



# Annual Report 2017–18



# Art Gallery of Western Australia

## Location

Perth Cultural Centre, Western Australia

## Postal Address

PO Box 8363  
Perth Business Centre  
PERTH WESTERN AUSTRALIA 6849

## Contact

Info line: 9492 6622  
Telephone: 9492 6600  
Email: [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au)  
Website: [artgallery.wa.gov.au](http://artgallery.wa.gov.au)

## Opening hours

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

## Admission

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

## Art Gallery of Western Australia Foundation

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

## AGWA Members

Membership and enquiries can be made by telephoning +61 8 9492 6687 or email [agwamembers@artgallery.wa.gov.au](mailto:agwamembers@artgallery.wa.gov.au)

## Sponsorship

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

## Donations and Cultural Gifts

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

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2017-18 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it.  
The 2017-18 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (text-only) version, which excludes the financial statements. [artgallery.wa.gov.au/publications/anreport.asp](http://artgallery.wa.gov.au/publications/anreport.asp)

This work is copyright. It may be reproduced in whole or in part for study or training if the source is acknowledged. Such use must not be for commercial purposes. Subject to the Copyright Act 1968, reproduction, storage in a retrieval system or transmission in any form by any means of any part of the work other than for the purposes above is not permitted without prior written authorisation from the Art Gallery of Western Australia.



**Front Cover:** Melinda Harper (detail)

Untitled 2004

oil on canvas

183.1 x 152.3 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2017

# Table of Contents

<b>Statement of Compliance</b>	2	AGWA Supporters	35	Government Building Contracts	56
<b>Who We Are</b>	3	AGWA Foundation	35	Director's Liability Insurance	57
<b>The Essence of AGWA</b>	5	AGWA Members	39	Payments Made to Board Members	57
<b>Chair's Foreword</b>	6	Volunteers and Interns	39		
<b>Director's Report – The Year in Review</b>	7			<b>Other Legal Requirements</b>	58
<b>Performance Management Framework</b>	10	<b>Significant issues impacting AGWA</b>	42	Advertising – <i>Electoral Act 1907 section 175ZE</i>	58
Summary of Key Performance Indicators	10	<b>Organisational Structure</b>	43	Compliance with Public Sector Standards and	
Financial Overview	10	Organisational Chart	44	Ethical Codes	59
<b>Agency Performance</b>	11	Board	45	Substantive Equality	59
Collecting and Sharing	11	Executive Management Team	49	Disability Access and Inclusion Plan outcomes	60
Engaging with and Inspiring Audiences	17			Recordkeeping plan	62
Regional Initiatives	23	<b>Disclosures and Legal Compliance</b>	51	Section 40 – Estimates for 2018–19	63
<i>Desert River Sea: Kimberley Art Then and Now</i>	23	Other financial disclosures	51		
Care of <i>Inside Australia</i>	24	Ministerial directives	51	<b>Financial Statements and Key Performance Indicators</b>	65
Exhibitions and Displays presented in 2017–18	25	Pricing policies	51	Financial Statements	66
Realising AGWA Potential	30	Capital works	51	Notes to the Financial Statements	75
Commercial Operations	30	Completed capital projects	51	Independent Auditor's Report	144
Corporate Governance	32	Employment and industrial relations	52	Key Performance Indicators	148
Government Relations	32	Occupational Health, Safety and Injury Management	53		
External Relationships	32	Compliance with Injury Management Requirements	55	<b>Appendices</b>	155
Annual and Exhibition Sponsors	33			Appendix A – AGWA Foundation Members	155
		<b>Governance Disclosures</b>	56	Appendix B – Gallery Staff	164
		Contracts with Senior Officers	56	Appendix C – Staff Community Engagement	166
		Unauthorised use of credit cards	56	Appendix D – Acquisitions	168

## Overview

# Statement of Compliance

Hon David Templeman MLA  
Minister for Culture and the Arts

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2018.

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

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



Geoffrey London  
Acting Chair  
Board of the Art Gallery of Western Australia  
28 August 2018



Jason Ricketts  
Member  
Board of the Art Gallery of Western Australia  
28 August 2018

# Overview



## Who We Are

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

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

The Gallery collects and maintains the State Art Collection which currently comprises almost 18,000 works by Western Australian, Australian and international artists, and includes many Indigenous works. AGWA is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

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

## Our Vision

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

# Overview

## Who We Are

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

We celebrate Australian art and artists by sharing their vision and voice with our audiences. We present Western Australian art alongside that of the rest of the world, staging conversations between the local, national and international. We are particularly committed to presenting Indigenous stories through the language of visual arts, respecting and valuing that the culture and arts of Australia's first people are integral to our identity.

Everything we do is informed by our guiding document *The Essence of AGWA* and begins and ends with our knowledge and experience and our wish to bring enjoyment, challenge and excitement grounded in artistic freedom, curatorial integrity and commitment to represent artistic visions. At the same time, we are determined to evolve, explore new directions and push beyond the boundaries of the expected.

We are committed to developing an equitable and diverse workforce that is representative of the Western Australian community at all levels of employment. We actively encourage Indigenous Australians, young people, people with disabilities and people from culturally diverse backgrounds to apply for positions at AGWA.

## Our Purpose

*To inspire our visitors and enrich  
Western Australia with great  
collections of art.*

## The Essence of AGWA



# the essence of AGWA



**Art is an expression of what it is to be human, a universal language that brings us together. It exists for us to experience wonder, share happiness and sorrow, question ideas and beliefs, capture the essence of life.**

We believe that art matters, it is meaningful, and it should be shared so that we can all embrace it with imagination and passion.

We strive to be the heart of the arts in Western Australia, stimulating conversations and providing new ways of looking and thinking about art, remaining one of Australia's most influential arts advocates.

We collect and care for works of art for the State, building a dynamic and continuously evolving collection for the benefit of all Western Australians, now and into the future. We are committed to developing a collection that reflects the history and diversity of WA so we can continue to examine our place in the world.

We live and work on Nyoongar traditional land; we respect and value that our lives are interconnected and that the culture and arts of WA's first people are integral to WA's identity. We are committed to presenting Indigenous stories through the language of visual arts.

We celebrate Australian art and artists by sharing their vision and voice with our audiences. We present Western Australian art alongside that of the rest of the world, staging conversations between the local, national and international.

We embrace the freedom of living at a geographical frontier without being confined by it.

Art is global and our role is to introduce different perspectives, to expand your horizons, to challenge the way you see the world through the collection, the exhibitions and the experiences we create.

We embrace boldness. We are determined to evolve, explore new directions and push beyond the boundaries of the expected. Cultural creativity is cultural capital.

We are here to inspire you – whether you are a Western Australian or a visitor to our wonderful State, a seasoned artistic traveller or an apprentice explorer, adult or child. Our programs will open new ideas and encourage you to reach out, investigate and discover.

We seek you out. We will create partnerships that invite collaboration and experimentation across art forms.

Everything we do begins and ends with our knowledge and experience and our wish to bring enjoyment, challenge and excitement grounded in artistic freedom, curatorial integrity and commitment to represent artistic visions.

**This is our vision for AGWA, our artistic mantra. Our role is always evolving, but the purpose remains the same – to encourage you to become passionate about culture and the arts, inspire your own creativity, expand how you see the world, build a collection that you love and care for as much as we do. And together weave a stronger cultural fabric for all of WA.**

# Overview

## Chair's Foreword



**Sam Walsh AO**  
Chair

It gives me much pleasure to write this foreword to the 2017–18 Annual Report of the Art Gallery of Western Australia, particularly because this year there has been a fresh energy at the Gallery, as we have welcomed new audiences to our special exhibitions and our rebranded and reimaged gallery spaces. On behalf of the Board I would like to acknowledge our staff and volunteers and thank them for their efforts throughout the year.

AGWA has experienced something of a renaissance during the year, and enjoyed increased visitation through its well-received *Culture Juice* series of exhibitions, which started with *The Rise of Sneaker Culture* and was followed by the hugely popular *Heath Ledger: A Life in Pictures*. Then in March this year we welcomed the magnificent *A Window on Italy – The Corsini Collection: Masterpieces from Florence*, putting great historic European art into the spotlight, and offering visitors a rich and evocative experience transporting them back to the Renaissance Florence. This exhibition had outstanding support from private philanthropists, the Government of Western Australia and the Italian community, and I thank them all most sincerely.

During the year Andrew Forrest and Seva Frangos retired from the Board and I thank them for their service to the Gallery and the Board. In December we welcomed to the Board former Minister for Culture and the Arts, John Day, and in April Vanessa Russ took up her appointment. I acknowledge and thank all my Board colleagues for their commitment and wise counsel throughout the year.

On behalf of the Board I also wish to thank the Foundation Council, led so ably for more than three years by Chairman Adrian Fini, until his retirement in November 2017. Adrian, together with members of the Foundation, has made a wonderful contribution to AGWA, for which the Board and I are very grateful. In May 2018 we were delighted to welcome Warwick Hemsley to lead the Council as its new Chair, an appointment which has been widely acclaimed. The Foundation Council must be congratulated also for organising a third very successful Art Ball, held in May, which again introduced a new and generally younger group of friends and supporters to the Gallery.

With the support of the Foundation, our donors and lenders, AGWA has again been able to acquire some outstanding works for the AGWA Collection – your State Art Collection. I also offer my thanks to our sponsors, benefactors and partners for their generosity and support.

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

A handwritten signature in black ink, appearing to read "Sam Walsh AO". The signature is fluid and cursive, with a stylized "S" at the beginning.

**Sam Walsh AO**  
Chair

# Overview

## Director's Report • The Year in Review



**Stefano Carboni**

Director

This has been a wonderful year for visitation – achieving the highest number of visits for many years. I believe the main reason for this is that because of our strategy to put together a program that catered to different audiences, AGWA has been very much in people's minds. We have continued to build on the *See Things Differently* theme introduced a couple of years ago, and this has led to the *Culture Juice* stream, with the SNEAKERHEADS exhibition and our wonderful collaboration with the Western Australian Museum to present *Heath Ledger: A Life in Pictures*:

Planning for the renewal of the rooftop space, foreshadowed in last year's report, is moving forward with the Steering Committee working towards selection of an architect to finalise the design, which we hope to open in late 2020.

### Collection

Over the past three years we have been looking at new ways to connect with our audience and make the Gallery a welcoming venue for all Western Australians, and with the realisation of our plans to revitalise the AGWA Collection, with a substantial reinstallation of its works, introducing five newly installed gallery spaces: AGWA Six Seasons, dedicated to Aboriginal and Torres Strait Islander art; AGWA WA Unlimited, presenting Western Australian art from the 1920s to today; AGWA Modern, which showcases our holdings from 1920 to the late 1960s and AGWA Contemporary, presenting art from the 1970s to today. During the year we have been working on plans for the move of WA Historical from the basement to the first floor, and this will be completed in August through November 2018.

The *WA Unlimited* concept introduced some time ago now encompasses *WA Journey*, *WA Now* (the Gallery's ongoing space dedicated to showcasing the talents of our local visual arts community, and our commitment to WA artists) and *WA Craft and Design*.

This new approach to presenting the Collection, along with the upgrade to our lighting which was completed mid-2017, has presented a fresh new approach, and has received wide praise from our visitors – both local and from interstate and overseas..

### Exhibitions

The highlight of the year was undoubtedly the wonderful exhibition from Italy – *A Window on Italy – The Corsini Collection: Masterpieces from Florence*.

We were very privileged to be able to bring this personal collection of the Corsini family to Perth (the only venue for this exhibition in Australia). The collection, which has never toured before, featured Renaissance and Baroque paintings by Italian artists such as Botticelli, Tintoretto, Caravaggio and Pontormo, and has been preserved over centuries, surviving the devastation of World War II and the great flood of Florence.

The exhibition was widely acclaimed by our visitors, and we were delighted that it exceeded its visitation targets.

As already noted, *Culture Juice*, our contemporary culture strand, aimed at providing provocative exhibitions on aspects of popular culture which will appeal to both new audiences and traditional

# Overview

## Director's Report – continued

visitors, continued to be extremely popular, with the SNEAKERHEADS season coming to a close in September 2017, followed by the opening of *Heath Ledger: A Life in Pictures*, a unique exhibition curated by the WA Museum and presented at the Gallery in partnership with AGWA.

Australia's *Black Swan Prize for Portraiture* went on display at AGWA for the second time, and this partnership will continue again in 2018. The ever-popular *Year 12 Perspectives* exhibition of art by graduating high school art students again received wide acclaim this year, and both the *Black Swan* and *Year 12* exhibitions will next be shown in the Centenary Gallery spaces, which will be freed up for temporary exhibitions when AGWA Historical moves to the first floor.

In June it was my particular pleasure to be able to open the exhibition *Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection*. It features 76 works from the private collection of Albert Yuen, a Perth-based Australian-Chinese collector of important historical Chinese ceramics. This is the first time that AGWA has displayed an exhibition of historical Chinese ceramics, and we are very proud that it is entirely sourced from Western Australia.

A list of our 2017–18 exhibition program can be found on page 25 of this report, and a full summary is available on the Gallery's website.

### Programs

The Visitor Experience Department has provided our visitors with some excellent programs this year, particularly the Super Saturday initiatives in support of *Heath Ledger* and *Corsini*, which have provided strong foundations for exceptional visitation to these exhibitions. We also welcomed school, tertiary and other groups for workshops and guided tours, and a range of other initiatives, some of which are also highlighted in the Programs section of this report.



• (L to R) Minister for Culture and the Arts, The Hon David Templeman MLA, with AGWA Director Stefano at the *Corsini* exhibition opening

Partnerships formed last year with many Western Australian organisations have continued in 2017–18, and led to some innovative programs in support of our exhibitions, such as the 'Singing in the Gallery' initiative led by WA Opera in support of *Corsini*. In regional Western Australia, AGWA, in conjunction with Rio Tinto, continues working in collaboration with Kimberley Aboriginal artists and communities to present *Desert River Sea* – a nationally significant project which will culminate early in 2019 with an important exhibition of recent works.

# Overview



## Director's Report – continued

The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, this year celebrated their 40th anniversary of exceptional service to the Gallery. As with all our special exhibitions they were able to add an extra and much appreciated dimension to the *Corsini* exhibition, with many extra tours being scheduled to meet the demand from visitors.

### Operations and Management

In May 2018 the Office of the Auditor General (OAG) released a performance audit report on the Management of the State Collection. The Auditor General made practical recommendations to help improve our processes, and noted that the AGWA staff the auditors met showed a dedication and passion to finding ways to address the issues. We are implementing the OAG recommendations, and I look forward to the creation of a new storage facility for use by AGWA and other portfolio agencies.

AGWA operates with a small but dedicated staff in order to bring the best possible programs and displays to the public; our staff constantly need to adapt and come up with innovative and creative new ways of working together and I am very proud of what we have been able to achieve this year.

### Acknowledgements

The Gallery relies heavily on the generosity of an enthusiastic group of volunteers, who make an inestimable contribution to our operations. To them, the Foundation, and our sponsors, I acknowledge and thank you sincerely for your invaluable contribution. Many thanks also to the numerous organisations and individuals who have partnered with us in order to provide a rich choice of programs in support of our exhibitions.

I am also thankful for the support of the Board, the Minister for Culture and the Arts, the Premier and the State Government.

Finally, I must again express my warmest thanks and gratitude to all AGWA staff. This has been a difficult year, with even more being asked of every member of our small team, and I am forever grateful for their dedication.

**Stefano Carboni**

Director

# Performance Management

## Performance Management Framework

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

### Summary of Key Performance Indicators

#### Preservation

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

#### Accessibility

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

#### Key Efficiency Indicator

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

### Financial Overview

AGWA receives revenue from a variety of sources. The State Government provides the majority of revenue as an appropriation to fund core services. In addition, the Gallery receives grants, sponsorships, donations and bequests which fund a diverse range of activities, including the majority of the acquisitions. Much of this revenue is restricted to specific purposes. The Gallery also generates a small portion of its own revenue through paid exhibitions and commercial activities including venue hire and retail sales. Total revenue of more than \$13,869 million was received in 2017–18, of which \$4.625 million was generated from commercial activity, and from public, private and charitable sources. The Gallery continues to manage savings in expenditure.

Financial Targets	2017–18 Target	2017–18 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	13,599	12,640	(959)
Net Cost of Services (as per income statement)	9,822	8,015	(1,807)
Total Equity (as per Statement of Financial Position)	387,317	353,659	(33,658)
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	10,079	11,484	1,405

- A detailed description of the Performance is contained in the Financial Statements and Key Performance Indicators section of the pdf document available on AGWA's website.

# Agency Performance

The Gallery's performance for 2017–18 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget which is within the framework of the Gallery's Strategic Plan for 2015–2019.

## Collecting and Sharing

Strategic Objective:

- To develop and strengthen the State Art Collection.
- To appropriately manage and preserve the State Art Collection
- To increase access to the State Art Collection locally, nationally and internationally

### Overview

The Gallery has the finest public art collection of Western Australian art and Indigenous art in the State. At 30 June 2018, the State Art Collection comprised 17,842 works.

### Outcomes

In 2017–18 the Gallery acquired 81 works of art at a cost of \$572,368 and was gifted an additional 35 works for an estimated value of ca. \$214,100.

The work of many new Western Australian, Australian and international artists was introduced into the Collection this year. Highlights include works by three significant Iranian artists, and a work by the renowned American ceramic artist Ron Nagle. Two Australian artists, Virginia Cuppidge and Susan Norrie, made significant gifts of examples of their own work, and Sue and Ian Bernadt expanded the holding of works by Western Australian Aboriginal artists through gifts.

During the year 116 works of art were introduced into the Collection:

- 39% (35 artists) were works by Western Australian artists
- 45% (30 artists) were works by Australian artists
- 26% (11 artists) were works by International artists.

See full list of acquisitions at Appendix E

### AGWA Collection

The State Art Collection was reinstalled and rebranded in 2017–18, becoming known as the AGWA Collection. Five ways to experience the Collection were introduced: AGWA Historical, AGWA Modern, AGWA Contemporary, WA Unlimited and AGWA Six Seasons.

This has allowed visitors to explore dedicated galleries for Western Australian and Indigenous art – two key areas of interest. A new collection identity was developed and implemented across Gallery signage and key Collection collateral. The AGWA Collection remains the heart of the AGWA experience and it now has an identity that reflects its importance to the institution.

*"The contemporary gallery is outstanding in its quality, breadth and focus – congratulations to the curator of those little-seen works.  
I will return soon, with mates."*

Loans from the AGWA Collection to State and National institutions, exhibitions and Government departments totalled 29 works.

Highlights of works lent to Australian institutions include El Lissitzky's colour lithographs *Proun from 'Proun 1. Kestnermappe'* 1923 for the exhibition *Call of the Avant-Garde: Constructivism and Australian Art* at the Heide Museum of Modern Art, and Gareth Sansom's *The blue masked transvestite* 1964 and *Friendship's road II* 1985–1987 for the exhibition

## Agency Performance

### Collecting and Sharing – continued

Gareth Sansom *Transformer* at the National Gallery of Victoria. Mutlu Cerkez's New album cover designs for bootleg recordings of *Led Zeppelin* 1996 was lent to the Monash University Museum of Art for the *Mutlu Cerkez Survey* exhibition. Works by Louisa Clifton's (after) A view of Koombana Bay 1840's, Frederick Garling's View across the coastal plain, Horace Samson's Perth 1847 and Thomas Turner's Albion House, Augusta 1936 for went to the National Gallery of Victoria for *Colony Australia 1770 -1861 / Frontier Wars*. Arthur Streeton's watercolour *Heilly* was lent to the Streeton: *The Art of War* exhibition at the National Gallery of Australia, 25 April – August 2018, and two works by John Russell, *Les Aiguilles de Belle-Ile* and *La moisson [the harvest]*, have gone to the *John Russell, Australian Impressionist exhibition* at the Art Gallery of New South Wales.

Seventeen loans were made to the Department of Premier and Cabinet and Government House.

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

Work on the Indigenous Collection Online digitisation project continues, with the first stage of the project launched early in 2018. Out of a total of 2,925 works, to date 2,232 works from the Aboriginal and Torres Strait Islander collection have been photographed; copyright clearance and permissions have been secured for online access for 400 works. The project is currently scheduled for completion at the end of 2019. The funding support of the Gordon Darling Foundation is assisting the Gallery's determination to provide a rich and inspiring online resource.

Conservation staff have been busy this year preparing works for exhibition and treating new acquisitions for display, with considerable time spent in preparation for the revitalisation of the Collection galleries following the installation of the new lighting. AGWA conservators worked closely with their colleagues from the WA Museum in preparation for the exhibition *Heath Ledger: A Life in Pictures*.

A major project for the Framing Department this year was the crafting of period frames for the paintings *Bunny* 1899 by Ralph Peacock and *The Leaf Gatherers, Burnham Beeches* 1890s by Florence Fitzgerald.



