donny Nyorna  
*Wandjina the rainmaker*, 2019  
print on paper  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WOOLAGOODJA, Donny Nyorna  
*Dumbi & Ungud*, 2019  
print on paper  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WOOLAGOODJA, Donny Nyorna  
*Namarali (Wororra god)*, 2019  
print on paper  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WOOLAGOODJA, Donny Nyorna  
*Jarlarloyni - Donny Woolagoodja*, 2019  
print on paper  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WOOLAGOODJA, Donny Nyorna  
*Namarali (Wororra god)*, 2020  
ochre on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

#### Papulankutja Arts

FORBES, Janet Nyunmitji  
*Kunga dancing*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

HOLLAND, Ethel (Narelle) Kanpatja  
*Parumpi*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

MITCHELL, Anawari Inpiti  
*Kungkarrangkalpa (Seven Sisters)*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

MITCHELL, Anawari Inpiti  
*Kungkarrangkalpa (Seven Sisters)*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

MITCHELL, Angilyiya Tjapiti  
*Kungkarrangkalpa (Seven Sisters)*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

RICHARDS, Dorothy  
*Emus eating quandongs*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020



# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Spinifex Arts

GRANT, Ned  
*Tuwan*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

HOGAN, Timo  
*Lake Baker*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PENNINGTON, Lawrence  
*Pukara*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

Spinifex Womens Collaborative  
2020: PARKER, Dora; LAIDLAW, Ivy;  
DONNEGAN, Kanta; PENNINGTON,  
Myrtle; SIMMS, Ngalpingka; BROWN,  
La La (Sophia); SIMMS, Tracey  
*Kungkarangkalpa*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

#### Tjanpi desert weavers

CHAMBERS, Judith Yinyika  
*Making the Warakurna to Warburton  
Road*, 2020  
tjanpi grass, raffia, acrylic wool and wire  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

#### Tjarlirli Art

BUTLER, Katjarra  
*Ngamurru*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

GIBSON, Bob  
*Warlurtu*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

GIBSON, Mary  
*Kurlikurta Tjukurpa*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

GIBSON, Mary  
*Kurlikurta Tjukurpa*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Tjarlirli Art

PORTER, Tjawina  
*Porcupine Dreaming*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

#### Tjukurba Art Gallery

WALSH, Francis  
*Canning Stock Route (Things happen  
here)*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

#### Warakurna Artists

CAMPBELL, Nola Yurnangurnu  
*Mina Mina*, 2016  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

CAMPBELL, Nola Yurnangurnu  
*Ngikin Ngikin*, 2017  
ink on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

CARNEGIE, Nancy Tjungupi  
*Mamu Tarra*, 2017  
ink on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

CHAMBERS, Judith Yinyika  
*Missionaries travelled with camels to  
Warburton*, 2014  
synthetic polymer paint on plywood  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Warakurna Artists

CHAMBERS, Judith Yinyika  
*Warburton Mission church time*, 2014  
synthetic polymer paint on plywood  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

CHAMBERS, Judith Yinyika  
*Walu rockhole dreaming, emu heart,  
the boy who turned into wind*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

McARTHUR, Neville Niypula  
*Lake Baker*, 2015  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

McARTHUR, Neville Niypula  
*Lake Baker*, 2016  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

McARTHUR, Neville Niypula  
*Lake Baker*, 2017  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

McARTHUR, Neville Niypula  
*Lake Baker*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PORTER, Eunice Yunurupa  
*Camel hunting*, 2015  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PORTER, Eunice Yunurupa  
*“Dancing ladies”, Ngurra Streetwear  
Design*, 2016  
synthetic polymer paint on board  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PORTER, Kristabell  
*Kamurl Kata*, 2010  
digital print  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PORTER, Kristabell  
*Circus Waters massacre memento mori*,  
2017  
digital print  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

TJUNGURRAYI, George Ward  
*Tingarri*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

WARD, Daisy Helen Tjupantarri  
*Lirrun, my Country*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

