



COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

INQUIRY INTO THE INSIDE AUSTRALIA PROJECT AT LAKE BALLARD (MENZIES)

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Community Development and Justice Standing Committee

Inquiry into the Inside Australia project at Lake Ballard (Menzies)

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INQUIRY INTO THE INSIDE AUSTRALIA PROJECT AT LAKE BALLARD (MENZIES)

Report No. 3

Presented by:

Hon A.J.G. MacTiernan, MLA

Laid on the Table of the Legislative Assembly
on 26 November 2009

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COMMITTEE'S FUNCTIONS AND POWERS

The functions of the Committee are to review and report to the Assembly on: -

- (a) the outcomes and administration of the departments within the Committee's portfolio responsibilities;
- (b) annual reports of government departments laid on the Table of the House;
- (c) the adequacy of legislation and regulations within its jurisdiction; and
- (d) any matters referred to it by the Assembly including a bill, motion, petition, vote or expenditure, other financial matter, report or paper.

At the commencement of each Parliament and as often thereafter as the Speaker considers necessary, the Speaker will determine and table a schedule showing the portfolio responsibilities for each committee. Annual reports of government departments and authorities tabled in the Assembly will stand referred to the relevant committee for any inquiry the committee may make.

Whenever a committee receives or determines for itself fresh or amended terms of reference, the committee will forward them to each standing and select committee of the Assembly and Joint Committee of the Assembly and Council. The Speaker will announce them to the Assembly at the next opportunity and arrange for them to be placed on the notice boards of the Assembly.

INQUIRY TERMS OF REFERENCE

“That the Committee inquire into the “Inside Australia” project at Lake Ballard (Menzies) and to report on

- 1) the history behind the instigation and installation of this project, providing in particular information about the original scope and vision for the project;
- 2) the role taken by the Department of Culture and the Arts and Art Gallery of Western Australia and other government departments and agencies in reference to this project;
- 3) the costs and benefits and role this art installation project is currently providing to the local community of Menzies, the wider goldfields region, and to the wider Australian community;
- 4) any support that is needed to assist the Shire of Menzies and the local Menzies community in helping maintain and protect the project;
- 5) what steps if any need to be taken to promote this project as a significant visitor destination in WA;
- 6) the risks associated with any ongoing deterioration of or damage to the project;
- 7) the opportunities for fully completing this project in accordance with the original scope and vision for the project;
- 8) what organisational framework and financial support is necessary to protect this project into the future; and
- 9) what opportunities and benefits, if any, exist for additional art installation projects of this type in Western Australia”.

CHAIR'S FOREWORD

This is an inquiry into one of the most extraordinary works of art in Western Australia, if not Australia.

The idea of installing scores of metal sculptures modelled on the body shapes of residents of a small goldfields community over a vast salt lake was an audacious one. When executed as a temporary exhibition at Lake Ballard as part of the Perth International Arts Festival, it captured the imagination of the local community and the broader arts world – visitor's simply got it!

As a result, a quite proper determination was made to convert this temporary exhibition to a permanent one.

However, some three years on, it has been evident that we need to urgently revisit the governance arrangements, to provide more intensive management of the site and to provide an ongoing funding for the proper conservation and promotion of the art work.

We have been blessed with an extraordinary piece of work which has been acquired virtually at no charge by the people of Western Australia and that the artistic standing of this piece of work must be recognised by its formal incorporation into the State's art collection. Anything less will undervalue this art and the generous contribution that has been made by international artist Antony Gormley.

This most unusual installation is an ornament in the Golden West Tourist Trail. As it profoundly integrates with the landscape, it has potential if properly promoted and properly facilitated to encourage West Australian, national and international tourists to the site and the region. In this, it has an important place in the regional development of the Menzies and Northern Goldfields area by providing some economic diversity to the mining and pastoral sectors.

However, it will not happen unless there is a concerted effort that recognises the great value of this installation and the need to strongly promote it and provide facilities for visitors. Of course while the promotion is to be robust, it needs to not conflict with the aesthetic experience.

The vision of the Inside Australia piece has been to create an engagement with the landscape. The Committee's overwhelming view is that this has been done very successfully and the Committee generally is of the view that whilst there are competing priorities for Government, that funding for the arts, especially a piece designed to engage outside the narrow confines of an art gallery is very much part of the work of modern government. Art can elevate our spirit, individually and collectively. Public art makes art a shared experience, available for all – and so contributes to the development of a sense of community.

I thank the Honourable Tom Stephens MLA for bringing this matter to the attention of the Committee and to the Committee for their enthusiastic engagement with the task. I also thank our staff Dr Brian Gordon and Jovita Hogan who likewise embraced the spirit of the inquiry.

I also thank Antony Gormley for the gift that he has given to Western Australia and for his ongoing interest in the work, his preparedness to assist us to find resolutions to solve the problems and ensure that this treasure remains for the enjoyment and edification of our community.

HON A.J.G. MACTIERNAN, MLA
CHAIR

ABBREVIATIONS AND ACRONYMS

- AGWA Art Gallery of Western Australia
- DCA The Department of Culture and the Arts
- DEC The Department of Environment and Conservation
- LBA The Lake Ballard Association
- LBAC Lake Ballard Advisory Committee
- NGV National Gallery of Victoria
- PIAF Perth International Arts Festival
- Tourism WA Tourism Western Australia
- WAM Western Australian Museum

GLOSSARY

Deed of Transfer: means the Deed of Transfer relating to Inside Australia between Antony Gormley and The State of Western Australia.

Icon: In the context of this report the term is used as that of a cultural icon and represents an object or concept with great cultural significance to a wide cultural group.

Land: refers to the land held in Reserve 49153.

Landscape canvas: refers to the land held in Reserve 49153 and the unique complementarities of the sculpture and the landscape¹.

¹ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p 2.

EXECUTIVE SUMMARY

The Community Development and Justice Standing Committee believe that the installed art at Lake Ballard is of international significance. However the governance framework, curatorial and promotional resources are not adequate to protect and gain the full benefit of this extraordinary project.

The *Inside Australia* installation consists of 51 life size metal sculptures. Each sculpture is based on the anatomy of an individual member of the Menzies community. It is located on the western end of a salt lake, Lake Ballard, in Western Australia in the northern goldfields. The installation is spread across an area of ten square kilometres.

Not only do the individual pieces have value but the installation as a whole draws people into this very West Australian landscape. It is a unique art installation that has a significant place in the landscape art projects of the world.

It has been said that a characteristic of good art is that it engages individuals in a very deep and personal way, and in ways that may not be shared by every member of a group. But art also can forge common bonds among groups.² In the case of the art-scape known as '*Inside Australia*', individual experiences of Lake Ballard as recounted to this Committee fully supported this proposition. Additionally, it united, both in its creative process and in the landscape, the Aboriginal people and the wider community.

Inside Australia has attracted an audience that is far broader than those that normally patronise art galleries in the metropolitan area and added a new dimension to the experience of tourists in the goldfields. This was summed up by Mr Richard Muirhead, in his evidence to the Committee:

*Here we are in sleepy old Western Australia, and we have got one of the great placement artists in the world, who chose this place to make his canvas ... the amazing thing was it took people out and made them relate to — the environment, and let people see it, and people who would never go to that type of place, then go "Look at this extraordinary place."*³

The benefits of *Inside Australia* are demonstrably both economic and cultural; both collective and individual; however, the project was initially designed and installed as a temporary exhibition. The governance arrangements put in place after the decision was made to convert it to a permanent exhibition are proving to be inadequate to meet the task of the timely development of supporting facilities and promoting the site. Without these central issues being addressed, the potential of *Inside Australia* will not be realised and there is a possibility that in the years ahead it

² Michael Kimmelman, chief art critic for the New York Times, 'The role of Art in a changing society', 30 September 1991. Available at: <http://news.stanford.edu/pr/91/910930Arc1146.html>. Accessed on 22 October 2009.

³ Mr Richard James Muirhead, Chief Executive Office, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p15.

will fall into serious disrepair or indeed be removed from the site. Unless governance is addressed other issues cannot be resolved.

There will need to be further government investment to secure the long term conservation curatorial needs of the project. It is also recommended that a funding stream be developed that will enable an on-site presence to be established to provide basic management of this international facility.

Chapter One outlines the background to the establishment of this Inquiry together with the parameters and the conduct of the Inquiry.

Chapter Two describes the original vision of the installation. It looks at how it came to be sited in the remote outback and the way that the project offered a real sense of the Aboriginal people and the wider community being united in its creation.

Chapter Three outlines the significant governance challenges presented by this work together with the serious deficiencies of the existing governance structure. It discusses the difficulties facing an eclectic number of stakeholders charged with the management, promotion, conservation and curatorial responsibilities of *Inside Australia*.

Chapter Four reviews past and present funding arrangements. It also considers future funding requirements.

Chapter Five discusses the merits of *Inside Australia* as a tourist destination. In that context it looks at the current amenities and marketing strategies in place and the needs of the market place.

Chapter Six examines the conservation and maintenance issues surrounding *Inside Australia*. Because *Inside Australia* is an artwork that is embedded in a canvas formed out of the landscape, the impact of the location is an important part of experiencing and understanding the work. Any consideration of the conservation of the work therefore includes a consideration of the conservation and maintenance of the landscape, together with the sculptures.

Chapter Seven looks at possible future developments relating to the Work. The developments under consideration are the installation of an additional 49 sculptures as originally envisaged, and the provision of additional accommodation.

FINDINGS

Page 8

Finding 1

The location of *Inside Australia*, with the white salt landscape of the lake, is integral to the significance of the artwork and its opportunity to generate regional development opportunities.

Page 12

Finding 2

Located in a remote location outside the town of Menzies, *Inside Australia* is an iconic piece of collective art, by a sculptor of international renown. Its construction brought together the community, the sculptor and the landscape in a manner that sets this work apart from any other in the world. Accordingly this is ranked as one of the world's significant works of landscape art.

Page 14

Finding 3

Ownership of *Inside Australia* is vested in the Art Gallery of Western Australia (AGWA), where it is recorded as an asset however it does not form part of the State Art Collection which would give AGWA more control over the Work. This is a matter of grave concern to the Artist.

Page 26

Finding 4

The management of *Inside Australia* is diffused across two key entities, the Art Gallery of Western Australia, who has curatorial responsibility, and the Lake Ballard Association (Inc), who has responsibility for the land together with the management and promotion of the site but which has no funding. Third party entities (Shire of Menzies, Tourism Western Australia, Lake Ballard Advisory Committee) with expertise and/or funding are marginalised to a greater or lesser degree in the management process by the existing governance structure. Despite this they all actively seek to have an ongoing involvement within their spheres of interest.

Page 28

Finding 5

The existing governance model is not working satisfactorily and alternative mechanisms need to be put in place. Any new mechanisms would need to take account of the interests of a broad range of stakeholders while maintaining a strong accountability framework. In particular Lake Ballard Association Inc. is affected by structural problems that are impeding effective decision making.

Page 29

Finding 6

There are a significant variety of existing decision-making and accountability relationships that exist between stakeholder agencies and other interested parties. These span the management, conservatorial, promotional and curatorial requirements of *Inside Australia*. In particular there is a strong sense of proprietary ownership in the Aboriginal community not only of the land but of the artistic work which needs to be recognised in any alternative governance mechanism that is developed.

Page 34

Finding 7

Tourism Western Australia has been strongly active in seeking funding from a diversity of sources to support the maintenance, development and promotion of *Inside Australia*, with a high level of success. However the funds have not always been acquitted by the recipients in a timely manner, and, on occasion, not at all.

Page 36

Finding 8

Initial funding of the management, conservation, promotion and curatorial support of *Inside Australia* was for five years with two years remaining. There was no allocation of funds in Forward Estimates 2009 for a continuance of funding. The risk of ongoing deterioration and damage to *Inside Australia* is seen to be extremely high if the conservation plan and the funding as outlined in the Deed for the conservation and maintenance of the installation were not to continue.

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Finding 9

There is strong evidence that tourists visiting *Inside Australia* value this as a powerful art installation that connected them to the landscape in unexpected ways.

Page 48

Finding 10

While no formal market research has been undertaken, feedback to this Committee on tourist perceptions and benefits reflects the significant, if still undeveloped, benefits of *Inside Australia* to the community and the region as well as the impact it makes on the individuals prepared to make the trip. Market exposure has increased awareness for the town of Menzies and the Goldfields, which in turn has generated increased visitation to the region. The economic value per visitor is estimated to be \$120 to \$150 a day, depending on whether the visitors are intrastate, interstate or international.

Page 50

Finding 11

While *Inside Australia* is an iconic work, it is relatively unknown and the destination is still underdeveloped. There are no current measures of visitor numbers, nor surveys of the demographic of visitors and their expectations. A fully funded marketing plan is yet to be implemented, despite funding being received 18 months ago. In addition, there are no collateral activities at the attraction or within the town site. Local accommodation and ancillary services such as food and beverage do not meet normal tourist market expectations.

Page 53

Finding 12

Despite the existence of a number of planning documents such as the Lake Ballard Management Plan, a Marketing Plan, and a Condition Survey there is no business plan linking the findings and recommendations of these documents into a coherent strategic and operational document which could be used to articulate the vision, attract funding and demonstrate competence.

Page 55

Finding 13

There are a range of restrictive covenants in the Deed of Transfer giving Mr Gormley sole rights over any form of three dimensional reproductions and the power of veto on two-dimensional images beyond a narrow set of images provided to Tourism WA. There are conflicting claims about the practicality of existing arrangements relating to the use of reproduction of images for marketing purposes.

Page 57

Finding 14

Inside Australia possesses the potential to draw significant numbers to the region. Mr Gormley indicatively supports the commercialisation of the Work within particular contexts. There is a broad agreement amongst stakeholders that the opportunity exists to leverage the Work to the benefit of Menzies and the region.

Page 60

Finding 15

Lake Ballard forms part of a delicate biosphere. In the absence of any relevant local government law or regulation prohibiting traffic on the Lake and the inadequate provision of physical barriers, the surface is regularly degraded by vehicular access.

Page 64

Finding 16

Although the sculptures are of stainless steel the footings on which the sculptures rest are mild steel and are vulnerable to corrosion. The integrity of the sculptures is further impacted by livestock and human activity including vandalism. The sculptures were designed as a temporary installation with limited exposure to the elements. The design elements need to be adapted to allow for sustainable permanent exhibition on site. This then requires vigilance in terms of their repair.

Page 65

Finding 17

There is a funded conservation and curatorial plan for the sculptures comprising *Inside Australia* which enables the installation to retain its artistic integrity for the next two financial years. This formed part of a five year plan that included a conservation treatment schedule being executed by the Art Gallery of Western Australia.

Page 72

Finding 18

Although *Inside Australia* is acclaimed as a unique and iconic work that is relatively easily accessed, there is widespread acknowledgement of the lack of a range of tourist accommodation in the town of Menzies and the Lake Ballard location. This is seen as a serious impediment to visitors maximising their experience. However there is also a difficulty in attracting investment dollars for the building of the right type of facility to suit the needs of the 'for profit' segment of the market.

Page 74

Finding 19

There is broad agreement on the merits of completing the installation to the originally envisaged total of 100 sculptures. However there are divergent views on the priority that should be given to this completion. To date there has been no success in securing government, corporate or philanthropic funding for the additional 49 statues.

RECOMMENDATIONS

Page 15

Recommendation 1

It is a matter of great concern to the Committee that *Inside Australia* is merely on the Art Gallery of Western Australia's (AGWA) asset register. In light of the widely acknowledged artistic merit and international significance of *Inside Australia*, it should not be treated as a functional asset by AGWA. The Committee therefore strongly recommends that this Work become part of the State's art collection without delay.

Page 30

Recommendation 2

It is widely recognised that the existing governance model is not working satisfactorily and alternative mechanisms need to be put in place. Accordingly, the Committee strongly recommends that the Minister for Culture and the Arts, together with the Minister for Tourism, review and restructure the governance mechanisms in relation to *Inside Australia*, in consultation with all affected stakeholders, as a matter of priority.

Page 30

Recommendation 3

It is the strong recommendation of the Committee that if the Lake Ballard Association Inc. (LBA) is to be the governing body then, instead of the current narrow membership base, its membership must be broadened to include more stakeholders, in particular the Art Gallery of Western Australia and Tourism Western Australia. Additionally it is recommended that the Rules of the Lake Ballard Association (Inc) are consultatively rewritten to accommodate changes to both membership and modus operandi to take account of:

- the need for the body to be able to make timely decisions;
- the objectives of the reconstituted LBA, including desired outcomes;
- the roles and responsibilities of the parties including their capacity to contribute, and positions on the governing board;
- resources to be applied by the parties;
- the approach to identifying and sharing the risks and opportunities involved;
- agreed modes of review and evaluation; and
- agreed dispute resolution arrangements.

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Recommendation 4

The Committee recognises that current conservation funding expires in 2011 and the risk of ongoing deterioration and damage to *Inside Australia* is seen to be extremely high if the conservation plan and the funding, as outlined in the Deed, for the conservation and maintenance of the installation were not to continue. Therefore, the Committee strongly recommends that there is a clear decision by government that requisite base funding for conservation will be continued indefinitely.

Page 51

Recommendation 5

The Committee recommends that, to support the more intense management needed for the artwork and the surrounding landscape, a moderate user access fee is levied. The proceeds of this fee would vest in the reconstituted governing body.

Page 51

Recommendation 6

Onsite management would greatly enhance security. The Committee recommends that the Shire of Menzies in conjunction with the Department of Environment and Conservation undertake a feasibility study into the practicalities of using camp hosts to support the Shire ranger in the management of the Lake Ballard site and its associated works.

Page 53

Recommendation 7

The Committee recommends that the existing or revised governing body prioritise the development of a business plan for the management and promotion of *Inside Australia* and its derivatives. This business plan should include consideration of the merit of proceeding with the original field house accommodation or other on-site camping facilities.

Page 55

Recommendation 8

The Committee recommends that there is clarification of the use of two-dimensional images, beyond a narrow set of images provided to Tourism WA, with Mr Antony Gormley. This may possibly lead to a need to amend the Deed of Transfer while still protecting the integrity of the Work and permitting aesthetically sensitive commercialisation of the images.

Page 58

Recommendation 9

The Committee recommends that state government funding be given to Shire of Menzies to support the development of an interpretative centre based within the township. The Centre would explore the local geology and the aboriginal heritage. It would promote *Inside Australia* and retail relevant and approved replicas and derivatives. This would complement the Golden West Tourist Trail.

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Recommendation 10

The Committee recommends that the Shire of Menzies passes a local law prohibiting vehicular traffic, unless otherwise authorised, on Reserve 49153, which forms the canvas on which the sculptures have been installed.

MINISTERIAL RESPONSE

In accordance with Standing Order 277(1) of the Standing Orders of the Legislative Assembly, the Community Development and Justice Standing Committee directs that the Minister for Culture and the Arts, the Minister for Local Government and the Minister for Tourism report to the Assembly as to the action, if any, proposed to be taken by the Government with respect to the recommendations of the Committee.

CHAPTER 1 INTRODUCTION

1.1 Background

In 2002 the Perth International Arts Festival, in celebration of its 50th anniversary, commissioned British sculptor, Antony Gormley, to create a sculptural work made up of groupings of bodily forms. This is located at Lake Ballard in the semi desert pastoral and mining country of the eastern goldfields. Lake Ballard is a large salt lake located near the tiny outback town of Menzies, 650 kms from Perth. The 51 life size figures now stand spread out over a 10 square kilometre area of the lake's surface, in a grouping known as '*Inside Australia*'.

The work took Antony Gormley some six months to complete from the scanning of the bodies of local indigenous and non indigenous residents, to the placement of the cast alloy representative figures across the flat salt-encrusted expanse of Lake Ballard.

The work is widely seen as iconic. As an example of contemporary art in a remote region, it offers the northern goldfields a landscape of great tourist value. However with its remote location and complex management structure it faces a number of hurdles to realising its potential.