**Florence Fitzgerald**

*The Leaf Gatherers, Burnham Beeches* 1890s  
oil on canvas  
76.3 x 127.3 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased 1896

See full list of exhibitions and displays on page 25

# Agency Performance



## Collecting and Sharing – *continued*

Some of the works of art acquired in 2017–18



**Ron NAGLE**

*Bill-bored* 2016

acrylic polymer paint on canvas

ceramic, glaze, catalysed polyurethane and epoxy resin

10.8 x 10.5 x 15.9 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia

Foundation: TomorrowFund, 2018



**Clare BELFRAGE**

*Skin Deep - Brown and Grey* 2017

blown glass with cane drawing, cold worked

50 x 22 x 12 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia

Foundation: TomorrowFund, 2018

## Agency Performance

### Collecting and Sharing – *continued*



**Farah OSSOULI**

*Jean-Leon, Ahmad and I* 2012

gouache on Arches paper

76 x 56 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018



**Vincent NAMATJIRA**

*Gina Rinehart and me II* 2017

synthetic polymer paint on canvas

91 x 122 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

© Vincent Namatjira / Copyright Agency

# Agency Performance



## Collecting and Sharing – *continued*

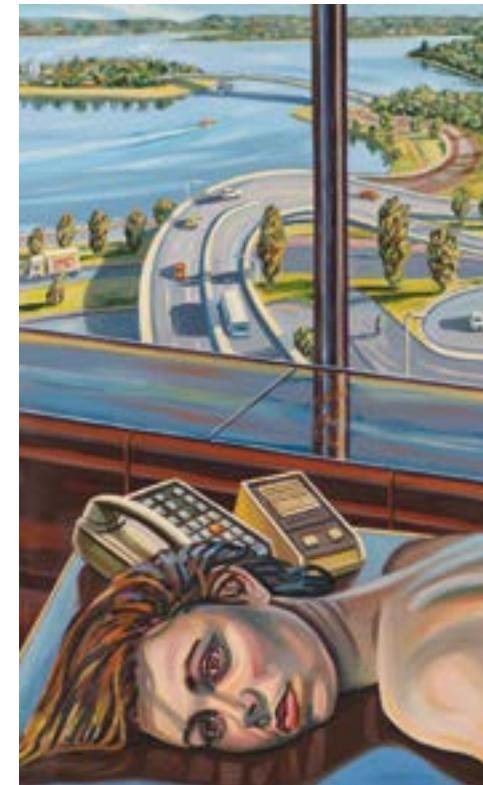


**Trevor VICKERS**

*Untitled (Catalan series)* 1989

synthetic polymer paint and gesso on canvas and plywood  
95 x 151 x 5.8 cm

State Art Collection, Art Gallery of Western Australia  
Gift of Dr Ian and Sue Bernadt under the Commonwealth  
Government's Cultural Gifts Program, 2017



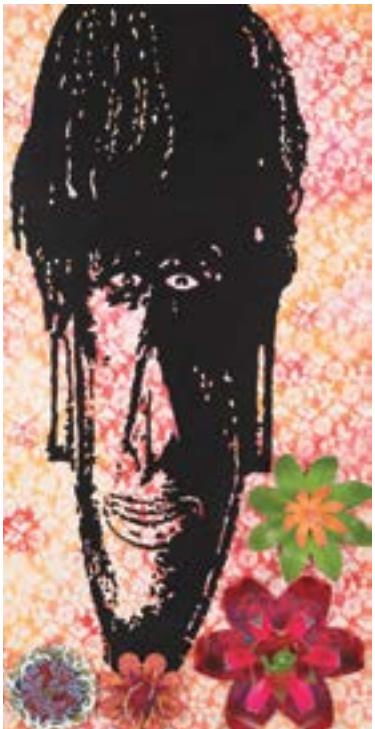
**Stewart MACFARLANE**

*The Re-Enactment* 1992

152.5 x 91 cm (painting)  
154.4 x 93.1 cm (frame)  
State Art Collection, Art Gallery of Western Australia  
Partial Gift of Charles Nodrum Gallery and Purchased through  
the Sir Claude Hotchin Art Foundation, Art Gallery of Western  
Australia Foundation, 2018

## Agency Performance

### Collecting and Sharing – *continued*



**Brian ROBINSON**

*Apa mawa* 2015

mixed media

200 x 100 x 25 cm

State Art Collection, Art Gallery of Western Australia

Purchased 2018

© Brian Robinson / Copyright Agency



**Farhad AHRARNIA**

*It's the sea fused with the sun* 2015

Khatam and walnut tree layers on board

43 x 45 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia

FoundationTomorrowFund, 2018

# Agency Performance

## Engaging with and Inspiring Audiences

### Strategic Objective:

- To display and present the finest art of the region, nation and the world for Western Australians and visitors to the State
- To provide engaging, inspirational and educational artistic, inclusive art experiences
- To promote the Art Gallery of Western Australia

### Overview

Throughout the year, the Gallery offered its visitors a rich suite of exhibitions and Collection displays aimed at a wide and diverse audience. A list of exhibitions and displays shown in 2017–18 can be found on pages 25–29, with full details about each one being available on the Gallery's website.

AGWA provides broad access to the Western Australian community and visitors to the state, by means of a diverse exhibition program and many activities to support these exhibitions. Use of digital technology and online information services through the website, the use of social media applications such as Facebook, Twitter, YouTube and Instagram make programs accessible to a broader audience.

AGWA's Voluntary Gallery Guides continue to make a significant contribution to the visitor experience and interpretation of works in the State Art Collection and temporary exhibitions

### Outcomes

A total of 375,698 people visited the Gallery during the year, compared with 317,932 the previous year. Virtual access continues to be strong with AGWA's website attracting 204,696 unique visitors.

Website traffic was ahead of target and Gallery visitation was 57,766 (+18%) ahead of 2017–18 actual figures and 13.5% ahead of target. Visitation was particularly strong for *The Rise of Sneaker Culture*, *Heath Ledger: A Life in Pictures* and the paid exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence* and *Year 12 Perspectives* exhibitions.

In 2017–18, AGWA continued to reach and engage with broad audiences. A focus was attracting new and younger audiences through exhibitions such as *Heath Ledger: A Life in Pictures*, the second in the *Culture Juice* series. This exhibition attracted over 78,000 visits of which approximately 40% were new visitors to the Gallery.

The exhibition was successful in attracting a younger audience with five in 10 visits made by people aged 16–24. 77% of visitors came with the specific intention of visiting the *Heath Ledger* exhibition, significantly over the average (26%) which indicates a strong external appeal.

The second half of 2017–18 focused on the international exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence* which opened to the public on 24 February 2018. This exhibition was exclusive to Perth in Australia, and featured works from Italian artists including Botticelli and Caravaggio.

*"Your fabulous volunteers made my day, and you have the best art outside of London."*

## Agency Performance

### Engaging with and Inspiring Audiences – continued

Sourced from the private collection of the princely Italian family, the Corsini family, the exhibition captured the hearts and minds of Western Australian audiences. It attracted more than 40,000 visits and the campaign had a 90% prior awareness amongst those who visited the exhibition.

A comprehensive marketing and public programs combination attracted more than 4,000 people across the opening day and substantial media coverage throughout the exhibition. Through a negotiated media partnership with Seven West media, exclusive stories ran across the Seven West media stable with news and Today Tonight television stories complementing Perth Now video content and strong editorial coverage in The West Australian. This was supplemented by SBS advertising, targeted arts and culture advertising and a broad-reaching outdoor campaign.

The creative campaign of six stories ‘Windows on Italy’ was well received. An integrated exhibition approach between the marketing, visitor experience and curatorial team ensured the exhibition experience delivered on the promise. This collaborative approach generated a positive experience result with 75% agreeing the exhibition was as good, or better, than expected.

The reinstallation of the newly-branded gallery spaces for the AGWA Collection, was supported by new Curator TV videos for AGWA Modern, AGWA WA Unlimited and Six Seasons in addition to 15 insight videos on specific works. A new policy for didactic displays was adopted ensuring improved accessibility of content. Navigation across the galleries was improved with a new campaign “Five paths many journeys” with a leaflet, a new information area, and a projected coloured line system in the foyer. Awareness of the Collection displays was raised with uniforms for the volunteer staff and free badges given to school groups and other touring visitors. The forthcoming move of the Historical collection to the main building was heralded with a new campaign *Art's Big Bang – discover the supernova at the heart of the AGWA Collection*.

*“I was delighted by the security guard who took the initiative to speak with me about the artist and his life history and his work. An intriguing and valuable departure from statue-like guards.”*

The revitalised Collection galleries, coupled with the mix of exhibitions appealing to traditional and new audiences saw the Gallery enjoy one of its most successful visitation outcomes for several years.

AGWA continued to activate its digital channels in 2017–18, shifting its attention to Instagram while maintaining Facebook and Twitter, resulting in a Facebook following of 29,163 – 10% up on the previous year), 23,676 followers on Twitter (an increase of 4%), 11,900 Instagram followers (an increase of 31%).

The Gallery’s regular electronic newsletter Artmail introduced an editorially-focused approach linking to an AGWA blog, which saw an increase in subscribers of 24% and an improved open rate.

Public relations and editorial support continued as a key channel for AGWA communications. This year unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 1,398 items, reaching a total audience of 85,207,546. An equivalent amount of advertising space is calculated to cost \$13,967,838. (These figures are based on clippings and information provided by isentia media monitoring services, as well as those collected by AGWA, with the value of the coverage calculated using formulae provided by iSentia.).

The Gallery achieved several editorial highlights during the year including Today Tonight segments for *Heath Ledger* and *Corsini*.

# Agency Performance



## Engaging with and Inspiring Audiences – *continued*

### Super Saturdays

The most significant large scale impact was support for the two exhibitions in the *Culture Juice* series: SNEAKERHEADS and *Heath Ledger: A Life in Pictures*. Following the successful ‘super Saturday’ opening for SNEAKERHEADS the same format was developed for the *Heath Ledger* opening Saturday and offered music, curator tours and talks, chess (a Ledger passion) plus talks and workshops on film, photography and other activities reflecting the exhibition. Early-evening ‘twilight’ opening sessions were organised to reach a wider audience.

A ‘Super Saturday’ for a very different show *The Corsini Collection* was a major success – it featured opera, jazz, dance, puppets, talks, storytelling, a Renaissance photo booth, an aerialist, family workshops, and curator presentations and tours.

### Imagination Room supported by Wesfarmers Arts

The Imagination Room hosted ArtBubs events for mothers and young children through the year and also a series of extra-mural activities for key exhibitions: SNEAKERHEADS (workshops and exhibitions of designs by students at Curtin University) and *The Corsini Collection* (family crest workshops and displays). A special link with Propel Youth Arts saw a youthful take on the Corsini artworks.

### Digital Content

Digital Audio tours for the *Corsini Collection* were provided free of charge and these were also accessible online pre-visit.

The User Generated Content activity for SNEAKERHEADS ('My Sneaker Story'), the *Corsini Collection* (the Portrait Palazzo) and a competition for a unique Heath Ledger surfboard enabled the Gallery to connect with visitors and potential visitors in a fun way which brought digital traction and visibility.



• **Sneaker-making activity in the Imagination Room.**

During the year there were many additions to the AGWA website, including substantial audience-generated material for SNEAKERHEADS.

The launch of the Six Seasons web portal, supported by the Gordon Darling Foundation, was a major milestone. It allows audiences to explore Indigenous artworks in the AGWA Collection which are currently in storage. For example, the *Julie Dowling WA Now* exhibition on display, was complemented by other works available only on the portal.

## Agency Performance

### Engaging with and Inspiring Audiences – continued

#### Education Programs

AGWA's 2017–18 education program was well supported with 14,398 students taking part. The visits included primary, secondary, tertiary and those studying English as a second language, undertaking tours, participating in workshops and learning the process of visual analysis with the educators.

Groups other than traditional school classes, for example home school group networks, alternative schools and special needs and disability groups, are continuing to participate in AGWA education programs.

Nearly 4,000 children participated in school holiday workshops in July, October, January and April. A popular holiday activity involved making and decorating a paper sneaker in support of the SNEAKERHEADS season and *The Rise of Sneaker Culture* exhibition.

*"Please keep doing the high school student exhibition.  
It was an amazing visit."*

#### Visitor Experience Program

The team delivering Education, Public Programs and Interpretation reflected the changing priorities of the Gallery during the year. The department underwent a major change during the year with loss of two posts in the redundancy program and the resignations of two other staff members who were replaced during the period. The pilot development of the introduction of a computerised booking system for tours and workshops and to schedule volunteers was implemented towards the end of the reporting year.

The monthly ArtBubs sessions provide an occasion for parents with small babies (up to one year) to get together for a mid-week outing by taking a tour of the Gallery with one of AGWA's Voluntary Guides, followed by coffee, cake and conversation in the Imagination Room.

*"I spent the entire day here because of what was going on in the foyer. I am not generally a great subscriber to dance or contemporary dance in general, but Co3 totally sucked me in."*



• Co3 artists Andrew Searle and Katherine Gurr. Photo: Toni Wilkinson.

#### Co3 Partnership – Reason for Being

In November 2017 AGWA and Co3, WA's Flagship contemporary dance company, concluded the development cycle for the *Reason for Being* project. This innovative cross-arts partnership began in February 2016 and included 15 developments which re-interpreted the State Art Collection and the Gallery's architecture through contemporary dance, engaging more than 16,000 visitors. In 2017, AGWA and Co3 presented the final three *Reason for Being* developments, which engaged more than 4,500 visitors.

# Agency Performance



## Engaging with and Inspiring Audiences – continued

Highlights in this partnership have been the interpretation of Sally Gabori's *Thundi*, Guy Grey-Smith's *The Cross* and the engagement of other established creatives such as Chrissie Parrott and Matt Edgerton. The project is currently in the planning phase for the final performance of *Reason for Being*, scheduled for late 2019.

### Voluntary Gallery Guides

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

There are currently 96 Voluntary Gallery Guides: 80 of these are Active Guides, who are required to design and deliver 28 tours per calendar year and attend fortnightly professional development and training sessions, and 16 are Associate Members, who are not required to deliver tours, but support the program by acting as mentors, assisting or delivering training and professional development. They also undertake research, maintaining the library and assisting with training and professional development. Associate Members must have been Active Guides for at least five years before they can apply for this change in status. There are 28 Life Members, a status awarded to individual Guides after 20 years of voluntary service to AGWA.

This year the VGGs delivered tours as part of AGWA's Education program to 5,255 school-aged children and 1,658 adults.

In addition, 5,741 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours.

This year 20 professional development Sessions were held for the Guides. These were designed to support guiding the works in the collection and the temporary exhibitions.

The Guides regular meetings covered a range of themes and included walkthroughs with curators including Jenepher Duncan, AGWA Contemporary, Melissa Harpley, A Window on

*"The volunteer guides that we had for our tour this morning were absolutely marvellous; we had a splendid time thanks to them."*



- A group of AGWA's Voluntary Gallery Guides, in the Kimberley for their annual research trip, bumped into actor Ernie Dingo.

Italy – *The Corsini Collection* and Stefano Carboni, Chinese Ceramics Revealed. WA Focus artists Gregory Pryor and Julie Dowling provided an insight into their exhibitions and glass-artist Denise Pepper spoke about how her glass art intertwines with large scale sculptures in connection with the Tom Malone Prize and National Volunteer Week.

## Agency Performance

### Engaging with and Inspiring Audiences – *continued*

Specially trained Guides have taken groups of people living with dementia on an Art and Memories Tour (which focuses on evoking memories rather than a visual analysis of the artwork). Participants visit the gallery with a carer, and both later visit the Art Studio for an Artistic Adventures art-making workshop.

In October 2017, to recognise and celebrate 40 years and 585,000 tours delivered, the Guides launched a publication and video, created with a grant from Lotterywest. Copies of both can be found on the AGWA website.

A group of 16 new recruits graduated from the VGG Training Program in December after a year-long course that included visual awareness, constructing a tour and learning how to select and use works of art appropriately, and techniques for engaging tour groups and encouraging interaction.



• The Story Teller leading a group of visitors during the *Corsini* Opening Day.



• Students participating in a visual analysis workshop during *Year 12 Perspectives*.



• Crest-making activity in the Imagination Room in support of *Corsini*.

# Agency Performance



## Engaging with and Inspiring Audiences – continued

### Regional Initiatives

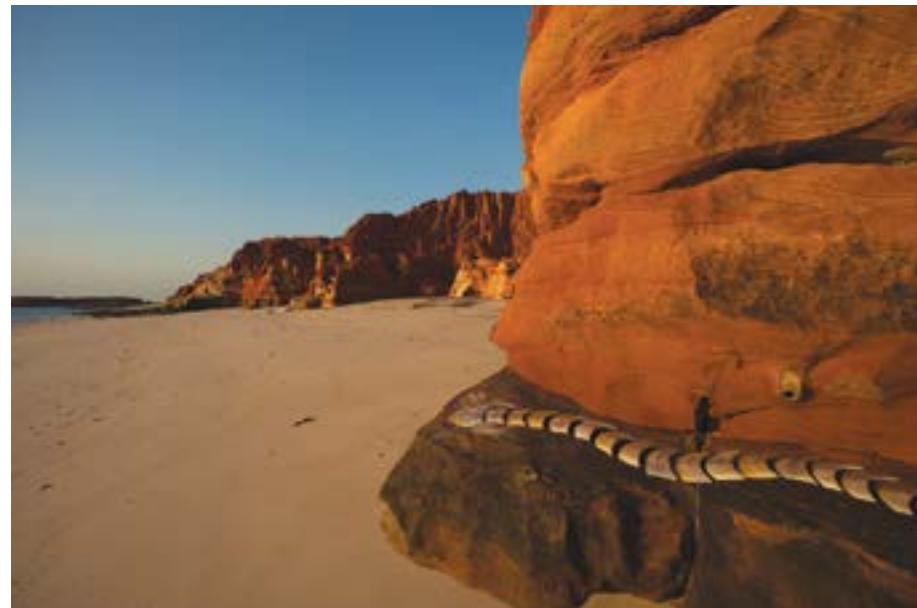
#### **Desert River Sea: Kimberley Art Then and Now**

*Desert River Sea: Kimberley Art Then and Now* (DRS) is a ground-breaking six-year visual arts initiative developed by AGWA with the support of Rio Tinto. The aim of DRS is to bridge the cultural and geographic distance between the artists of the diverse Kimberley region, the Gallery in Perth and national and international audiences, thereby forging a network of cultural and artistic exchange and understanding. Now in its final year, DRS will close with a landmark exhibition, and publication, that will celebrate the region's art and culture. The exhibition, *Desert River Sea: Portraits of the Kimberley*, will be on display at AGWA from February to May 2019.

The focus of *Desert River Sea* has been on collaboration, partnership and Aboriginal self-determination, with the aim of supporting long-term, sustainable outcomes for Kimberley art centres and communities. Through close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal, [desertriversea.com.au](http://desertriversea.com.au), launched in 2014, a Visual Arts Leaders professional development program for artists and arts workers, and a closing exhibition.

DRS was initially run from a regional office in Broome, supported by two staff members (an Indigenous Community Liaison Officer/Project Co-ordinator and a Project Support Officer). However, now that DRS has entered its final stage, the Broome office has closed. Geraldine Henrici, the Project Support Officer from the inception, returned to Sydney, and Emilia Galatis, who was appointed this year to the Indigenous Community Liaison and Project Coordinator role, has been working out of AGWA's offices in Perth. Her role is to liaise with art centres and co-curate the exhibition with Carly Lane, AGWA's Curator Aboriginal and Torres Strait Islander Art.

A core component of the DRS exhibition at AGWA is a series of new collaborative artworks from across the Kimberley.



- **Garry Sibosado**

*Aalingoon (Rainbow Serpent)* 2018 (detail)

Photo: Michael Jalaru Torres at Kooljaman Beach, 2018

Using seed funding provided through DRS, artists from six participating art centres will jointly make works of art exclusively for the exhibition, and these will form the centre-piece of the exhibition. The new works will be accompanied by works of art from the State Art Collection and a selection of legacy works held in art centre collections. Together, over 150 works will showcase the artistry and innovation of several generations of Kimberley artists.

The exhibition has received further funding from the Australian Government through its arts funding and advisory body, the Australia Council, and from the Western Australian Government through the Department of Local Government, Sport and Cultural Industries.

## Agency Performance

### Engaging with and Inspiring Audiences – *continued*

#### **Care of *Inside Australia***

The Gallery continued to provide oversight for the Conservation Management Plan for Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies. Monitoring of perimeter works continues to be conducted by the Shire. The detailed scoping of the large scale re-basing project is in progress, and is being balanced against the more urgent ongoing repairs to four figures, which has been started and will be completed in the first part of the new financial year. The Shire of Menzies new management committee consisting of local councillors, traditional owners, and a representative of AGWA as a full voting member continues.

# Agency Performance



## Exhibitions and Displays presented in 2017–18

Title	Opening	Closing
<b>Plain Speak</b>	25 Feb 2017	13 Aug 2017
<b>The Rise of Sneaker Culture</b>	13 May 2017	4 Sep 2017
<b>Bill Henson</b>	16 Sep 2017	11 Dec 2017
<b>Heath Ledger: A Life in Pictures</b>	14 Oct 2017	29 Jan 2017
<b>Black Swan Prize for Portraiture</b>	1 Nov 2017	27 Nov 2017
<b>Year 12 Perspectives 2017</b>	17 Mar 2018	16 Jul 2018
<b>A Window on Italy – The Corsini Collection: Masterpieces from Florence</b>	24 Feb 2018	18 June 2018
<b>Tom Malone Prize 2018</b>	31 Mar 2018	28 May 2018
<b>Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection</b>	16 June 2018	17 Sep 2018
<b>WA Now</b> Gregory Pryor – Looking Glass Julie Dowling – Babanyu ( <i>Friends for life</i> )	2 Sep 2017 3 Feb 2018	15 Jan 2018 20 Aug 2018

Title	Opening	Closing
<b>Screen Space</b> Jesper Just – <i>Sirens of Chrome</i> Richard Bell – <i>Scratch an Aussie</i> Kimsooja – <i>Sewing into walking</i>	8 Jul 2017 12 Aug 2017 17 Feb 2018	10 Aug 2017 10 Sep 2017 21 May 2018
<b>Objects Gallery</b> <i>Gifts to the Fallen</i>	2 Jul 2016	9 Jul 2017
<b>Craft &amp; Design Gallery</b> <i>Resonant Objects from the Collection</i>		ongoing
<b>Wesfarmers Arts Micro Galleries</b> <i>Garden and Sky</i>		ongoing
<b>Rise Sound Gallery</b> Michelle Ussher – <i>Currency, Mantra, Medusa Song and Sex Dance 2017</i>	2 May 2018	ongoing
<b>Rodgers Gormley Gallery</b> <i>Big Yield 2015 and Big Pluck 2, 2016</i>		ongoing
<b>AGWA Collection</b> <b>AGWA Historical</b> – works from 1700 to 1919 <b>AGWA Modern</b> – works from 1920 to 1969 <b>AGWA Contemporary</b> – works from 1970 to today <b>AGWA WA Unlimited</b> - display dedicated to the unique story of WA art <b>AGWA Six Seasons</b> – named after the Noonga six seasons, this space is dedicated to the Indigenous artwork in the Collection.		ongoing

## Agency Performance

### Exhibitions and Displays presented in 2017–18

Some of the exhibitions on display in 2017–18 .



- *A Window on Italy – The Corsini Collection: Masterpieces from Florence*, 24 February – 16 July 2018.



- *Heath Ledger: A Life in Pictures*, 14 October 2017 – 29 January 2018.

# Agency Performance



## Exhibitions and Displays presented in 2017–18

Some of the exhibitions on display in 2017–18.



- *Year 12 Perspectives 2017*, 17 March – 16 July 2018.