WARD, Fred  
*Tingarri*, 2012  
woodblock print  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

WARD, Fred  
*Wati Pirri*, 2017  
ink on paper  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Warringarri Aboriginal Arts

ARMSTRONG, Agnes Yamboong  
*Road train*, 2020  
natural pigment on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

ARMSTRONG, Agnes Yamboong  
*The cattle truck*, 2020  
MP4  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

BOONA, Angelina Guluwulla Karadada  
*Wandjina Emerging*, 2020  
natural pigment on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

GRIFFITHS, Peggy  
*Legacy Dress II*, 2020  
hand block printed linen and linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

GRIFFITHS, Peggy  
*Jemarim*, 2021  
natural pigment on paper, glazed ceramic  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

LUMAI, Minnie  
*Yab-yabbe-gen-nim*, 2015  
natural pigment on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

MALARVIE, Kitty Ngyalgarri  
*Milkwater*, 2014  
natural pigment on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

#### Warlayirti Artists Co-op

LOOMOO, Lucy  
*Yarlintjirri*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

SUNFLY, Pauline  
*Liltjin*, 2019  
synthetic polymer paint on linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

TJUNGURRAYI, Helicopter Joey  
*Wangkartu*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

YUKENBARRI, Christine  
*Winpurpurla*, 2020  
synthetic polymer paint on linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Warmun Art Centre

MUNG MUNG, Patrick  
*Places of Ngarrgaroon*, 2018  
natural ochre and pigment on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

PURDIE, Shirley  
*Garlooroony Doo Wirrirril (The Rainbow  
Serpent and the Lorikeets)*, 2013  
natural ochre, charcoal and PVA on  
canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

RAMSAY, Kathy  
*Untitled*, 2018  
natural ochre and pigment on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

RAMSEY, Rammey  
*Warlawoon country*, 2008  
natural ochre and pigment on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020

#### Wirnda Barna Art Centre

SIMPSON, Margaret  
*Tardun Mission*, 2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2021

#### Yamatji Art

DOWLING, Julie  
*Bidya (Opening) Flipping*, 2018  
synthetic polymer paint, mica gold and  
plastic on canvas  
Purchased through the Art Gallery  
of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2021

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Yarliyi Art Centre

DREAMER, Janet  
*Walkabout*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

DREAMER, Janet  
*Willinge (Walkabout)*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

DREAMER, Janet  
*Walkabout*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

FLETCHER, Dallas  
*ME !!!!*, 2017  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

FLETCHER, Dallas  
*Identity*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

FLETCHER, Dallas  
*Teddy and the bolts*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

FLETCHER, Dallas  
*Constituton*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

FLETCHER, Dallas  
*Didn't get nothing out of treaty*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

#### Independent Artists

BARR, Greg  
*Kaat Wara*, 2018  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

BARR, Greg  
*The Fruit Monkeys*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

BARR, Greg  
*Leopards*, 2019  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

BARR, Greg  
*Shantal and Karalee's One*, 2017  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

BELL, Amanda  
*From our lip, mouths, throats and belly*, 2021  
neon and audio  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

CHADD, TJYLLYUNGOO Lance  
*Kuldjuk Boorongur*, 2009  
synthetic polymer paint on linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

EGAN, Sharyn  
*Joondalup Bindi Bindi*, 2019  
mixed media on linen  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

EGAN, Sharyn  
*Memorial*, 2018-2020  
synthetic polymer paint on canvas  
Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Independent Artists

FARMER, Peter  
*Dambart Maaman Minang (Three Men from the South-West - Gnowangerup/Albany)*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

HILL, Maitland  
*Estuary Dreaming*, 2020  
 synthetic polymer paint and pyrography on plywood  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

HILL, Sandra  
*My Mother's booka (Skin cloak)*, 2014  
 textile, ceramic, fibre - mixed media  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

KICKETT, Rohin (Dushong)  
*Prohibited Area*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