Antony's willingness to gift the work to the State as a permanent installation is a generous gesture, but it raises some issues which need to be addressed in order to maintain the integrity of the work The work itself defies the structure of most arts organizations as it encompasses both the man-made element and the extensive, remote environment in which it is situated. Whilst managing the work can be divided amongst various appropriate agencies (Art Gallery, Museum, Tourism, etc.), there needs to be a unifying vision that ensures each aspect contributes to a coherent artistic intent.⁴

The Community Development and Justice Standing Committee of the 38th Parliament initiated this Inquiry to determine what steps should be taken to ensure that this remarkable piece of landscape art is optimally preserved and promoted in the future.

1.2 Inquiry parameters

As defined by the Terms of Reference, the Inquiry focuses on the history and future sustainability of the sculptural works located at Lake Ballard known as '*Inside Australia*.'

The Committee makes Findings and Recommendations in relation to the above based upon the research, briefings and evidence received by way of submissions and hearings.

⁴

Submission No. 13 from Perth International Arts Festival, September 2009, p1.

1.3 Conduct of the Inquiry

The Inquiry's Terms of Reference were announced to the Legislative Assembly on 19 August 2009 and were placed on the Parliament's web site following the Speaker's Statement. An advertisement inviting submissions to the Inquiry appeared in *The West Australian* newspaper on 29 August 2009. Submissions were also sought from a number of State Government Agencies, as well as other relevant stakeholders. In response, the Committee received 17 submissions. These are listed in Appendix Two.

A total of two public hearings were conducted during which the Committee heard evidence from nine witnesses. Witnesses who gave evidence to the Committee are detailed in Appendix Three.

In addition to public hearings, the Committee held briefings both in Menzies and with Mr Antony Gormley in relation to the Inquiry. Those people who provided information to the Committee are listed in Appendix Four.

CHAPTER 2 THE SCOPE AND VISION OF THE PROJECT

2.1 The history

Inside Australia is an installation of black abstracted steel figures standing on the western end of Lake Ballard. The 51 figures are positioned about 750m apart on the salt lake and are life-size in height but have been reduced to two-thirds in the horizontal dimension of their original models - the people of the remote town of Menzies.

The *Inside Australia* exhibition was commissioned by the then Perth International Arts Festival (PIAF) director Sean Doran in 2003 who wished to commemorate the fiftieth anniversary of the festival with an iconic work. The director also felt that Perth should celebrate that milestone with something unique that would rate highly in artistic and in international terms.⁵ Mr Doran believes it is the responsibility of an international festival to press into virgin territory and create precedents for change for the cultural community. Setting such a precedent would involve bringing “participants in an event usually associated with performance, box office and traditional tastes to a location in the hinterland of Western Australia.”⁶

Siting *Inside Australia* some 800 kilometres from Perth was a significant step in what Mr Doran describes as making the Festival more accessible to the wider community, as well as promoting the fact that Perth is the capital of a state as well as it is a metropolitan city:

*...I felt very strongly that the festival needed to be made more accessible to the wider community. Over the four years I was taking the festival out through the suburbs and out into the state, and the Gormley sculptures, in a way, were the end piece, I suppose of my tenure.*⁷

The casting of the metal sculptures was done in Perth by the Veem Engineering Group.

The sculptures were sand cast using the lost pattern process. The sprue system was added to the foam figures to enable the metal to be poured in, melting away the foam as it replaced it. The sand was packed around the foam figures as detailed in Inside Australia.

The castings were left a day to cool and were then broken out of the sand mould, revealing a grey metal colour.

The fettling process was deliberately rough, Gormley instructed the fettler "to leave a 1-1.5mm high 'scar' in place -a mark of fabrication". Several of the works, notably the children's limbs had suffered shrinkage fractures due to the lack of risers and required welding.

⁵ Sean Doran, *Transcript of Evidence*, 9 September 2009, p2-3.

⁶ Peeling off the Skin: Antony Gormley's *Inside Australia*, Simon Pierse, *Art on the Line* 2004/1 p.2.

⁷ Sean Doran, *Transcript of Evidence*, 9 September 2009, p2.

The sculptures were then sandblasted and heat treated to anneal the metal and to colour it. Due to concerns that the heat treatment might result in the thinner parts of the sculptures slumping the time was reduced from three hours at 1050°C to less than thirty minutes. This created the darkened brown/black surface patina.

A footplate was cast into the base of the feet (on most sculptures) which allows a separate footing anchor to be bolted to the figures.⁸

The subsequent quality of these castings is attested to in the 2008 Condition Survey commissioned by the Art Gallery of Western Australia.

2.2 The vision

Mr Doran also sought to promote Western Australia's unique landscape by setting land art in a regional landscape, as opposed to confining art to the urban areas which are similar to other urban areas throughout the world:

...it has a very exciting aesthetic from an artistic point of view, and the state of Western Australia is absolutely unique in the world, whereas of course any urban centre is very similar to most urban centres in the world. The point of difference and what is exciting artistically and aesthetically, is the landscape of the state and region.⁹

And:

...it connected the capital and the people of the capital with its state, which is a vast space, and which in other terms you would not be enticed to go out into that vast space. You need a very good reason or excuse to tempt you out there.¹⁰

Drawing people on a physical journey also had significance:

What also happens in the nature of making the long journey... is that you spend more time with it. It throws a mirror up against how in our lifestyles today we - in gallery spaces, if you go to see a work of art, we all move around quite fast.... We do not spend time with the work.... the sense of the physical journey that the person takes to go out there and see the work and spend time with it. But I think most importantly the... it is the first time they have ever been out in that area. It is the first time they have seen part of their landscape. That is what stuns them - how beautiful and extraordinary that landscape is.¹¹

⁸ Are Gallery Of Western Australia, *Condition Survey of Antony Gormley's Sculptural Installation, Inside Australia*, report prepared by Cummins, A. Sydney Artefacts conservation and Thorn, A., Artcare, 2008, p5.

⁹ Sean Doran, *Transcript of Evidence*, 9 September 2009, p2.

¹⁰ Sean Doran, *Transcript of Evidence*, 9 September 2009, p3.

¹¹ Sean Doran, *Transcript of Evidence*, 9 September 2009, p5.

The importance to the vision of the need to make a significant physical journey to view the Work was emphasised by the artistic director at PIAF: “its location was part of his [Antony Gormley’s] original vision in terms of its distance and the journey entailed to get into it.”¹²

Of the finished product Sean Doran has said that looking at the sculptures in that landscape raises the question of where art can take place, who it is for, and who can be involved in it.¹³ The Art Gallery of Western Australia (AGWA) also recognise that the installation “celebrates the Festival’s reach into the remoteness of its own State, posing questions as to where and what the centre of an arts festival really can be”¹⁴

2.3 Antony Gormley

The desire of the festival director to take art outside of the capital saw him approach the internationally renowned sculptor, Antony Gormley. This contemporary British sculptor was well versed in producing land art.¹⁵ Antony Gormley has produced many significant art pieces, among them the *Angel of the North*, a public sculpture in Gateshead, England, *Another Place* on Crosby Beach near Liverpool, *Domain Field* a stainless steel work comprising 287 sculptures, and his *Asian Field*. This consisted of 100,000 small terracotta figures and was exhibited at the Biennial of Sydney in 2006.¹⁶

While Sean Doran’s vision was always that this artwork was going to be out in the landscape, the actual site was to be determined by Gormley himself. In relation to his art and his use of a landscape, Antony Gormley has said:

Art belongs in the world

It belongs in the shared bits of the world

It belongs within commonly held space

*Good work is not about the kind of communication that human beings do between each other; I think it has to do with somehow communicating the human condition or human existence to something beyond itself.*¹⁷

¹² Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival,, *Transcript of Evidence*, 14 October 2009, p2.

¹³ Sean Doran, *Transcript of Evidence*, 9 September 2009, p4.

¹⁴ Lake Ballard Management Plan Lake Ballard Association, report prepared by Ecoscape (Australia) Pty Ltd, September 2008, Appendix Four, p123.

¹⁵ Although land art has been practiced by various ancient cultures, the phrase itself was coined in the 1960s following a renewed interest by artists in working in the environment and immersing with the landscape.

¹⁶ Gormley’s success in the art-world saw him being awarded the Turner Prize in 1994 and an OBE in 1997.

¹⁷ *Inside Australia with Antony Gormley*, Documentary (Marcom Projects Pty Ltd).

2.4 The significance of the landscape

Mr Gormley stated that when he first came to look for a site in Western Australia all he knew was that he wanted flatness - a plain earth surface. After flying around the state he found the canvas of Lake Ballard. Aesthetically it was large, open and inspiring. What attracted him to the place was the glistening whiteness of the salt pan which he felt gave it a kind of spiritual dimension:¹⁸ As Mr Gormley put it:

*I'll never ever forget that first approach; you come to the end of the salt lake and it's absolutely magic, it's a feeling of being at the edge of endlessness, something like that, its like being on the lip of the edge of the world.*¹⁹

In a practical sense, the position seemed perfect because of the strong horizon and also because a small conical hill near the edge of the lake would provide a vantage point from which to view the Work. The importance of the hill cannot be underestimated in Mr Gormley's view:

*Lake Ballard immediately seemed right because of the strong horizon but also because of the mound near the edge which could be a vantage point from which to view the work. That conical hill was also just removed enough from the edge for its shadowed silhouette to become an anchor for the whole installation.*²⁰



The white salt landscape of the lake itself added another dimension:

¹⁸ Sean Doran, *Transcript of Evidence*, 9 September 2009, p4.

¹⁹ *Inside Australia with Antony Gormley*, Documentary (Marcom Projects Pty Ltd).

²⁰ *Peeling off the Skin: Antony Gormley's Inside Australia*, Simon Pierse, *Art on the Line* 2004/1 p3.

*At first I only wanted flatness but with it came the salt and with the salt the associations of sublimation, purity, silence...*²¹

The unique beauty of the salt lake, combined with the siting of the figures, has been attested to by many in their submissions to the inquiry. One reads:

*I grew up in Tasmania and find the Western Australian landscape alluring and fascinating, especially the salt lakes which have a unique beauty. I found the 'Inside Australia' exhibition a stunningly beautiful art installation that invited the viewer into the landscape in which it interpreted.*²²

And another:

The experience was beyond my expectations, and proved to be the highlight of our trip, and something that has stayed with me since. We camped overnight at the lakes edge. We brought wood, and had a small campfire, being the only tourists at the lake edge as the sun set. The experience of waking at night, and walking out onto the lake among the sculptures proved to be awesome in the truest sense of the word. It was a quite spiritual experience.

*The location of the sculptures, their number, and the interaction of visitors with the sculptures makes this an extraordinary and unique experience, unlike any other. The visit to the sculptures inspired in me a unique insight into the environment, and man's interaction with the environment that I did not anticipate.*²³

And yet another:

*My view of the installation is that it has to be one of the most wonderful piece of ART that I have ever seen. I was absolutely stunned by the concept and the implementation....It has shown me that odd and obscure art in odd and even more obscure places can enrich the soul.*²⁴

The Art Gallery of Western Australia (AGWA) also positively comment on the choice of landscape in their *Curatorial and Conservation Management Plan* where they say the siting of the project on the ancient salt lake in outback Western Australia is significant to the Work, with the installation providing a unique cultural pathway to experiencing the outback environment of Western Australia.²⁵

²¹ Lake Ballard Management Plan Lake Ballard Association, report prepared by Ecoscape (Australia) Pty Ltd, September 2008, Appendix Four, p121.

²² Submission No. 9 from Alice Steedman, 15 September 2009, p1.

²³ Submission No. 5 from Clare Bestow, 9 September 2009, p1.

²⁴ Submission No. 6 from Stephen Carter, 11 September 2009, p1.

²⁵ Lake Ballard Management Plan Lake Ballard Association, report prepared by Ecoscape (Australia) Pty Ltd, September 2008, Appendix Four, p120.

Finding 1

The location of *Inside Australia*, with the white salt landscape of the lake, is integral to the significance of the artwork and its opportunity to generate regional development opportunities.

2.5 The residents

Having selected the site for the proposed work Antony Gormley then proceeded with the creation of the sculptural infrastructure.

*From the beginning, Antony envisaged a community of figures. He may not have known what the community was going to be, quite who they were. But he was committed, from the start to representing, in some way, their meanings or the meanings their minds and lives give to Lake Ballard.*²⁶

He received support from the residents of Menzies whom he affectionately called “the Menzies Mob.” These inhabitants became enshrined in sculptural form.²⁷ By doing this, Gormley took the concept of site specific art²⁸ to an integral level, both conceptually and perceptually, stating that:

*I think what I’m trying to do is unite the notion of the interior of this continent with the notion of the interior of a population and it seemed very right to take the nearest local community. It was easy to find the site in a way, which is geographical; the difficulty was to find the social site.*²⁹

In using both the indigenous and non indigenous residents of Menzies, Gormley sought to capture a part of the history of settlement and the way in which this part of the country has been transformed:

As we look at the figures on the lake, we can not be sure which is and which is not Aboriginal. But half of them are; this is Aboriginal land first and foremost. Land that has been walked for millennia of indigenous life; and land that has been taken and to some extent transformed by colonists. Aboriginal life, throughout living memory, has required, and even depended upon, an entanglement with white Australians. The figures on the lake are entangled, one with another.

²⁶ Antony Gormley *Inside Australia* Thames and Hudson Ltd London (2005), p50.

²⁷ Lake Ballard Management Plan Lake Ballard Association, report prepared by Ecoscape (Australia) Pty Ltd, September 2008, Appendix Four, p122.

²⁸ A site-specific installation refers to a work of art designed specifically for a particular location and that has an interrelationship with the location. If removed from the location it would lose all or a substantial part of its meaning. <http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=276>.

²⁹ *Inside Australia with Antony Gormley*, Documentary (Marcom Projects Pty Ltd).

And of the pastoralists:

Memory and nostalgia now lie inside pastoral Australia. The pastoralists among the Gormley figures can stand on Lake Ballard thinking of what this place once meant for them; their gaze can look out at the salt surface of the lake, recalling the occasional, dramatic arrival of banded stilts and the recurrent, routine chase after stray animals in the distance, or towards the shores where their stations once constituted a whole system of life - for themselves, for their little villages of Aboriginal workers and for tens of thousands of domestic animals. In their minds' eyes, as they survey this open landscape - so still, so beautiful to outsiders - they see change an imbalance and loss.³⁰

The artist has previously used his own body as a template for many of his works³¹ but his desire for the *Inside Australia* project was that it was to be more than just him:

I want the work to be collective in its generation. I want the people that are deeply involved in its making or are implicated in its making to become its first audience and for this to be a model, of a in a way, a new kind of art which you could call anthropological in which an idea about making a space that holds the thoughts and feelings, not of one privileged isolated individual that one calls an artist, but of a collective.³²

The Gormley figures are said to capture the memories and history that each body carries within it. By the use of digital scanning techniques, Gormley went on to make what he describes as an “objective mapping of a subjective condition.”

The comments made by some of the residents involved indicate that in their eyes he has achieved his objective. Such comments include:

I've since been to Lake Ballard four times. I can say “that's my statue over there”. It's definitely a spiritual thing for us.³³

And, by another:

I think he finally got the meaning of it. It's where Aboriginal people lived and our ancestors belonged, and I suppose we all got the same feeling of belonging to the land.³⁴

The importance of both the group and individual identity of the ‘Menzies Mob’ is said to be born out of the fact that the *Inside Australia* booklet produced for the Perth Festival named all the 51

³⁰ Antony Gormley *Inside Australia* Thames and Hudson Ltd London (2005), p47.

³¹ For instance the 100 cast iron figures comprising *Another Place*, on Crosby Beach near Liverpool are cast replicas of the artist's own body.

³² Antony Gormley *Inside Australia* Thames and Hudson Ltd London (2005), p40.

³³ Peeling off the Skin: Antony Gormley's *Inside Australia*, Simon Pierse, Art on the Line 2004/1 p7.

³⁴ Peeling off the Skin: Antony Gormley's *Inside Australia*, Simon Pierse, Art on the Line 2004/1 p7.

participants while the sculptures themselves are also representative of a more generic community.³⁵

In terms of community benefits, the Lake Ballard Association (Inc) believes that the project offers a real sense of uniting Aboriginal people and non-Aboriginal people. They base this observation on:

- *Willing involvement of the Aboriginal people of Menzies region in the actual sculptures and assistance to Antony Gormley and his team and*
- *A positive joint initiative between the Shire of Menzies and Traditional Owners of the Region.*³⁶

2.6 Long term vision

The *Inside Australia* project was initially designed and installed as a temporary exhibition. Indeed, the Department of Culture and the Arts note that the project was “an ephemeral installation ...with the intention that the works be removed after several weeks.”³⁷ There was no planning for the longer term, not least for the responsibility for the care and maintenance of the project. Despite that, the artist himself expressed a strong desire for the *Inside Australia* project to remain when he said:

*I absolutely want it to stay. I've high-jacked the very nature of the Perth International Arts Festival which is essentially time based and theatrical, performance based work. But we've done a pretty good performance with the outcome of that performance were these permanent objects and the objects belong where they were made for.*³⁸

The transformation of a short term art exhibition to a more permanent longer term exhibition has precedents in Antony Gormley's work. *Another Place*, an installation of 100 cast iron figures, was initially displayed in Germany, Norway, and Belgium before featuring on Crosby Beach, near Liverpool in England. The work was due to be moved to New York in November 2006 however local interests were successful in retaining the artwork on a permanent basis.³⁹

Due to the four year tenure of the position of Director at PIAF, the commissioning of art and artists is always temporary. Following this premise, the *Inside Australia* exhibition was intended as a short term art installation. Nevertheless, Sean Doran provided the Committee with examples of commissions that have withstood that premise. The Somerville Auditorium and the

³⁵ Peeling off the Skin: Antony Gormley's *Inside Australia*, Simon Pierse, Art on the Line 2004/1 p8.

³⁶ Submission No. 17 from Lake Ballard Association (Inc.), 9 September 2009, p3.

³⁷ Submission No. 7 from the Department of Culture and the Arts, 10 September 2009, covering letter.

³⁸ *Inside Australia with Antony Gormley*, Documentary (Marcom Projects Pty Ltd).

³⁹ The original installation has been changed in terms of placement and number in response to safety and environmental concerns.

Watershed⁴⁰ music venue for instance still operate. The tenure of public art can be fluid. Mr Doran advised that in the public art world something can start as temporary and can become long-lasting or permanent as a result of the public's acceptance of the installation or work.⁴¹

The artist himself originally had a vision of 100 sculptures for the *Inside Australia* project however funding issues saw that number reduced to 51. The Committee is aware that, following the success of the project, Antony Gormley has expressed a desire to complete the installation to the 100 figures originally envisaged. Sean Doran is sympathetic to this:

*As an artist, he has been left, I suppose, fractured or incomplete, in that the original vision was for 100, as opposed to 51. Laypersons like myself and others may question what is the difference of another 49 sitting out there as opposed to the 51, but it the original vision and there is work elsewhere that he has used in certain numbers of 100. He sees them from a decimal point of view....He has not had an instance when a work has not been completed in that way elsewhere.*⁴²

Antony Gormley has gifted the Work to the State by way of Deed of Transfer. *Clause 8* of that Deed specifies that if the Seller can secure further funding to produce and install further works related to his original concept then both parties will explore the feasibility of this.⁴³ The Department of Culture and the Arts are opposed to further works being placed on the Lake Ballard site and suggest that any future work be placed in a more accessible location:

*There is a view that to double the works on site may not provide any further benefit to the site or the community and in any case would require additional recurrent funding and specialist support.... If indeed the artist or his agents were able to secure funding from elsewhere (not the State) to produce further works then it would be the DCA's recommendation that these works be exhibited in a more accessible site so that more people could view the works.*⁴⁴

⁴⁰ The venue is now operating as Beck's Music Box.

⁴¹ Sean Doran, *Transcript of Evidence*, 9 September 2009, p5.

⁴² Sean Doran, *Transcript of Evidence*, 9 September 2009, p12.