- *WA Now Gregory Pryor – Looking Glass*, 2 September 2017 – 15 January 2018.

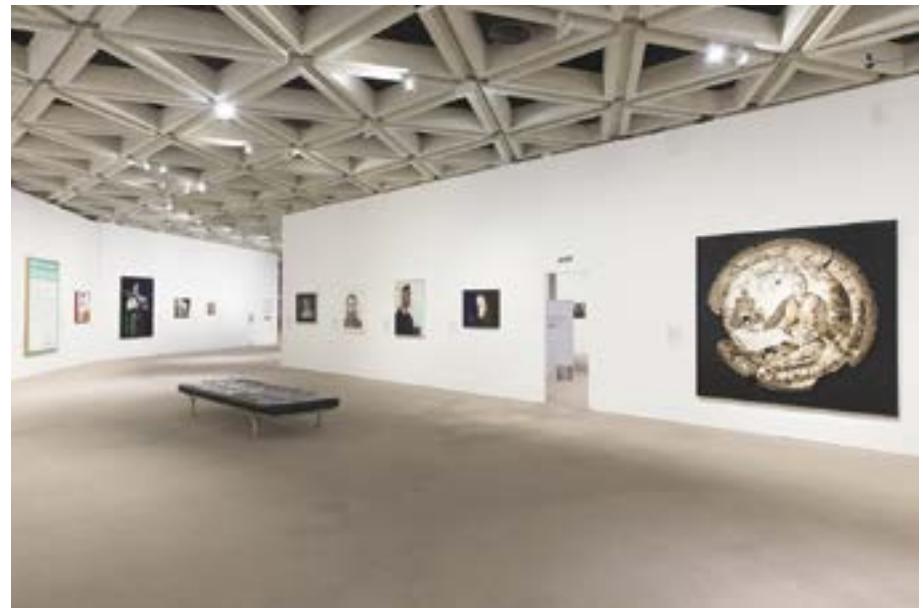
## Agency Performance

### Exhibitions and Displays presented in 2017–18

Some of the exhibitions on display in 2017–18 .



- *Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection*, 16 June – 17 September 2018.



- *Black Swan Prize for Portraiture*, 1 November – 27 November 2017.

# Agency Performance



## Exhibitions and Displays presented in 2017–18

Reinstalled Collection Displays



• AGWA Contemporary.



• AGWA Modern.



• Six Seasons.



• WA Unlimited.

# Agency Performance

## Realising AGWA Potential

Strategic Objective: To maximise support for AGWA operations and plans, and to strategically manage resources and relationships.

### Overview

A key objective for AGWA is to maximise support for AGWA operations and plans from Government, corporate and private sources and to strategically manage these resources and relationships in order to ensure dynamic and sustainable operations to visitors.

Key strategies are to:

- Secure and manage the Gallery's financial resources;
- Manage and develop AGWA infrastructure and services;
- Manage and improve corporate governance; and
- Develop and maintain strategic relationships

### Outcomes

Income Sources	Percentage of Total
Government	67
Sponsorship and donations	15
Commercial operations	12
Other	6

The Western Australian Government provided \$9.244 million for operating, AGWA attracted sponsorship and donations valued at \$2.035 million and AGWA's commercial operations delivered \$1.66 million, while the remainder comprised interest and other revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	6.54
Access and community engagement	93.46

The expenditure on collection management and conservations, excluding art acquisitions, was \$0.827 million and on access and community engagement \$11,813 million.

### Commercial operations

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, ticketing, and venue hire.

The AGWA shop enjoyed a strong year attracting diverse audiences and introducing a new pop-up shop as part of the offer. In addition to streamlining of stock, there were three key innovations: the focus on Indigenous items to coincide with the launch of the *Six Seasons* gallery; the 'pop-ups' for both SNEAKERHEADS (with cool Perth brand Highs and Lows), and later for the *Corsini Collection*. The catalogue sales for *Corsini* were strong and the edition sold out – a first for an AGWA catalogue.



• 'Pop-up' shop for *Corsini*.

# Agency Performance



## Realising AGWA Potential – *continued*

The AGWA café underwent a substantial renovation and relaunch in the year and opened in October a new guise FRANK, delivered as part of a new contract catering arrangement. In June revisions were made to the offer and the café will trade as FRANK EXPRESS from the winter season.

### Facilities Management

AGWA facilities management ensures buildings meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage-listed. The Centenary Galleries and Administration building were not built for their current purpose or usage and this can be challenging in ensuring their cost-effective use.

The departmental Asset Management Team, since July 2016, has been responsible for ongoing maintenance. The completion and commissioning of a Central Energy Thermal System for the Perth Cultural Centre by the end of 2017 has resulted in a major improvement to AGWA's energy and environmental condition management through the new shared energy system. The new system also has upgraded on-site plant which will help in peak periods and provide backup in the case of any system interruption. This significantly improves AGWA's management of environmental risks.

Aside from delivering day-to-day building maintenance, the Asset Management Team has worked on improving building services documentation and strategic maintenance program management. This will see ongoing efficiencies and better coordination of facilities management for cultural agencies, including AGWA, in the Perth Cultural Centre.

Through Government funding provided by the Asset Investment Program AGWA completed another phase of the program to upgrade the obsolete lighting systems in the public galleries.

The changeover to LED light fittings and globes, which are not only energy-efficient but last considerably longer than those used previously, has the additional benefit of enabling AGWA to reduce electricity usage. In 2017 all the ground floor galleries in the Main Gallery Building had their lighting upgraded.

In June 2018, further funding from the Asset Investment Program, has enabled AGWA to begin a project to tile the main staircase and the main temporary gallery on the upper level.

The tiling replaces the old worn carpets and significantly improves the appearance and the durability of these areas. The work is scheduled to be completed in July 2018.

The installation of displays and exhibitions has been improved through the acquisition of new modular walling. The walling system will make installations easier and reduce ongoing costs of materials used when installing temporary walls. AGWA is investigating how other elements of the modular system can be used improve installations and provide for more flexible and cost effective display designs.

The Gallery continues to work closely with the Office of the Government Architect and the Metropolitan Redevelopment Authority (MRA) on improvements to, and master planning of, the Perth Cultural Centre. The collaboration with MRA has supported public events adding vibrancy to the Cultural Centre.

As part of improving the management of the Perth Cultural Centre, AGWA has contributed to the amalgamation of all land lots within the area in order to rationalise the Perth Cultural Centre land tenure and management arrangements. The amalgamation was completed in late 2016 and will enhance activation, revenue generation, energy efficiency and asset optimisation in the precinct.

In March 2017 the newly-elected Labor Government announced an election commitment to redevelop the AGWA rooftop as a regular cultural and commercial venue. In accordance with this commitment AGWA proposes to undertake this redevelopment in the run up to the 125th anniversary of the Gallery in 2020. The redevelopment will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre.

# Agency Performance

## Realising AGWA Potential – *continued*

### AGWA building development

The State Government made an election commitment of \$10 million funding towards the redevelopment of the Art Gallery of Western Australia (AGWA) rooftop. In the 2017–18 State Budget the Government provided a capital appropriation of \$7.5 million for the construction costs to redevelop the rooftop of the Main Gallery Building of AGWA as a regular cultural and commercial venue and \$2.5 million for the TomorrowFund for the acquisition of contemporary art.

The development of the Main Gallery Building Rooftop will enhance the identity and presence of AGWA in the community; provide a dynamic space for showcasing AGWA's expanding collection of modern and contemporary sculpture; and act as a place for reflection, relaxation, and interaction for visitors.

Work on the rooftop development design is underway with approval for the design and construction program expected to be complete by the end of 2018.

The development of the AGWA Main Building, a heritage listed late twentieth style Brutalist style building, is part of master planning for the AGWA precinct. The rooftop development will contribute to, and maximise opportunities presented by, the development of the Perth Cultural Centre as a major Western Australian tourist destination.

### Corporate Governance

AGWA is governed by the Board of the Art Gallery of Western Australia in accordance with the Art Gallery Act 1959.

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

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

For full details see the Organisational Structure section, pages 43–49.

### Audit Arrangements

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

Audit activity is monitored by the Board's Audit and Risk Committee, which met three times.

### Government Relations

AGWA continues to consult and work collaboratively with the Department of Local Government, Sport and Cultural Industries, portfolio agencies, and other Government agencies. During the year, AGWA has participated in a departmental group exploring opportunities for ongoing collaboration between Perth Cultural Centre agencies with regard to provision of corporate services and other areas of common interest.

### External Relationships

The nature of AGWA's operations demands strong ongoing relationships with government representatives and agencies, artists and their representatives, other galleries and museums, the business sector, the media, volunteers and the wider community.

These relationships build on AGWA's ability to present the finest exhibitions, public and education programs, and add significant value to the State Art Collection through gifts and donations.

# Agency Performance



## Realising AGWA Potential – continued

AGWA's Foundation is responsible for encouraging philanthropy and securing funds for the acquisition of works of art for the collection and the broader program, including exhibitions and interpretation programs. The AGWA Foundation and its activities are reported on in the AGWA Foundation section.

AGWA has this year had the support of a number of private foundations and grant funding bodies

- Funding towards artwork commissions from Kimberley Aboriginal art centres that will be part of the display of the culminating *Desert River Sea* exhibition has been supported by the Australian Government through the Australia Council, its arts funding and advisory body.
- The **Gordon Darling Foundation** supports visual arts access and enjoyment to the broadest possible audience. From January 2017 through to December 2019, the Foundation is supporting AGWA's Indigenous Digitisation Project; a key Gallery initiative committed to making all permissible Aboriginal and Torres Strait Islander works available online.
- AGWA continues to partner with leading companies to deliver exhibitions, events and programs.

### Annual Sponsors

- **Wesfarmers Arts** is AGWA's Principal Partner, and its longest standing corporate partner. The relationship between AGWA and Wesfarmers is diverse, with the focus of their support on audience development, public programs and AGWA's micro galleries that display works on loan from the Wesfarmers Collection. Wesfarmers' continued support and cultural investment in the WA community is vital to AGWA.

- **303 MullenLowe** is an invaluable part of AGWA's creative team. Since 2008 they have provided in-kind creative expertise from strategic concept through to design and implementation. Their input includes AGWA's *See Things Differently* brand strategy and development and key exhibitions and events.
- **Singapore Airlines** – AGWA's International Airline Sponsor provides significant support to assist with AGWA's touring exhibitions. The international airline carrier provides AGWA with in-kind and discounted freight and flights for major touring exhibitions in the AGWA calendar. Singapore Airlines also provides prize promotions and assisted with raising funds for the AGWA Foundation through the donation of the major prize in the Kennedy ART BALL raffle.
- **The Kennedy Luxury Group** became an Annual Gallery Partner and the naming rights sponsor of the Kennedy ART BALL in 2018, a Fundraising initiative for the AGWA Foundation. ART BALL's acknowledged place as a key cultural and fashion event on the Perth social calendar provides the perfect alignment between AGWA and Kennedy luxury brands.
- **The Alex Hotel** is a boutique hotel located within the Perth Cultural Centre. Alex provides the Gallery with invaluable in-kind support for visiting artists, performers and other visitors, as well as collaborating with the Gallery on joint packaging, prizes and other visitor and guest benefits.
- Annual sponsor **Juniper Estate Wines** is a producer of premium wines from Wilyabrup in the heart of the Margaret River region. Their award-winning red and white wines are a feature at AGWA's official openings and the Kennedy ART BALL.
- **Gage Roads Brewing Company**. Gage Roads Brewing Company is AGWA's annual beer sponsor, providing in-kind support featuring their craft beers for all AGWA's official openings and the Kennedy ART BALL.

# Agency Performance

## Realising AGWA Potential – continued

### Exhibition Sponsors

- **Ernst & Young (EY)** has been a major supporter of AGWA since 2007. As Opening Nights Sponsor, EY actively celebrates the richness of each AGWA exhibition with their clients, employees, their families and the community.
- AGWA's 2018 feature exhibition *A Window on Italy, The Corsini Collection* received excellent community support as follows:
- **Major Exhibition Partner - Alfa Romeo /Barbagallo Group**



- Alfa Romeo on loan from the major exhibition partner for the duration of the *Corsini* exhibition.
- **Media Partner – Seven West Media**
- **Insurance Partner – Federal Government International Exhibitions Insurance Programs**
- **Community Partner – North Perth Community Bank**

- **Healthway, act-belong-commit** is the Principal Partner of Year 12 Perspectives and is also AGWA's Youth Art Access Partner for programs and events program for the youth audience. Healthway's sponsorship is an important resource for program unique activities, events and education initiatives that target this audience. In turn AGWA promotes *Act Belong Commits* important mental health community health messages in the community with particular focus on youth and Indigenous audience engagement.
- **Year 12 Perspectives Exhibition Education Sponsors**
- The Gallery is grateful for the generous support of its Education sponsors, the **Department of Education**, and the **Catholic Education Office**. Not only do they contribute financially to the Year 12 Perspectives exhibition but they are integral to the exhibition's promotion, and circulate information to students and teachers in the WA school community.

### Other partnerships

A partnership with Greenworld Revolution has resulted in *AGWA Botanical* – a pop-up garden, now in its second year, growing food in the urban jungle outside AGWA's Garden micro gallery. Greenworld Revolution uses urban farming to provide jobs for the long-term unemployed, through the supply of produce to Perth's top restaurants.

### Curtin University

A new partnership, involving co-collaboration and student engagement, between AGWA and Curtin University commenced last year with *The Rise of Sneaker Culture* exhibition and will continue into 2018-19 with *Beyond Bling*.

### Western Australian Museum

AGWA deepened its relationship with WA Museum presenting the highly successful *Heath Ledger: A Life in Pictures*.

# Agency Performance



## Realising AGWA Potential – continued

### Highs and Lows

The AGWA Shop formed a pop-up partnership with HAL – one of Australia's leading independent sneaker retailers.

### Sponsor and Corporate Events

AGWA offered a unique and creative alternative venue to sponsors and clients throughout 2017–18 with gala dinners, product launches, presentations as well as corporate and private functions.

During the *Corsini* exhibition AGWA hosted functions and private viewings of the collection with sponsors The Italian Consulate and Barbagallo, as well as The Italian Chamber of Commerce and Industry, and Young Professionals Organisation. Other private, after-hours viewings included visits to *Year 12 Perspectives*, the Centenary Galleries and *WA Now – Julie Dowling*.

The Gallery also hosted theatre performances during Awesome Arts Festival, book launches, tourism roadshows and the launch of Reconciliation Week for the Department of Local Government, Sport and Cultural Industries.

### AGWA Supporters

#### Art Gallery of Western Australia Foundation

The Art Gallery of Western Australia Foundation is the Gallery's major acquisition fund. Since its inception in 1989, the Foundation has had an extraordinary impact on the Gallery, with more than 80% of all acquisitions in recent years attributed to the generosity of contributions through the Foundation, either through cash donations, bequests or donations of works of art.

This ability to acquire works has a profound impact not only on the Collection but also on the vitality of the cultural sector in Western Australia. Since 2008 the Foundation's TomorrowFund has enabled the acquisition of 176 Western Australian, 177 Australian and 61 international works of contemporary art.

While the focus of the Foundation has been to build the Collection, and will continue to fill that vital role, gifts via the Foundation also enhance visitor experiences through outstanding programming, conservation of works of art, and exhibitions drawn from the State Art Collection and around the world.

The Foundation provides an opportunity for art lovers and people interested in building a creative environment to provide their support, both financial and in-kind, and in turn experience the Gallery with the Director, Curators, visiting artists and the Voluntary Gallery Guides. This mutually nurturing and supportive environment helps build the State Art Collection while enhancing the cultural wellbeing of the Western Australian community.

The key role of the AGWA Foundation is to raise funds and encourage donations to assist the Gallery in acquiring works for the State Art Collection and implement various programs. The Foundation also aims to broaden the knowledge, understanding and appreciation of art in the community.

Membership of the Foundation grants its members invitations to unique events such as previews of major exhibitions, functions with featured artists or curators, international tours with the Director, behind-the-scenes tours of the Collection and conservation labs, and more.

Highlight events and activities in 2017–18 included private tours of the new *Six Seasons* Gallery with curator Carly Lane; the Centenary Galleries with curator Melissa Harpley; the *Tom Malone Prize 2018* exhibition with curator Robert Cook; and *Chinese Ceramics Revealed* with curator Dr Stefano Carboni and private collector Albert Yuen. Special preview events were also held prior to the exhibition openings of *Heath Ledger – A Life In Pictures* and *A Window in Italy – The Corsini Collection – Masterpieces From Florence*.

## Agency Performance

### Realising AGWA potential – continued

*“The Chinese Ceramics exhibition is superb and world class. To commence a tour with 5,000 year old clay vessels and to finish with porcelain from the Cultural Revolution is a unique experience. There is a taste from every epoch, and space within the gallery has been cleverly used so that single groups of exhibits can be viewed in isolation.”*

For two weeks in September, a small group of Foundation members joined AGWA's Director, Dr Stefano Carboni on a once in a lifetime tour of Iran. Foundation members commenced their tour in Doha, Qatar where they had an introduction to Islamic art at the impressive Museum of Islamic Art. The group then flew to southern Iran where they experienced the highlights of the beautiful city of Shiraz and the extraordinary ancient sites of Persepolis as well as Firuzabad and Pasargadae. They drove to Isfahan, the ‘Pearl of Islam’, which still preserves the impressive tile-clad palaces and mosques built by the Safavid shahs for their new capital in the 16th and 17th centuries. They then took a two-day trip to the northwest of the country, visiting the enormous mausoleum of Sultaniyya and the ruins of the palace at the remote site of Takht-e Sulayman. To conclude the tour, a few days were spent in Tehran where they had an opportunity to see the iconic museums and galleries of the capital city and check out the lively Iranian contemporary art scene, the works of many artists, and meet with a number of artists and gallery owners.

The AGWA Foundation also hosted the third ART BALL in 2018. AGWA's social event of the year proved to be a night full of mystery, mythology and decadence as guests had a chance to unleash their inner voyeur at the most anticipated event on the Perth social calendar. Revolving around the international Corsini exhibition, AGWA was transformed into an opulent realm of wonder and discovery with sensory experiences of palatial proportions.



• Foundation members on Iran tour with AGWA Director Stefano Carboni.



• ART BALL 2018.

# Agency Performance



## Realising AGWA potential – continued

### Foundation Council

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

#### Council members during the 2017–18 financial year were:

Adrian Fini, OAM (Chair – retired November 2017)  
Warwick Helmsley (Chair – from May 2018)  
Professor Lyn Beazley, AO FTSE (retired October 2017)  
John Bond  
Sandy Honey  
Andrea Horwood (retired April 2018)  
Alexandrea Thompson

#### By Invitation:

Stefano Carboni (Director)  
Sam Walsh, AO (Board Chair)  
Lyn-Marie Hegarty, Development Director  
Gabby Farina, Membership Manager  
Rebecca Kais, Foundation Manager

#### Warwick Hemsley, Chair (from May 2018)

Warwick served as Managing Director of Peet Limited for 17 years and was a Director of the company from 1985 to 2011. He is Chairman of Hemsley Paterson Valuers and Property Consultants.

After graduating from the University of Western Australia with a Bachelor of Commerce, he commenced his professional career with Coopers & Lybrand (now PricewaterhouseCoopers) and subsequently moved into the property development industry and gained his formal property qualifications.

Warwick is a past President of the Urban Development Institute of Australia (WA Division), and a past President of the Western Australian Chamber of Commerce & Industry. He is currently a member of the Curtin Business School Advisory Board.

Warwick's commitment to community, and in particular the Arts, was recognised in 2016 when he won the West Australian of the Year Arts and Culture Award. A sample of Warwick's involvement in Arts organisations includes as past chairman of the Chamber of Arts and Culture of WA, Council member of the National Gallery of Australia and chairman of their Finance Risk Management and Audit Committee, and past chairman of WA Opera. Warwick is a Life Governor of the National Gallery of Australia Foundation, and a Life Member of WA Opera.

Warwick is a former member of the Cultural Chairs Group of WA, and a member of the Australian Major Performing Arts Group. He is co-chairman of the Anglicare Winter Appeal Committee, and a Member of the Winston Churchill Memorial Trust National Board and Investment and Audit Committee. Married to the former Federal Member for Fremantle, Melissa Parke, Warwick has three adult children and five grandchildren.

#### Adrian Fini, OAM, Chair (retired November 2017)

Adrian has been involved in the Perth property industry for over 30 years. He is currently Managing Director of the Fini Group and a Director of FJM Property Pty Ltd, a WA based private property and investment company controlling a diverse portfolio of operations spanning hospitality, retail, manufacturing, property development and property investment. Adrian has recently led the restoration project of State Buildings and COMO The Treasury hotel to return a set of beautiful buildings back to public use.

# Agency Performance

## Realising AGWA potential – continued

He is currently working on several new major projects that will add more vibrancy and drive further commerce into the City of Perth. Adrian was awarded an OAM for his contributions to the arts in 2014, and was the 2016 Western Australian of the Year. He is a current Board member of the Perth Festival, the University of Western Australia Business School Board and its New Century Campaign, and was Chair of the Art Gallery of Western Australia Foundation from 2014 – 2017.

### **Professor Lyn Beazley, AO FTSE**, (retired October 2017)

After graduating from Oxford and Edinburgh Universities, Lyn built an internationally renowned research team in Neuroscience that focused on recovery from brain damage, much of her investigations undertaken as Winthrop Professor at The University of Western Australia. Lyn was honoured to be Chief Scientist of Western Australia from 2006 to 2013, advising the Western Australian Government on science, innovation and technology as well as acting as an Ambassador for science locally, nationally and internationally. Lyn currently serves on the Federal Government's Bionic Vision Australia and the State Government of Western Australia's Technology and Industry Advisory Council.

Australian Academy of Technological Sciences and Engineering later that year. Lyn has worked to promote Science, Technology, Engineering and Mathematics to the community, especially to young people.

### **John Bond**

John is a founding Director of Primewest, a national property investment business, and has been instrumental in its growth and development. His background spans law, investment banking, as well as property investment and development. He holds degrees in Law and Commerce from the University of Western Australia and is a Corporate Member of the Property Council. He is Chairman of The Fathering Project, a not-for-profit organisation focusing on the importance of a father figure in children's lives, and a non-Executive Director

of ASX listed Fleetwood Limited. John has been passionate about the arts, in particular the work of Western Australians, since acquiring his first artwork (by Leon Pericles) at the age of 21.