KICKETT, Yabini  
*I want to go home but they killed her*, 2020  
 eco/rust dyed cotton, emu feather, opal, white ochre, charcoal, spray paint, *Pycnopus coccineus* and *Eremophlia* staining and photographic print  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

KICKETT, Yabini  
*Kaalak dress*, 2019  
 rust-dyed cotton, embroidery, red ochre and fabric paint  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

MCGUIRE, Barry (Mullark)  
*Songlines of Two Brothers*, 2021  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

MORRISON, John  
*World Monsters*, 2018  
 digital beta game on custom Hashirama Game console  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

NANNUP, Laurel  
*First communion at Pinjarra*, 2001  
 woodcut on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Grandad's visitors*, 2001  
 sugarlift etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Grandma Tottie*, 2001  
 photoetching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Granny Hart*, 2001  
 etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

# Appendix C – Acquisitions

## Purchases – *continued*

### Indigenous – COVID-19 Arts Stimulus Package

#### Independent Artists

NANNUP, Laurel  
*I thought he was dead*, 2001  
 sugarlift etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Oranges in our bathers*, 2001  
 etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*What road are you going to take?*, 2001  
 sugarlift etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Me*, 2004  
 woodcut on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Damper day at the springs*, 2008  
 etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Too Late*, 2010  
 linocut on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Ancestors*, 2012  
 etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Illy and Bubbo*, 2012  
 linocut on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Pinjarra Reserve*, 2012  
 etching on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

NANNUP, Laurel  
*Going for wood*, 2016  
 linocut on paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

WAIGANA, Tyrown  
*Compact people*, 2020  
 ink on cotton paper  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WAIGANA, Tyrown  
*Fade*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WHITE, Amanda “Mandy”  
*Humpty Dumpty with Cheeky Friends*, 2020  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2020

WHITE, Amanda “Mandy”  
*Barking Owl*, 2020  
 painted steel  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021

WOODLEY, Desmond  
*Ginegobies*, 2015  
 synthetic polymer paint on canvas  
 Purchased through the Art Gallery of Western Australia Foundation: COVID-19 Arts Stimulus Package, 2021



# Appendix D

## Section 40 Estimates for 2021–22

In accordance with Treasurer's Instructions 953 the annual estimates for the financial year 2021-22 are hereby included in the Annual Report. These estimates do not form part of the financial statements and are not subject to audit.

	<b>Estimate</b>
	<b>\$000</b>
<b>COST OF SERVICES</b>	
<b>Expenses</b>	
Employee benefits	5,749
Supplies and services	2,383
Depreciation and amortisation expense	66
Accommodation	2,483
Grants and subsidies	0
Cost of sales	258
Finance and interest costs	0
Other expenses	289
<b>TOTAL COST OF SERVICES</b>	<b>11,228</b>
<b>Income</b>	
User charges and fees	210
Sales	567
Regulatory fees and fines	0
Grants and subsidies	150
Sponsorship	772
Bequest trust and special purpose funds contributions	124
Commonwealth grants and contributions	0
Other revenue	833
<b>Total Income</b>	<b>2,656</b>
<b>NET COST OF SERVICES</b>	<b>8,572</b>
<b>INCOME FROM STATE GOVERNMENT</b>	
Service appropriation	8,458
Royalties for Regions Fund	0
Resources received free of charge	449
Interest revenue	140
Assets Transferred / (Assumed)	
Grants and subsidies from State Government	550
Other Revenue	
<b>TOTAL INCOME FROM STATE GOVERNMENT</b>	<b>9,597</b>
<b>SURPLUS / (DEFICIENCY) FOR THE PERIOD</b>	<b>1,025</b>