⁴³ Deed of Transfer relating to *Inside Australia* between Antony Gormley and the State of Western Australia, July 2007, p.4.

⁴⁴ Submission No. 7 from the Department of Culture and the Arts, 10 September 2009, p2.

To date, the *Inside Australia* exhibition remains the only site specific public art work by Gormley in the southern hemisphere.⁴⁵ Its uniqueness and significance has attracted wide media exposure as well as acclaim. The installation features as one of the foremost pieces of land art in the world.

Finding 2

Located in a remote location outside the town of Menzies, *Inside Australia* is an iconic piece of collective art, by a sculptor of international renown. Its construction brought together the community, the sculptor and the landscape in a manner that sets this work apart from any other in the world. Accordingly this is ranked as one of the world's significant works of landscape art.

⁴⁵ Lake Ballard Management Plan Lake Ballard Association, report prepared by Ecoscape (Australia) Pty Ltd, September 2008, Appendix Four, p120.

CHAPTER 3 GOVERNANCE

Inside Australia presents a significant governance challenge encompassing, as it does, the need to maintain a significant, if fragile, landscape in a remote area together with the artificial structures placed in it. This is art that requires a journey to meet it on its own terms, in its own space and therefore cannot be re-located without the loss of its integrity and original vision.

*In making plans for the ongoing conservation and management of the work, we all need to be confident that the artist's vision for the totality of the work is preserved. This will also inform how the work can be represented, marketed and used as an iconic West Australian image, which we believe is a great potential of this work.*⁴⁶

3.1 Evolving status 2003-2009

The UWA Perth International Arts Festival (PIAF) instigated this significant artistic work and as such the University of Western Australia was the initial license holder of the land.

The Inside Australia Exhibition on Lake Ballard initially operated under a licence under section 91 of the Land Administration Act 1997 (LAA) to the University of Western Australia negotiated with the State Land Services Business unit. The Shire of Menzies was granted a further short term licence that permitted the Shire to manage the exhibition while action progressed to grant long term tenure under the provisions of the LAA. The licence to the Shire commenced 1 January 2006 for a term of eighteen months.

The long term tenure proposal needed to be subjected to the future act, full right to negotiate provisions of the Native Title Act 1993 (NTA). The Notice of Intention to Take all interests under the LAA and NTA to enable reservation of the exhibition site was advertised in July 2005. As part of the negotiation process the Shire of Menzies, the Goldfields Land and Sea Council and the native title claimants developed a joint management structure for the proposed reserve, including a plan for the management of the reserve.

*The Taking of all interests to enable the reservation of the site for the purpose of "Sculptures-Landscape Exhibition Site" was completed on 18 May 2007. The grant of the Management Order over Reserve 49153 was delayed until the body formed to manage the reserve; the Lake Ballard Association (LBA) had been incorporated. The incorporation of the Association was finalised on 12 June 2007. The Management Order under the LAA was granted to the LBA on 31 July 2007.*⁴⁷

Subsequent to the transfer in 2007, the Work became the property of the State Government. The State Government of Western Australia then transferred its equity to the Art Gallery of Western Australia (AGWA) on 29 June 2008 and it is "recorded as an asset of AGWA however it does not

⁴⁶ Submission No. 13 from Perth International Arts Festival, September 2009, p1,2.

⁴⁷ Submission No. 12 from Department of Regional Development and Lands, September 2009, p2.

form part of the State Art Collection.”⁴⁸ This situation arose because of the circumstances of its acquisition, which were outlined to the Committee as follows:

*With regard to the ownership of the object, it was vested in the gallery because of a requirement of the Auditor General’s department that all assets of the state need to be vested in an agency that has control of that asset. The Gormley sculpture Inside Australia has never been recommended to the board to become part of the state collection. Part of the reasoning for that was, in the deed itself, there is a five-year period to bring the work back to its original condition; we are about one-third of the way through that now. At that five-year period in the deed there is a capacity to reassess the funding for the care of the object to see whether the original funding was adequate and at that point it could be entertained that it would be recommended to go into the collection. Currently, we are repairing about eight or nine this year. Last year we did an assessment of the 48 that existed—three are missing. So, I guess it rests with the gallery, and we are funded for the conservation care of the object at the moment and when it is whole again it could be assessed as to whether or not it would be recommended.*⁴⁹

In the Committee’s discussions with Antony Gormley he expressed his surprise and concern that *Inside Australia* currently does not form part of the State Art Collection. In his view, if AGWA won’t put it into the State Collection then the terms of the Contract of Sale are being breached and that would be a legal tort.⁵⁰ He went on express his view that the Art Gallery had no option but to take the work into the State collection. If they were not to do so he would seriously consider taking the sculptures back.⁵¹

Finding 3

Ownership of *Inside Australia* is vested in the Art Gallery of Western Australia (AGWA), where it is recorded as an asset however it does not form part of the State Art Collection which would give AGWA more control over the Work. This is a matter of grave concern to the Artist.

⁴⁸ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p1.

⁴⁹ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia *Transcript of Evidence*, 14 October 2009, p3.

⁵⁰ Briefing, Antony Gormley, 16 October 2009.

⁵¹ Briefing, Antony Gormley, 16 October 2009.

Recommendation 1

It is a matter of great concern to the Committee that *Inside Australia* is merely on the Art Gallery of Western Australia's (AGWA) asset register. In light of the widely acknowledged artistic merit and international significance of *Inside Australia*, it should not be treated as a functional asset by AGWA. The Committee therefore strongly recommends that this Work become part of the State's art collection without delay.

3.2 Statutory status 2009

The following statutes and agreements are those that dictate the current control of the land and the infrastructure. They frame the possible actions and procedures in respect to the landscape canvas. These statutes and agreements are summarised as follows:

(a) Western Australia Land Administration Act 1997 Management Plan

*Reserve number 49153 was established at Lake Ballard under the management of the Lake Ballard Association for the purpose of exhibition of sculptures, passive recreation and the protection of Aboriginal cultural values. Appropriate activities are describe as walking, viewing and/or maintaining the statues, camping in designated areas and driving along designated routes. The management committee of the LBA is comprised of four representatives of the Shire of Menzies and four representatives for the Aboriginal people who have a right to speak for the area according to Aboriginal traditional laws and customs of the Lake Ballard area. The Association is required to develop a tourism plan to regulate access to ensure proper management and control of the Installation. For the Land Administration Act Management Plan see **Appendix Two** - Western Australia Land Administration Act 1997 Management Plan.*

(b) Rules for the Lake Ballard Association (Inc)

The Objects of the Association are to hold title and/or management orders to the Land on behalf of the members so as to -

- manage the [Installation] on Lake Ballard by seeking and providing access to the Land by the Sculpture Owner when maintenance is required;*
- manage and control the Land in accordance with its cultural, historical and environmental significance to its members in accordance with the Management Plan;*
- obtain resources and develop capacity for management activities;*
- train and educate its members as well as Traditional Owners in management activities;*
- involve Aboriginal and non-Aboriginal stakeholders in its activities;*
- undertake such activities as delegated to it by agreement, by the Shire, the Traditional Owners or another body or entity; and*

- *consult, via the Committee, the Lake Ballard Advisory Committee for advice on the management of the [Installation] as often as deemed required, but not less than twice a year.*

(c) Deed of Transfer Relating to Inside Australia

This deed is between Antony Gormley and The State of Western Australia. It covers:

- *interpretation sale and purchase of the work;*
- *consideration and payment;*
- *risk and title;*
- *drawings and intellectual property;*
- *further obligations of the purchaser;*
- *license;*
- *future development for the work;*
- *indemnity;*
- *limitation of liability;*
- *costs;*
- *entire agreement and variation;*
- *infringement;*
- *severance;*
- *force majeure; and*
- *governing law and jurisdiction.*⁵²

In particular the Deed establishes that the 51 sculptures, with an estimated value of at least \$10 million, would be gifted to the State with the following conditions:⁵³

- *The State shall pay consideration of £1;*
- *The State shall maintain and manage the Work as per the agreed conservation and curatorial plan which incorporates the agreed upon site development plan;*
- *The Art Gallery of Western Australia (AGWA) shall be the sole curator of the work and the State shall ensure that AGWA is sufficiently resourced to curate the works;*
- *The State shall immediately recast and install the "missing" Alison McCardie statue upon execution of the agreement;*
- *The State shall insure the works for replacement value;*
- *The State shall not move or sell any of the work without Gormley's permission;*
- *The State can for general promotional or educational purposes (ie non-commercial purposes) copy and publish two dimensional images of the Work, and*

⁵² Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p 12.

⁵³ Submission No. 16 from Tourism Western Australia, September 2009, p3.

grant sub licenses for bona fide newspapers and magazines to do likewise;

- *The State shall not create or reproduce images of the work for commercial purposes or three dimensional images of the work at all without Gormley's permission;*
- *The Artist retain the intellectual property rights to the Work; and*
- *The State shall immediately notify Gormley if it reasonably expects there has been an infringement of the intellectual property rights relating to the work.⁵⁴*

3.3 Current governance

With the incorporation of the Lake Ballard Association in 2007 a multi faceted approach to the management of the Work was put in place. This has been described as resembling that of ‘an onion’, with its many layered approach to governance.⁵⁵ It has also meant that this Work has become a subtext for local indigenous and political issues.

The relationship between the major stakeholders involved is reflected in Figure 3.1 below as follows:

⁵⁴ Submission No. 16 from Tourism Western Australia, September 2009, p3.

⁵⁵ Briefing, Menzies Shire Council and Lake Ballard Association Inc. 20 September 2009.

Figure 3.1 Governance

3.4 Curatorial and management control

As outlined previously, the art installation was commissioned by the Perth International Arts Festival (PIAF) as a short term exhibit. It is understood that even as PIAF were considering the removal of the artwork, “the local community were campaigning to keep the work as a tourist attraction for the area.”⁵⁶

The ensuing negotiations with Antony Gormley led to the signing of the Deed of Transfer whereby the sculptor conditionally gifted the Work to the State of Western Australia. This transfer finalised a process which saw a temporary exhibit become a permanent attraction with a requirement for conservation, curatorial support and ongoing management.

Amongst the contractual stipulations of the Deed of Transfer was the requirement for the Art Gallery of Western Australia (AGWA) to be funded as the sole curator of the work under section 6.1 of the Deed of Transfer which states:

*6.1 The Purchaser undertakes to maintain and manage the Work in accordance with the Conservation and Curatorial Plan set out in Schedule 2 and further undertakes to procure that the Art Gallery of Western Australia ("AGWA") shall be sole curator of the Work including ensuring that the AGWA is placed in sufficient funds to curate the Work to the standard required in the Conservation and Curatorial Plan set out in Schedule 2.*⁵⁷

However the management and promotion of the art installation was devolved to the unfunded Lake Ballard Association (Inc) which is supported loosely by a number of other bodies as outlined in the above figure. A number of witnesses in briefings and submissions to the Committee have questioned the ability of the present governance structure to work strategically, as opposed to simply undertaking the day to day operational requirements of maintenance. For instance:

*There is a lack of role clarity in terms of [a] lead agency with strategic responsibility and overall governance. The existing arrangements need to be reviewed.*⁵⁸

And

*From Tourism WA's point of view, yesterday we were talking about what we like the outcome to be of coming here [before the Committee], we need to address the governance issues to make it make faster decisions. Ultimately that may lead to better outcomes, but it seems to us, I think, that that is probably the number one issue. From tourism's point of view, it is just about the governance of the project at the current time. that is the thing that appears to be frustrating at the moment.*⁵⁹

⁵⁶ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, covering letter.

⁵⁷ The State of Western Australia, *Deed of Transfer Relating to Inside Australia*, report prepared by Weil, Gotshal & Manges, London, July 2007, p2.

⁵⁸ Submission No. 16 from Tourism Western Australia, September 2009, p8.

⁵⁹ Mr Richard James Muirhead, Chief Executive Office, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p18,19.

The reason for the need for a review of the governance structure becomes apparent as the limitations and constraints of each stakeholder's role are explored below.

(a) Shire of Menzies

From a peak population of c.10,000 in the early 1900s, the Menzies Shire (the Shire) today has a population of 239.⁶⁰ This can fluctuate upwards with the movement of indigenous people through the area. The Shire covers an area of approximately 125,000kms². The CEO of the Shire advises that in recent years rate revenue has increased substantially from c.\$450,000 in 2005 to c.\$2 million in 2009 due to the expansion of mining activities within the Shire. With this growth is a collateral capacity to maintain its support for *Inside Australia* and to capitalise on it.

Currently, the role of the Shire of Menzies is restricted to:

- the provision of infrastructure allowing access to the landscape art and the enactment of local laws and regulations supporting the management and preservation of the site;

This is stated to include:

- Maintenance of roads between Menzies and Lake Ballard;
- Maintenance of the camping ground area including:
 - Fencing repairs
 - Toilet maintenance
 - Water provision - currently being installed
 - Signage
 - Access tracks and parking
 - Protection of surrounding bush
 - Protection and recognition of Aboriginal culture
 - Provision of firewood
 - Provision of caretaker facilities - yet to be built;
 - Other costs identified in the Lake Ballard Management Plan prepared by Ecoscape.⁶¹
- and a 50% representation on the Lake Ballard Association (LBA). The Shire is also the body identified for implementing operational works agreed upon by the LBA detailed above.

This includes:

- environmental management
- infrastructure maintenance

⁶⁰ Australian Bureau of Statistics, 'Regional Population Growth, Australia, 2007-08', Available at: <http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/3218.0Main%20Features82007-08?opendocument&tabname=Summary&prodno=3218.0&issue=2007-08&num=&view=>. Accessed on 7 October 2009.

⁶¹ Submission No. 17 from Lake Ballard Association, October 2009, p3.

- local tourism marketing and monitoring
- assisting the AGWA in sculpture management.⁶²

The Shire invests c.\$50,000p.a. in the maintenance and improvement of the site and its access. However it has been slow to regulate against driving on the lake; it has been unable to acquit funds in a timely manner, allocated to it by third parties (refer chapter four), and the art infrastructure is not seen as forming part of its core business.⁶³ The Shire's role is also constrained by the need to work within the framework of the LBA.

*Currently the Shire of Menzies is experiencing difficulties fulfilling its obligations. It is Tourism WA's belief that the Shire sees its role as operational within the context of providing normal local government services and not as strategic, that is, the overall manager of an artistic collection.*⁶⁴

Tourism Western Australia adds that "local commitment may have subsided since earlier enthusiasm."⁶⁵ And as a consequence:

*The extent to which both the Shire and the local community have an ongoing strategic role in the project needs clarification. It could be argued that the Shire's current level of commitment is not beyond a traditional local government role e.g. site care, rubbish removal, directional signage*⁶⁶

(b) Art Gallery of Western Australia

As stipulated by Mr. Gormley, having regard to the need for ongoing art expertise, the Art Gallery of Western Australia (AGWA) became the sole curator of the Work.

*The Department of Culture and the Arts (DCA) became involved when the sculptor Mr. Anthony Gormley requested arts expertise involvement in the process of gifting his works to the State. As part of the Agreement the State then procured the services of the Art Gallery of Western Australia to be the sole curator of the works.*⁶⁷

As a consequence

*AGWA provides conservation and curatorial work to support a Government initiative to maintain and enhance public access to Antony Gormley's sculptural installation Inside Australia at Lake Ballard.*⁶⁸

⁶² Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p18.

⁶³ Briefing, Menzies Shire Council and Lake Ballard Association Inc. 20 September 2009.

⁶⁴ Submission No. 16 from Tourism Western Australia, September 2009, p8.

⁶⁵ Submission No. 16 from Tourism Western Australia, September 2009, p10.

⁶⁶ Submission No. 16 from Tourism Western Australia, September 2009, p10.

⁶⁷ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p1.

⁶⁸ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p2.

In this role AGWA has been involved in the much extended negotiations on the interpretative panels which are to be placed near the entrance to the art infrastructure.

It is also a member of the Lake Ballard Advisory Committee,⁶⁹ whose role is outlined below.

The Department of Culture and the Arts (DCA) has made it clear to the Committee, that outside of the narrow definition of its current involvement, AGWA and DCA has no financial capacity to extend their role.

The expertise of the Art Gallery of Western Australia as sole curator of the artworks has proved invaluable (as has some of the conservation expertise of the WA Museum) but in order for this to continue additional funding would need to be found once the current budget allocation is spent.⁷⁰ ... The Art Gallery and the DCA have no capacity in their existing budgets to support recurrent work required.⁷¹

(c) Tourism Western Australia

Tourism Western Australia, while having no formalised authority in the management of *Inside Australia* strategically or operationally, has been active in pursuing funding for, and promoting, the site from its early days.

The whole project which involved the development of an environmental site as a tourist destination featuring the artworks was led by Tourism WA.⁷²

Tourism WA advises that they continue to play an active role in supporting the project, including:

- *The development of a marketing plan.*
- *Ongoing liaison between the travel industry and Antony Gormley in respect to the approval of Lake Ballard imagery for promotional usage.*
- *Facilitating consultation between the Shire and the Traditional Owners to clarify issues in respect to managing visitor movement at Conical Hill.*
- *Development of Inside Australia brand imagery.*
- *Funding assistance and liaison with the Shire and Main Roads WA to produce and install Gateway and Directional Signage.*
- *Ongoing participation at the Lake Ballard Advisory Meetings and Reference Group Meeting.,*
- *Inclusion of Inside Australia in the Golden Quest Best Trails Practice Familiarisation.*
- *Sourcing existing footage and photography to incorporate into suitable TOURISM WA Campaigns.*
- *Communicating information to trade and consumers about how to access, where to stay, what to see, and do and how to book visits to Lake Ballard*

⁶⁹ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p2.

⁷⁰ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p1.

⁷¹ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p1.

⁷² Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p1.

through trade and consumer shows attended by the AGO, such as the Australian Tourism Exchange, caravan and camping shows, and tourism WA Road show Retailing Program in the United Kingdom, East Coast and New Zealand.

- *Actively pursuing and coordinating trade and journalist familiarisations to Lake Ballard.*
- *Raising awareness of the product through Tourism WA's international and east coast offices.*
- *Working with tour operators and camper hire operators to develop package tours suitable for wholesale market.*
- *Working with the Shire of Menzies and AGO to develop a range of collateral [sic] and merchandise.⁷³*

Tourism Western Australia enjoys some prescribed rights on the use of two dimensional images of *Inside Australia*.

(d) Lake Ballard Association (Inc)

The Lake Ballard Association (Inc.) (LBA) was created to own and manage the Reserve:

The long term tenure proposal needed to be subjected to the future act, full right to negotiate provisions of the Native Title Act 1993 (NTA). The Notice of Intention to Take all interests under the LAA and NTA to enable reservation of the exhibition site was advertised in July 2005. As part of the negotiation process the Shire of Menzies, the Goldfields Land and Sea Council and the native title claimants developed a joint management structure for the proposed reserve, including a plan for the management of the reserve.

The Taking of all interests to enable the reservation of the site for the purpose of "Sculptures-Landscape Exhibition Site" was completed on 18 May 2007. The grant of the Management Order over Reserve 49153 was delayed until the body formed to manage the reserve; the Lake Ballard Association (LBA) had been incorporated. The incorporation of the Association was finalised on 12 June 2007. The Management Order under the LAA was granted to the LBA on 31 July 2007.⁷⁴

From LBA's perspective, what this means in terms of ownership of the land is seen as follows:

The LBA has the management order for the reserve area containing the sculptures. A management order is a form of title which provides the LBA with strong management rights over this reserve. It is not unreasonable to say that the management order is a form of ownership title over this reserve area - although the Crown can take back control if it deems necessary.⁷⁵

⁷³ Submission No. 16 from Tourism Western Australia, September 2009, p9,10.

⁷⁴ Submission No. 12 from Department of Regional Development and Lands, September 2009, p2.

⁷⁵ Submission No. 17 from Lake Ballard Association Inc, October 2009, p1.