### **Sandy Honey**

Sandy has many years of experience fund-raising and organising community based philanthropic events and art exhibitions, including curating Art in Bloom at AGWA in 2008. She is the co-founder and current co-chair of the White Swans, an innovative and highly successful private giving circle at the Black Swan State Theatre Company. She is also actively involved in fundraising for WAAPA and the Kimberley Rock Art Foundation. Sandy is passionate about making Western Australia a centre for creativity by developing and driving the growing enthusiasm for the arts in WA.

### **Andrea Horwood**, (retired April 2018)

Andrea has enjoyed success in an entrepreneurial business career spanning magazine publishing, cosmetics and sun-care – launching two great Australian brands, Australian Style magazine and the sun-care line 'Invisible Zinc'. During her career Andrea has been featured on ABC's Australian Story; nominated Australian Finalist in the Veuve Clicquot Business Woman Awards; launched Becca Cosmetics in Europe and the US; was an Ernst & Young 2012 Entrepreneur Of The Year Western Region Nominee; and is currently the West Coast Editor of Vogue Australia.

### **Alexandrea Thompson**

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

*A full list of Foundation Members follow as Appendix A on p. 155*

# Agency Performance



## Realising AGWA potential – continued

### AGWA Members

Following the dissolution of the independently incorporated society the Friends of the Art Gallery of Western Australia in June 2017, former Friends members were offered the opportunity by AGWA to roll their membership into a new in-house membership program called AGWA Members. More than 80% of Friends members took up this offer and became inaugural AGWA Members.

After almost a year of existence, the number of members in AGWA's membership program has almost doubled, with a full scheme of benefits and rolling schedule of events created for members to enjoy.

In 2017–18 this has included a preview viewing of *A Window on Italy: The Corsini Collection – Masterpieces from Florence*, curator led after-hours tours of exhibitions, studio visits, an end of year celebration event and two Italian-themed long table dinners.

### Volunteers and Interns

In 2017–18 AGWA had a total of 163 volunteers. These include Active and Associate Voluntary Gallery Guides, and the volunteers who contributed to daily operations at Reception and the AGWA Members desk, as well as others who have assisted with administration tasks in various departments, and the running of school holiday programs. Again this year AGWA had the assistance of several student volunteers who are required to undertake a formal internship as part of their university course.

The current volunteer pool is made up of a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to make a contribution to the Perth arts scene.

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

*"Thank you so much, it was a wonderful visit. I work in a museum in Sweden and am so impressed with this wonderful Gallery. There is so much to see and the curators have done an amazing job. Thank you to the volunteer who showed us everything on the map."*



- An AGWA Ambassador volunteer assisting a visitor, with an AGWA Members' Ambassador watching on from the adjacent Members' Desk.

All AGWA volunteers have an enthusiasm for Perth arts and culture, and willingness to learn. They possess exceptional communication skills with a high proficiency in the English language, a reliable and positive attitude towards work, and the ability to work as part of a team.

AGWA Ambassadors are the first point of contact for many visitors. They commit to a minimum of one morning or afternoon shift per fortnight, and their passionate support allows the Gallery to be brought to life for visitors through events, exhibitions and public programs.

## Agency Performance

### Realising AGWA potential – continued

AGWA Members Ambassadors are located alongside the Reception desk and are a contact point for potential future AGWA Members. Their passionate support for AGWA and the AGWA Members program allows the Gallery to be brought to life for members through events, programs and communications.

Knowledge Gatherers help AGWA gather valuable feedback from visitors by conducting surveys about their visit. This role is particularly suited to anyone wishing to learn more about audience development and Gallery operations or anyone interested in a career in the arts industry.

AGWA Experience Ambassadors help with and promote AGWA's exciting calendar of public programs and events. This role is particularly suited to those seeking volunteering experience outside of regular business hours. They assist with the delivery of AGWA's public programs by performing front of house duties at public programs and events, and also oversee activities taking place in the Imagination Room by proactively promoting these activities to Gallery visitors. Some of these volunteers also assist the Educator in preparing for workshop delivery.



- Perry Joyce, leads participants in *Singing at the Gallery*, a public choral workshop offered by AGWA in association with the *Corsini* exhibition. Perry Joyce is a teacher in the WA Opera Wesfarmers Arts Singing Classes.

# Agency Performance



## Activites at AGWA during 2017-18



- Contessa Livia Sanminiatelli Branca addressing the opening night audience on behalf of the Corsini family.



- Curator Dunja Rmandić leads a tour on Study Day 2018, where educators and students participated in an immersive program exploring *How to be original when nothing is*, supported by Healthway.



- Artist Gregory Pryor with his children at the opening of his exhibition, WA Now – Gregory Pryor – *Looking Glass*.



- Artist Julie Dowling (left) with her sister Carol, at the opening of her exhibition, WA Now – Julie Dowling – *Babanyu (Friends for life)*.

# Significant Issues impacting AGWA

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

- The Gallery will celebrate its 125th anniversary in 2020, providing an excellent opportunity to deliver an engaging experience of the visual arts in Western Australia.
- AGWA will begin the re-development of the 1,800 square metre rooftop as a regular cultural and community venue in time for the 125th anniversary. The rooftop re-development will activate and modernise existing spaces, and offer visitors a unique experience in the Perth Cultural Centre with a new signature sculpture as a centrepiece. The work will be phased-in and AGWA plans to continue to provide normal services throughout the re-development. Associated capital works will be undertaken to improve visitors' experience.
- The Gallery will be investing in development of improved digital content and services to create a more accessible and engaging experience for visitors to the Gallery and the State Art Collection. This will involve new ways of working, and will meet the State Government's Information and Communication Technology (ICT) strategic goals of simplifying technology platforms, connecting the community with the Gallery and the Collection through digital services, and provide staff and the public with quality information based on data-collection and analysis.
- AGWA continues to build and develop major partnerships to support the delivery of services and programs. The Gallery collaborates with a range of Western Australian organisations, such as Artrinsic Inc. (*The Black Swan Prize for Portraiture*), contemporary dance company Co3, Curtin University, WA Opera and Art Source, and actively seeks to work with others, such as the Perth Festival, the Fringe World Festival and Scitech. In regional Western Australia, AGWA, in conjunction with Rio Tinto, is working in collaboration with Kimberley Aboriginal artists and communities to present *Desert River Sea*, a nationally significant project – culminating in an important exhibition of recent works.
- AGWA will work with the Department of Local Government, Sport and Cultural Industries (DLGSC), including portfolio cultural agencies, to develop the requirements for offsite storage which will meet future storage requirements for the Collection,
- An \$8 million Regional Exhibitions Touring Boost (RETB) will provide more opportunities for regional Western Australians to engage with visual arts, with various components of the State's collection touring to regional galleries, to be displayed alongside complementary pieces from their own collections.

# Organisational Structure



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

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

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

## Responsible Minister

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

## Enabling Legislation

*Art Gallery Act 1959*

## Employing Authority

Department of Local Government, Sport and Cultural Industries

## Board

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

In 2017–18 the Board held six ordinary meetings.

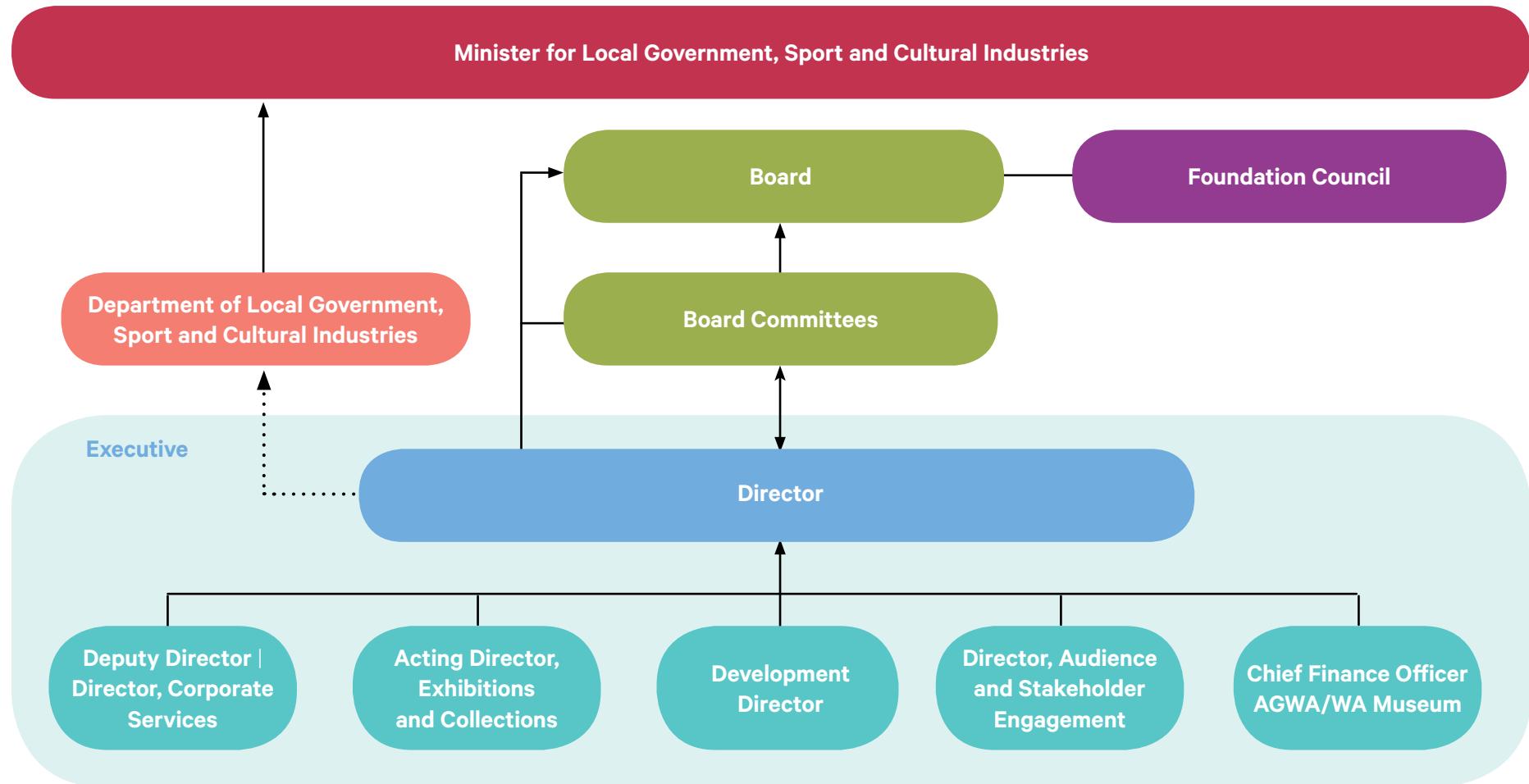
## Board Members

Board members in 2017–18 were:

Sam Walsh AO  
Michael Anghie  
John Day (from 19 December 2017),  
Andrew Forrest (until 22 August 2017),  
Seva Frangos (until 31 March 2018),  
Geoffrey London,  
Jason Ricketts,  
Vanessa Russ (from 24 April 2018)  
Toni Wilkinson,  
Duncan Ord (Director General, Department of Local Government, Sport and Cultural Industries – ex officio, until 31 July 2017),  
Colin Walker (Executive Director, Culture and the Arts – ex officio, from 1 August 2017)

# Organisational Structure

## Organisational Chart (as at 30 June 2018)



Note: The Director General, Department of Local Government, Sport and Cultural Industries was the employing authority for AGWA staff in 2017–18.

# Organisational Structure



## Board

### Meetings

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

### Board Fees

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

Chair \$185 per Board Meeting

Members \$123 per Board Meeting

No payment is made for Committee Meetings.

### Board Committees

The Board has appointed three Committees to assist in the performance of its functions and reviews annually these committees, their membership and terms of reference. All Board Members are invited to attend any Committee meeting.

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

Chair: Jason Ricketts

Members: Sam Walsh AO

Michael Anghie

John Day (from 1 May 2018)

By Invitation: Stefano Carboni, Director

Brian Stewart, Deputy Director | Director Corporate Services

Rod Forgos, Internal Auditor

Ravi Proheea, Chief Finance Officer, AGWA/WA Museum

Office of the Auditor General Representative

**Marketing and Audience Development Committee** assists the Board in meeting its governance and management control oversight responsibilities in relation to marketing and audience attraction activities.

Chair: Seva Frangos (to 31 March 2018)

Members: Sam Walsh AO

Michael Angie

Geoffrey London

Marie Mills (Mills Wilson), until 31 December 2017

Toni Wilkinson (Chair from 1 April 2018)

By Invitation: Stefano Carboni, Director

Invitation: Lyn-Marie Hegarty, Development Director

Christopher Travers, Director Audience and Stakeholder Engagement

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

Chair: Sam Walsh AO

Members: Jason Ricketts

# Organisational Structure

## Board Member Profiles



**Sam Walsh** AO, Chair

(from 1 January 2017)

Sam Walsh retired as Global CEO of Rio Tinto in July 2016. Based in London, he was also a Director of the Royal Opera House and Ballet (Covent Garden). Prior to moving to the UK, he was Chair of Black Swan State Theatre, Chair of the WA Chamber of Arts and Culture, and Chair of the Australian Business Arts Foundation. He was a recipient of the Richard Pratt Business Arts Leadership Award in 2011. Sam graduated in Commerce from Melbourne University, has a Fellowship from Kettering University (Michigan) and has been awarded Honorary Doctorates of Commerce from Edith Cowan University and The University of Western Australia, and a Fellowship Award from the Melbourne Business School. He is currently a Director of the Arts Council of Australia, Chairman of the Perth Diocesan Trust, Chairman Elect of the Royal Flying Doctor Service (WA), Chairman of the Accenture Global Mining Council and Global President of the Chartered Institute of Procurement and Supply.



**Michael Anghie**

Michael is the Group CEO of Advanced Personnel Management (APM). APM is a global leader in human services and is committed to enabling better lives. APM are a trusted provider of employment, allied health, rehabilitation, workplace health and community based services to more than 130,000 people every year throughout Australia, New Zealand and the United Kingdom. Michael was formerly a Partner of EY for 17 years until March 2018 and held various leadership roles including Managing Partner, Perth, Managing Partner Oceania Markets and Asia Pacific Strategic Growth Leader. He continues as a Senior Advisor to EY.



**John Day**

(from 19 December 2017)

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

# Organisational Structure



## Board Member Profiles – continued



**Seva Frangos**

(until 31 March 2018)

Seva Frangos has 35 years of experience in contemporary art and has specialised in the promotion of Australian Indigenous art for over 20 years. She was a Senior Project Officer, Visual Arts Board, Australia Council in the early 80s with responsibility for establishing a national and state based infrastructure for touring exhibitions Australia-wide and managing the Board's Australian and international exhibitions. Appointed in 1987 as Deputy Director/Director of Exhibitions and Development at AGWA for ten years Seva sourced and presented local, national and international exhibitions, and managed the Collection, educational, publication and marketing programs. After a decade as director of her boutique gallery, she now works as a consultant from her primary base in Perth and in Singapore.



**Andrew Forrest AO**

(until 22 August 2017)

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



**Geoffrey London**

Geoffrey London is Professor of Architecture at The University of Western Australia and a Professorial Fellow at The University of Melbourne. He is a Life Fellow of the Australian Institute of Architects (AIA) and an Honorary Fellow of the New Zealand Institute of Architects. He previously held the positions of Victorian Government Architect (2008-14) and Western Australian Government Architect (2004-8). He has been involved in advising those state governments on a wide range of projects, from the scale of individual houses to the complexity of major new tertiary hospitals. He maintains a role as a consultant on urban design, architecture, design review and architectural competitions. Geoffrey is an active researcher and program director in the Cooperative Research Centre for Water Sensitive Cities and has a long-term professional and research interest in medium density housing and forms of delivery that provide more affordability and better design.

# Organisational Structure

## Board Member Profiles – *continued*



**Jason Ricketts**

Jason is the Global Head of Practice of HSF Finance, Real Estate and Projects businesses of global law firm Herbert Smith Freehills. Prior to the merger of Herbert Smith and Freehills in 2012, Jason was the Head of the Perth Office of Freehills and sat on the national Board of that firm for a number of years. As a commercial lawyer, he specialises in general contractual and commercial matters, industry reform and restructuring, and major Australian and offshore infrastructure projects in the water, waste, transport, power and mining industries. Jason holds a Masters of Laws (Distinction) from The University of Western Australia and is a Fellow of the Australian Institute of Company Directors.



**Vanessa Russ**

(from 24 April 2018)

Dr Vanessa Russ is the Associate Director of the Berndt Museum at the University of Western Australia, and previously worked at the Department of Culture and the Arts as a business analyst. As the Associate Director, Vanessa focuses on the importance of this Aboriginal-led university museum to create a dynamic facility for all Australians to learn about the first peoples, while engaging young Australian Aboriginal people in new ways of accessing cultural knowledge. Vanessa was born in Derby and raised between Derby and Ngullagunda (Gibb River Cattle Station) and has family connections to Ngarinyin and Gija people in the Kimberley. After completing Honours (Fine Arts) at the University of NSW in 2009, she returned to Western Australia and attained a PhD in Fine Art at the University of Western Australia in 2013. She was awarded a Churchill Fellowship 2014, and travelled across the USA, Hong Kong and Singapore investigating the effects on Indigenous populations of national identity in mainstream art museums.



**Toni Wilkinson**

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

# Organisational Structure



## Executive Management Team *(Arranged alphabetically)*



### **Dr Stefano Carboni**

– Director and CEO

Stefano was appointed Director and CEO of the Art Gallery of Western Australia in October 2008. In his role, he is responsible for and looks after the creative programs of the Gallery as well as its annual budget, acquisitions, fundraising, administration, stakeholder relations and forward planning. He was previously (1992 - 2008) Curator and Administrator in the Department of Islamic Art at New York's Metropolitan Museum of Art, and Visiting Professor at the Bard Graduate Center for the Decorative Arts in New York. He is also Adjunct Professor at the University of Western Australia. He holds a BA/MA in Arabic and Islamic Art from the University of Venice and a PhD in Islamic Art from the University of London.



### **James Davies**

– Acting Director, Exhibitions and Collections

James has over 25 years' art-related experience primarily in regional WA. Previous positions include; Director of the Bunbury Regional Art Galleries (1995–2002) and Director of the Geraldton Regional Art Gallery (2008–2016). In late 2016 James returned to Perth where he took up the role of Acting Director, Exhibitions and Collections at AGWA in January 2017. James maintains his passion for regional arts and is an inaugural member of the newly formed Galleries West and has been working closely with Art on the Move and DLGSC throughout 2017 and 2018 in order to develop regional touring exhibitions derived from the State Collection.



### **Lyn-Marie Hegarty**

– Development Director

Lyn-Marie is responsible for benefaction, corporate sponsorship and partnerships, membership and relationship-building. She has extensive experience in arts and culture, government, and the corporate and not-for-profit sectors, and has successfully managed major campaigns and diverse teams. Lyn-Marie is past State President of the Fundraising Institute of Australia, and has held a fundraising advisory role with WA Aids Council.

# Organisational Structure

## Executive Management Team – continued



**Ravikissen Proheea** CPA, FCCA

– Chief Finance Officer, AGWA/WA Museum

Ravi was appointed CFO of AGWA and the Western Australian Museum in July 2016. His functions and responsibilities are to ensure compliance with the *Financial Management Act 2006*; provide high level strategic and technical advice to the CEO, Executive Management and Governance committees; and lead the Finance Team in the development, implementation, maintenance and review of financial management budget, accounting and control policies. He was previously (2013-2016) Assistant Director Finance at DCA and worked for more than 15 years in finance roles in multinational companies.



**Dr Brian Stewart**

– Deputy Director | Chief Operating Officer

Brian has extensive curatorial and arts management experience in public art museums and libraries in Australia and Canada. He is responsible for strategic and corporate services supporting the organisation. He joined the Gallery in 2008 in the role of Chief Operating Officer. He was previously at the State Library of WA in a variety of management positions. He holds a PhD in Information Science.



**Christopher Travers**

– Director, Audience and Stakeholder Engagement

Chris is responsible for marketing, communications, digital, commercial and audience and stakeholder engagement and brand strategy. He joined AGWA in late 2015 from the Australian Centre for the Moving Image where he was Marketing and Development Director. He has a 25-year career in communications management spanning broadcasting, film, sport, arts, music, health, events and human rights. Previous roles include Director of Marketing Communications and Audiences at the British Film Institute; Head of Consumer Marketing for BBC Global News; and Director of Strategy, Communications and Enterprise at the Royal Parks during the run up to the 2012 Olympics. At AGWA he introduced the new branding and *See things differently* strategy.

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

# Disclosures and Legal Compliance



## Other Financial Disclosures

### Ministerial Directives

No ministerial directives were received during the year.

### Pricing policies

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

### Capital works

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

### Completed capital projects

Completion of the upgrade to the lighting tracks in the main building (as reported in 2016–17) has been funded as a capital project. Eight of the nine main Gallery spaces are now fitted with new lighting tracks and exhibition-suitable LED light fittings. Total State Government funding of \$1,000,000 was provided for this project (which commenced in June 2017 and was completed on schedule in August 2017) through the Infrastructure Improvement Program.

Additional funding of \$500,000 through the program allowed the replacement of the carpet by tiles in Galleries 7 and 8, adjoining rest areas and the central spiral staircase carpet.. This work commenced in June 2018 and is due for completion by the end of July 2018.

(Financial Statements and Key Performance Indicators can be found on pages 65–154).

## Disclosures and Legal Compliance

### Employment and Industrial Relations

#### Staff Profile

The Gallery employed 59 people in 2017–18 representing an average of 49.6 full time equivalents (FTEs) over the year. AGWA relies heavily on volunteers throughout the year and, where possible, recruits casual staff during major exhibitions to meet short-term needs.

AGWA staff numbers in 2017–18, were reduced by the Voluntary Targeted Severance Scheme. The AGWA total FTE was reduced by five FTEs or 10% of the overall staff FTEs. The reductions have resulted in ongoing operational changes to adapt to the new resource level.

During 2017–18, where possible, staff continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements.