# Appendix D

## Section 40 Estimates for 2021–22 – *continued*

	<u>Estimate</u>
	<u>\$000</u>
<b>ASSETS</b>	
<b>Current Assets</b>	
Cash and cash equivalents	557
Restricted cash and cash equivalents	23,969
Inventories	150
Receivables	150
Amounts receivable for services	
Other current assets	
<b>Total Current Assets</b>	<u>24,826</u>
<b>Non-Current Assets</b>	
Restricted cash and cash equivalents	4,200
Amounts receivable for services	8,520
Property, plant and equipment	12,968
Library Collections	
Museum Collections	
Works of Art	330,857
Right of use assets	
Intangibles	
Other non current assets	7,000
<b>Total Non-Current Assets</b>	<u>363,545</u>
<b>TOTAL ASSETS</b>	<u>388,371</u>
<b>LIABILITIES</b>	
<b>Current Liabilities</b>	
Payables	500
Provisions	1,180
Funds held in trust	
Lease Liabilities	5
Other	51
<b>Total Current Liabilities</b>	<u>1,736</u>
<b>Non-Current Liabilities</b>	
Provisions	300
Borrowings and leases	
Other	
<b>Total Non-Current Liabilities</b>	<u>300</u>
<b>TOTAL LIABILITIES</b>	<u>2,036</u>
<b>EQUITY</b>	
Contributed equity	56,922
Reserves	212,613
Accumulated surplus/(deficit)	116,800
<b>TOTAL EQUITY</b>	<u>386,335</u>
<b>TOTAL LIABILITIES AND EQUITY</b>	<u>388,371</u>

# Appendix D

## Section 40 Estimates for 2021–22 – *continued*

	Estimate
	<u>\$000</u>
<b>CASH FLOWS FROM STATE GOVERNMENT</b>	
Service appropriations	8,392
Capital appropriation	518
Holding account drawdowns	0
Royalties for Regions Fund	0
Interest revenue	140
State grants and subsidies	550
Other	0
<b>Net Cash provided by State Government</b>	<u><b>9,600</b></u>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	
<b>Payments</b>	
Payment from trust fund	
Employee benefits	(5,749)
Supplies and services	(2,383)
Accommodation	(2,483)
Grants and subsidies	0
GST payments on purchases	(487)
GST payments to tax authority	0
Finance and interest costs	0
Other payments	(547)
<b>Receipts</b>	
Receipts into trust fund	
Sale of goods and services	567
User charges and fees	210
Regulatory fees and fines	0
Grants and subsidies	0
Commonwealth grants and contributions Sponsorship	150
Bequest trust and special purpose funds contributions	772
GST receipts	124
GST receipts from taxation authority	78
Other receipts	409
<b>Net cash from operating activities</b>	<u><b>833</b></u>
	<u><b>(8,506)</b></u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>	
Purchase of non-current assets	(2,000)
<b>Net cash from investing activities</b>	<u><b>(2,000)</b></u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>	
Repayment of borrowings and leases	0
<b>Net cash from financing activities</b>	<u><b>0</b></u>
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>	<u><b>(906)</b></u>
Cash assets at the beginning of the reporting period	29,632
<b>Cash assets at the end of the reporting period</b>	<b>28,726</b>

# Appendix E – Credits and Captions



**Spinifex Womens Collaborative 2020:**  
**Dora Parker; Ivy Laidlaw; Kanta Donnegan; Myrtle Pennington;**  
**Ngalpingka Simms, La La (Sophia) Brown; Tracey Simms**  
*Kungkarangkalpa, 2020*  
synthetic polymer paint on linen  
289.5 x 199.0 cm  
Purchased through the Art Gallery of Western Australia Foundation:  
COVID-19 Arts Stimulus Package, 2020



**Rammey Ramsey**  
*Warlawoon country, 2008*  
natural ochre and pigment on canvas  
135.0 x 122.0 cm  
Purchased through the Art Gallery of  
Western Australia Foundation: COVID-19  
Arts Stimulus Package, 2020

(Refer to images on page 12).



Joshua Walters (far right) discussing works in the *Tom Malone Prize 2021* with other Foundation Picture Club members.  
Artwork in background is *ICON #2010* by Ayano Yoshizumi.



Minali Gamage with work *Both sides now, 2020* by Sarah Raphael (Willetton Senior High School), on display in the *Pulse Perspectives 2020* exhibition.

(Refer to images on page 40).