Membership of the LBA is comprised of four traditional owners of the land and four Shire Councillors

The LBA is governed by the Rules for the Lake Ballard Association. The membership is open to a maximum of eight Tradition Owners nominated by the Traditional Owners; and a maximum of eight councillors and officers of the Shire of Menzies nominated by the Shire Council. Traditional Owners means the traditional owners of the Reserve Number 49153, according to the Aboriginal traditional laws and customs of the Reserve. The current membership includes two traditional owners from the Wutha group and two from the Wongatha group and four Shire representatives. The principle roles of the LBA are:

- *land ownership*
- *land management*
- *protection of Aboriginal cultural values*
- *tourism monitoring*
- *public liability for the land and sculptures.*

The LBA has no operating budget and the members are not paid for their representation. Funding for activities is received from the Shire of Menzies.⁷⁶

The effectiveness of the LBA's management role is inhibited by three factors:

- i) The LBA has no operating budget and is therefore critically dependent on the continuing financial goodwill of the Shire of Menzies;
- ii) The Committee has been advised that as at least two Aboriginal members are required to make up a quorum in a meeting, it is not uncommon for there to be no quorum; and
- iii) The LBA fails to make full use of the Lake Ballard Advisory Committee, as outlined below.

There is a widespread perception amongst many stakeholders that the Lake Ballard Association is effectively dysfunctional. That perception is exemplified in the following comments:

For a quorum to be reached, you need two of the Indigenous representatives and two of the councillor representatives to attend. They have great difficulty in getting a quorum at those meetings, and even speaking to the shire president this morning, his words were, "It's dysfunctional."⁷⁷

And

⁷⁶ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p17.

⁷⁷ Mr Lance Hardy, Regional Manager, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p9.

Having attended a few of those meetings myself, I experienced a great deal of frustration at the level of local buy-in.⁷⁸

Part of the issue is considered to be a real difficulty in gaining input from indigenous members on the LBA.

I was speaking to the shire CEO this morning. He is not getting any response via phone or via letter or any communication back from a couple of those Indigenous representatives. So he is endeavouring to ascertain what their current interest is and whether they need to be replaced by another respected elder. So there are some issues there. He is keen to get it working.⁷⁹

Part of the issue is perceived to be the lack of expertise:

The first advisory meeting that I attended was in about September of last year. To this point, they have held only one meeting that has reached a quorum, and that was on 29 September. I suspect that not one person on the management association would have read the new management plan and that probably none of them would have the background knowledge to understand what some of the key issues are. It can be a little bit frustrating.⁸⁰

And

I think it is a clumsily constituted body and I think your point about no clear authority is a very key point, so failure to reach and then act on decisions was inherent. Antony originally wanted to vest this work in the local community but he wanted to give it back to the community. However, the frustration with the way it was being organised made him realise that the work would not really be cared for or recognised at that level, which is why we went up to a state level.⁸¹

(e) The Lake Ballard Advisory Committee

The role of the Lake Ballard Advisory Committee (LBAC) is formally recognised in the Rules for Lake Ballard Association (Inc) which states that:

The Lake Ballard Advisory Committee is a committee established in a consultative capacity, to assist the Association to make decisions regarding the management of and promotion of tourism in relation to the Land and Exhibition of Sculptures.

Its membership comprises:

⁷⁸ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival,, *Transcript of Evidence*, 14 October 2009, p10.

⁷⁹ Mr Lance Hardy, Regional Manager, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p9.

⁸⁰ Mr Lance Hardy, Regional Manager, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p9.

⁸¹ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival,, *Transcript of Evidence*, 14 October 2009, p10.

- Art Gallery of Western Australia
- Australia's Golden Outback
- Department of Environment and Conservation
- Golden Quest Trails Association Inc
- Goldfields Esperance Development Commission
- Goldfields Land and Sea Council
- Menzies Aboriginal Corporation
- Shire of Menzies
- Tourism Western Australia

In terms of Object 'vii' of its Objects of Association, the Lake Ballard Association (Inc) is required to:

*Consult, via the Committee, the Lake Ballard Advisory Committee for advice on the management of the [Installation] as often as deemed required, but not less than twice a year.*⁸²

However the Community Development and Justice Standing Committee was advised that the LBA has only consulted with the LBAC three times⁸³ since inception despite its Rules of Association. Several members of the LBAC informally expressed frustration with this limitation on their role.

Finding 4

The management of *Inside Australia* is diffused across two key entities, the Art Gallery of Western Australia, who has curatorial responsibility, and the Lake Ballard Association (Inc), who has responsibility for the land together with the management and promotion of the site but which has no funding. Third party entities (Shire of Menzies, Tourism Western Australia, Lake Ballard Advisory Committee) with expertise and/or funding are marginalised to a greater or lesser degree in the management process by the existing governance structure. Despite this they all actively seek to have an ongoing involvement within their spheres of interest.

3.5 Future Governance

The Lake Ballard Association (Inc) (LBA) currently plays a central role in the management of the land and the promotion of *Inside Australia*. However for the reasons outlined above it is seen as dysfunctional and unable to effectively discharge its responsibilities. Unsurprisingly there is a general view that alternative mechanisms need to be in place. For example:

*It is Tourism WA's view the current arrangement is not working satisfactorily.... Tourism WA's view is that a new 'Management Committee' needs to be established. Suitable alternatives need to be investigated.*⁸⁴

⁸² Rules for Lake Ballard Association (Inc).

⁸³ Briefing, Goldfields Esperance Development Commission, 21 September 2009.

At least one stakeholder held the view that prevailing governance structures were further confused by attempting to manage indigenous relationships by tying them into an administrative relationship.⁸⁵

Key governance challenges presently include:

- The Aboriginal community who have a strong sense of proprietary ownership not only of the land but of the artistic work.

*Ian Tucker from the Menzies Aboriginal Corporation has stated in a number of meetings that they have lost that disconnect with Antony Gormley. I think they felt that they did not have a lot of say in the deed of agreement; hence, they are feeling a bit left out of the piece, and they want to be brought back into the piece. The consultation that Ecoscape undertook when they developed the management plan indicated that a consultation process needed to be re-instigated to bring about a sense of ownership with the Indigenous community and the elders.*⁸⁶

- The existence of multiple stakeholders where collective problems may on occasions only find resolution through the co-operation of other players. This is particularly true where the operational and strategic interests of different stakeholders overlap.

*It would be appropriate to examine who has strategic vis-a-vis operational responsibility for the attraction.*⁸⁷

- Cross-portfolio work such as that existing with *Inside Australia* can particularly challenge the budgeting and accountability framework that agencies generally work within.
- There is an interplay of stakeholders seeking to preserve and enact their agency role or that of their community to greater effect in areas that impinge on the interests or rights of other stakeholders. Getting everyone aligned to one outcome across various government/agency structures is no easy challenge.

⁸⁴ Submission No. 16 from Tourism Western Australia, September 2009, p8.

⁸⁵ Briefing, Antony Gormley, 16 October 2009.

⁸⁶ Mr Lance Hardy, Regional Manager, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p11.

⁸⁷ Submission No. 16 from Tourism Western Australia, September 2009, p8.

Finding 5

The existing governance model is not working satisfactorily and alternative mechanisms need to be put in place. Any new mechanisms would need to take account of the interests of a broad range of stakeholders while maintaining a strong accountability framework. In particular Lake Ballard Association Inc. is affected by structural problems that are impeding effective decision making.

3.6 Alternative governance models

The present governance model is a 'Cooperative Model'. As outlined in its Rules, LBA has no hierarchical structures. Its Chair rotates every three months. The decision-making structure is that of "peer management" or "collective management" with decision making by consensus.⁸⁸ LBA's management responsibility is shared and there is no Chief Executive Officer or equivalent role, nor is there an operating budget.

Governance models define decision-making and accountability relationships between partner agencies and interested groups. Three common governance models are:

- A lead agency model where one agency assumes overall responsibility for the project and controls funds;
- A committee or partnership model where agencies come together and equally share responsibilities; and
- A board or joint venture model where a separate entity is established with responsibility for all aspects of the project.

A key determinate of governance arrangements is the extent to which the activity falls primarily within the province of one agency or falls more or less evenly across two or more agencies. For instance, where the problem sits primarily with one agency, or an agency has primary policy responsibility, the lead agency model is often used. The lead agency then effectively becomes an actual or de facto purchaser of services from one or more other agencies.

Where the project is shared equally by two or more agencies, the committee or model partnership may be more appropriate and the board model⁸⁹ is used for major new initiatives that span a number of portfolios and non government sectors.⁹⁰

⁸⁸ Rules for the Lake Ballard Association (Inc).

⁸⁹ A board model is where a separate entity (a Board) is established with responsibility for all aspects of the project.

⁹⁰ Auditor-General's Performance Audit, New South Wales Audit Office, *Agencies Working Together to Improve Services*, p18.

In the case of *Inside Australia* the Committee is not aware of any government agency which is seeking to fulfil a lead agency role in the management of *Inside Australia*. In fact the opposite is true.

*Tourism WA sees itself as having an operational support role but does not have the capacity to be the lead agency with project management responsibility.*⁹¹

Finding 6

There are a significant variety of existing decision-making and accountability relationships that exist between stakeholder agencies and other interested parties. These span the management, conservatorial, promotional and curatorial requirements of *Inside Australia*. In particular there is a strong sense of proprietary ownership in the Aboriginal community not only of the land but of the artistic work which needs to be recognised in any alternative governance mechanism that is developed.

The project has three financially contributing agencies plus other strongly interested non government parties. For this reason the Committee rejected the 'lead agency model' and the 'committee model' and lends its support to a board or joint venture model of governance.

However instead of the current narrow membership base, membership would be broadened to all stakeholders. It is suggested that the Rules of the Lake Ballard Association (Inc) could be consultatively rewritten to accommodate changes to both membership and modus operandi to take account of:

- the objectives of the reconstituted LBA, including desired outcomes;
- the roles and responsibilities of the parties including their capacity to contribute, and positions on the governing board;
- resources to be applied by the parties;
- the approach to identifying and sharing the risks and opportunities involved;
- agreed modes of review and evaluation; and
- agreed dispute resolution arrangements.⁹²

⁹¹ Submission No. 16 from Tourism Western Australia, September 2009, p8.

⁹² *Cross-Agency Governance Guidance Paper No. 7 Better Practice Guide*, Australian National Audit Office July 2003, p3.

Recommendation 2

It is widely recognised that the existing governance model is not working satisfactorily and alternative mechanisms need to be put in place. Accordingly, the Committee strongly recommends that the Minister for Culture and the Arts, together with the Minister for Tourism, review and restructure the governance mechanisms in relation to *Inside Australia*, in consultation with all affected stakeholders, as a matter of priority.

Recommendation 3

It is the strong recommendation of the Committee that if the Lake Ballard Association Inc. (LBA) is to be the governing body then, instead of the current narrow membership base, its membership must be broadened to include more stakeholders, in particular the Art Gallery of Western Australia and Tourism Western Australia. Additionally it is recommended that the Rules of the Lake Ballard Association (Inc) are consultatively rewritten to accommodate changes to both membership and modus operandi to take account of:

- the need for the body to be able to make timely decisions;
- the objectives of the reconstituted LBA, including desired outcomes;
- the roles and responsibilities of the parties including their capacity to contribute, and positions on the governing board;
- resources to be applied by the parties;
- the approach to identifying and sharing the risks and opportunities involved;
- agreed modes of review and evaluation; and
- agreed dispute resolution arrangements.

CHAPTER 4 FUNDING

4.1 Current position

Subsequent to the signing of the Deed of Transfer in 2007:

Tourism WA applied for special funding for the whole project (including the support of the artworks with advice provided through DCA and the Art Gallery) and this was approved by Cabinet. The Art Gallery receives the portion of funding related to the artworks. A review after 5 years was built into the Agreement.⁹³

Subsequently AGWA receives approximately \$80,000 a year from recurrent funding for the care of *Inside Australia*. In addition a grant was made to them of \$250,000 at the time of the deed, “which is capital funding, for the replacement objects. The recurrent funding is for the annual care of the object.”⁹⁴ Current funding of the project is sourced from a diverse number of stakeholders.

Additionally,

In 2007/08 both Tourism WA and the Department of Culture and the Arts received supplementary funding to undertake a variety of works summarised below. In addition other agencies along with the Shire have allocated funds to facilitate the project.⁹⁵

The diversity of funding agencies is summarised below:

⁹³ Submission No. 7 from Department of Culture and the Arts, September 2009, covering letter.

⁹⁴ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p5.

⁹⁵ Submission No. 16 from Tourism Western Australia, September 2009, p8.

Figure 4.1 summary of funds committed 2008/9

Summary of Funds Committed - 2008/09		
Organisation	Amount	Recurrent (over 4 years)
Department of Culture and the Arts - Supplementary	\$208,000	\$327,348
Department Local Government and Regional Development	\$50,000	
Tourism Western Australia	\$15,000	
Tourism Western Australia - Supplementary	\$85,360	
Goldfields Esperance Development Commission	\$40,000	
LotteryWest	\$135,000	
Shire of Menzies	\$40,000	
Shire of Menzies - Maintenance	\$50,000	
Sub-Total	\$623,360	
Total (Including recurrent)	\$950,708	

Since the Deed of Transfer a significant amount has been committed to the *Inside Australia* installation. As the following table reflects, much of this funding, both sought and acquired, has been achieved through the offices of Tourism Western Australia in conjunction with the Shire of Menzies.

*Tourism WA applied for special funding for the whole project (including the support of the artworks with advice provided through DCA and the Art Gallery) and this was approved by Cabinet. The Art Gallery receives the portion of funding related to the artworks. A review after 5 years was built into the Agreement.*⁹⁶

⁹⁶

Submission No. 7 from Department of Culture and the Arts, September 2009, p2.

Figure 4.2 Funding history

23 September 2004	\$55,000 State Government Grant to fund new facilities, notably a self composting toilet, parking signage, and signage with information on the statues.
5 May 2005	Tourism Western Australia (Tourism WA) agreed to fund \$15,000 to place bollards on lakes edge.
28 August 2007	<p>Applied to the Expenditure Review Committee (ERC) for funding:</p> <ul style="list-style-type: none"> • \$403,000 for Tourism WA to complete capital works at Lake Ballard, subject to Tourism WA endeavouring to source funding from other State and Federal Grant Schemes. • \$328,000 to DCA over four years for conservation and curatorial works. <p>10 January 2008 ERC funding approved for \$248,472 for Tourism WA for the provision of shore based infrastructure to be held by Tourism WA. This has been disbursed to date as follows:</p> <ul style="list-style-type: none"> • 1 April 2008 \$42,655 • August 2009 \$42,655 • The balance is still held by Tourism WA pending completion of the works by the Shire.
16 November 2007	An application was prepared by Tourism WA to LotteryWest for \$128,000 for infrastructure. This application was subsequently approved and paid directly to the Shire of Menzies.
1 December 2007	\$30k was received in funding from LotteryWest towards the Lake Ballard Management Plan.
1 December 2007	\$40k was received from the Goldfields Esperance Development Commission (GEDC) towards the Lake Ballard Management Plan.
1 December 2007	The Shire received LotteryWest funding for \$50,000 for marketing. Tourism WA was requested to provide a guide to what marketing activities should be undertaken. A marketing plan was developed. This was subsequently mislaid and the incoming CEO of the Shire of Menzies requested a copy c. March 2009. Because of a lack of a quorum the LBA has only recently adopted it and has yet to implement it.
1 March 2008	Tourism WA provided \$85,310 to the development of a draft marketing strategy and implementation plan.
1 April 2008	The first installment of \$42,000 of ERC funds was paid to the Shire. The second installment of \$42,655 was carried over to the 08/09 financial year as completion of the site works were running behind schedule.

1 May 2008	The Shire of Menzies received further funding for Lake Ballard Management Plan of \$40,000 from the GEDC. Tender awarded to Ecoscape - Value \$77,402.
2 February 2009	Tourism WA's offer of a further \$5,000 for signage is accepted by the Shire of Menzies.

However the Shire of Menzies has not always been able to acquit the funds allocated:

In early 2004, the Shire of Menzies submitted three applications to the DLGRD totalling \$75,000 for funding under the Communities Facilities Grants Program (CFGP) to contribute towards the following components of the 'Inside Australia' Exhibition at Lake Ballard:

- *Visitor Facilities at Lake Ballard;*
- *Signage and Interpretation at the Lake Ballard/Gormley Statues; and*
- *Site plan and installation of bollards at Lake Ballard/ Gormley Statues.*

On 12 May 2006 the Shire wrote to the DLGRD requesting that the CFGP funds be allowed to be carried over into the 2006-07 financial year and DLGRD responded by approving an extension until 31 December 2006. The Shire later requested another extension until 31 March 2007 which was also approved. However, when the Shire sought a third extension on 29 August 2007, DLGRD declined.

There has been no further communication concerning the project since then with either the old DLGRD or RDL and consequently, the allocation was cancelled.⁹⁷

The Shire of Menzies advises that the reason for the delay in this case was that the infrastructure (ablutions blocks, visitor's signage etc) was not in place. These improvements have since been contracted out with the completion date now being advised as November 2009 at a cost of \$100,000.⁹⁸

Efforts to secure Commonwealth financial support through the (now defunct) Australian Tourism Development Program were unsuccessful.⁹⁹

Finding 7

Tourism Western Australia has been strongly active in seeking funding from a diversity of sources to support the maintenance, development and promotion of *Inside Australia*, with a high level of success. However the funds have not always been acquitted by the recipients in a timely manner, and, on occasion, not at all.

⁹⁷ Submission No. 12 from Department of Regional Development and Lands, September 2009, p1.

⁹⁸ Briefing, Menzies Shire Council and Lake Ballard Association Inc. 20 September 2009.

⁹⁹ Submission No. 16 from Tourism Western Australia, September 2009, p9.

4.2 Future funding

*This is a tourism destination project and requires a broad range of expertise and funds to maintain the environment and site at Lake Ballard.*¹⁰⁰

Significantly, recurrent funding was not included in the Forward Estimates. The ongoing requirement for funding once the current five year arrangement is complete was made clear to the Committee by both AGWA and Tourism WA. Since the original funding was approved only for the first five years; this leaves “two more years to run on our ability to actually fund the care of this object.”¹⁰¹

AGWA in response to a direct question of its ongoing requirements advised:

*Cost-wise, I would think it might come down to perhaps \$50,000 a year. The ultimate goal really, if they are back in good condition, would be to have someone in Lake Ballard trained to care for them. Having one in the regions, even from a conservation perspective, you are looking at training someone to have a thorough understanding of one type of metal in one circumstance—someone who could on a monthly basis survey the sculptures. One of the costs involved in caring for it from Perth is the cost of going back and forth to collect the sculptures for treatment. Ultimately, if it is in good shape at the end of five years, which we anticipate it will be, then we envisage a greater community involvement in its long-term care.*¹⁰²

AGWA added that “costs would be higher if some of the sculptures were stolen or damaged to the point where they had to be recast.”¹⁰³

Tourism WA stated that:

The risk of ongoing deterioration and damage to Inside Australia is extremely high if the conservation plan and the funding as outlined in the Deed for the conservation maintenance of the object were to not continue. It was clear in 2007 after the Work having been largely unmaintained from 2004 onward that the rate of degradation was high. Two works had been removed from the site and have never been located.

*The Deed indicates a review period at the fifth year 2011 to ascertain whether the current level of recurrent funding to AGWA and the conservation treatment program is sufficient for the ongoing conservation care and curatorial custody of the work.*¹⁰⁴

¹⁰⁰ Submission No. 7 from Department of Culture and the Arts, September 2009, p1.

¹⁰¹ Dr Stefano Carboni, Director/CEO, Art Gallery of Western Australia & Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p19.

¹⁰² Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p6.

¹⁰³ Dr Stefano Carboni, Director/CEO, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p6.

Currently the Shire of Menzies is investing approximately \$50,000 p.a. in the works supporting *Inside Australia*. However there is a question being asked as to what the real benefits are to the Shire.