	2016–17	2017–18
FTEs at 30 June	55.04	<b>49.6</b>
Permanent - full-time	36	<b>29</b>
Permanent - part-time	14	<b>9</b>
Fixed term - full-time	8	<b>5</b>
Fixed term - part-time	5	<b>6</b>
Other*	2	<b>10</b>
Total	65	<b>59</b>

	2016–17	2017–18
Women	44	<b>40</b>
Men	21	<b>19</b>
Total	65	<b>59</b>

The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year. (One FTE is defined as one full-time job for one financial year on the basis of hours worked to normal award/agreement hours provisions.)

# Disclosures and Legal Compliance



## Employment and Industrial Relations

*– continued*

### Staff development and recruitment

AGWA employees' diversity of skills and experience provide the foundation on which to further develop the resources required to deliver a wide range of art gallery services.

The Gallery continues to promote a workplace which encourages staff learning and development. Staff received support for attendance at Perth-based workshops and seminars and study assistance for formal studies. In 2017–18 a staff member completed formal training on governance in order to improve support for the Board and to strengthen AGWA governance functions.

The bulk of training was provided through in-house training carried out by staff. Training activities ranged from conservators training staff on proper art handling techniques, and ongoing OHS training and refreshers in such areas as manual handling. In-house workshops were carried out to train staff on AGWA's new approach to exhibition interpretative materials. The new style of writing display labels for the public will provide clearer, more understandable, and more interesting information and will make the visitor experience more enjoyable and informative. The new writing approach is being progressively implemented throughout the State Art Collection display.

AGWA maintained its commitment to supporting professional training in the sector through regular ongoing professional internships allowing studying or new professionals to gain direct experience working in an art museum. In May 2018, as part of the PSC Aboriginal Traineeship Program, AGWA welcomed Marni Ridgeway to the curatorial team on a twelve-month traineeship.

The Gallery's recruitment and selection policies and procedures aim to attract and retain the most suitably qualified and experienced people. During the year, the Gallery, in conjunction with the Department of Local Government, Sport and Cultural Industries (DLGSC), worked on improved workforce planning including strategies to improve recruitment.

### Occupational Health, Safety and Injury Management

AGWA is committed to providing and maintaining a healthy and safe working environment for all of its employees, contractors and visitors. We demonstrate this through our policies, procedures and work practices to ensure that all employees are safe from harm in the workplace and through Executive leadership in promoting and supporting a safe and healthy workplace. Staff induction covers OH&S training.

The AGWA Executive ensures that policies and procedures are communicated to all staff through team meetings and briefings and regular OH&S events. OH&S documentation is available on the AGWA and DLGSC intranets for staff to consult as required. The policy framework is underpinned by AGWA's annual operating plan which sets targets for occupational safety, health and injury management performance.

A key part of occupational health and safety management is the five-yearly assessment of the occupational safety and health management system. This assessment was completed independently in 2017–18 by the DLGSC WHS & WC Consultant using the WorkSafe Plan rating method. The findings were reviewed by internal audit and a WHS Improvement Action Plan for AGWA was endorsed in June 2017. The Plan covers improvement actions across all five of the WorkSafe Plan elements with scheduled completion dates. The Plan will be reviewed regularly by the Executive and OH&S Committee and progress reported to the Board Audit and Risk Management Committee.

The Occupational Safety and Health Committee, including the employee representatives, is key to occupational safety and health consultation within AGWA. The Committee is chaired by a member of Executive to ensure effective communication on OH&S matters between executive and staff. The Committee members are accessible and effectively utilised by both management and employees in the discussion and resolution of occupational safety and health issues.

## Disclosures and Legal Compliance

### Employment and Industrial Relations – *continued*

They help ensure that all staff are kept aware of OH&S processes and are active in carrying out routine workplace hazard inspections. The Committee meets bi-monthly to discuss and resolve occupational safety and health issues, review hazard and incident reports, and review progress against the WHS Improvement Action Plan.

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

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

# Disclosures and Legal Compliance

## Compliance with Injury Management Requirements

AGWA demonstrates its commitment to assist employees to return to work after a work-related injury or work-related disease through the Injury Management Policy. Information on workers compensation and injury management is provided to staff at induction and via the departmental intranet. Through DLGSC, the Gallery engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the *Worker's Compensation and Injury Management Act 1981*.

Indicator	2015–16 <sup>[1]</sup>	2017–18	2017–18 Targets <sup>[1]</sup>	Comments on Results
Number of fatalities or severe claims	0	0	0	
Lost time injury and disease incident rate	3.77	0	0 or 10% reduction in incidence rate	
Lost time injury and disease severity rate	0	0	0%	
Percentage of injured workers returned to work within (i) 13 weeks	100%	<b>100%</b>	Greater than or equal to 80%	
(ii) 26 weeks	100%	<b>100%</b>	Greater than or equal to 80%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	76%	<b>58%</b>	Greater than or equal to 80%	Safe manual handling instruction and refreshers were undertaken as part of the OH&S training in 2017–18.

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

Note (2) Comment on performance over the three-year period.

The most common injuries in 2017–18 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2017–18 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

## Governance Disclosures

### Contracts with senior officers

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

### Unauthorised use of credit cards

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

This financial year a WA Government Purchasing Card was used for a personal purpose on four occasions, for a total cost of \$300.30. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid within five days. There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted and approved by a manager every month.

### Government Policy Requirements: Government Building Contracts

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

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

# Governance Disclosures



## Director's Liability insurance

The Gallery, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the AGWA Board and senior management. The Gallery contributed \$3,349.50 to the annual premium in 2017–18.

## Payments made to Board Members

**The Board of the Art Gallery of Western Australia**

Position	Name	Type of remuneration*	Period of membership	Gross/actual remuneration
Member	Seva Frangos	Per Meeting	3.25 years	\$492.00
	Sam Walsh	Per Meeting	1.5 years	\$1,100.00
			<b>Total:</b>	<b>\$1,592.00</b>

\* Sessional, per meeting, half day, or annual.

## Other Legal Requirements

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

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

	Totals
Advertising Agencies	
303MullenLowe	\$55,744
Lush Digital	\$13,251
Market research agencies	
Morris Hargreaves McIntyre	\$58,990
Expenditure with polling agencies	Nil
Expenditure with direct mail agencies	Nil
Expenditure with media advertising agencies	
Optimum Media Decisions	\$182,618
Facebook	\$7,439
Others	\$34,146
<b>Total expenditure</b>	<b>\$352,188</b>

# Other Legal Requirements



## Compliance with Public Sector Standards and Ethical Codes

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

The Department of Local Government, Sport and Cultural Industries (DLGSC) employs AGWA staff, along with four other portfolio agencies. The Human Relations team continues to work to consistently review and update workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks, and the AGWA HR Manager works with the Gallery's managers to ensure compliance with Public Sector legislative and regulatory frameworks, and provides advice on compliance with the Standards in regard to employment, performance management, grievance resolution, redeployment, termination and discipline.

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. AGWA is committed to educating its workforce in the Public Sector Standards for Human Resource Management and the Public Sector Code of Ethics.

The ethical compliance of AGWA staff is underpinned by the departmental Portfolio Code of Conduct policy. New staff are introduced to the Code of Conduct during their inductions.

In the 2017–18 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management;
- One breach of the Public Sector Code of Ethics and Culture and Arts Portfolio Code of Conduct, which was investigated and substantiated;
- One breach of the Grievance Standard, which was received and finalised in the financial year;
- No incidences of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

### Substantive Equality

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

This year, following Machinery of Government (MOG) and changes with the department amalgamation, the Substantive Equality Reference Group has not been able to meet, however the implementations from the previous year still stand in relations to the Substantive Equality framework across the Culture and the Arts portfolio. The Gallery implemented a number of initiatives to improve access to visitors and clients and eliminate barriers. A new Disability Action and Inclusion Plan policy has been submitted to the Department of Communities.

Specific measures introduced by AGWA include:

- Working with Indigenous communities as part of the *Desert River Sea: Kimberley Art Then and Now* project (see p. 23)
- Conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, to support access to art in regional areas (see p. 24)
- Educational tours and/or workshops for students with special needs or with English as a second language (see p. 20)
- Monthly ArtBubs program for parents with small babies (see p. 20)

# Other Legal Requirements

## Disability access and inclusion plan outcomes

AGWA's Disability Access and Inclusion Plan 2017–20 is now in place, and ensures that all visitors, including people with disabilities, can access Gallery services and facilities. The plan is subject to review and is amended as priorities and needs change.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2017–18 were:

- An AUSLAN tour allowed a group, including two hearing-impaired visitors to tour *A Window on Italy – The Corsini Collection*
- A descriptor tour allowed a group, including three vision-impaired visitors to tour *A Window on Italy – The Corsini Collection*

Gallery activities and initiatives in 2017–18 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

### Outcome 1:

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

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

### Outcome 2:

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

- Planning for new exhibitions and displays ensures issues related to access are considered.
- Provision of two standard wheelchairs and a motorised wheelchair, plus a walking frame with seat – all provided free of charge – to individuals requiring mobility assistance during their visit.
- An elevator is available to ensure people with disabilities are able to access the first and second floor galleries with ease.

### Outcome 3:

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

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

# Other Legal Requirements



## Disability access and inclusion plan outcomes – *continued*

### Outcome 4:

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

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

### Outcome 5:

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

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

### Outcome 6:

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

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

### Outcome 7:

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

- Ensure recruitment policies and practices are inclusive.

## Other Legal Requirements

### Recordkeeping Plan

- Every government organisation is required to have a Recordkeeping Plan under the State Records Act 2000. The Plan describes how recorded information is created and managed within AGWA and must be complied with by the organisation, its employees and contractors, including organisations performing outsourced services for AGWA. Recordkeeping plans are essential business tools which assist government organisations with the identification, management and legal disposal of their key information assets and, therefore, must be kept current.
- Section 28 (5) of that State Records Act 2000 requires that no more than five years must elapse between approval of a government organisation's Recordkeeping Plan and a review of it. AGWA's existing Plan was reviewed and registered with the State Records Office in 2013. Therefore, in 2017–18 AGWA conducted a full review of the Plan. The revised Recordkeeping Plan and associated policies and procedures were submitted to the State Records Commission in June 2018. It is currently being reviewed and is expected to be approved early in the new financial year.
- In June 2018 AGWA completed a major upgrade of its electronic records management system. The TRIM software upgrade to the latest version, named Content Manager 9.2, provides an improved user interface. The upgrade will support improved electronic recordkeeping within AGWA, reduce paper records, and increase the number of staff who have direct access to creating and finding records relating to their work. The upgrade is supported by online training materials which will improve the consistency of training content and provide ongoing assistance to staff using the system. Other business systems, including the financial, HR and client relationship management system were also updated in 2017–18.
- Recordkeeping officers continued to provide staff training to assist staff to understand their role and responsibility in regard to their compliance in keeping of records and to ensure the maintenance of a strong record-keeping culture. The Records staff were involved in the departmental working group which oversaw the planning and implementation of the upgrade to the records management system and in the review and updating of the Recordkeeping Plan.

# Other Legal Requirements

## Section 40 Estimates for 2018–19

In accordance with Treasurer's Instruction 953 the annual estimates for the current financial year (2018–19) are hereby included in the Annual Report. These estimates do not form part of the financial statements and are not subject to audit.

STATEMENT OF COMPREHENSIVE INCOME	2018–19 ESTIMATE \$000	STATEMENT OF FINANCIAL POSITION	2018–19 ESTIMATE \$000
<b>COST OF SERVICES</b>		<b>ASSETS</b>	
<b>Expenses</b>		Current Assets	
Employee benefits	5,865	Cash and cash equivalents	224
Supplies and services	1,805	Restricted cash and cash equivalents	34,959
Depreciation and amortisation expense	160	Inventories	265
Accommodation	3,490	Receivables	289
Cost of sales	303	Other current assets	-
Other expenses	566	<b>Total Current Assets</b>	<b>35,737</b>
<b>Total Cost of Services</b>	<b>12,189</b>	Restricted cash and cash equivalents	4,048
<b>Income</b>		Amounts receivable for services	8,367
User charges and fees	491	Other financial assets	2,610
Sales	594	Property, plant and equipment	500
Sponsorship	633	Works of Art	300,535
Bequest trust and special purpose funds contributions	666	<b>Total Non-Current Assets</b>	<b>316,060</b>
Interest revenue	628	<b>TOTAL ASSETS</b>	<b>351,797</b>
Other revenue	87	<b>LIABILITIES</b>	
<b>Total income other than income from State Government</b>	<b>3,099</b>	<b>Current Liabilities</b>	
<b>NET COST OF SERVICES</b>	<b>9,090</b>	Payables	410
<b>INCOME FROM STATE GOVERNMENT</b>		Provisions	1,263
Service appropriation	8,239	Other current liabilities	215
Grants and subsidies from State Government	-	<b>Total Current Liabilities</b>	<b>1,888</b>
Services received free of charge	943	Provisions	207
<b>Total income from State Government</b>	<b>9,182</b>	<b>Total Non-Current Liabilities</b>	<b>207</b>
<b>SURPLUS FOR THE PERIOD</b>	<b>92</b>	<b>TOTAL LIABILITIES</b>	<b>2,095</b>
		<b>EQUITY</b>	
		Contributed Equity	53,265
		Reserves	187,265
		Accumulated surplus/ (deficiency)	109,172
		<b>TOTAL EQUITY</b>	<b>349,702</b>
		<b>TOTAL LIABILITIES AND EQUITY</b>	<b>351,797</b>

# Other Legal Requirements

## Section 40 Estimates for 2018–19 – *continued*

STATEMENT OF CASH FLOWS	2018–19 ESTIMATE \$000	STATEMENT OF CASH FLOWS	2018–19 ESTIMATE \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>		<b>Receipts</b>	
Service appropriations	8,156	Sale of goods and services	594
Capital appropriation	218	User charges and fees	491
State grants and subsidies	-	Interest received	628
<b>Net Cash provided by State Government</b>	<b>8,374</b>	Sponsorship	-
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		Bequest trust and special purpose funds contributions	-
<b>Payments</b>		GST receipts	222
Employee benefits	(5,316)	GST receipts from taxation authority	151
Supplies and services	(2,107)	Other receipts	1,386
Accommodation	(1,211)	<b>Net cash from operating activities</b>	<b>(6,102)</b>
GST payments on purchases	(373)	<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>	
Other payments	(567)	Purchase of non-current assets	(218)
		<b>Net cash from investing activities</b>	<b>(218)</b>
		<b>NET INCREASE / (DECREASE) IN CASH HELD</b>	<b>2,054</b>
		Cash assets at the beginning of the reporting period	37,177
		<b>Cash assets at the end of the reporting period</b>	<b>39,231</b>

These estimates do not form part of the financial statements and are not subject to audit.

# Financial Statements

## Certification of Financial Statements for the year ended 30 June 2018

The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2018 and the financial position as at 30 June 2018.

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



Ravikissen Proheea  
Chief Finance Officer  
28 August 2018



Geoffrey London  
Acting Chair  
Board of the Art Gallery of Western Australia  
28 August 2018



Jason Ricketts  
Member, Board of the Art Gallery of Western Australia  
28 August 2018

# Financial Statements

## Statement of Comprehensive Income for the year ended 30 June 2018

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA  
CERTIFICATION OF FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2018

---

The accompanying financial statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2018 and the financial position as at 30 June 2018.

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



Ravikissen Proheea  
Chief Finance Officer  
28 August 2018



Geoffrey London  
Acting Chair  
Board of the Art Gallery of Western Australia  
28 August 2018



Jason Ricketts  
Member, Board of the Art Gallery of Western Australia  
28 August 2018

# Financial Statements



## Statement of Comprehensive Income for the year ended 30 June 2018

	Note	2018 \$000	2017 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	7	5,920	5,733
Supplies and services	8	3,258	2,317
Depreciation and amortisation expense	9	114	638
Accommodation expenses	10	2,483	3,487
Cost of sales	13	362	335
Other expenses	11	503	58
<b>Total cost of services</b>		<b>12,640</b>	<b>12,568</b>
<b>Income</b>			
<b>Revenue</b>			
User charges and fees	12	983	573
Sales	13	677	598
Sponsorship	14	1,426	1,196
Donated works of art	15	221	793
Bequest trust and special purpose funds contributions	16	248	915
Interest revenue	17	643	548
Commonwealth grants and contributions	18	140	-

# Financial Statements

## Statement of Comprehensive Income for the year ended 30 June 2018 – continued

	Note	2018	2017
		\$000	\$000
Other revenue	19	287	1,127
<b>Total Revenue</b>		<b>4,625</b>	<b>5,750</b>
Total income other than income from State Government		<b>4,625</b>	<b>5,750</b>
<b>NET COST OF SERVICES</b>		<b>8,015</b>	<b>6,818</b>
<b>Income from State Government</b>	20		
Service appropriation		9,196	9,199
Assets transferred		48	454
Services received free of charge		-	472
<b>Total income from State Government</b>		<b>9,244</b>	<b>10,125</b>
<b>SURPLUS FOR THE PERIOD</b>		<b>1,229</b>	<b>3,307</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus	34	6,459	(867)
<b>Total other comprehensive income / (loss)</b>		<b>6,459</b>	<b>(867)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>7,688</b>	<b>2,440</b>

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

# Financial Statements



## Statement of Financial Position as at 30 June 2018

	Note	2018 \$000	2017 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	35	1,500	224
Restricted cash and cash equivalents	21	33,926	23,788
Inventories	22	235	265
Receivables	23	355	291
<b>Total Current Assets</b>		<b>36,016</b>	<b>24,568</b>
 <b>Non-Current Assets</b>			
Restricted cash and cash equivalents	21	4,096	4,026
Amounts receivable for services	24	8,220	7,722
Other financial assets	25	2,195	2,610
Property, plant and equipment	26	463	550
Works of art	27	305,671	298,378
Intangible assets	29	-	-
<b>Total Non-Current Assets</b>		<b>320,645</b>	<b>313,286</b>
<b>TOTAL ASSETS</b>		<b>356,661</b>	<b>337,854</b>

# Financial Statements

## Statement of Financial Position as at 30 June 2018 h- continued

	Note	2018 \$000	2017 \$000
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	31	923	417
Provisions	32	1,074	1,263
Other current liabilities	33	<u>792</u>	<u>215</u>
<b>Total Current Liabilities</b>		<b><u>2,789</u></b>	<b><u>1,895</u></b>
<b>Non-Current Liabilities</b>			
Provisions	32	<u>213</u>	<u>206</u>
<b>Total Non-Current Liabilities</b>		<b><u>213</u></b>	<b><u>206</u></b>
		<u>3,002</u>	<u>2,101</u>
<b>NET ASSETS</b>		<b><u>353,659</u></b>	<b><u>335,753</u></b>
<b>EQUITY</b>			
Contributed equity	34	53,475	43,257
Reserves		<u>189,113</u>	<u>182,546</u>
Accumulated surplus /(deficit)		<u>111,071</u>	<u>109,950</u>
<b>TOTAL EQUITY</b>		<b><u>353,659</u></b>	<b><u>335,753</u></b>

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

# Financial Statements



## Statement of Changes in Equity for the year ended 30 June 2018 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
<b>Balance at 1 July 2016</b>	34	82,424	290,874	(818)	372,480
Surplus		-	-	3,307	3,307
Revaluation increment		-	(867)		(867)
<b>Total comprehensive income for the period</b>		-	(867)	3,307	2,440
Transactions with owners in their capacity as owners:					
Capital appropriations		218	-	-	218
Other contributions by owners		104	-	-	104
Distributions to owners		(39,489)	-	-	(39,489)
Transfer from reserves to accumulated surpluses		-	(109,589)	109,589	-
<b>Transfer from accumulated surpluses to reserves</b>		-	2,128	(2,128)	-
<b>Total</b>		(39,167)	(107,461)	<b>107,461</b>	(39,167)
<b>Balance at 30 June 2017</b>		<b>43,257</b>	<b>182,546</b>	<b>109,950</b>	<b>335,753</b>

# Financial Statements

## Statement of Changes in Equity for the year ended 30 June 2018 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
<b>Balance at 1 July 2017</b>	34	43,257	182,546	109,950	335,753
Surplus		-	-	1,229	1,229
Revaluation increment		-	6,459	-	6,459
<b>Total comprehensive income for the period</b>		-	6,459	1,229	7,688
Transactions with owners in their capacity as owners:					
Capital appropriations		10,218	-	-	10,218
<u>Transfer from accumulated surpluses to reserves</u>		-	108	(108)	-
<u>Total</u>		10,218	108	(108)	10,218
 <b>Balance at 30 June 2018</b>		<b>53,475</b>	<b>189,113</b>	<b>111,071</b>	<b>353,659</b>

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

# Financial Statements



## Statement of Cash Flows for the year ended 30 June 2018

	Note	2018 \$000	2017 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		8,608	8,420
Capital appropriation		10,718	323
State grants and subsidies		-	454
Holding account drawdown		90	-
<b>Net cash provided by State Government</b>		<b>19,416</b>	<b>9,197</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(6,143)	(5,773)
Supplies and services		(3,112)	(2,802)
Accommodation		(2,521)	(3,045)
GST payments on purchases		(532)	(576)
GST payments to tax authority		(44)	(24)
Other payments		(95)	(128)

# Notes to the Financial Statements

## Statement of Cash Flows for the year ended 30 June 2018 – *continued*

	Note	2018 \$000	2017 \$000
<b>Receipts</b>			
Sale of goods and services		717	599
User charges and fees		1,006	569
Commonwealth grants and contributions		70	70
Interest received		576	733
GST receipts on sales		233	160
GST receipts from taxation authority		349	377
Sponsorship		1,038	1,099
Other receipts		<u>1,011</u>	<u>1,083</u>
<b>Net cash used in operating activities</b>	35	<u>(7,447)</u>	<u>(7,658)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current assets		<u>(485)</u>	<u>(2,143)</u>
<b>Net cash used in investing activities</b>		<u>(485)</u>	<u>(2,143)</u>
<b>Net increase / (decrease) in cash and cash equivalents</b>		<u>11,484</u>	<u>(604)</u>
Cash and cash equivalents at the beginning of period		<u>28,038</u>	<u>28,642</u>
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	35	<u>39,522</u>	<u>28,038</u>

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

# Notes to the Financial Statements

## For the year ended 30 June 2018

### Note 1. Australian Accounting Standards

#### General

The Board's financial statements for the year ended 30 June 2018 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

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

#### Early adoption of standards

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. There has been no early adoption of any other Australian Accounting Standards that have been issued or amended [but not operative] by the Board for the annual reporting period ended 30 June 2018.