*From an economic perspective, one of the issues we have is that the shire is floundering on how it is going to receive a return from Lake Ballard. It has a \$50 000 budget earmarked for the upkeep of Lake Ballard, and some councillors are battling to see where their return is going to come from, because people are not necessarily spending money in the town and there is not necessarily the accommodation to stay in town, and the shire is changing all the time. It is always a conundrum on what support and what commitment the shire will give.*¹⁰⁵

Parallel to the issue of the allocation of scarce financial resources for what is currently seen as an indeterminate return, is the issue of scarce human resources. Logistically the Shire of Menzies does not have the means to maintain a strong focus on developing tourism and therefore revenue streams to support the management of *Inside Australia*.

*It is also acknowledged that the development of any visitor industry within the Menzies local government boundary is implemented in an environment of limited human and financial resources. Tourism is just one element of community development and management and will compete for its share of resources allocation. Efficient and effective application of these limited LGA resources is required.*¹⁰⁶

Finding 8

Initial funding of the management, conservation, promotion and curatorial support of *Inside Australia* was for five years with two years remaining. There was no allocation of funds in Forward Estimates 2009 for a continuance of funding. The risk of ongoing deterioration and damage to *Inside Australia* is seen to be extremely high if the conservation plan and the funding as outlined in the Deed for the conservation and maintenance of the installation were not to continue.

¹⁰⁴ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p3.

¹⁰⁵ Mr Lance Hardy, Regional Manager, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p17.

¹⁰⁶ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p30.

Recommendation 4

The Committee recognises that current conservation funding expires in 2011 and the risk of ongoing deterioration and damage to *Inside Australia* is seen to be extremely high if the conservation plan and the funding, as outlined in the Deed, for the conservation and maintenance of the installation were not to continue. Therefore, the Committee strongly recommends that there is a clear decision by government that requisite base funding for conservation will be continued indefinitely.

CHAPTER 5 TOURISM



The project was commissioned by the Perth International Arts Festival (PIAF) as an ephemeral installation of 51 sculptures to mark its 50th anniversary celebrations in 2003 with the intention that works be removed after several weeks.

It is our understanding that while PIAF considered where and how to remove the works, the local community were campaigning to keep the works as a tourist attraction for the area.

As a result, by 2006 the sculptor Mr. Anthony Gormley pursued the gifting of the sculptures to the State Government. As this was no longer only about an installation but also a tourist destination the existing project was then borne and led by the WA Tourism Commission in collaboration with the Shire of Menzies.¹⁰⁷

5.1 Significance of *Inside Australia* to Western Australia

In 2003 Tourism Western Australia (Tourism WA) undertook extensive research into where the key attractions were in the state and what “iconic tourism experiences will drive our strategic activities.... in order to provide a platform for a competitive and sustainable tourism industry within the limited resources of Tourism WA.”¹⁰⁸ In respect to the region known as ‘Australia’s Golden Outback’ the key experiences identified were the Antony Gormley sculptures, the Golden Quest Discovery Trail, Wave Rock and Fitzgerald River National Park.¹⁰⁹

The Antony Gormley structures form a cultural icon in a number of respects. For instance:

¹⁰⁷ Submission No. 7 from Department of Culture and the Arts, September 2009, p1.

¹⁰⁸ Tourism Western Australia, *Australia’s Golden Outback: Destination Development Strategy*, Perth, 2007, p3.

¹⁰⁹ Tourism Western Australia, *Australia’s Golden Outback: Destination Development Strategy*, Perth, 2007, p3.

In the wider context the art installation Inside Australia the Work is unique in the southern hemisphere. It has attracted wide media exposure and as such positions Western Australia and in particular regional Western Australia as an innovative community which embraces contemporary art of international significance.¹¹⁰

And

The evidence that public art works captivate the imagination of local residents and international visitors is irrefutable.¹¹¹

And

The artist, Antony Gormley, has a significant reputation as one of England's and the world's most recognised living contemporary artists as evidenced by the reception of his current project "Fourth Plinth" in Trafalgar Square, London and "Angel of the North" installation at Gateshead, Tyne & Wear, England.

AGWA believes Inside Australia offers Western Australia a unique opportunity to gain international attention if a marketing program was undertaken.¹¹²

Regionally *Inside Australia* is seen to add a totally new dimension to the attraction of the Goldfields, notably as an art site. The existence of this Work resonates with recent initiatives by the City of Kalgoorlie-Boulder to develop local artists and foster local cultural activities throughout the Goldfields, and to “broaden tourism from the existing focus on mines, brothels and horses to include culture and the arts.”¹¹³ Additionally,

It is not simply about tourists either. With the expansion of mining in the area companies have to attract staff many of whom will want to bring their families. These families tend to require more of a cultural experience.¹¹⁴

And

Being located in the Goldfields, some one and a half hours drive north of Kalgoorlie, this cultural exhibit adds a new tourism dimension to the region which in the past has relied on promoting vast red landscapes, goldrush history and mining in the area..... Usually the industrial nature of the Goldfields tends to appeal to men, but this art site also appeals to females and consumers with a cultural interest.¹¹⁵

¹¹⁰ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p3.

¹¹¹ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p3.

¹¹² Submission No. 8 from the Art Gallery of Western Australia, September 2009, p3.

¹¹³ Briefing, Norma Latchford, Chair of Arts & Culture Goldfields Incorporated, 21 September 2009, with permission.

¹¹⁴ Briefing, Norma Latchford, Chair of Arts & Culture Goldfields Incorporated, 21 September 2009, with permission.

¹¹⁵ Submission No. 15 from Australia's Golden Outback, October 2009, p1.

5.2 Impact of the isolation of the site

The *Inside Australia* exhibit is located at Lake Ballard approximately 50 kilometres from Menzies. Menzies is small township population c100 and is located 135 kilometres north of Kalgoorlie. It is therefore a physically isolated site. It was this very isolation that made it in Antony Gormley's eyes, so impressive. In many ways it is a site which was seen to be emblematic of the interior of Australia.

The isolation was raised in many of the submissions by the public to the Committee in two respects:

Firstly as a psychological barrier to visiting the exhibit:

*Just to let you know that the only reason I dragged my family to the goldfields recently was because I wanted to see the sculptures at Lake Ballard.*¹¹⁶

*When in 2004 she suggested that we (plus our teenage son) took a coach for a day to Kalgoorlie, and then the next day another long trip out to a dried up lake bed a further 180kms north (50kms of which was on a dirt road) and then of course with the whole trip in reverse back to Perth the next day, in order to see some sculpture I really thought that she was pushing her luck to a new boundary.*¹¹⁷

Secondly as an issue to be managed once on site:

*There is a need for daily ranger attendance to offset the remoteness of the setting; mobile phone coverage should also help with mishaps or emergencies.*¹¹⁸

*It was not a location where I would have felt safe going to on my own, due to its isolation..... I believe the people should be encouraged to get there with a tour company rather than on their own, because of the risks associated with the isolation of the site.*¹¹⁹

¹¹⁶ Submission No. 1 from Bridget Searson, 29 August 2009, p1.

¹¹⁷ Submission No. 6 from Stephen Carter, 10 September 2009, p1.

¹¹⁸ Submission No. 4 from Margaret and Tom Oliver, 6 September 2009, p1.

¹¹⁹ Submission No. 2 from Joyce Archibald, 2 September 2009, p1.

5.3 Individual tourist impressions of *Inside Australia*

*A powerful work of art can take you on a journey. It can take you to another dimension and provide insight into another world, time, place or way of thinking.*¹²⁰

Despite the perception of isolation, submissions to the Committee were in agreement on the value and impact of the site on the visitors to the exhibit. The following comments attempt to capture the experience of visitors which were given voice to the Committee both in writing, in briefings and in informal conversations.

My view of the installation is that it has to be one of the most wonderful piece of ART that I have ever seen. I was absolutely stunned by the concept and the implementation. In fact, we both thought it was so good, that in 2007 we drove there from Perth for a second visit. In large part this was so we could spend longer walking slowly around the installation appreciating the effect. (Which really increases the further out onto the Lake you walk - and we went right out until we could see no sign of any sculptures beyond where we were.)

*To drive that far from Perth (getting on for 1,600kms return trip) has to send a message about how impressed we both were with 'Inside Australia'.*¹²¹

And

*I have travelled a great deal internationally and have seen many art exhibitions in Australia and overseas and I would have to say that the Lake Ballard sculptures would rate, in my opinion, as one of the top art installations in the world. It was the combination of the sculptures of each one of the persons living in Menzies with the extreme physical isolation of the site which was so impressive. In many ways it is a site which is emblematic of Australia – isolated, hot, and dusty, filled with tough, wiry individuals who are both separated from and connected to the others there.*¹²²

These experiences reflected Antony Gormley's vision touching the quality of the relationship of the installation with the inner landscape of the individual.

*I found the 'Inside Australia' exhibition a stunningly beautiful art installation that invited the viewer into the landscape in which it interpreted. The installation also provides a skilful and intelligent interpretation of the stories of Aboriginal occupation of Western Australia, the conflict which followed European settlement and the struggle of contemporary cultural existence.*¹²³

And

¹²⁰ Dempsey, A., *Destination Art*, Thames and Hudson Ltd, London, 2006, p8.

¹²¹ Submission No. 6 from Stephen Carter, 10 September 2009, p1.

¹²² Submission No. 2 from Joyce Archibald, 2 September 2009, p1.

¹²³ Submission No. 9 from Alice Steedman, 14 September 2009, p1.

The experience was beyond my expectations, and proved to be the highlight of our trip, and something that has stayed with me since. The experience of waking at night, and walking out onto the lake among the sculptures proved to be awesome in the truest sense of the word. It was a quite spiritual experience. A visit to the sculptures is something I have recommended to many friends.

The experience inspired us to create stitched drawings - including the one I attach.



The location of the sculptures, their number, and the interaction of visitors with the sculptures makes this an extraordinary and unique experience, unlike any other. The visit to the sculptures inspired in me a unique insight into the environment, and man's interaction with the environment that I did not anticipate. Their maintenance must be assured for future visitors.¹²⁴

Finding 9

There is strong evidence that tourists visiting *Inside Australia* value this as a powerful art installation that connected them to the landscape in unexpected ways.

¹²⁴

Submission No. 5 from Clare Bestow, 7 September 2009, p1.

5.4 *Inside Australia as a tourist destination*

Figure 5.1 Profile of visitors to Western Australia - 2007

	Australia's Golden Outback	Australia's Coral Coast	Australia's North West	Australia's South West	Experience Perth
Intrastate Visitors	80%	79%	62%	86%	55%
Interstate Visitors	13%	11%	27%	8%	28%
International Visitors	7%	10%	11%	6%	17%
Total Visitors	789,900	632,600	568,900	2,078,700	3,757,300

As Figure 5.1 outlines, the number of visitors to the Western Australian Goldfields and Esperance region represent c.21% of the total tourist trips made in Western Australia. While, “for the subregion of Kalgoorlie-Goldfields from 2001 to 2008 the average figure is around 104,000 visitors per annum generating some 364,000 visitor nights.”¹²⁵

Of these 10-15% currently will visit Lake Ballard.¹²⁶

The results of an environmental scan which considered the various driving forces or major influences affecting the marketing of the Lake Ballard installation undertaken by Tourism WA are as follows:

¹²⁵ Mr Steve Crawford, Director Strategic Policy, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p7.

¹²⁶ Inside Australia Draft Marketing Strategy attachment to: Submission No. 16 from Tourism Western Australia, September, p2.

Figure 5.2 S.W.O.T ANALYSIS¹²⁷

Strengths	Weaknesses
<ul style="list-style-type: none"> • Unique art piece by International renowned artist – provide point of difference • Location is pristine environment in the Outback, under promoted at present • Identified as Iconic experience by Tourism WA 	<ul style="list-style-type: none"> • No activities to do at the attraction or within town site • Poor accommodation in Menzies, not meeting market demands • Services such as food and beverage, retail not meeting market demands • Remoteness of location • Niche market of art enthusiasts • Hire cars not permitted on unsealed roads
Opportunities	Threats
<ul style="list-style-type: none"> • The development of tours on site to provide further interpretation • The development of revenue streams such as souvenirs, documentary viewing to create on going sustainability • Educate travel trade about the experience and transport/ accommodation options in the region, will provide profile to all of region 	<ul style="list-style-type: none"> • Unknown if experience is meeting market expectations • Art piece is competing in an international market where Antony Gormley has other work in Sweden ect.. • Intrastate travel is plateau, which is 80% of the current visitation to AGO region

This analysis reflects many of the challenges facing the marketing of the site as a tourist destination which contribute to the comparatively small numbers making the journey to Lake Ballard.

While there have been no formal efforts made at counting the visitors to the site, using traffic counters or other means, the Shire estimates that numbers could be as high as 15,000 p.a. from the casual observation of the number of vehicles on site at any given time. More generally, estimated numbers as advised to the Committee have been in the range of 3-10,000 p.a.

Despite the challenges faced in promoting *Inside Australia*, there is agreement amongst those contacting the Committee that the art installation held great value as a tourist destination. The Committee heard stories of individuals who had travelled from other countries with the sole intention of visiting this installation. More common were the stories of Western Australians who went out of their way to visit it and who were not disappointed. It is noteworthy that no negative submission was received as to the inherent value of the site to the State.

*I believe the Lake Ballard site could and should be used as a tourist destination, particularly for persons from Great Britain, who are probably familiar with the artist.*¹²⁸

¹²⁷ Inside Australia Draft Marketing Strategy attachment to: Submission No. 16 from Tourism Western Australia, September, p2.

¹²⁸ Submission No. 2 from Joyce Archibald, 2 September 2009, p1.

And

*[I] would like to see Lake Ballard become more focal to other tourist attractions in the surrounding areas to make Lake Ballard the central focus.*¹²⁹

*A site with a dramatic installation can provide a major reason for an extended stop (more than a glance at the impression); the unique quality attained at Lake Ballard will not easily be replicated elsewhere; an installation such as this enables the traveller to interact with an internationally acclaimed work.*¹³⁰

And

*It is a very effective tourist magnet. Had 'Inside Australia' not been there, then I doubt very much that we'd have gone to Kalgoorlie, and even if we had, taking a further 180km drive onwards and past Menzies would have been improbable in the extreme.*¹³¹

And

*I went to the Goldfields with my family for a camping holiday, with the express intention of including a trip out to Menzies to view the Gormley work in April 2008.*¹³²

One submission noted the generational profile of those visiting the art installation.

*My observation whilst on site is that those who visit are also mature people. There may be some opportunity to promote the site to a younger generation.*¹³³

5.5 Economic benefits to the region

Visitors to the site bring collateral economic benefits to the region for instance:

*The journey to the site from Perth and return is in itself an enjoyable experience and would not on two of my families visits have occurred without the attraction of the Statues To get to the site there is economic benefit to many other areas. In my case I went to the site on one occasion from Perth via Mount Magnet and I spent money there and in Sandstone and Laverton and after my visit in Kalgoorlie and in Merredin. For every visit to the site on other occasions we spent a lot of money in Kalgoorlie and in Southern Cross and in one occasion in Coolgardie.*¹³⁴

¹²⁹ Submission No. 10 from Scott Dwyer, 14 September 2009, p1.

¹³⁰ Submission No. 4 from Margaret and Tom Oliver, 6 September 2009, p1.

¹³¹ Submission No. 6 from Stephen Carter, 10 September 2009, p1.

¹³² Submission No. 5 from Clare Bestow, 7 September 2009, p1.

¹³³ Submission No. 14 from Maxwell Williams, 5 October 2009, p1.

¹³⁴ Submission No. 14 from Maxwell Williams, 5 October 2009, p1.

The economic benefit that *Inside Australia* brings to the region is summarised by Tourism WA as follows:

The economic value per visitor of those you could say on average is around \$120 to \$150 a day, depending on whether they are intrastate, interstate or international. I think it is reasonable to assume that by making a trip out there, people will extend their visit by at least a day or a night—one extra night in the region. So we are working on an overnight expenditure. It would be wrong just to multiply \$110 or \$150 by the 10 000 or 20 000, because some people are going here primarily because of the sculptures—or would not have gone unless they were there—and then might stay three or four nights in Kalgoorlie. We have not actually assessed the economic impact of it.¹³⁵

And in relation to the Shire of Menzies Tourism WA commented that:

Market exposure has increased awareness for the town of Menzies and the Goldfields, which in turn has generated increased visitation to the region and delivered increased visitation to the site. This has subsequently delivered economic and social benefits to the Shire of Menzies by stimulating both private and government investment into the locality. Examples of this include the Shire's capacity to redevelop the Shire owned caravan park, upgrade of the Visitor Centre and town streetscape. Private investment has included an upgrade of the Menzies Hotel and Roadhouse and development of tourism product which incorporates Lake Ballard.¹³⁶

The Lake Ballard Association (Inc) identifies the following benefits of the art installation to the region:

The following benefits are apparent:

- *due to the presence of this Gormley art, the Goldfields region (including Menzies) is now more internationally known;*
- *An increase in tourists to Menzies and to Lake Ballard;*
- *An increased demand on accommodation in Menzies;*
- *An increase in tourism ventures involving Lake Ballard;*
- *This project offers a real sense of uniting Aboriginal people and non-Aboriginal people including:*
 - *Willing involvement of the Aboriginal people of the Menzies region in the actual sculptures and assistance to Antony Gormley and his team; and*
 - *A positive joint initiative between the Shire of Menzies and Traditional Owners of the region.¹³⁷*

¹³⁵ Mr Richard James Muirhead, Chief Executive Office, Tourism Western Australia, *Transcript of Evidence*, 14 October 2009, p7,8.

¹³⁶ Submission No. 16 from Tourism Western Australia, September, p8.

¹³⁷ Submission No. 17 from Lake Ballard Association Inc, October 2009, p3.

Finding 10

While no formal market research has been undertaken, feedback to this Committee on tourist perceptions and benefits reflects the significant, if still undeveloped, benefits of *Inside Australia* to the community and the region as well as the impact it makes on the individuals prepared to make the trip. Market exposure has increased awareness for the town of Menzies and the Goldfields, which in turn has generated increased visitation to the region. The economic value per visitor is estimated to be \$120 to \$150 a day, depending on whether the visitors are intrastate, interstate or international.

5.6 Current development deficit**(a) The site is not ‘market ready’**

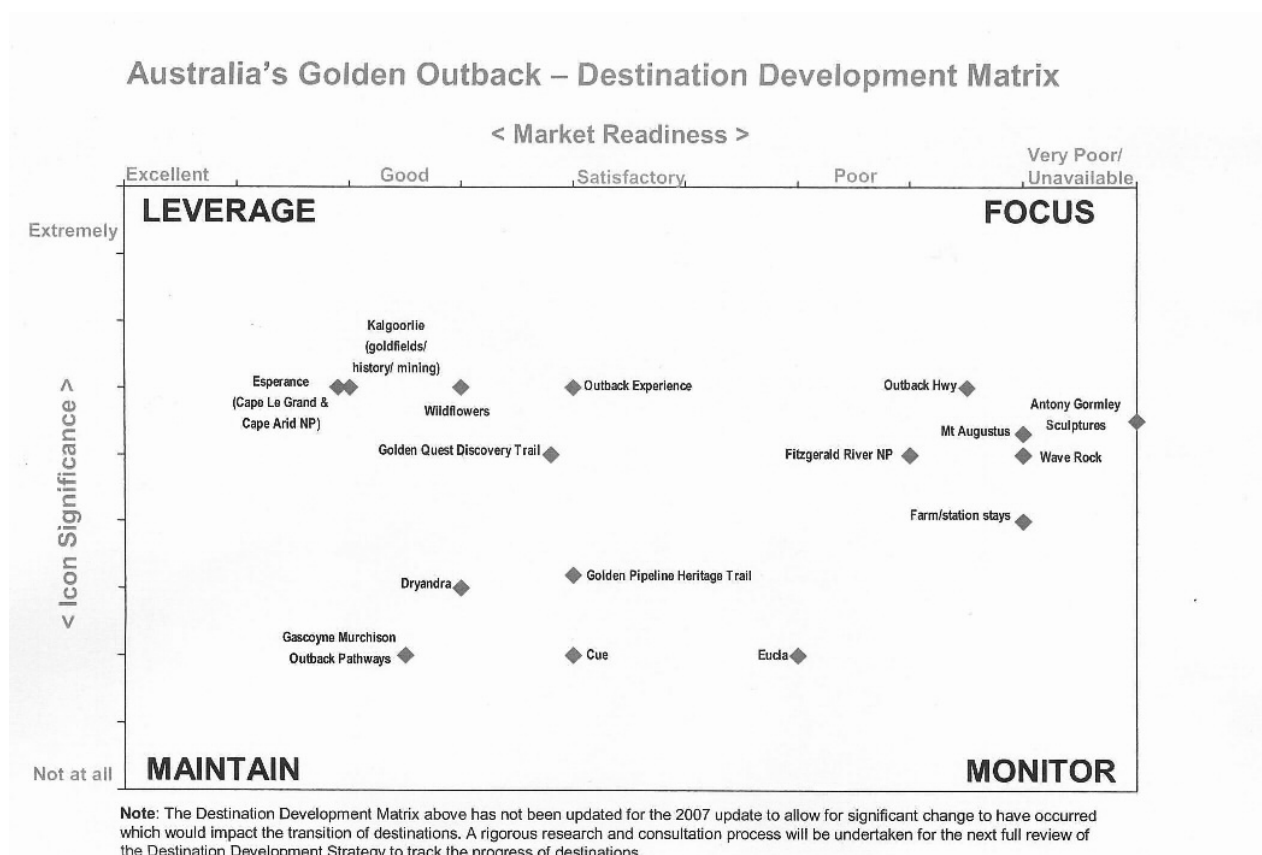
In 2005 Tourism WA produced a matrix of iconic attractions reflecting the individual significance and market readiness of each site in the region as outlined below in Figure 5.3. The matrix reflects the relative accessibility, accommodation facilities, and amenities of the sites in question. The report also highlights the fact that the Antony Gormley sculptures represent an area where focussing Tourism WA’s efforts are likely to most effective.¹³⁸

As reflected in the S.W.O.T. analysis above, at the time of the report the Antony Gormley sculptures were seen as a very long way from being market ready. This is defined by Tourism WA as marketing a product that provides a quality visitor experience. The situation is seen to have only marginally improved since the matrix was prepared with the placement of tourism signage and the soon to be completed ablution block. In the meantime, “to be honest, until we have completed the basic infrastructure, there has been a degree of wariness in encouraging people to go out there”.¹³⁹

¹³⁸ Tourism Western Australia, *Australia’s Golden Outback: Destination Development Strategy*, Perth, 2007, p9.

¹³⁹ Mr Richard James Muirhead, Chief Executive Office, Tourism WA, *Transcript of Evidence*, 14 October 2009, p7.

Figure 5.3



In the case of the Antony Gormley sculptures, there is an ongoing failure by stakeholders to suitably develop the site in a timely manner and promote it within the constraints of the Deed of Transfer.

Examples of a failure to maintain and develop the site over the years since its completion can be found in a number of instances. For example:

- In relation to the promotion of the site, Tourism WA was requested to provide a guide as to what marketing activities should be undertaken. A marketing plan was developed and in December 2007 Tourism WA secured, for the Shire, LotteryWest funding of \$50,000 for marketing. However the plan subsequently went astray and the incoming CEO of the Shire of Menzies requested a copy c. March 2009. Because of a lack of a quorum the Lake Ballard Association (Inc) has only recently adopted it but has yet to implement the plan despite receipt of funds to do so.
- In relation to the development and maintenance of the site, there is still no regulation banning driving on the Lake which forms a key component of the artistic canvas. On site amenities remain poor although ablution blocks are due for completion in the near future. There is as yet no visitor's interpretative facility although this too is due for completion in the coming months.

As a general observation by the Committee and other stakeholders, there is a lack of good standard, reasonably priced, tourist accommodation supporting the facility. “Visitors need amenities at and on their way to destinations and near icons.... these include shops, restaurants, cafes, tourist information outlets and public toilets.”¹⁴⁰ The nearby township of Menzies currently lacks even a coffee shop. Additionally:

*Some of the challenges in presently attracting visitors to this site include the gravel road from Menzies to the statues. Because car rental insurance is void for normal 2WD vehicles travelling on gravel roads, this necessitates tourists to hire more expensive 4WD's to overcome the insurance problem. There are also other impediments such as the only service station in Menzies closing early on a Sunday afternoon. This occasionally leaves visitors returning from the lake, short of fuel for the return journey to Kalgoorlie.*¹⁴¹

Currently even the numbers of visitors are an unknown with guestimates ranging between 3,000 and 15,000 p.a. The Shire has for some time considered putting a traffic counter in place but to date this has not happened. There is no identified formal effort to capture the tourist dollar through trade and no business plan in place for the future operation and marketing of the site.

Finding 11

While *Inside Australia* is an iconic work, it is relatively unknown and the destination is still underdeveloped. There are no current measures of visitor numbers, nor surveys of the demographic of visitors and their expectations. A fully funded marketing plan is yet to be implemented, despite funding being received 18 months ago. In addition, there are no collateral activities at the attraction or within the town site. Local accommodation and ancillary services such as food and beverage do not meet normal tourist market expectations.

To address some existing failures and to support the more intense ‘on the ground’ management needed for the artwork and the surrounding landscape, it is considered that there should be a moderate user access fee levied to generate revenue. Entrance fees are charged for many parks and exhibits around the state. For example:

Daily visitor fees apply at:

- North West: King Leopold Ranges Conservation Park, Karijini, Millstream-Chichester, Mirima, Mitchell River (2010), Purnululu (Bungle Bungle), Tunnel Creek and Windjana Gorge national parks.
- Coral Coast: Cape Range, Francois Peron, Kalbarri, Lesueur and Nambung (Pinnacles) national parks.
- Around Perth: Avon Valley, John Forrest, Serpentine, Walyunga and Yanchep national parks.
- Golden Outback: Cape Arid, Cape Le Grand, and Stokes national parks.

¹⁴⁰ Tourism Western Australia, *Australia's Golden Outback: Destination Development Strategy*, Perth, 2007, p12.

¹⁴¹ Submission No. 15 from Australia's Golden Outback, October 2009, p3.

- South West: Beedelup, D'Entrecasteaux, Fitzgerald River, Gloucester, Greater Beedelup, Porongurup, Shannon, Stirling Range and Warren national parks.¹⁴²

Recommendation 5

The Committee recommends that, to support the more intense management needed for the artwork and the surrounding landscape, a moderate user access fee is levied. The proceeds of this fee would vest in the reconstituted governing body.

As outlined in chapter six, the Shire of Menzies will appoint a Ranger in November 2009. However, the committee noted that the collection of fees, the ongoing maintenance of sites and visitor surveys are addressed by the Department of Environment and Conservation in many locations through a Campground Host Program.¹⁴³ This program operates throughout Western Australia at approximately 53 sites and is particularly popular with retirees. Campground hosts are volunteers. 'Camp host jobs vary greatly from campground to campground, but almost all require taking fees from campers, cleaning bathrooms, and light grounds maintenance.'¹⁴⁴

In recognising that the DEC and the Shire of Menzies currently work collaboratively in the management of Reserve 49153, the Committee believes that there is significant opportunity for these two stakeholders to develop a shared strategy combining the incoming ranger and the Campground Host Program.

Recommendation 6

Onsite management would greatly enhance security. The Committee recommends that the Shire of Menzies in conjunction with the Department of Environment and Conservation undertake a feasibility study into the practicalities of using camp hosts to support the Shire ranger in the management of the Lake Ballard site and its associated works.

¹⁴² Department of Environment and Conservation, 'Changes to fees and charges to take effect on September 1, 2009', Available at: http://www.dec.wa.gov.au/index2.php?option=com_docman&task=doc_view&gid=3628&Itemid=7. Accessed on 16 November 2009.

¹⁴³ Department of Environment and Conservation, 'Campground hosting', Available at: <http://www.dec.wa.gov.au/community-and-education/volunteer-programs/campground-hosting.html>. Accessed on 16 November 2009.

¹⁴⁴ Department of Environment and Conservation, 'Campground hosting', Available at: <http://www.dec.wa.gov.au/community-and-education/volunteer-programs/campground-hosting.html>. Accessed on 16 November 2009.

(b) Need for a business plan

Inside Australia is a community managed tourism product run by the Lake Ballard Association (Inc.). It has an identified potential as an icon tourist attraction.¹⁴⁵ What is notably absent at this time is a comprehensive business plan. It has been suggested that this is because the focus of the landscape artwork “has evolved over time, from what was initially a short term art exhibition to a more permanent, long term visitor attraction.”¹⁴⁶

The development of a business plan could demonstrate how the artistic installation together with its landscape canvas can operate in a sustainable manner. It would give form to the management and promotion of the site and the artist’s vision for local engagement. The present lack of a business plan reduces the integrity of any planned development of the site.

*Creating a development plan without an understanding of the visitor numbers or a business plan to attract visitors is a major concern for sustainable management of the Installation. Tourism Western Australia, the Australia's Golden Outback and other tourism promotion groups are promoting the Installation as an iconic tourist destination and the current development plan and a lack of a business plan could potentially provide a level of dissatisfaction that keep visitor numbers low*¹⁴⁷

The authors of the Lake Ballard Management plan argue that the creation of a business plan would enable Menzies to capitalize on the potential of the installation.

*Saying this, the tourism potential of Lake Ballard as a major visitor attraction in the region is rated as high. If correctly managed, the Installation should attract significant visitor numbers and a range of commercial opportunities should emerge that if acted upon will deliver real socio-economic benefits to the local residents of Menzies, the Shire, and the State of Western Australia.*¹⁴⁸

A business plan would canvass the development and operation of an interpretative centre which could support the answer to the need, identified by the Shire of Menzies, to develop a return for the community.

*I would also think a very intensive look at where you would locate the interpretive centre, because some of Gormley’s aspirations for it would be well served by the centre being in Menzies because his idea of a clear landscape. That might answer some of the questions that the town raised about the income flow*¹⁴⁹.

¹⁴⁵ Tourism Western Australia, *Australia’s Golden Outback: Destination Development Strategy*, Perth, 2007, p8-12.

¹⁴⁶ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p vii.

¹⁴⁷ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p11.

¹⁴⁸ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p11.

¹⁴⁹ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p19.

Finding 12

Despite the existence of a number of planning documents such as the Lake Ballard Management Plan, a Marketing Plan, and a Condition Survey there is no business plan linking the findings and recommendations of these documents into a coherent strategic and operational document which could be used to articulate the vision, attract funding and demonstrate competence.

Recommendation 7

The Committee recommends that the existing or revised governing body prioritise the development of a business plan for the management and promotion of *Inside Australia* and its derivatives. This business plan should include consideration of the merit of proceeding with the original field house accommodation or other on-site camping facilities.

5.7 The commercialisation of the site and its sculptures

(a) Restrictions on commercialisation

In 2007 the London based artist Antony Gormley conditionally gifted *Inside Australia* to the State of Western Australia in perpetuity. Under the terms contained in the Deed of Transfer between the two parties are a number of restrictive covenants in respect to the commercialisation of any aspect of the project, notably:

7.1 The Seller hereby grants to the Purchaser the right to create, reproduce, copy, depict and publish two-dimensional images of the Work for the purposes of general communication, education and promotion of the local area (but not for commercial sale), and the Purchaser may grant sub-licences of and in respect of the same, subject to the Purchaser consulting with the Seller and the Seller approving the creation, reproduction, copying, depiction or publication of any such images, save that such approval shall be deemed to have been automatically given in the case of sub-licences in, by or for printed or electronic media to be used in bona fide newspapers and magazines.

The rights to the two dimensional images are held by Tourism WA for use in its promotional material. At the same time it is charged with policing the unauthorised copies or adaptations of the work as follows:

7.2 The Purchaser undertakes that it will use commercially reasonable endeavours to prohibit, upon the Purchaser becoming aware, the production of copies or adaptations of the Work or any part thereof in any way or by any means including (without limitation)

filming or photography, (electronic or otherwise) for commercial purposes and in breach of applicable intellectual property laws, without the prior written consent of the Seller.

While clause 7.1 gives the right to the purchaser to make two dimensional images it restricts the sale of those images. In clause 7.3 Antony Gormley retains a right to give specific consent where those images are to be used for commercial sale.

7.3 The Purchaser shall not be permitted to create, reproduce, copy, publish or otherwise depict any two dimensional images of the Work for commercial sale without first submitting to the Seller a written request in respect of such images including a detailed plan, and the Seller gives his consent to the commercial sale of such images on terms to be agreed between the Purchaser and Seller.

There is no unconditional right to produce three dimensional images of the project or any part thereof for any purpose whatsoever, without specific authorisation from Antony Gormley.

7.4 The Purchaser shall not be permitted to create, reproduce, copy, publish or otherwise depict any three-dimensional images of the Work without first submitting to the Seller a written request in respect of such images including a detailed plan, and the Seller gives his consent to the creation, reproduction, copying, publication or other depiction of such images on terms to be agreed between the parties.¹⁵⁰

The reason for such restrictions is that:

Unlike a typical commercially focused visitor attraction, the motivation behind Lake Ballard has been upon ensuring that the artistic integrity of the Installation remains intact and that the setting in which visitors view the artwork remains uncompromised. These are critical required outcomes of the Lake Ballard experience as without these, the artistic value of the Installation would be severely diminished.¹⁵¹

The restrictions are secured by the retention of intellectual property rights by Mr Gormley over the design of the landscape and use of the infrastructure:

But the gift has strings attached. Gormley, through the Deed of Transfer retains the intellectual property on the sculptures as well as the right to approve or disapprove any changes to the landscape in which they sit. Stakeholders acknowledge that he has concerns about the Installation becoming part of any other tourism agenda of the State or in there being a profit made as a result of the Installation. In short, it is an art icon that was created through the generous support of the local community with restrictions placed on the ability for the local community to prosper as a result of the Installation.¹⁵²

¹⁵⁰ The State of Western Australia, *Deed of Transfer Relating to Inside Australia*, report prepared by Weil, Gotshal & Manges, London, July 2007, p3.

¹⁵¹ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p21.

¹⁵² Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p1.

The impact of the restrictive covenants is experienced by Tourism WA in terms of significant lead times in securing approval to use specific images. Such lead times are measured in months.¹⁵³ This in turn impacts on the development of printed material for tourist initiatives that can opportunistically respond to immediate situations.

Currently the Deed of Agreement restricts promotional activity. The Artist retains sole rights over any form of three dimensional reproductions and has power of veto on two-dimensional image use beyond a narrow set of images provided to Tourism WA. Other parties wishing to use images can be confronted with long delays in approval-response times from the Artists. Moreover, Tourism WA has been required to "police" third party usage of images, for example, where an image is used without prior approval.

This condition has consequently limited travel trade and the media from undertaking publicity and promotional activities as the approval process for Tourism WA to source agreement from the Artist for the tourism industry to use imagery is a cumbersome and protracted process.

Future development of infrastructure at Lake Ballard to meet future increased visitation is also tied to the Deed of Agreement, which stipulates that future enhancement of infrastructure over and above that agreed to in the Master Development Plan must first gain approval from Antony Gormley.¹⁵⁴

Finding 13

There are a range of restrictive covenants in the Deed of Transfer giving Mr Gormley sole rights over any form of three dimensional reproductions and the power of veto on two-dimensional images beyond a narrow set of images provided to Tourism WA. There are conflicting claims about the practicality of existing arrangements relating to the use of reproduction of images for marketing purposes.

Recommendation 8

The Committee recommends that there is clarification of the use of two-dimensional images, beyond a narrow set of images provided to Tourism WA, with Mr Antony Gormley. This may possibly lead to a need to amend the Deed of Transfer while still protecting the integrity of the Work and permitting aesthetically sensitive commercialisation of the images.

¹⁵³ Submission No. 16 from Tourism Western Australia, September 2009, Appendix.

¹⁵⁴ Submission No. 16 from Tourism Western Australia, September 2009, p11.

(b) Commercial leveraging of site

As one English writer saw it:

*Inside Australia promises to be another destination in the Australian landscape offering the visitor something of a pilgrimage into the interior, alongside Purnululu (Bungle Bungle) and Wave Rock, both relatively inaccessible but established sites in Western Australia. Uluru (Ayers Rock), in the Northern Territory, is undoubtedly the most famous of those natural features in Australia where people go to look and wonder and like Uluru, Inside Australia is now on the itinerary of tour companies offering champagne sundowners and candlelit suppers in the desert.*¹⁵⁵

Compared to the Bungle Bungles or Uluru, *Inside Australia* is a relatively accessible destination for the Western Australian tourist. It is located some 55 kilometres beyond Menzies along an unsealed but graded gravel road, through red dirt country of mulga scrub, wattle and eucalypt. Menzies in turn is 132 kilometres east of Kalgoorlie on the road to Leonora. Menzies is the principal access point to the artwork, and 'is well placed to leverage commercial gain as the Installation grows in popularity.'¹⁵⁶

The trip to Menzies and the detour to Lake Ballard offer the visitor a real experience of outback Australia. The local geography when combined with the art installation of *Inside Australia* makes it comparable to Wave Rock at Hyden in terms of how the attraction could be leveraged to benefit the local community.

*Wave Rock, in particular, provides an excellent example of how a remote regional visitor attraction can succeed by simply focusing upon one key motivator and then developing an effective range of supporting tourist infrastructure that enables other industry operators to leverage off this popularity. It is also an excellent example of how a regional destination can develop over the long term and how real socio-economic benefits can be delivered to a local community via a successful visitor industry.*¹⁵⁷

And

*There are some possibilities that have not been explored perhaps in the interpretation of the biosphere environment out there, both from the Indigenous perspective and from the perspective that we would look at it. I am thinking of ecotourism; a lot of people come to Australia to see these unique places. The salt lake environments are very unique environments, and that is another layer that could be perhaps put in, and obviously DEC and the Museum, and partners such as that, would be very happy to be involved in that.*¹⁵⁸

¹⁵⁵ Pierse, S., 'Peeling off the skin: Antony Gormley's *Inside Australia*', 2004. Available at: http://www.bristol.ac.uk/artontheline/journal_20041/articles/pdf/20041_05.pdf. Accessed on 19 October 2009.

¹⁵⁶ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p30.

¹⁵⁷ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p27.

¹⁵⁸ Ms Diana Susanne Jones, Acting Chief Executive Officer, WA Museum, *Transcript of Evidence*, 20 October 2009, p17,18.

However, as noted by Antony Gormley, any proposed commercialisation would have to be done extremely carefully and could well be problematic where there is suddenly a shift from the experience of the Work to something else.¹⁵⁹ Saying this, all visitor attractions need to operate within a commercial context. Whether they be natural or constructed, all visitor attractions require appropriate management with the allocation of sufficient resources to ensure that the special values that attracted people to them in the first instance are maintained for future audiences.¹⁶⁰

In discussions with Mr. Gormley, while maintaining his right to approve and disapprove changes to the landscape, the Committee understands that he is not opposed to commercialisation *per se*, but rather that he is concerned that any commercialisation, including the creation of replicas, be done well.¹⁶¹ This understanding is supported by the experience of Tourism WA.

*The only reason he has retained control is to manage how it is done. He has not refused, as I am aware, any of the two-dimensional images that we have sought to use. The issue around the capitalising on three-dimensional images just has not been explored yet.*¹⁶²

Mr Gormley has in fact allowed other works, such as the *Angel of the North*, to develop three dimensional derivatives for commercial purposes.¹⁶³

Finding 14

Inside Australia possesses the potential to draw significant numbers to the region. Mr Gormley indicatively supports the commercialisation of the Work within particular contexts. There is a broad agreement amongst stakeholders that the opportunity exists to leverage the Work to the benefit of Menzies and the region.

¹⁵⁹ Briefing, Antony Gormley, 16 October 2009.

¹⁶⁰ Lake Ballard Management Plan prepared by Ecoscape (Australia) Pty Ltd, North Fremantle, 2008, p 21.