### Note 2. Summary of Significant Accounting Policies

#### (a) General statement

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

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

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

#### (b) Basis of preparation

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

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

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

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

### (c) Reporting entity

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

#### Mission

To develop, preserve and display the State Art Collection so as to maintain the finest public art collection in the State. Through the Collection displays and programs, the Gallery continues to support access to art, heritage and ideas locally, nationally and internationally now and for future generations.

#### Services

The Board provides the following services:

Service 1. Cultural Heritage Management and Conservation, which provides appropriate management, development and care of the State's Art Collection asset under the Art Gallery Act 1959; and

Service 2. Cultural Heritage Access and Community Engagement and Education, which provides access and interpretation of the State Art Collection and works of art on loan through art gallery services that encourage community engagement with the visual arts in accordance with the Art Gallery Act 1959.

### (d) Contributed equity

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

# Notes to the Financial Statements



## For the year ended 30 June 2018 – *continued*

The transfers of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also Note 34 'Equity'.

### (e) Income

#### Revenue recognition

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

Revenue is recognised for the major business activities as follows:

#### Sale of goods

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

#### Provision of services

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

#### Interest

Revenue is recognised as the interest accrues.

#### Service Appropriations

Service Appropriations are recognised as revenues at fair value in the period in which the Board gains control of the appropriated funds. The Board gains control of appropriated funds at the time those funds are deposited to the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury. See also note 20 'Income from State Government' for further information.

#### Grants, donations, gifts and other non-reciprocal contributions

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

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

#### Gains

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

#### Capitalisation/Expensing of assets

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives.

Items of property, plant and equipment costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

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

#### Initial recognition and measurement

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

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

#### Subsequent measurement

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

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

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

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

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

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

See also note 26 'Property, Plant and Equipment' and note 27 'Works of Art' for further information on revaluations.

### De-recognition

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

### Asset Revaluation Surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets on a class of assets basis as described in note 26 'Property, Plant and Equipment' and note 27 'Works of Art'.

### Depreciation

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

Works of art controlled by the Board are classified as property, plant and equipment. These are anticipated to have indefinite useful lives. Their service potential has not, in any material sense, been consumed during the reporting period and no depreciation has been recognised.

Land is not depreciated.

### (g) Intangible assets

#### Capitalisation/expensing of assets

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

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

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

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

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

Software <sup>(a)</sup>	4 to 10 years
-------------------------	---------------

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

# Notes to the Financial Statements



## For the year ended 30 June 2018 – *continued*

### Computer Software

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

### (h) Impairment of assets

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

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

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

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

See also note 30 'Impairment of assets' for the outcome of impairment reviews and testing.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

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

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

#### *Financial assets at fair value through profit or loss*

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

#### *Impairment of financial assets*

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

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

See also note 25 "Other Financial Assets".

### (j) Leases

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### (k) Financial instruments

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

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

Financial instruments have been disaggregated into the following classes:

- Financial Assets
  - o Cash and cash equivalents
  - o Restricted cash and cash equivalents
  - o Receivables
  - o Amounts receivable for services
  - o Other financial assets
- Financial Liabilities
  - o Payables

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

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

### (l) Cash and cash equivalents

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

### (m) Accrued salaries

Accrued salaries (see note 31 'Payables') represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. The Board considers the carrying amount of accrued salaries to be equivalent to its fair value.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### (n) Amounts receivable for services (holding account)

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

See also note 20 'Income from State Government' and note 24 'Amounts Receivable for Services (Holding Account)'.

### (o) Inventories

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

See note 22 'Inventories'.

### (p) Receivables

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

See also note 2(k) 'Financial Instruments' and note 23 'Receivables'.

### (q) Payables

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

See also note 2(k) 'Financial instruments' and note 31 'Payables'.

### (r) Provisions

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Provisions - employee benefits

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

#### Annual Leave

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

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

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

#### Long service leave

Long service leave is not expected to be settled wholly within 12 months after the end of the reporting period and is therefore recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of settlement.

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

An actuarial assessment of long service leave was undertaken by PWC at 30 June 2018.

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Superannuation

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

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

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension Scheme or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESB). From 30 March 2012, existing members of WSS or GESB and new employees have been able to choose their preferred superannuation fund provider. The Board makes contributions to GESB or other fund providers on behalf of employees in compliance with the Commonwealth Government's Superannuation Guarantee (Administration) Act 1992. Contributions to these accumulation schemes extinguish the Board's liability for superannuation charges in respect of employees who are not members of the Pension Scheme or GSS.

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

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

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

### Provisions - other

#### Employment on-costs

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

See also note 11 'Other Expenses' and note 32 'Provisions'.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### (s) Superannuation expense

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

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

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

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

### (u) Foreign Currency Translation

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

The Board minimizes the risks associated with foreign currency fluctuations from foreign currency contracts on the Corsini exhibition, being covered by forward purchase arrangements of the required foreign currency through the WA Treasury Corporation.

Forward exchange contracts are entered into as operational hedges to avoid or minimize possible adverse financial effects of movements in exchange rates. Such financial instruments are initially recognized at fair value and subsequently re-measured at fair value. At balance sheet date, the carried asset and liability is the fair value of the forward exchange contract.

### (v) Comparative figures

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Note 3. Department of Local Government, Sport and Cultural Industries

The Department of Local Government, Sport and Cultural Industries (DLGSC) provides support for capital maintenance and projects to agencies in the Culture and Arts portfolio. DLGSC receives an appropriation for capital maintenance and projects, and minor asset equipment as part of the DLGSC PC Replacement Program. These resources, provided to the Board, but paid for by the Department, have been treated as 'Services received free of charge' in the Income Statement.

DLGSC provides shared corporate services to the Board which are not recognised in the Income Statement.

### Note 4. Judgements Made By Management in applying accounting policies

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

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

The Board's Works of Art is fair valued every 5 years and assessed annually based on changes in the market. Estimates and assumptions such as category classification, sample sizes and extrapolation to the population of each category, current market conditions and the use of non auction sales of similar works and Artpice as the source of prices to perform the valuation and annual assessments are used. Changes in these estimations and assumptions may impact on the carrying amount of the Works of Art.

The Board evaluates these judgments regularly.

#### **Operating lease commitments**

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 5. Key sources of estimation uncertainty

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

#### Long Service Leave

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

### Note 6. Disclosure of Changes in Accounting Policy and Estimates

#### Voluntary changes in accounting policy

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

#### Future impact of Australian Accounting Standards not yet operative

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements or by an exemption from TI 1101'. Where applicable, the Board plans to apply the following Australian Accounting Standards from their application date.

		Operative for reporting periods beginning on/after
AASB 9	<i>Financial Instruments</i> This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i> , introducing a number of changes to accounting treatments.	1 Jan 2018
AASB 15	<i>Revenue from Contracts with Customers</i> This Standard establishes the principles that the Board shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. The mandatory application date of this Standard is currently 1 January 2019 after being amended by AASB 2016-7.	1 Jan 2019

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

The Board's income is principally derived from appropriations which will be measured under AASB 1058 and will be unaffected by this change. However, the Board has not yet determined the potential impact of the Standard on 'User charges and fees' and 'Sales' revenues. In broad terms, it is anticipated that the terms and conditions attached to these revenues will defer revenue recognition until the Board has discharged its performance obligations.

AASB 16	<i>Leases</i> This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Whilst the impact of AASB 16 has not yet been quantified, the entity currently has commitments for \$7,363 worth of non-cancellable operating leases which will mostly be brought onto the Statement of Financial Position. Interest and amortisation expense will increase and rental expense will decrease.	1 Jan 2019
AASB 1058	<i>Income of Not-for-Profit Entities</i> This Standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities, more closely reflecting the economic reality of NFP entity transactions that are not contracts with customers. Timing of income recognition is dependent on whether such a transaction gives rise to a liability or other performance obligation (a promise to transfer a good or service), or a contribution by owners, related to an asset (such as cash or another asset) received by the Board. The Board anticipates that the application will not materially impact appropriations or untied grant revenues.	1 Jan 2019
AASB 1059	<i>Service Concession Arrangements: Grantors</i> This Standard addresses the accounting for a service concession arrangement (a type of public private partnership) by a grantor that is a public sector entity by prescribing the accounting for the arrangement from the grantor's perspective. Timing and measurement for the recognition of a specific asset class occurs on commencement of the arrangement and the accounting for associated liabilities is determined by whether the grantee is paid by the grantor or users of the public service provided. The Board has not identified any public private partnerships within scope of the Standard.	1 Jan 2019
AASB 2010-7	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 &amp; 1038 and Int 2, 5, 10, 12, 19 &amp; 127]</i> This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.	1 Jan 2018

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. Other than the exposures to AASB 9 as noted above, the Board is only insignificantly impacted by the application of the Standard.

AASB 2014-1	<i>Amendments to Australian Accounting Standards</i>	1 Jan 2018
	Part E of this Standard makes amendments to AASB 9 and consequential amendments to other Standards. These changes have no impact as Appendix E has been superseded and the Board was not permitted to early adopt AASB 9.	
AASB 2014-5	<i>Amendments to Australian Accounting Standards arising from AASB 15</i>	1 Jan 2018
	This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The mandatory application date of this Standard has been amended by AASB 2015-8 to 1 January 2018. The Board has not yet determined the application or the potential impact of the Standard.	
AASB 2014-7	<i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i>	1 Jan 2018
	This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). The Board has not yet determined the application or the potential impact of the Standard.	
AASB 2015-8	<i>Amendments to Australian Accounting Standards – Effective Date of AASB 15</i>	1 Jan 2018
	This Standard amends the mandatory application date of AASB 15 to 1 January 2018 (instead of 1 January 2017). It also defers the consequential amendments that were originally set out in AASB 2014-5. There is no financial impact arising from this Standard.	
AASB 2016-3	<i>Amendments to Australian Accounting Standards – Clarifications to AASB 15</i>	1 Jan 2018
	This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. The Board has not yet determined the application or the potential impact when the deferred AASB 15 becomes effective from 1 January 2019.	
AASB 2016-7	<i>Amendments to Australian Accounting Standards – Deferral of AASB 15 for Not-for-Profit Entities</i>	1 Jan 2018
	This Standard defers, for not-for-profit entities, the mandatory application date of AASB 15 to 1 January 2019, and the consequential amendments that were originally set out in AASB 2014-5. There is no financial impact arising from this standard.	
AASB 2016-8	<i>Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities</i>	1 Jan 2019
	This Standard inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 and AASB 15. This guidance assists not-for-profit entities in applying those Standards to particular transactions and other events. There is no financial impact.	

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 7. Employee Benefits Expense	2018 \$000	2017 \$000
Wages and salaries <sup>(a)</sup>	4,786	4,522
Superannuation - defined contribution plans <sup>(b)</sup>	473	472
Annual leave <sup>(c)</sup>	575	595
Long service leave <sup>(c)</sup>	75	129
Other related expenses	11	15
	<b><u>5,920</u></b>	<b><u>5,733</u></b>

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

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

(c) Includes a superannuation contribution component.

Employment on-costs such as workers' compensation insurance are included at note 11 'Other Expenses'.

Employment on-costs liability is included at note 32 'Provisions'.

Note 8. Supplies and Services	2018 \$000	2017 \$000
Exhibition fees	480	243
Advertising	720	275
Repairs and maintenance	45	-
Travel	83	61

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 8. Supplies and Services (cont'd)	2018 \$000	2017 \$000
Consultants and contractors	319	385
Freight and cartage	155	96
Insurance premiums - current year	241	241
Materials	68	79
Consumables	203	157
Printing	217	172
Performance fees	145	64
Licences, fees and registrations	155	131
Communications	73	65
Motor vehicles <sup>(a)</sup>	27	35
Minor equipment	9	16
Lease and hire costs	13	18
Entertainment expenses	3	70
Photographic services	38	46
Bank charges	12	8
Catering Costs	188	101
Other	64	54
	<b><u>3,258</u></b>	<b><u>2,317</u></b>

(a) Included in this balance is an amount paid to Department of Finance State Fleet of \$16,118 (2017: \$34,788).

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 9. Depreciation and Amortisation Expenses	2018 \$000	2017 \$000
<b><u>Depreciation</u></b>		
Buildings	-	477
Plant, equipment and vehicles	84	108
Office equipment	30	53
<b>Total depreciation</b>	<b>114</b>	<b>638</b>
<b><u>Amortisation</u></b>		
Intangible assets	-	-
<b>Total amortisation</b>	<b>-</b>	<b>-</b>
<b>Total depreciation and amortisation</b>	<b>114</b>	<b>638</b>
Note 10. Accommodation Expenses	2018 \$000	2017 \$000
Security services	1,505	1,423
Electricity and gas	715	734
Accommodation maintenance <sup>(a)</sup>	61	1,094
Cleaning	130	148
Water	43	63
Other <sup>(b)</sup>	29	25
	<b>2,483</b>	<b>3,487</b>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

(a) Building maintenance, restoration and works expense is now the responsibility of the Department of Local Government, Sport and Cultural Industries as they hold the buildings in their accounts. See note 26.

(b) Included in this balance are lease payments of \$14,603 (2016: \$14,497)

Note 11. Other Expenses	2018 \$000	2017 \$000
Prizes paid	5	-
Workers' compensation insurance - current year	19	20
Workers' compensation insurance - prior year	(14)	(6)
Audit fees	36	37
Revaluation of other financial assets	415	-
Inventory written off	30	30
Provision for doubtful debts	8	-
Inventory Adjustment - current year	(6)	6
Inventory Impairment	(4)	(44)
Other Expenses	14	15
	<b><u>503</u></b>	<b><u>58</u></b>

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 12. User Charges and Fees	2018 \$000	2017 \$000
Exhibition revenue	594	213
ARTBAR	-	80
Venue hire	255	135
Public programs	23	30
Parking revenue	108	108
Reproduction	3	7
	<b><u>983</u></b>	<b><u>573</u></b>
Note 13. Trading Profit	2018 \$000	2017 \$000
Sales	677	598
Cost of sales:		
Opening inventory	(265)	(246)
Purchases	(332)	(354)
	<b><u>(597)</u></b>	<b><u>(600)</u></b>
Closing inventory	235	265
Cost of Goods Sold	(362)	(335)
<b>Trading profit</b>	<b><u>315</u></b>	<b><u>263</u></b>

See also note 2(o) 'Inventories' and note 22 'Inventories'.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 14. Sponsorship	2018 \$000	2017 \$000
Cash sponsorship	990	1,079
Sponsorship in kind	436	117
	<b>1,426</b>	<b>1,196</b>

Note 15. Donated Works of Art	2018 \$000	2017 \$000
Donated works of art	221	793
	<b>221</b>	<b>793</b>

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 27 'Works of Art'.

Note 16. Bequest Trust and Special Purpose Funds Contributions	2018 \$000	2017 \$000
Trust and special purpose funds contributions	248	915
	<b>248</b>	<b>915</b>

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note	Description	2018	2017
		\$000	\$000
<b>Note 17. Interest Revenue</b>	Interest revenue	7	2
	Bequest, trust and special purpose funds interest revenue	636	546
		<b>643</b>	<b>548</b>
<b>Note 18. Commonwealth grants and contributions</b>	Commonwealth grants for specific purpose	140	-
		<b>140</b>	<b>-</b>
<b>Note 19. Other Revenue</b>	Grants and contributions – local government and private	-	3
	Revaluation of other financial assets <sup>(a)</sup>	-	860
	Rental revenue	55	31
	Recoups of expenditure	4	13
	Donations	11	20
	Dividend Income	180	160
	Membership income	28	-
	Other revenue	9	40
		<b>287</b>	<b>1,127</b>

(a) This represents unrealised gains arising from shares being fair valued at year end. See also note 25 Other Financial Assets.

# Notes to the Financial Statements

**For the year ended 30 June 2018 – continued**

Note 20. Income from State Government	2018 \$000	2017 \$000
Appropriation received during the period:		
Service appropriation <sup>(a)</sup>	9,196	9,199
	<b>9,196</b>	<b>9,199</b>
Assets transferred from/(to) other State government agencies during the period: <sup>(b)</sup>		
State grants and contributions	48	454
Total assets transferred	<b>48</b>	<b>454</b>
Services received free of charge from other State government agencies during the period: <sup>(c)</sup>		
Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Local Government, Sport and Cultural Industries		
Repairs and Maintenance on Art Gallery	-	472
	-	<b>472</b>
	<b>9,244</b>	<b>10,125</b>

(a) Service appropriation funds the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year.

(b) Discretionary transfers of assets (including grants) and liabilities between State Government agencies are reported under Income from State Government. Included in State grants and contributions are non-reciprocal grants received from Department of Local Government, Sport and Cultural Industries.

(c) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 21. Restricted cash and cash equivalents	2018 \$000	2017 \$000
<b>Current</b>		
Bequest, trust and special purpose accounts <sup>(a)</sup>	33,926	23,788
	<b><u>33,926</u></b>	<b><u>23,788</u></b>
<b>Non-current</b>		
Bequest, trust and special purpose accounts <sup>(c)</sup>	4,055	4,005
27th pay holding account with Treasury WA <sup>(b)</sup>	41	21
	<b><u>4,096</u></b>	<b><u>4,026</u></b>

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

(b) These are restricted balances for the 27th fortnightly salaries pay occurring in 2026-27. This occurs every 11th year and the account is classified as non-current.

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

Note 22. Inventories	2018 \$000	2017 \$000
<u>Current</u>		
<u>Inventories held for resale:</u>		
- Finished goods		
At cost	270	310
Provision for inventory adjustment	-	(6)
Provision for inventory impairment	(35)	(39)
	<b>235</b>	<b>265</b>
Reconciliation of changes in the provision for inventory adjustment:		
Balance at start of the year	(6)	(13)
Inventory adjustment recognised in the income statement <sup>(a)</sup>	6	(6)
Amounts written off during the year	-	13
	<b>-</b>	<b>(6)</b>
Reconciliation of changes in the provision for inventory impairment:		
Balance at start of the year <sup>(b)</sup>	(39)	(83)
Provision for inventory impairment	4	44
	<b>(35)</b>	<b>(39)</b>

(a) During the current year, inventory written off was \$31,981 (2017: \$29,611) and a provision of \$nil (2017: \$5,698) was made for stock take variances.

(b) During the current year, a reduction in the impairment for inventory obsolescence of \$4,434 (2017: reduction of \$43,799) was made for inventory that had no movements for over a year. See also note 11 'Other Expenses'.

See also note 2(o) 'Inventories', note 11 'Other Expenses' and note 13 'Trading Profit'.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 23. Receivables	2018 \$000	2017 \$000
<b><u>Current</u></b>		
Receivables	104	72
Accrued interest	205	137
GST receivable	50	82
	<b><u>355</u></b>	<b><u>291</u></b>
<b>Reconciliation of changes in the allowance for impairment of receivables:</b>		
Balance at start of year	-	-
Doubtful debts expense recognised in the income statement	8	-
<b>Balance at end of year</b>	<b><u>8</u></b>	<b><u>-</u></b>

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

See also note 2(p) 'Receivables' and note 40 'Financial Instruments'.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 24. Amounts Receivable for Services (Holding Account)	2018	2017
	\$000	\$000
<u>Non-current</u>		
Asset Replacement <sup>(a)</sup>	8,036	7,448
Leave Liability <sup>(b)</sup>	184	274
	<b>8,220</b>	<b>7,722</b>

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

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

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

Note 25. Other Financial Assets	2018	2017
	\$000	\$000
<u>Non-Current</u>		
At fair value:		
Fair value through profit and loss – ordinary listed shares	2,195	2,610
	<b>2,195</b>	<b>2,610</b>

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

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 26. Property, Plant and Equipment	2018 \$000	2017 \$000
<u>Land</u>		
At fair value <sup>(a)</sup>	-	-
	-	-
	-	-
<u>Buildings</u>		
At fair value <sup>(a)</sup>	-	-
	-	-
	-	-
<u>Plant, equipment and vehicles</u>		
At cost	2,393	2,367
Accumulated depreciation	(2,013)	(1,930)
	<u>380</u>	<u>437</u>
<u>Office equipment</u>		
At cost	835	835
Accumulated depreciation	(752)	(722)
	<u>83</u>	<u>113</u>
	<u>463</u>	<u>550</u>

Information on fair value measurements is provided within Note 28 'Fair Value Measurements'.

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

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2018</b>					
Carrying amount at start of period	-	-	437	113	550
Additions	-	-	27	-	27
Revaluation increments/ (decrements)	-	-	-	-	-
Depreciation	-	-	(84)	(30)	(114)
Transfer of land and buildings to Department of Culture and the Arts	-	-	-	-	-
<b>Carrying amount at end of period</b>	<b>-</b>	<b>-</b>	<b>380</b>	<b>83</b>	<b>463</b>
	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2017</b>					
Carrying amount at start of period	17,200	23,633	545	160	41,538
Additions	-	-	-	6	6
Revaluation increments/ (decrements)	(278)	(589)	-	-	(867)
Depreciation	-	(477)	(108)	(53)	(638)
Transfer of land and buildings to Department of Culture and the Arts	(16,922)	(22,567)	-	-	(39,489)
<b>Carrying amount at end of period</b>	<b>-</b>	<b>-</b>	<b>437</b>	<b>113</b>	<b>550</b>

Information on fair value measurements is provided in Note 29 'Fair Value measurements'.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

(a) Land and Buildings were revalued as at 1 July 2016 by the Western Australian Land Information Authority (Valuation and Property Analytics). The valuations were performed during the year ended 30 June 2017 for land : \$16,922,000 (2016: \$17,200,000) and buildings : \$22,567,000 (2016 : \$22,633,000). For the remaining balance, fair value of buildings was determined on the basis of depreciated replacement cost and the fair value of land was determined on basis of comparison with market evidence for land with low level utility (high restricted use land). During the financial year 2016, Cabinet approved the amalgamation of land within the Perth Cultural Centre (PCC) into a single Crown Reserve 37000 to optimise performance. Consequently, a Management Order of the new Crown Reserve 37000 was granted to the Minister for Culture and the Arts in financial year 2017, which gave the power to the Minister to lease, sublease or licence the land (or any part of it). The Minister must keep and maintain the Reserve and all buildings and structures on the Reserve in good repair and structurally safe and undertake all necessary structural repairs where necessary. The land of \$16,922,000 and buildings of \$22,567,000 in the Perth Cultural Centre were transferred from the Board to the Department of Culture and the Arts on 30 June 2017. See also note 34 "Equity".