¹⁶¹ Briefing, Antony Gormley, 16 October 2009.

¹⁶² Mr Richard James Muirhead, Chief Executive Office, Tourism WA, *Transcript of Evidence*, 14 October 2009, p8.

¹⁶³ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival, *Transcript of Evidence*, 14 October 2009, p8.

Recommendation 9

The Committee recommends that state government funding be given to Shire of Menzies to support the development of an interpretative centre based within the township. The Centre would explore the local geology and the aboriginal heritage. It would promote *Inside Australia* and retail relevant and approved replicas and derivatives. This would complement the Golden West Tourist Trail.

CHAPTER 6 CONSERVATION AND MAINTENANCE



Inside Australia is an artwork that is embedded in a canvas formed out of the landscape. The impact of the location is an important part of experiencing and understanding the work. Any consideration of the conservation of the Work will therefore include a consideration of the conservation and maintenance of the landscape together with the sculptures.

6.1 Incipient and gross degradation

(a) Damage to the landscape

Lake Ballard, a shallow salt lake located near the edge of the Western desert, is a place that Antony Gormley described as a place of stillness and silence.¹⁶⁴ It is a site that was chosen by the sculptor after flying across Western Australia for two to three days.¹⁶⁵ The site is especially impactful for those coming from Perth and other parts of Australia. As the then Artistic Director of the Perth International Arts Festival put it: “That is what stuns them—how beautiful and extraordinary the landscape is.”¹⁶⁶

¹⁶⁴ Antony Gormley et al, *Inside Australia*, Thames and Hudson Ltd, UK, 2005, p47.

¹⁶⁵ Mr Sean Doran, Art Producer, Inside World, Imagine, *Transcript of Evidence*, 9 September, p2.

¹⁶⁶ Mr Sean Doran, Art Producer, Inside World, Imagine, *Transcript of Evidence*, 9 September, p5.

However the landscape is fragile.

I have to say that we have talked about the conservation of sculptures a lot, but the conservation of the land is really an important part because it is a beautiful biosphere. It is a very fragile environment; there are a lot of environmental issues around that lake and its surface that are fantastically interesting and worth promoting and caring for as part of the work itself.¹⁶⁷

A major issue is the salt surface of the lake which is easily marred by vehicles driving on it. The salt surface was a singular feature in the mind of Antony Gormley when selecting the site.

At first I only wanted flatness but with it came the salt and with the salt the associations of sublimation, purity, silence and perceptually a blinding whiteness. This was the location for the balancing act between two voids, one at the heart of the continent the other at the furthest remove of self from appearance.¹⁶⁸

While visitors currently are encouraged not to drive on the lake, there is no local government regulation restricting them. The resultant damage extends beyond the canvas which is the lake's surface, to the statues themselves, as is reported by the Art Gallery of West Australia:

AGWA's role was to provide conservation and curatorial work it was agreed that the other government departments and agencies involved in Inside Australia as a regional tourism initiative would need to undertake to secure the site to preclude vehicular access as an urgent priority. There was clear evidence that this activity was the major contributing factor to the damage and removal of sculptures.¹⁶⁹

Finding 15

Lake Ballard forms part of a delicate biosphere. In the absence of any relevant local government law or regulation prohibiting traffic on the Lake and the inadequate provision of physical barriers, the surface is regularly degraded by vehicular access.

¹⁶⁷ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival, *Transcript of Evidence*, 14 October 2009, p10.

¹⁶⁸ The State of Western Australia, *Deed of Transfer Relating to Inside Australia*, report prepared by Weil, Gotshal & Manges, London, July 2007, p13.

¹⁶⁹ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p2.

Recommendation 10

The Committee recommends that the Shire of Menzies passes a local law prohibiting vehicular traffic, unless otherwise authorised, on Reserve 49153, which forms the canvas on which the sculptures have been installed.

(b) Damage to the sculptures

In 2008 a detailed condition survey of the sculptural installation was undertaken.¹⁷⁰ This considered the broad impacts on the installation from three perspectives:

- those relating to manufacture;
- those relating to human impact; and
- those relating to the impact of the environment.

The original temporary nature of the exhibition was superseded by a long term vision of its installation due to its success. However the sculptures “all have fairly significant what is called inherent vice, so they will all need repair over time.”¹⁷¹ This has necessitated a curatorial management plan which requires ongoing funding.

*Inside Australia was originally designed to be a temporary installation and therefore did not undergo such rigorous planning. The current project at 51 sculptures (3 having been replaced since they were stolen) fortunately has proved to be successful for the community and region and to sustain these pieces alone will require recurrent subsidy.*¹⁷²

And

*The risk of ongoing deterioration and damage to Inside Australia is extremely high if the conservation plan and the funding as outlined in the Deed for the conservation maintenance of the object were to not continue. It was clear in 2007 after the Work having been largely unmaintained from 2004 onward that the rate of degradation was high. Two works had been removed from the site and have never been located.*¹⁷³

This management plan was needed to address the deleterious impacts affecting the installation which include:

¹⁷⁰ Condition Survey of Antony Gormley’s Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008.

¹⁷¹ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p4.

¹⁷² Submission No. 7 from Department of Culture and the Arts, 10 September 2009, covering p2.

¹⁷³ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, covering p2.

(i) Impact due to manufacturing processes

*The sculptures have a number of holes and cracks and weaknesses that are inherited from the casting and manufacture process. The major concern with these are the open holes and cracks which will enable water ingress, which is likely to promote corrosion inside the hollow castings.*¹⁷⁴

While the sculptures are of stainless steel the footings on which the sculptures rest are plain steel and are vulnerable to corrosion. This is because the installation was not originally envisaged to be permanent. However, the environment in which the sculptures have been placed appears to have resulted in minimal corrosion to date.

Additionally, some sculptures have a weak point in their ankle causing them to readily snap at this point with the expansion and contraction of metal. This has been the case in some 5% of the sculptures. The risk of this occurring more generally has been reduced by the nature of the foot anchors, which, while appearing flimsy, are flexible enough so that should visitors rock the sculptures they will move at the footing.¹⁷⁵

(ii) Human impact

The sculptures within one kilometre of the shore of Lake Ballard are the most vulnerable to human interaction as footprints and vehicle tracks indicate that these are the most visited.¹⁷⁶

*People, both deliberately and inadvertently, have driven on the lake. Inadvertently in a way that some people see tyre tracks going in and assume that is where you go, so they follow the tyre tracks until they realise, "I'm not sure I'm meant to be here." You can see the evidence on the lake of that. As we have heard, some people do it deliberately.*¹⁷⁷

These sculptures also are the targets of vandalism.

The majority of damaged sculptures appear to be due to vandalism. As expected the damage is concentrated to those sculptures closest to the car park. Anecdotal evidence by Menzies Shire staff suggests that this is caused by vehicles driving onto the lake, becoming bogged and then using the sculptures as anchor points to assist their removal.

The main mechanisms of deterioration identified during the survey are as follows:

(a) Missing Sculptures

¹⁷⁴ Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p19.

¹⁷⁵ Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p22.

¹⁷⁶ Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p23.

¹⁷⁷ Richard James Muirhead, Chief Executive Office, Tourism WA, *Transcript of Evidence*, 14 October 2009, p7.

Two (2) of the figures were missing, presumed stolen (Artcare nos. 47 & 51).

(b) Broken Ankles

Seven (7) sculptures have broken ankles. Those with one ankle broken tend to cause the figure to lean.¹⁷⁸

(iii) Environmental impact on the sculptures

The main form of corrosion of some concern is a pin point orange corrosion developing on the lower legs on thirteen (13) sculptures (Figure 13). This appears to be associated with the tidal marks and salt deposits that are left on the surface of the legs when the lake fills with water after rain (Figure 14). As the water recedes and evaporates, a concentrated salt is deposited on the surface of the leg (Figure 15). This salt deposit being hygroscopic will then continue to attract moisture to the surface whenever humidity is high and is what is causing these pin points of corrosion as the early corrosion sites and is likely to lead to a pitting of the surface.¹⁷⁹

In addition to the impact of the elements, the breasts of a couple of statues have had to be restored when local livestock rubbed up against them.

(iv) Response by the Shire of Menzies

The Shire of Menzies advises¹⁸⁰ that it will be appointing a ranger on 26 November to supervise and upkeep of three locations:

- Lake Ballard
- Niagara Dam; and
- Ularring Rock.

This appointment may reduce the human impact on the art installation as well as maintaining the integrity of the site.

¹⁷⁸ Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p16.

¹⁷⁹ Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p18.

¹⁸⁰ Briefing, Menzies Shire Council and Lake Ballard Association Inc. 20 September 2009.

Finding 16

Although the sculptures are of stainless steel the footings on which the sculptures rest are mild steel and are vulnerable to corrosion. The integrity of the sculptures is further impacted by livestock and human activity including vandalism. The sculptures were designed as a temporary installation with limited exposure to the elements. The design elements need to be adapted to allow for sustainable permanent exhibition on site. This then requires vigilance in terms of their repair.

6.2 Maintenance and restoration of the sculptures

Inside Australia poses some unique issues for AGWA as curator.

*It is the only object in our care that is at great distance from the gallery. We came in after the agreement to accept the gift from Gormley, which had already been signed, and in some senses we became involved almost as a pilot project to see whether we had the capacity between ourselves and the expertise of the Museum to maintain the object, and in some senses to see whether the object was sustainable.*¹⁸¹

In response to its new role, in April 2008 the Art Gallery of Western Australia commissioned a 'Conservation Assessment and Report on the Inside Australia sculptural installation Lake Ballard.'

*The primary purpose of the survey given the remote location of the sculptures was to inventory the works, identify their condition, plot their exact location and orientation using Global Positioning System (GPS) to assist the Art Gallery of Western Australia (AGWA) with management of the installation.*¹⁸²

This survey was carried out in July 2008 and the final report received in October 2008. Subsequent to receiving the Report:

AGWA has initiated a conservation treatment schedule. To date this has included the removal, repair, heat treatment and relocation back to lake Ballard of works identified as priority one in the Condition Survey which require treatment due to structural instability. AGWA has also re-cast and returned to the site the sculpture "Alison McArdle".

AGWA is currently undertaking the process of re-casting two sculptures that were missing from the original group to be returned to the site in October 2009. Further, two works identified in the next category of treatment priority have been removed from the site. This is the beginning of the next priority group to undergo a process to remove evidence of prior welded repairs which are aesthetically inappropriate so they can be re-welded,

¹⁸¹ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia; *Transcript of Evidence*, 14 October 2009, p3.

¹⁸² Condition Survey of Antony Gormley's Sculptural Installation Inside Australia, report prepared by Cummins, A. & Thorn, A., 2008, p1.

*heat treated and returned to the site. There are a number of sculptures requiring this treatment and this work is scheduled to be carried out throughout 2009 and 2010.*¹⁸³

AGWA staff undertake the installation/removal of the sculptures for the repair work to be completed. They are supported by the Western Australian Museum which has specialised metal conservation staff that have provided expert advice to assist the Art Gallery's conservation staff. This technical support has been provided on an occasional basis. AGWA receives recurrent funding to provide for the physical conservation care of the Work. Additionally, because the sculptures were not designed to be on the lake as a long term exhibit they all need to be annealed.

*Basically, in the production of the sculptures, when you cast an object you then anneal an object to realign the molecular structure. The annealing process in these sculptures, from testing we did with the cooperation of the WA Museum, would indicate that the annealing was too short. That gives a very brittle crystal structure that is prone to fracturing at the weakest component. In those sculptures the weakest component are the ankles, and so 13 have fractured at the ankle. All of those have now been repaired but the other—my math is bad—38 have that same risk and so in the conservation care you would need to decide whether you would extract them for annealing or wait for the damage and then extract them for repair and annealing.*¹⁸⁴

Finding 17

There is a funded conservation and curatorial plan for the sculptures comprising *Inside Australia* which enables the installation to retain its artistic integrity for the next two financial years. This formed part of a five year plan that included a conservation treatment schedule being executed by the Art Gallery of Western Australia.

¹⁸³ Submission No. 8 from the Art Gallery of Western Australia, September 2009, p2.

¹⁸⁴ Mr Gary Dufour, Deputy Director/Chief Curator, Art Gallery of Western Australia, *Transcript of Evidence*, 14 October 2009, p4.

CHAPTER 7 SITE AND INSTALLATION DEVELOPMENT

7.1 Future development of the site

Tourism Western Australia (Tourism WA) has identified five factors as essential requirements for a successful tourism development. These are known as the “5 A’s”¹⁸⁵ of tourism destination development.

- *Attractions*
- *Access*
- *Accommodation*
- *Amenities*
- *Awareness*

As outlined in chapter five, *Inside Australia* and the town of Menzies were assessed in *Australia’s Golden Outback Destination Development Strategy* as being ‘Very Poor’ in terms of market readiness.¹⁸⁶ Australia’s Golden Outback make the comment that extra infrastructure needs to be developed near or around the site before it is ready for increased tourism.¹⁸⁷

In the words of Tourism WA:

*All destinations need accommodation nearby otherwise tourists will have nowhere to sleep. ... Many areas of Australia are blessed with excellent attractions and are readily accessible but (for a whole range of reasons) lack tourist accommodation. In recent years the market has seen a proliferation of accommodation types from basic camping and backpacking facilities to mega-resorts. Successful accommodation development, more than ever before, depends on building the right type of facility to suit the needs of a profitable segment.*¹⁸⁸

A repeated criticism in relation to the Menzies and Lake Ballard area is the lack of suitable accommodation. Tourism WA make the point that there is only very limited accommodation available in Menzies and only a small number of camping sites at Lake Ballard.^{189 190} This concern is echoed by Australia’s Golden Outback in their submission where they state that,

¹⁸⁵ Refer to Appendix One.

¹⁸⁶ Tourism Western Australia, *Australia’s Golden Outback: Destination Development Strategy*, Perth, 2007, p10.

¹⁸⁷ Submission No. 15 from Australia’s Golden Outback, 1 October 2009, p2.

¹⁸⁸ Tourism Western Australia ‘5A’s of Tourism’. Available at: http://www.tourism.wa.gov.au/Growing_Your_Business/Starting_a_Tourism_Business/The_Tourism_Part_of_the_Business/Documents/5%20A%27s%20of%20Tourism%20Development%20Nov08.pdf. Accessed on 8 October 2009.

¹⁸⁹ Submission No. 16 from Tourism Western Australia, 9 October 2009, p12.

¹⁹⁰ The Menzies Hotel has only 10 rooms available in the hotel proper with an additional 5 rooms available in “donga” accommodation. The Menzies Caravan is currently undergoing a restoration program and is expected to have 36 powered sites when completed.

“Menzies only has limited accommodation in a caravan park and run down hotel, which is mostly booked out by mine workers.”¹⁹¹

The accommodation situation limits visitor experience because the best time to visit the installation is said to be sunrise or sunset when elongated shadows are cast upon the salt lake by the sculptures. Unless visitors are self-sufficient in accommodation, an overnight stay in Menzies facilitates the experience of viewing the installation at sunset and sunrise.

The Shire of Menzies is said to have indicated a strong preference for additional accommodation to be placed at Lake Ballard to enhance the visitor experience.¹⁹² This resonates also with other evidence before the Committee:

*From our own experience, most people would only visit the first 10 or so statues at the beginning of the exhibit, near Snake Hill. We believe very few tourists to date would have ever visited all 51 statues, as the time taken to accomplish this would definitely require overnight accommodation.*¹⁹³

This also accords with the original views of the sculptor, Antony Gormley, who expressed a desire to have overnight accommodation facilities available at the site for sunrise and sunset viewings. Gormley envisaged such a facility would be situated near the edge of the lake and built to his specifications. This proposal went so far as to having preliminary architectural drawings prepared for consideration:

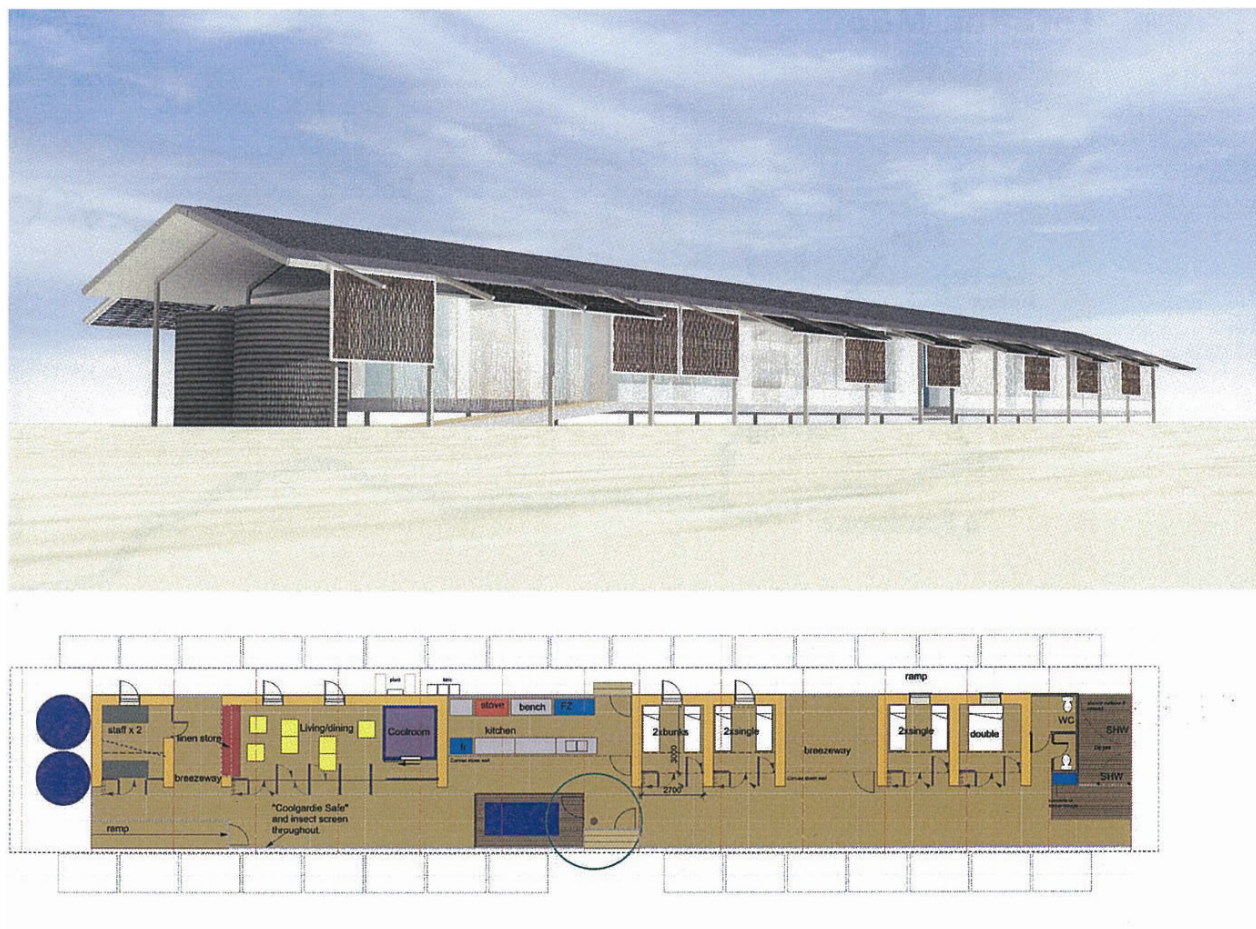
*Conceptual drawings of a Field House were developed by Iredale Pedersen Hook Architects for consideration in 2002. The brief included positioning, approach, view towards the Field House entry and veranda. Internal designs included layout, kitchen/pool area, bedrooms, breezeways, front and side elevation.*¹⁹⁴

¹⁹¹ Submission No. 15 from Australia’s Golden Outback, 1 October 2009, p3.

¹⁹² Submission No. 16 from Tourism Western Australia, 9 October 2009, p12.

¹⁹³ Submission No. 15 from Australia’s Golden Outback, 1 October 2009, p5.

¹⁹⁴ Submission No. 16 from Tourism Western Australia, 9 October 2009, p12.



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A sponsorship proposal prepared by Tourism WA in 2003 had the following descriptors for the field house:

An architect-designed structure situated on the edge of Lake Ballard, the Field House will command spectacular views of the installation and have three chief functions:

- *shelter for daily visitors*
- *overnight accommodation to facilitate sunrise and sunset viewings*
- *residential facilities for a caretaker*

The main reason given for the facility to be omitted from the subsequent *Master Development Plan* was an inability to secure sponsorship from mining companies and others for the project:

We prepared some quite detailed documentation to seek corporate sponsorship, which included the cost of building the field house. So we were talking to various people with a

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Sponsorship proposal presented by The UWA Perth International Arts Festival 9/10/03 p.11.

*lot of money who at one stage were very, very interested and were looking at it, but it fell over.*¹⁹⁶

Since then Tourism WA advise that “there is currently no appetite by any party to complete this aspect of the original vision”.¹⁹⁷

The original projected cost and feasibility of the building have also been questioned. Tourism WA advised the Committee that it had always considered the cost estimates given for the artist’s vision of the field house design and construction of \$300,000 to be a gross underestimate. Importantly also, “no feasibility studies existed for the field house, its capital expenditure, operational costs, and expected cash flows”.¹⁹⁸ Even on scant analysis, it is their view that the field house would not cover its own costs:

*...if you look at the current figures—let us say we are talking about 10 000 to 20 000 visitors a year—most of those would be in and out on the day. It would be a small proportion who would want to stay overnight, so a fairly small proportion. Let us multiply that by a factor of four or five and you might be in the ballpark. Other visitor attractions around the state would attract about 120 000 visitors a year. It is not quite at that sort of critical mass level. The long and the short of that is that it would require a lot of support from the state to prove up viability and an ongoing commitment for not only the capital expense but also servicing that capital.*¹⁹⁹

Ms Shelagh Magadza, the Artistic Director of the Perth International Arts Festival, (PIAF) advised the Committee that a costing analysis done by PIAF determined that an on-site care taker was itself an exercise that was beyond their capacity:

*We did costings on running the field house ourselves, when it was part of the original proposal, and the issue of staff made it uneconomical....*²⁰⁰

Consequently, the placement of a field house was subsequently not included in the *Master Development Plan* (the Plan). In discussing the possibility of a Field House with Antony Gormley, he expressed a number of reservations noting that a field house is a significant commitment needing at least two people to manage properly and requiring a business plan. Therefore, his preference was “to leave the issue of accommodation aside” at this time, seeing it as a “red herring”. He added that: “My feeling is that a lot of energy will go into the structure and running of a field house and divert attention from the focus of the art.”²⁰¹ He would rather see

¹⁹⁶ Mr Richard Muirhead, Chief Executive Officer, Tourism WA, *Transcript of Evidence*, 14 October 2009, p14.

¹⁹⁷ Submission No. 16 from Tourism Western Australia, 9 October 2009, p12.

¹⁹⁸ Submission No. 16 from Tourism Western Australia, 9 October 2009, p3.

¹⁹⁹ Mr Steve Crawford, Director Strategic Policy Tourism WA, *Transcript of Evidence*, 14 October 2009, p14.

²⁰⁰ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival, *Transcript of Evidence*, 14 October 2009, p15.

²⁰¹ Briefing, Antony Gormley, 16 October 2009.

more emphasis put towards making the governance more effective and addressing the conservation and curatorial aspects of the project.²⁰²

Nonetheless, when considering the dearth of available accommodation in the area, the Committee canvassed views as to what might alleviate the accommodation situation. Some options were suggested including:

- The construction of an eco-tent type facility at Lake Ballard;²⁰³
- the combination of a field house and additional camping area with a caretaker on site to prevent theft and damage and who could also do curatorial work;²⁰⁴
- A Bibbulmun track style accommodation;²⁰⁵ and
- A Camping ground with basic facilities;²⁰⁶

There is recognition by all interested parties that in respect to accommodation built on or near Lake Ballard, such “construction ... would need to be very carefully planned as the whole Gormley art scape relies on the total remoteness of the lake.”²⁰⁷

Site works as agreed to in the Development Plan do continue however, with a shade facility at the entrance being the most recent addition. Interpretative Panels for visitor information and communication depicting text and imagery are still outstanding and are yet to be sent to the artist for his approval.²⁰⁸

Apart from Shire planning approval, any accommodation facility constructed at Lake Ballard would also require a sign off by Antony Gormley, and also need to address:

- The need for endorsement by the LBA;
- environmental issues;
- issues surrounding the protection of Aboriginal culture and heritage;

²⁰² Briefing, Antony Gormley, 16 October 2009.

²⁰³ Submission No. 15 from Australia’s Golden Outback, 1 October 2009, p6.

²⁰⁴ Mr Richard Muirhead, Chief Executive Officer, Tourism WA *Transcript of Evidence*, 14 October 2009, p14.

²⁰⁵ Ms Shelagh Magadza, Artistic Director, Perth International Arts Festival, *Transcript of Evidence*, 14 October 2009, p15.

²⁰⁶ Submission No. 10 from Mr Scott Dwyer, 14 September 2009, p1.

²⁰⁷ Submission No.15 from Australia’s Golden Outback, 1 October 2009, p6.

²⁰⁸ Submission No. 16 from Tourism Western Australia, 9 October 2009, Appendix page 5.

- and future mining interests in the area (including on Lake Ballard).²⁰⁹

Finding 18

Although *Inside Australia* is acclaimed as a unique and iconic work that is relatively easily accessed, there is widespread acknowledgement of the lack of a range of tourist accommodation in the town of Menzies and the Lake Ballard location. This is seen as a serious impediment to visitors maximising their experience. However there is also a difficulty in attracting investment dollars for the building of the right type of facility to suit the needs of the ‘for profit’ segment of the market.

7.2 Completion of the work as originally envisaged

As outlined in chapter two, the artist, Antony Gormley, had an installation of 100 sculptures in his mind from the outset. However his original vision was curtailed due to financial constraints. The final number of sculptures installed at Lake Ballard was 51 as PIAF had no capacity for ongoing project management, nor did it have the funding, to undertake a second phase.²¹⁰

Antony Gormley has subsequently expressed a desire to complete the project and that desire is recorded in the Deed of Transfer as follows:

*The parties acknowledge that it was the original intention of the Seller that the Work comprise 100 sculptures, rather than the 51 that have been installed at the location. Both parties acknowledge that, subject to appropriate funding being secured by the Seller, the Seller may wish to fabricate a further 49 sculptures for the Location. If the Seller is able and willing to fabricate these additional sculptures, both parties will work together to explore the feasibility of adding them to the Location on terms to be agreed between the Purchaser and the Seller.*²¹¹

The then Perth International Arts Festival Director, Sean Doran, would like to see the project completed out of respect for the Artist and his original vision:

As an artist, he has been left, I suppose, fractured or incomplete....Laypersons like myself and others may question what is the difference of another 49 sitting out there as opposed to the 51, but it is the original vision....I think yes, it would be a very important desire of his

²⁰⁹ Submission No. 17 from Submission No. 17 from Lake Ballard Association, October 2009, p5.

²¹⁰ Submission No. 13 from Perth International Arts Festival, 14 September 2009, p1.

²¹¹ The State of Western Australia, *Deed of Transfer Relating to Inside Australia*, report prepared by Weil, Gotshal & Manges, London, July 2007, p3-4.

*to have it finished. He has not had an instance when a work has not been completed in that way elsewhere.*²¹²

In 2004 the cost to produce the remaining 49 sculptures was estimated to be \$500,000. Despite viewing that cost estimate to be conservative even at that time,²¹³ it is the view of Tourism WA that the fabrication and fixing of the remaining 49 statues would significantly enhance the exhibition as one of Western Australia's major iconic tourism assets. They see the State or Federal Government as the only viable source of finance. No other current stakeholder such as the Shire of Menzies and the Department of Culture and the Arts has the capacity to meet such an expense.²¹⁴

'Australia's Golden Outback', a regional tourism marketing body whose objective is to increase tourism in the region which incorporates the Gormley statues, believes that the exhibit is able to stand on its existing merits.

*Whilst we can see great merit in completing the entire project with all 100 statues, from a tourism marketing point of view there is perhaps no real need for this to be undertaken as we can successfully promote the art element of the site, as it stands at present.*²¹⁵

Similarly, the Department of Culture and the Arts (DCA) say that doubling the works on site may not provide any further benefit to the site or the community. It would also entail additional recurrent funding and specialist support.²¹⁶ Their submission goes on to say:

*If indeed the artist or his agents were able to secure funding from elsewhere (not the State) to produce further works then it would be the DCA's recommendation that these works be exhibited in a more accessible site so that more people could view the works.*²¹⁷

Although this is contrary to the original vision of *Inside Australia*, the DCA cite the display of the prototypes in the National Gallery Victoria as a precedent to their recommendation and say that a central exhibition would be more cost effective in terms of ongoing maintenance and security.²¹⁸

DCA also drew the Committee's attention to the Deed of Transfer where the onus is on the Seller to secure funding to produce and install further works related to his original concept. They do not recommend the State should fund any additional works.²¹⁹

²¹² Sean Doran, *Transcript of Evidence*, 9 September 2009, p12.

²¹³ Submission No. 16 from Tourism Western Australia, 9 October 2009, p2.

²¹⁴ Submission No. 16 from Tourism Western Australia, 9 October 2009, p12.

²¹⁵ Submission No. 15 from Australia's Golden Outback, 1 October 2009, p5.

²¹⁶ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p2.

²¹⁷ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p2.

²¹⁸ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p2.

²¹⁹ Submission No. 7 from Department of Culture and the Arts, 10 September 2009, p2.

With this in mind, although the artist holds sufficient scans to enable completion of a further 49 sculptures, the prospects for this appears uncertain at this stage:

AGWA is aware that the Seller's main artistic representation in Australia, Anna Schwartz Gallery, continues to seek private philanthropy on behalf of the artist to support the fabrication of a further 49 sculptures. To date no funding has been achieved from this initiative of the Seller.²²⁰

Finding 19

There is broad agreement on the merits of completing the installation to the originally envisaged total of 100 sculptures. However there are divergent views on the priority that should be given to this completion. To date there has been no success in securing government, corporate or philanthropic funding for the additional 49 statues.

²²⁰

Submission No. 8 from Art Gallery of Western Australia, September 2009, p4.

CHAPTER 8 A VISION FOR ICONIC ART IN THE WESTERN AUSTRALIAN LANDSCAPE

In a background paper to the Committee, former PIAF Director Sean Doran, made the following points about opportunities for further iconic destination events in the arts:

The Western Australian rural landscape is an inspiring and soulful part of our planet. It is a repository if you like of natural wonders and ancient human history, geologically and spiritually.

Half the size of Europe, Western Australia is a vast and mainly flat expanse. Its vastness and flatness does not see frequent trips by residents from its state capital, Perth – or elsewhere - to travel deep into its heartlands. It remains mostly avoided.

But it is this very vastness and flatness that I believe provides a unique opportunity for an energizing vision of land art for remote Western Australia and its communities....

Placed out in the wild, this is art free to join the other wild elements of flora, fauna and atmosphere. The art is conceived in response to place and is only experienced in situ. As with wild flora and fauna, the nature of land art suggests that it might warrant similar protection and custodianship for the benefit of the future.....

To add the element of [such] art on an iconic scale into the WA remote landscape can provide a revealing and connecting boost between the WA landscape, its small communities and the rest of the world; and indeed between Perth and its region.....

As an artistic and tourism exercise, Inside Australia by Antony Gormley provides us with a model of success. It is an artistic benchmark for what can be delivered working with a remote rural community and the benefits that can flow to the region.

Inside Australia achieved the following:

- It is an artwork of world class artistic quality*
- It is an inviting beacon to draw visitors into a remote landscape who would not otherwise travel there*
- The artwork provides a remote rural community with a cultural asset that would be the envy of the capitals of Europe and the United States*
- Its presence engenders cross community civic pride*
- Its iconic nature gifts the WA Tourism with a significant added value attraction alongside the natural wonders*
- It stimulates new economic growth on the ground for local traders, hotels, tourism operators, etc.*

- *As a long term public asset it accrues increased benefits to all of the above as each year of its life progresses.*²²¹

Mr Doran's paper went on to make the case for an opportunity to prepare for the 2029 bicentenary of the founding of the city of Perth and by extension, Western Australia by embarking upon an ambitious two-decade commissioning of some large-scale works of land art that together respond to the length and breadth of rural Western Australia.

The Committee notes the ambitious nature of this vision and supports the concept of delivering additional land art opportunities across regional WA.

Right across the City of Perth and the metropolitan areas and in the state's major urban centres there are some major artistic installations and many valuable street sculptures delivered.

²²¹ Doran, S., 'Wild Art', unpublished, 2009.

APPENDIX ONE

THE "5 A'S" OF TOURISM DESTINATION DEVELOPMENT²²²

The following factors represent the essential requirements for successful tourism destination development: Attractions, Access, Accommodation, Amenities and Awareness. That is, the "5 A's". Take any one of these factors away and a destination is unable to reach its full potential. Getting the destination mix right is at the very heart of tourism planning.¹

Attractions

Tourists are motivated to leave their normal place of residence (the origin market) and travel to destinations. What they are actually travelling to can be considered the attraction base of the destination area. Attractions can be natural wonders, scenic, cultural or entertainment based. Attractions also include the activities (another 'A') that can be undertaken at the destination. These may be physical, for example, diving and white water rafting or they may be passive, for example, sunbaking and relaxing on a beach. Often, it is what tourists are travelling away from that is more important than where they are travelling to. For example, it is not surprising that during the Northern Hemisphere winter, many tourists can be found in warmer Southern Hemisphere destinations.

Access

Access to and within the destination is paramount. The tourist must be able to access the attraction base. This means transport is needed to physically move the tourist from the origin to the destination and within the destination area itself. Globally, aviation (another 'A') dominates the movement of international visitors. Within Australia roads and private motor vehicles serve as significant forms of access. Sealed roads offer greater opportunities for vehicle access. A healthy ground touring sector, either day or extended tours, is also required to serve the needs of those consumers who prefer not to transport themselves.

Accommodation

All destinations need accommodation (either within the destination zone itself or nearby) otherwise tourists will have nowhere to sleep. This seems basic enough but investors will only invest in accommodation infrastructure if there are sufficient economic returns. Many areas of Australia are blessed with excellent attractions that are readily accessible but (for a whole range of reasons) lack accommodation. In recent years the market has seen a proliferation of accommodation types from basic camping and backpacking facilities to mega-resorts. Successful accommodation development, more than ever before, depends on building the right type of facility to suit the needs of a profitable segment of the market. Accommodation and air access are particularly linked. Many destinations are unable to attract air capacity due to the lack of accommodation. However, accommodation

²²²

Submission No. 16 from Tourism Western Australia, September 2009, attachment.

developers are often reluctant to invest in destinations that lack air capacity - a classic 'chicken-or-the-egg' problem.

Amenities

All the other services that are required to serve the needs of tourists whilst they are away from home, comprise the amenity base of a destination. Such things as public toilets, signage, shopping, telecommunications and emergency services all contribute to the amenity base. Because many of the amenities are government services (delivered by local, state and national agencies) a high degree of cooperation is needed, particularly where tourism services may be seen to be 'competing' with other customers' needs. Often the supply of amenities will lag behind tourism demand. Hence, it is only when 'demand problems' occur that local authorities and government agencies will invest in infrastructures.

Awareness

Having the best attractions, access, accommodation and amenities in the world is totally useless if the awareness factor is missing. Awareness in this sense has three meanings. Firstly, the local population must have a positive attitude (another A) toward tourism. If the local community sees "tourists as terrorists" then this will have a negative impact. Secondly, those in the front line of tourism, that is, those who directly interface with tourists must have strong, positive attitudes towards tourists. This includes the shops, post offices, road houses and the many other businesses that come in contact with tourists, not just the hotels and restaurants. In all a local community must be made aware of the value of tourism. The third plank in the awareness platform is market awareness. The destination or more importantly, the destination's image must be a strong, positive one and firmly implanted in the tourist's mind.

When to Use the 5 A's

Tourism planners will find the 5 A's useful at the destination level of analysis. It is a useful diagnostic tool for pinpointing potential tourism development issues. However, analysts need to be careful the way it is used.

For example a destination may lack an international standard of airport. This may lead to the (false) conclusion that such a facility is needed. However, within a regional tourism planning context a local airport may already be available but what is really lacking (at the destination level) is a feeder service from an international airport.

APPENDIX TWO

SUBMISSIONS RECEIVED

Number	Name	Position	Organisation
1	Bridget Searson		
2	Joyce Archibald		
3	Mary Ann Rath		
4	Tom & Margaret Oliver		
5	Clare Bestow		
6	Stephen Carter		
7	Allanah Lucas	Director General	Department of Culture and the Arts
8	Stefano Carboni	Director	Art Gallery of Western Australia
9	Alice Steedman		
10	Scott Dwyer		
11	Peter Knight		
12	Paul Rosair	A/Director General	Department of Regional Development and Lands
13	Shelagh Magadza	Artistic Director	Perth International Arts Festival
14	Maxwell Williams		
15	Jac Eerbeek	Chief Executive Officer	Australia's Golden Outback
16	Rick Thomas	A/Executive Director	Tourism Western Australia
17	Brian Seale	Secretary	Lake Ballard Association (Inc)

APPENDIX THREE

HEARINGS

Date	Name	Position	Organisation
9 September 2009	Sean Doran	Arts Producer	Insideworld Imagine
14 October 2009	Richard Muirhead	Chief Executive Officer	Tourism Western Australia
	Steve Crawford	Director Strategic Policy	Tourism Western Australia
	Lance Hardy	Regional Manager	Tourism Western Australia
	Diana Jones	A/Chief Executive Officer	WA Museum
	Drew Dymond	Technical Director	Perth International Arts Festival
	Shelagh Magadza	Artistic Director	Perth International Arts Festival
	Stefano Carboni	Director/CEO	Art Gallery of Western Australia
	Gary Dufour	Deputy Director/Chief Curator	Art Gallery of Western Australia

APPENDIX FOUR

BRIEFINGS HELD

Date	Name	Position	Organisation
20 September 2009	Brian Seale	Chief Executive Officer	Shire of Menzies
	Aileen Kelly	Councillor	Shire of Menzies
	Ian Tucker	Councillor	Shire of Menzies
	Jill Dwyer	Councillor	Shire of Menzies
21 September 2009	Robert Hicks	Chief Executive Officer	Goldfields Esperance Development Commission
	Norma Latchford	Chair	Arts and Culture Goldfields (Inc)
16 October 2009	Antony Gormley	Sculptor	

APPENDIX FIVE

THE INSIDERS²²³

Deanne Blizzard	Kath Finlayson	Gus Miller
Estelle Blizzard	Allan Henderson	Tracey Milner
Danielle Brennan	Janet Henderson	Rob Money
Alana Cameron	Andrew House	Phillip Parker
Ross Cashin	Richard Graham	Tiffany Pierce
Kevin Corbett	Anthea Johnston	Jennifer Reid
Nathan Corbett	Camille Johnston	John Reid
Chris Deavin	Jaden Johnston	Vashti Sambo
Ashley de Prazer	Louise Johnston	Kira Shepherd
Jasmine Dobbie	Natasha Johnston	Chadwick Tucker
Jeanette Dobbie	Simon Jones	Gary Tucker
Jill Dwyer	Aileen Kelly	Ian Tucker
Matthew Dyson	Brett Kuzimski	Joan Tucker
Darrell Eldridge	Alison McArdle	Kaylene Tucker
Christine Earnshaw	Rachel McAuliffe	Kellie Tucker
Robert Earnshaw	Keith Mader	Josie Williams
John Finlayson	Samantha Mazza	Lorraine Williams

²²³

Inside Australia Perth International Arts Festival 50 booklet.