Note 27. Works of Art	2018 \$000	2017 \$000
Carrying amount at start of period	298,378	297,265
Adjustments to carrying amount at start of period <sup>(a)</sup>	-	(93)
Additions	613	412
Donations at fair value	221	794
Revaluation <sup>(b)</sup>	6,459	-
	<b><u>305,671</u></b>	<b><u>298,378</u></b>

(a) relates to freight expenses and overaccruals due to movement in foreign exchange accrued and actual payment.

In accordance with the Gallery's policy, the Gallery completed valuation of its entire art collection in 2015-16.

(b) RHAS has provided a desktop update for 2017-18 for financial reporting purposes.

See also note 2(f) 'Property, plant and equipment and works of art' and note 34 'Equity'.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 28. Fair Value measurements

Assets measured at fair value:

	Level 1 \$000	Level 2 \$000	Level 3 \$000	Fair value At end of period \$000
				\$000
<b>2018</b>				
Shares (note 25)	2,195	-	-	2,195
Works of Art (note 27)	-	305,671	-	305,671
	<b>2,195</b>	<b>305,671</b>	<b>-</b>	<b>307,866</b>
<b>2017</b>				
Shares (note 25)	2,610	-	-	2,610
Works of Art (note 27)	-	298,378	-	298,378
	<b>2,610</b>	<b>298,378</b>	<b>-</b>	<b>300,988</b>

#### Valuation techniques to derive Level 1 fair value

Level 1 fair value of shares are derived from using the market approach. The shares are quoted on the stock exchange and the closing price on 30 June 2017 is used to determine the fair value.

#### Valuation techniques to derive Level 2 fair value

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

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

### Fair value measurements using significant unobservable inputs (Level 3)

	Land \$000	Buildings \$000
<u>2018</u>		
Fair value at start of period	-	-
Revaluation increments/(decrements) recognised in Profit or Loss	-	-
Depreciation expense	-	-
Transfer of land and buildings to Department of Culture and the Arts	-	-
Fair value at end of period	<hr/> <hr/>	<hr/> <hr/>
	Land \$000	Buildings \$000
<u>2017</u>		
Fair value at start of period	17,200	23,633
Revaluation increments/(decrements) recognised in Profit or Loss	(278)	(589)
Depreciation expense	-	(477)
Transfer of land and buildings to Department of Culture and the Arts	<hr/>	<hr/>
Fair value at end of period	<hr/> <hr/>	<hr/> <hr/>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Land (Level 3 fair values)

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

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

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

### Buildings (Level 3 fair values)

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

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Note 29. Intangible Assets	2018 \$000	2017 \$000
<u>Computer software</u>		
At cost	257	257
Accumulated amortisation	(257)	(257)
	<hr/>	<hr/>
	-	-
	<hr/>	<hr/>

## Note 30. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2018.

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

Note 31. Payables	2018 \$000	2017 \$000
<u>Current</u>		
Trade payables	67	258
Payables for works of art acquisitions	209	77
Accrued salaries	19	21
Accrued expenses	628	61
<b>Total Current</b>	<b>923</b>	<b>417</b>
<hr/>		

See also note 2(q) 'Payables', note 2(m) 'Accrued Salaries' and note 40 'Financial Instruments'.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

## Note 32. Provisions

	2018	2017
	\$000	\$000
<u>Current</u>		
Employee benefits provision		
Annual leave <sup>(a)</sup>	435	439
Long service leave <sup>(b)</sup>	539	685
	<hr/> 974	<hr/> 1,124
Other Provisions		
Employment on-costs <sup>(c)</sup>	100	139
	<hr/> 1,074	<hr/> 1,263
<u>Non-current</u>		
Employee benefits provision		
Long service leave <sup>(b)</sup>	192	186
	<hr/> 192	<hr/> 186
Other provisions		
Employment on-costs <sup>(c)</sup>	21	20
	<hr/> 213	<hr/> 206

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

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

	2018 \$000	2017 \$000
Within 12 months of the end of the reporting period	288	300
More than 12 months of after the end of the reporting period	<u>147</u>	<u>139</u>
	<b><u>435</u></b>	<b><u>439</u></b>

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

	2018 \$000	2017 \$000
Within 12 months of the end of the reporting period	248	300
More than 12 months of after the end of the reporting period	<u>483</u>	<u>571</u>
	<b><u>731</u></b>	<b><u>871</u></b>

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense has been disclosed in note 11 'Other Expenses'.

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

	2018 \$000	2017 \$000
Movements in each class of provisions during the financial period, other than employee benefits, are set out below.		
<u>Employment on-cost provision</u>		
Carrying amount at start of period	159	210
Additional provisions recognised	61	18
Payments/other sacrifices of economic benefits	<u>(99)</u>	<u>(69)</u>
Carrying amount at end of period	<u><u>121</u></u>	<u><u>159</u></u>
 <b>Note 33. Other Liabilities</b>		
<u>Current</u>		
Income received in advance	479	215
Funding from Department of Local Government, Sport and Cultural Industries for Flooring Project	313	-
<b>Total Current</b>	<u><u>792</u></u>	<u><u>215</u></u>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 34. Equity

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

	2018	2017
	\$000	\$000
<b>Contributed equity</b>		
Balance at start of period	43,257	82,424
<b>Contributions by owners</b>		
Capital appropriation <sup>(a)</sup>	10,218	218
Fit for Purpose <sup>(b)</sup>	-	104
<b>Total contributions by owners</b>	<u>10,218</u>	<u>322</u>
<b>Distributions to owners</b>		
Transfer of land and buildings to Department of Culture and the Arts <sup>(c)</sup>	-	(39,489)
<b>Total distributions to owners</b>	<u>-</u>	<u>(39,489)</u>
<b>Balance at end of period</b>	<u><u>53,475</u></u>	<u><u>43,257</u></u>

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

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

(c) See also note 26 "Property, Plant and Equipment".

# Notes to the Financial Statements

**For the year ended 30 June 2018 – continued**

	2018 \$000	2017 \$000
<b>Reserves</b>		
<u>Asset revaluation surplus</u>		
Balance at start of period	146,073	256,529
Net revaluation increments/(decrements):		
Land	-	(278)
Buildings	-	(589)
Works of art <sup>(a)</sup>	6,459	-
Transfer from reserves to accumulated surpluses <sup>(b)</sup>	-	(109,589)
<b>Balance at end of period</b>	<b>152,532</b>	<b>146,073</b>

(a) See also note 27 'Works of Art'.

(b) The asset revaluation reserve of land (2018: \$ nil, 2017 : \$13,675,000 )and buildings (2018 : \$ nil, 2017 : \$95,914,000) were transferred to accumulated surplus on 30 June 2017. See also note 26 "Property, Plant and Equipment".

<u>Bequest, trust and special purpose reserve<sup>(c)</sup>:</u>		
Balance at start of period	15,629	14,294
Transfer from accumulated surplus	(113)	1,335
<b>Balance at end of period</b>	<b>15,516</b>	<b>15,629</b>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

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

	2018 \$000	2017 \$000
<b><u>Donated works of art reserve<sup>(d)</sup>:</u></b>		
Balance at start of period	20,844	20,051
Transfer from accumulated surplus	221	793
<b>Balance at end of period</b>	<b>21,065</b>	<b>20,844</b>
 <b>Balance at the end of period</b>	 <b>189,113</b>	 <b>182,546</b>

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

<b>Accumulated surplus</b>		
Balance at start of period	109,950	(818)
Result for the period	1,229	3,307
Transfer from reserves to accumulated surpluses <sup>(a)</sup>	-	109,589
Transfer from accumulated surpluses to reserves	(108)	(2,128)
<b>Balance at end of period</b>	<b>111,071</b>	<b>109,950</b>
 <b>Total Equity at end of period</b>	 <b>353,659</b>	 <b>335,753</b>

# Notes to the Financial Statements



## For the year ended 30 June 2018 – continued

### Note 35. Notes to the Cash Flow Statement

#### Reconciliation of cash

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

	2018 \$000	2017 \$000
Cash and cash equivalents	1,500	224
Restricted cash and cash equivalents <sup>(a)</sup>	<u>38,022</u>	<u>27,814</u>
	<b><u>39,522</u></b>	<b><u>28,038</u></b>

#### Reconciliation of net cost of services to net cash flows used in operating activities

Net cost of services	(8,015)	(6,818)
<u>Non-cash items:</u>		
Depreciation and amortisation expense <sup>(b)</sup>	114	638
Resources received free of charge <sup>(c)</sup>	-	472
Donated works of art <sup>(d)</sup>	(221)	(793)
Inventory write-off <sup>(e)</sup>	30	30
Inventory impairment <sup>(e)</sup>	(4)	-
Impairment of debtors <sup>(e)</sup>	8	-
Adjustment for other non-cash items	17	26

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

Reconciliation of net cost of services to net cash flows used in operating activities (cont'd)	2018 \$000	2017 \$000
<u>(Increase)/decrease in assets:</u>		
Current receivables	(99)	253
Current inventories	4	(5)
<u>Increase/(decrease) in liabilities:</u>		
Current payables	297	(1,145)
Other current liabilities	395	(41)
Change in GST in receivables/payables	27	(275)
<b>Net cash used in operating activities</b>	<b><u>(7,447)</u></b>	<b><u>(7,658)</u></b>

(a) See note 21 'Restricted cash and cash equivalents'

(b) See note 9 'Depreciation and Amortisation expenses'

(c) See note 20 'Income from State Government'

(d) See note 15 'Donated Works of Art'

(e) See note 11 'Other Expenses'

# Notes to the Financial Statements



## For the year ended 30 June 2018 – *continued*

### Note 36. Commitments

The commitments below are inclusive of GST where relevant.

#### Non-cancellable operating lease commitments

Commitments for minimum lease payments are payable as follows:

	2018	2017
	\$000	\$000
Within 1 year	15	33
Later than 1 year and not later than 5 years	7	6
	<b>22</b>	<b>39</b>

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

### Note 37. Contingent Liabilities and Contingent Assets

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

### Note 38. Events Occurring After the end of the reporting period

#### Non-adjusting Events after the end of the Reporting Period

There is no significant event occurring after the end of the reporting period that would have a material financial effect on the financial statements of the Board of the Art Gallery of Western Australia.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 39. Explanatory Statement

All variances between estimates (original budget) and actual results for 2018, and between the actual results for 2018 and 2017 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than :

5% and \$0.5 million for the Statements of Comprehensive Income, Statement of Financial Position and Cash Flows

	Variance Note	Estimate 2018 \$000	Actual 2018 \$000	Actual 2017 \$000	Variance between estimate and actual \$000	Variance between actual results for 2018 and 2017 \$000
<b>Statement of Comprehensive Income</b>						
<b>Expenses</b>						
Employee benefits expense		6,010	5,920	5,733	(90)	187
Supplies and services	A	2,982	3,258	2,317	276	941
Depreciation and amortisation expense	B	588	114	638	(474)	(524)
Accommodation expenses	1,C	3,543	2,483	3,487	(1,060)	(1,004)
Cost of sales		325	362	335	37	27
Other expenses		151	503	58	352	445
<b>Total cost of services</b>		<b>13,599</b>	<b>12,640</b>	<b>12,568</b>	<b>(959)</b>	<b>72</b>
<b>Income</b>						
User charges and fees		919	983	573	64	410
Sales		594	677	598	83	79
Sponsorship		1,444	1,426	1,196	(18)	230
Donated works of art	D	-	221	793	221	(572)
Bequest trust and special purpose funds contributions	E	100	248	915	148	(667)
Interest revenue		628	643	548	15	95
Commonwealth grants and contributions		-	140	-	140	140
Other revenue	F	92	287	1,127	195	(840)
<b>Total Revenue</b>		<b>3,777</b>	<b>4,625</b>	<b>5,750</b>	<b>848</b>	<b>(1,125)</b>

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Variance Note	Estimate 2018 \$000	Actual 2018 \$000	Actual 2017 \$000	Variance between estimate and actual \$000	Variance between actual results for 2018 and 2017 \$000
<b>Statement of Comprehensive Income (cont'd)</b>						
Total income other than income from State Government		3,777	4,625	5,750	848	(1,125)
NET COST OF SERVICES		(9,822)	(8,015)	(6,818)	1,807	(1,197)
<b>Income from State Government</b>						
Service appropriation		8,881	9,196	9,199	315	(3)
Assets transferred		-	48	454	48	(406)
Grants and subsidies from State Government	2	500	-	-	(500)	-
Services received free of charge	3	521	-	472	(521)	(472)
<b>Total income from State Government</b>		<b>9,902</b>	<b>9,244</b>	<b>10,125</b>	<b>(658)</b>	<b>(881)</b>
SURPLUS / (DEFICIT) FOR THE PERIOD		80	1,229	3,307	(1,149)	(2,078)
<b>OTHER COMPREHENSIVE INCOME</b>						
Items not reclassified subsequently to profit or loss		-	6,459	(867)	(6,459)	7,326
Changes in asset revaluation surplus		-	6,459	(867)	(6,459)	7,326
<b>Total other comprehensive income</b>		<b>80</b>	<b>7,688</b>	<b>2,440</b>	<b>(7,608)</b>	<b>5,248</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>						

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Major Estimate and Actual (2018) Variance Narratives

#### 1. Accommodation Expenses

Decrease is due to lesser building maintenance spending this year as the Buildings were transferred to Department of Culture and the Arts in 2017.

#### 2. Grants and Subsidies from State Government

There were no grants and subsidies from State Government received for capital works as the Buildings were transferred to Department of Culture and the Arts in 2017.

#### 3. Services received free of charge

The budgeted services received free of charge relate to minor building works. There are no building costs this year as the Buildings were transferred to the Department of Culture and the Arts in 2017.

### Major Actual (2018) and Actual (2017) Variance Narratives

#### A. Supplies and Services

The increase of 41% this year is mainly due to increases in exhibition fees, related programming and marketing expenses relating to a major exhibition, *A Window on Italy- The Corsini Collection: Masterpieces from Florence* and more Gallery activities in 2018.

#### B. Depreciation and amortisation expense

Depreciation is lower this year due to the transfer of Land and Buildings to the Department of Culture and the Arts at the end of 2017 financial year.

#### C. Accommodation Expenses

Decrease is due to lesser building maintenance spending this year as the Buildings were transferred to Department of Culture and the Arts in 2017.

#### D. Donated Works of Art

These are artworks donations to the Gallery which vary annually.

#### E. Bequest trust and special purpose funds contributions

Prior year bequest trust and special purpose funds contributions was higher due to a donation of artwork sculptures of \$583,000.

#### F. Other Revenue

Prior year other revenue is higher due to year end revaluation of shares of \$860,000.

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Variance Note	Estimate 2018 \$000	Actual 2018 \$000	Actual 2017 \$000	Variance between estimate and actual \$000	Variance between actual results for 2018 and 2017 \$000
<b>Statement of Financial Position</b>						
<b>ASSETS</b>						
<b>Current Assets</b>						
Cash and cash equivalents	1,A	290	1,500	224	1,210	1,276
Restricted cash and cash equivalents	2,B	33,363	33,926	23,788	563	10,138
Inventories		246	235	265	(11)	(30)
Receivables		330	355	291	25	64
Other current assets		2	-	-	(2)	0
<b>Total Current Assets</b>		<b>34,231</b>	<b>36,016</b>	<b>24,568</b>	<b>1,785</b>	<b>11,448</b>
<b>Non-Current Assets</b>						
Restricted cash and cash equivalents	2,B	3,962	4,096	4,026	134	70
Amounts receivable for services		8,310	8,220	7,722	(90)	498
Other financial assets		2,610	2,195	2,610	(415)	(415)
Property, plant and equipment	3	41,242	463	550	(40,779)	(87)
Works of art	4,C	299,385	305,671	298,378	6,286	7,293
<b>Total Non-Current Assets</b>		<b>355,509</b>	<b>320,645</b>	<b>313,286</b>	<b>(34,864)</b>	<b>7,359</b>
<b>TOTAL ASSETS</b>		<b>389,740</b>	<b>356,661</b>	<b>337,854</b>	<b>(33,079)</b>	<b>18,807</b>

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Variance Note	Estimate 2018 \$000	Actual 2018 \$000	Actual 2017 \$000	Variance between estimate and actual \$000	Variance between actual results for 2018 and 2017 \$000
<b>Statement of Financial Position (cont'd)</b>						
<b>LIABILITIES</b>						
<b>Current Liabilities</b>						
Payables	D	770	923	417	153	506
Provisions		969	1,074	1,263	105	(189)
Other current liabilities	5,E	153	792	215	639	577
<b>Total Current Liabilities</b>		<b>1,892</b>	<b>2,789</b>	<b>1,895</b>	<b>897</b>	<b>894</b>
<b>Non-Current Liabilities</b>						
Provisions		531	213	206	(318)	7
<b>Total Non-Current Liabilities</b>		<b>531</b>	<b>213</b>	<b>206</b>	<b>(318)</b>	<b>7</b>
<b>TOTAL LIABILITIES</b>		<b>2,423</b>	<b>3,002</b>	<b>2,101</b>	<b>579</b>	<b>901</b>
<b>NET ASSETS</b>		<b>387,317</b>	<b>353,659</b>	<b>335,753</b>	<b>(33,658)</b>	<b>17,906</b>
<b>EQUITY</b>						
Contributed equity	6,F	92,647	53,475	43,257	(39,172)	10,218
Reserves	7,G	295,537	189,113	182,546	(106,424)	6,567
Accumulated (deficit)/ surplus	8,H	(867)	111,071	109,950	111,938	1,121
<b>TOTAL EQUITY</b>		<b>387,317</b>	<b>353,659</b>	<b>335,753</b>	<b>(33,658)</b>	<b>17,906</b>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Major Estimate and Actual (2018) Variance Narratives

#### 1. Cash and cash equivalents

Increase due to funds received in advance for the Gallery's flooring upgrade and for the Gallery's 2019 exhibitions and programs of \$792,000.

#### 2. Restricted cash and cash equivalents

Higher balance is due to funds raised for Foundation activities such as exhibition support and ArtBall 2018 and share dividends of \$180,000 not in the budget.

#### 3. Property Plant and Equipment

Decrease is mainly due to transfer of land and buildings to Department of Culture and the Arts not in budget.

#### 4. Works of Art

Increase due to artwork revaluation of \$6.4 million not in the budget.

#### 5. Other Current Liabilities

Increase is due to funds received in advance for the Gallery flooring upgrade from Department of Local Government, Sports and Cultural Industries

#### 6. Contributed Equity

Decrease is due to transfer of land and building fair value to Department of Culture and the Arts not in the budget.

#### 7. Reserves

Decrease is due to transfer of land and building asset reserves to accumulated surplus not in the budget.

#### 8. Accumulated (deficit)/ surplus

Increase is due to transfer of land and building asset reserves to accumulated surplus not in budget.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Major Actual (2018) and Actual (2017) Variance Narratives

#### A. Cash and cash equivalents

Increase due to funds received in advance for the Gallery's flooring upgrade and for the Gallery's 2019 exhibitions and programs of \$792,000.

#### B. Restricted cash and cash equivalents

Higher balance is due to receipt of funds for the Rooftop project of \$7.5m and for Tomorrow Fund of \$2.5m.

#### C. Works of art

Increase due to artwork revaluation of \$6.4 million.

#### D. Payables

Increase is mainly due to payments for artworks and related freight.

#### E. Other Current Liabilities

Increase is due to funds received in advance for the Gallery flooring upgrade from Department of Local Government, Sports and Cultural Industries

#### F. Contributed Equity

Increase is due to funds received for the Rooftop project of \$7.5m and Tomorrow Fund of \$2.5m.

#### G. Reserves

The balance represents the current year net bequests, trusts and contributions, and donated works of art balances.

#### H. Accumulated (deficit)/ surplus

Increase is due to profit for the year. Please see Note 39 "Significant variance explanation on Statement of Comprehensive income".

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Variance Note	Estimate 2018 \$000	Actual 2018 \$000	Actual 2017 \$000	Variance between estimate and actual \$000	Variance between actual results for 2018 and 2017 \$000
<b>Statement of Cash Flows</b>						
<b>CASH FLOWS FROM STATE GOVERNMENT</b>						
Service appropriation		8,293	8,608	8,420	315	188
Capital appropriation	1, A	10,218	10,718	323	500	10,395
State grants and subsidies		500	0	454	(500)	(454)
Holding account drawdown		-	90	-	90	90
<b>Net cash provided by State Government</b>		<b>19,011</b>	<b>19,416</b>	<b>9,197</b>	<b>405</b>	<b>10,219</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Payments</b>						
Employee benefits		(6,001)	(6,143)	(5,773)	(142)	(370)
Supplies and services		(3,317)	(3,112)	(2,802)	205	(310)
Accommodation	2, B	(3,054)	(2,521)	(3,045)	533	524
Grants and subsidies		-	-	-	-	-
GST payments on purchases		(465)	(532)	(576)	(67)	44
GST payments to tax authority		-	(44)	(24)	(44)	(20)
Other payments		(119)	(95)	(128)	24	33

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

Statement of Cash Flows (cont'd)	Variance Note	Estimate	Actual	Actual	Variance between estimate and actual	Variance between actual results for 2018 and 2017 \$000
		2018 \$000	2018 \$000	2017 \$000	\$000	
<b>Receipts</b>						
Sale of goods and services		594	717	599	123	118
User charges and fees		919	1,006	569	87	437
Commonwealth grants and contributions		-	70	70	70	-
Interest received		628	576	733	(52)	(157)
GST receipts on sales		168	233	160	65	73
GST receipts from taxation authority		297	349	377	52	(28)
Sponsorship		1,444	1,038	1,099	(406)	(61)
Other receipts	C	192	1,011	1,083	819	(72)
<b>Net cash used in operating activities</b>		<b>(8,714)</b>	<b>(7,447)</b>	<b>(7,658)</b>	<b>1,267</b>	<b>211</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Purchase of non-current assets	D	(218)	(485)	(2,143)	(267)	1,658
<b>Net cash used in investing activities</b>		<b>(218)</b>	<b>(485)</b>	<b>(2,143)</b>	<b>(267)</b>	<b>1,658</b>
<b>Net increase / (decrease) in cash and cash equivalents</b>		<b>10,079</b>	<b>11,484</b>	<b>(604)</b>	<b>1,405</b>	<b>12,088</b>
Cash and cash equivalents at the beginning of period		27,536	28,038	28,642	502	(604)
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>		<b>37,615</b>	<b>39,522</b>	<b>28,038</b>	<b>1,907</b>	<b>11,484</b>

## Major Estimate and Actual (2018) Variance Narratives

### 1. Capital appropriation

Increase due to funds received in advance for the Gallery's flooring upgrade of \$500,000.

### 2. Accommodation

Decrease is due to lesser building maintenance spending this year as the Buildings were transferred to Department of Culture and the Arts in 2017.

# Notes to the Financial Statements



## For the year ended 30 June 2018 – *continued*

### Major Actual (2018) and Actual (2017) Variance Narratives

#### A. Capital appropriation

Higher balance is due to receipt of funds for the Rooftop project of \$7.5m and for Tomorrow Fund of \$2.5m.

#### B. Accommodation

Decrease is due to lesser building maintenance spending this year as the Buildings were transferred to Department of Culture and the Arts in 2017.

#### C. Other receipts

Other receipts were higher in prior year due to a large donation of \$583,000 for art sculpture.

#### D. Other receipts

Purchase of artworks by restricted funds are not budgeted.

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Note 40. Financial Instruments

#### (a) Financial risk management objectives and policies

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

##### Credit risk

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

The maximum exposure to credit risk at the end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table at Note 23 'Receivables'.

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

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

##### Liquidity risk

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Market risk

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

### **(b) Categories of financial instruments**

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

	2018	2017
	\$000	\$000
<b>Financial Assets</b>		
Cash and cash equivalents	1,500	224
Restricted cash and cash equivalents	38,022	27,814
Loans and receivables <sup>(a)</sup>	8,533	7,931
Other financial assets	2,195	2,610
<b>Financial Liabilities</b>		
Financial liabilities measured at amortised cost	923	417

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### (c) Financial Instrument Disclosures

#### Foreign Exchange Contracts

At the reporting date, the Art Gallery has foreign exchange contracts. For forward foreign contracts the fair value is taken to be unrealised gain or loss at period end calculated by reference to the relevant forward rates. Details of the forward exchange contracts outstanding at the end of the reporting period are given below:

2018 instrument	Notional amount	Rate AUD/EUR	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
Foreign Exchange Forward Contract	EUR107,495	0.6441117	28/09/2018	Fair Value Hedge of a Firm Commitment	-158,389
2017 instrument	Notional amount	Rate AUD/USD	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
Foreign Exchange Forward Contract	Nil				

#### Credit Risk

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

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

## Note 40. Financial Instruments (cont'd)

### (c) Financial Instrument Disclosures

#### Ageing analysis of financial assets

	Carrying Amount	Not past due and not impaired	Past due but not impaired					Impaired financial assets
			Up to 1 month	1 - 3 months	3 months to 1 year	1-5 years	More than 5 years	
			\$000	\$000	\$000	\$000	\$000	
<b>2018</b>								
Cash and cash equivalents	1,500	1,500	-	-	-	-	-	-
Restricted cash and cash equivalents	38,022	38,022	-	-	-	-	-	-
Receivables <sup>(a)</sup>	313	220	8	78	7	-	-	8
Amounts receivable for services	8,220	8,220	-	-	-	-	-	-
Other financial assets	2,195	2,195	-	-	-	-	-	-
	<b>50,250</b>	<b>50,157</b>	<b>8</b>	<b>78</b>	<b>7</b>	<b>-</b>	<b>-</b>	<b>8</b>
<b>2017</b>								
Cash and cash equivalents	224	224	-	-	-	-	-	-
Restricted cash and cash equivalents	27,814	27,814	-	-	-	-	-	-
Receivables <sup>(a)</sup>	209	181	5	21	2	-	-	-
Amounts receivable for services	7,722	7,722	-	-	-	-	-	-
Other financial assets	2,610	2,610	-	-	-	-	-	-
	<b>38,579</b>	<b>38,551</b>	<b>5</b>	<b>21</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 40. Financial Instruments (cont'd)

#### (c) Financial Instrument Disclosures

##### Liquidity risk and interest rate exposure

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

**Interest rate exposure and maturity analysis of financial assets and liabilities**

	Interest rate exposure					Maturity Dates				
	Weighted Average Effective Interest Rate	Carrying Amount	Variable interest rate	Non- interest bearing	Nominal Amount	Up to 1 month	1-3 months	3 months	1-5 years	More than 5 years
						\$000	\$000	\$000		
<b>2018</b>										
<u>Financial Assets</u>										
Cash and Cash equivalents	1.98	1,500	24	1,476	1,500	1,500	-	-	-	-
Restricted cash and cash equivalents	1.98	38,022	38,022	-	38,022	-	-	-	38,022	-
Receivables <sup>(a)</sup>										
313		-	313	313	313	313	-	-	-	-
Amounts receivable for services										
8,220		-	8,220	8,220	8,220	-	-	-	-	8,220
Other financial assets										
2,195		-	2,195	2,195	2,195	-	-	2,195	-	-
						50,250	38,046	12,204	50,250	1,813
<u>Financial Liabilities</u>										
Payables						923	-	923	923	-
						923	-	923	923	-

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

## Note 40. Financial Instruments (cont'd)

### (c) Financial Instrument Disclosures

	Interest rate exposure					Maturity Dates				
	Weighted Average	Carrying Amount	Variable interest rate	Non- interest bearing	Nominal Amount	Up to 1 month	1-3 months	3 months	1-5 years	More than 5 years
	Effective Interest Rate	%	\$000	\$000	\$000	\$000	\$000	\$000		
<b>2017</b>										
<u>Financial Assets</u>										
Cash and Cash equivalents	1.98	224	24	200	224	224	-	-	-	-
Restricted cash and cash equivalents	1.98	27,814	27,814	-	27,814	-	-	-	27,814	-
Receivables <sup>(a)</sup>		209	-	209	209	209	-	-	-	-
Amounts receivable for services		7,722	-	7,722	7,722	-	-	-	-	7,722
Other financial assets		2,610	-	2,610	2,610	-	-	2,610	-	-
	<b>38,579</b>	<b>27,838</b>	<b>10,741</b>	<b>38,579</b>	<b>433</b>	<b>-</b>	<b>2,610</b>	<b>27,814</b>	<b>7,722</b>	
<u>Financial Liabilities</u>										
Payables		417	-	417	417	417	-	-	-	-
	<b>417</b>	<b>-</b>	<b>417</b>	<b>417</b>	<b>417</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

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

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Note 40. Financial Instruments (cont'd)

#### (c) Financial Instrument Disclosures

##### Interest rate sensitivity analysis

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

	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
		2018			
<b><u>Financial Assets</u></b>					
Cash and cash equivalents	1,500	(15.00)	(15.00)	15.00	15.00
Restricted cash and cash equivalents	38,022	(380.22)	(380.22)	380.22	380.22
Total Increase/(Decrease)		<b>(395.22)</b>	<b>(395.22)</b>	<b>395.22</b>	<b>395.22</b>
<b><u>2017</u></b>					
<b><u>Financial Assets</u></b>					
Cash and cash equivalents	224	(2.24)	(2.24)	2.24	(2.24)
Restricted cash and cash equivalents	27,814	(278.14)	(278.14)	278.14	(278.14)
Total Increase/(Decrease)		<b>(280.38)</b>	<b>(280.38)</b>	<b>280.38</b>	<b>(280.38)</b>

# Notes to the Financial Statements

## For the year ended 30 June 2018 – continued

### Fair Values

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

### **Note 41. Compensation of Key Management Personnel**

The Board has determined that key management personnel include Ministers, board members, and senior officers of the Board. However, the Board is not obligated to compensate Ministers and therefore disclosures in relation to Ministers' compensation may be found in the *Annual Report on State Finances*:

#### **Compensation of members of the accountable authority**

	2018	2017
Compensation band (\$)		
\$0 - \$10,000	8	8

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

## Compensation of senior officers

	2018	2017
Compensation band (\$)		
\$20,001 - \$30,000	1	1
\$50,001 - \$60,000	1	-
\$60,001 - \$70,000	-	1
\$90,001 - \$100,000	-	1
\$110,001 - \$120,000	-	1
\$130,001 - \$140,000	1	-
\$150,001 - \$160,000	1	-
\$160,001 - \$170,000	1	2
\$170,001 - \$180,000	-	1
\$180,001 - \$190,000	1	-
\$300,001 - \$310,000	1	1
	<b>\$000</b>	<b>\$000</b>
Base remuneration and superannuation	1,020	959
Annual leave and long service leave accruals	(2)	62
Other benefits	13	91
<b>Total compensation of key management personnel</b>	<b>1,031</b>	<b>1,112</b>

The total compensation includes the superannuation expense incurred by the Senior Officers.

# Notes to the Financial Statements



## For the year ended 30 June 2018 – *continued*

### Note 42. Remuneration of Auditor

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

	2018	2017
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	<u>37</u>	<u>37</u>

The amounts disclosed above will be different from the amounts recognised in note 11 ‘Other expenses’, and represents the totals of interim and final audit fee for the current year’s financial statement.

### Note 43. Related Bodies

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

# Notes to the Financial Statements

For the year ended 30 June 2018 – *continued*

## Note 44. Affiliated Bodies

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

## Note 45. Special Purpose Accounts

### Special Purpose Account

#### The Art Gallery of Western Australia Foundation

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

	2018	2017
	\$000	\$000
Balance at the start of the period	25,302	24,018
Receipts	3,856	1,888
Payments	(1,077)	(604)
<b>Balance at the end of the period</b>	<b>28,081</b>	<b>25,302</b>

## Note 46. Supplementary Financial Information

	2018	2017
	\$000	\$000
<b>(b) Losses through theft, defaults and other causes</b>		
Write off shop inventory loss	(31)	(30)
Amounts recovered	0	0
	<b>(31)</b>	<b>(30)</b>

Also see note 22 'Inventories'

# Notes to the Financial Statements

## For the year ended 30 June 2018 – *continued*

### Note 47. Related Party Transactions

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

Related parties of the Board include:

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

#### **Significant transactions with government related entities**

In conducting its activities, the Board is required to transact with the State and entities related to the State. These transactions are generally based on the standard terms and conditions that apply to all agencies. Such transactions include :

- income from State Government (Note 20);
- equity contribution (Note 34);
- lease rentals payments to the Department of Finance -Government Office Accommodation (Note 10) and Department of Finance- State Fleet (Note 8) ; and related outstanding balances (note 36);
- amounts receivable from the Treasurer (Notes 21, 24);
- insurance payments to the Insurance Commission and Riskcover Fund (Note 8); and
- remuneration for services provided by the Auditor General (Note 42).
- funds received in advance from Department of Local Government, Sport and Cultural Industries (Note 33).

#### **Significant transactions with other related entities**

No significant transactions were conducted with other related entities.

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

## Note 48. Schedule of Income and Expenses by Service

	Cultural Heritage Management and Conservation		Cultural Heritage, Access and Community Engagement and Education		Total	
	2018 \$000	2017 \$000	2018 \$000	2017 \$000	2018 \$000	2017 \$000
	<b>COST OF SERVICES</b>					
<b>Expenses</b>						
Employee benefits expense	360	459	5,560	5,274	5,920	5,733
Supplies and services	87	185	3,171	2,132	3,258	2,317
Depreciation and amortisation expense	-	-	114	638	114	638
Accommodation expenses	380	279	2,103	3,208	2,483	3,487
Cost of sales	-	-	362	335	362	335
Other expenses	-	-	503	58	503	58
<b>Total cost of services</b>	<b>827</b>	<b>923</b>	<b>11,813</b>	<b>11,645</b>	<b>12,640</b>	<b>12,568</b>
<b>Income</b>						
<b>Revenue</b>						
User charges and fees	64	46	919	527	983	573
Sales	44	48	633	550	677	598
Sponsorship	94	96	1,332	1,100	1,426	1,196
Donated works of art	14	63	207	730	221	793
Bequest trust and special purpose funds contributions	16	73	232	842	248	915
Interest revenue	42	44	601	504	643	548
Commonwealth grants and contributions	9	-	131	-	140	-
Other revenue	19	90	268	1,037	287	1,127
<b>Total Revenue</b>	<b>302</b>	<b>460</b>	<b>4,323</b>	<b>5,290</b>	<b>4,625</b>	<b>5,750</b>

# Notes to the Financial Statements

For the year ended 30 June 2018 – continued

	Cultural Heritage Management and Conservation		Cultural Heritage, Access and Community Engagement and Education		Total	
	2018	2017	2018	2017	2018	2017
	\$000	\$000	\$000	\$000	\$000	\$000
Total income other than income from State Government	302	460	4,323	5,290	4,625	5,750
NET COST OF SERVICES	<u>525</u>	<u>463</u>	<u>7,490</u>	<u>6,355</u>	<u>8,015</u>	<u>6,818</u>
<b>Income from State Government</b>						
Service appropriation	602	676	8,594	8,523	9,196	9,199
Assets transferred	3	33	45	421	48	454
Services received free of charge	-	35	-	437	-	472
<b>Total income from State Government</b>	<u>605</u>	<u>744</u>	<u>8,639</u>	<u>9,381</u>	<u>9,244</u>	<u>10,125</u>
<b>SURPLUS / (DEFICIT) FOR THE PERIOD</b>	<u>80</u>	<u>281</u>	<u>1,149</u>	<u>3,026</u>	<u>1,229</u>	<u>3,307</u>
<b>OTHER COMPREHENSIVE INCOME</b>						
<b>Items not reclassified subsequently to profit or loss</b>						
Changes in asset revaluation surplus	-	-	6,459	(867)	6,459	(867)
<b>Total other comprehensive income</b>	<u>-</u>	<u>-</u>	<u>6,459</u>	<u>(867)</u>	<u>6,459</u>	<u>(867)</u>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>	<u>80</u>	<u>281</u>	<u>7,608</u>	<u>2,159</u>	<u>7,688</u>	<u>2,440</u>

# Auditor's Opinion



GOVERNMENT OF  
WESTERN AUSTRALIA

## Auditor General

### INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

#### Report on the Financial Statements

##### **Opinion**

I have audited the financial statements of The Board of the Art Gallery of Western Australia which comprise the Statement of Financial Position as at 30 June 2018, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the operating results and cash flows of The Board of the Art Gallery of Western Australia for the year ended 30 June 2018 and the financial position at the end of that period. They are in accordance with Australian Accounting Standards, the Financial Management Act 2006 and the Treasurer's Instructions.

##### **Basis for Opinion**

I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Board in accordance with the Auditor General Act 2006 and the relevant ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

##### **Responsibility of the Board for the Financial Statements**

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions, and for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the Board is responsible for assessing the agency's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of the Board.

##### **Auditor's Responsibility for the Audit of the Financial Statements**

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

# Auditor's Opinion – continued

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgment and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the agency's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the agency's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

## Report on Controls

### Opinion

I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by The Board of the Art Gallery of Western Australia. The controls exercised by the Board are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions (the overall control objectives).

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

In my opinion, in all material respects, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2018.

### The Board's Responsibilities

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

### Auditor General's Responsibilities

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

# Auditor's Opinion – continued

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

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

## **Limitations of Controls**

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

## **Report on the Key Performance Indicators**

### **Opinion**

I have undertaken a reasonable assurance engagement on the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2018. The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2018.

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

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's

Instructions and for such internal control as the Board determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

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

### **Auditor General's Responsibilities**

As required by the Auditor General Act 2006, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the agency's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

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

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

# Auditor's Opinion – continued



## My Independence and Quality Control Relating to the Reports on Controls and Key Performance Indicators

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

## Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2018 included on the Board's website. The Board's management is responsible for the integrity of the Board's website. This audit does not provide assurance on the integrity of the Board's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.

DON CUNNINGHAME  
ASSISTANT AUDITOR GENERAL FINANCIAL AUDIT  
Delegate of the Auditor General for Western Australia Perth, Western Australia

21 August 2018

# Key Performance Indicators

## Certification of Key Performance Indicators for the year ended 30 June 2018

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2018.



**Geoffrey London**  
Acting Chair, Board of the Art Gallery of Western Australia  
28 August 2018



**Jason Ricketts**  
Member, Board of the Art Gallery of Western Australia  
28 August 2018

# Key Performance Indicators



## Key Performance Indicator Information

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

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

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

The Government Desired Outcomes for the Gallery are that:

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

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

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

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

# Key Performance Indicators

## Preservation

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

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

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

Key Effectiveness Indicators	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Proportion of time that the storage and display environment has not been breached	98.77%	98.08%	98.40%	97.75%	97%

### Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the ‘storage and display environment’ are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of  $21^{\circ}\text{C} \pm 2^{\circ}\text{C}$  and relative humidity of  $50\% \pm 5\%$  as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: The Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, and the Conservation area. Averages for these are calculated at 96.03%, 98.55%, 99.10%, 96.45%, and 91.57%, respectively for humidity and 97.35%, 99.22%, 99.90%, 99.64%, and 99.67%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 96.34% of the time and temperature for 99.16% of the time which produces a combined average of 97.75% of operational hours when the storage and display environment was maintained within the standards. This year’s actual is slightly lower than previous years due to maintenance and the switchover process to a centralised plant, but remains above the target figure.

# Key Performance Indicators



## Accessibility

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

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

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

Key Effectiveness Indicators	2014–15	2015–16	2016–17	2017–18	2017–18
	Actual	Actual	Actual	Actual	Target
Total number of visitors	296,623	284,677	317,932	375,698	<b>325,000</b>
Total number of online visitors to website	180,730	189,262	199,694	204,696	<b>200,000</b>

### Explanatory notes

Visitors are determined by the number of attendances during opening hours and attendances at venue hire functions. The number of Gallery visitors was 368,754 and 6,944 people attended functions for a total of 375,698 attendances.

Total number of online visitors to website consists of the unique visitors totalling 204,696.

Gallery visitation was up 18% on 2016–17 and 115% of the target. Visitation successes were the free exhibitions *The Rise of Sneaker Culture*, *Heath Ledger: A Life in Pictures* and the paid exhibition *A Window on Italy – The Corsini Collection: Masterpieces from Florence*. *Year 12 Perspectives* remained popular.

# Key Performance Indicators

## Accessibility – continued

### Indicator 2.2: Percentage of visitors satisfied with visit overall

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

Key Effectiveness Indicator	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Actual
Percentage of visitors satisfied with visit overall	93%	94%	93%	91%	93%

#### Explanatory notes

Visitor satisfaction with their overall visit is primarily measured by surveying visitors to the Gallery to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used provides a maximum survey error of +/-2.84% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

'Thinking about your visit to Art Gallery of Western Australia today, including the exhibitions on display and the facilities provided, how satisfied or dissatisfied were you with the experience overall?'

Overall satisfaction remained high with 91% 'very satisfied' or 'satisfied' with their visit to the Gallery. This is slightly below the previous year and may reflect the lighting upgrade and closure of the gallery spaces.

# Key Performance Indicators



## Efficiency indicators

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

Key Effectiveness Indicator	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Average cost of managing the Collection per Art Gallery object	\$67.17	\$72.53	\$57.56	<b>\$46.35</b>	<b>\$57.68</b>

#### Explanatory notes

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

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

The total cost of the Cultural Heritage Management and Conservation service was \$826,926 and the total number of objects in the Collection was 17,842.

The decrease in the average cost of managing the Collection per Art Gallery object services in 2017–18 is mainly due to the decreased staff costs involved in managing the Collection. Two staff took voluntary targeted severance scheme offers. Further, repairs to the building have decreased since the transfer of building to the Department of Local Government, Sports and Culture at the end of 2016–17.

# Key Performance Indicators

## Efficiency Indicators

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

Key Effectiveness Indicator	2014–15 Actual	2015–16 Actual	2016–17 Actual	2017–18 Actual	2017–18 Target
Average cost of art gallery services per Art Gallery access	\$26.21	\$26.71	\$22.31	\$20.35	\$23.96

#### Explanatory notes

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

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

The total cost of the Cultural Heritage Access and Community Engagement service was \$11,812,817 and the total number of Art Gallery accesses was 580,394.

The decrease in the average cost of art gallery services in 2017–18, compared to 2016–17 is due mainly to a 12.13% increase in Gallery accesses (2018: 580,394; 2017: 517,626). The decrease in the average cost of art gallery services in 2017–18, compared to target 2017–18 actual cost is due to higher cost of services budgeted in 2017–18.

# Appendix A • Foundation Members



## Honorary Patron

Her Excellency the Honourable Kerry Sanderson AC  
Governor of Western Australia

### Patrons

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

Sue and Dr Ian Bernadt  
BHP Billiton Iron Ore  
The Leah Jane Cohen Bequest  
Andrew and Nicola Forrest  
Government of Western Australia  
The late Robert Juniper  
Dr Jo Lagerberg and Dr Steve Swift  
National Australia Bank Limited  
John Rodgers  
The late Dr Harold Schenberg  
Wesfarmers Limited  
Woodside

### Vice Patrons

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

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

# Appendix A • Foundation Members

## Governors

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

Brian Blanchflower	Dr Tim Jeffery
Bob Brighton	Rod and Carol Jones
Margot Bunning and family	Patricia Juniper
Estate of the late Rachel Mabel Chapman	Robert D Keall
Dr David Cooke	Howard Knight
Lorraine Copley	Elizabeth Malone
Rick and Carol Crabb	The late May Marland
Rosanna DeCampo and Farooq Khan	James Mollison AO
Sam Dickerson	John Nixon
The late James Fairfax AO	Max Pam and Jann Marshall
Adrian and Michela Fini	The Stan Perron Charitable Trust
Freehills	John Poynton
Friends of the Art Gallery of Western Australia	The late Clifton Pugh AO
Sandra Galvin	Timothy Roberts
Robert and Lesley Girdwood	Spirac Pty Ltd
Gordon Darling Foundation	Kerry Stokes AO
The late Evelyn and the late Kemp Hall	Brett and Pieta Taylor
Warwick Hemsley and The Hon Melissa Parke	Sheila and the late Howard Taylor AM
Janet Holmes à Court AO	Lyn Williams

# Appendix A • Foundation Members

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

Agapitos/Wilson Collection  
John Brunner  
Avril Burn  
Sally Burton  
Cardaci Family  
Wenling Chen  
Gunter Christmann  
Helen Cook  
The late Sir James and the late Lady Cruthers  
Virginia Cuppaidge  
Brett and Angelina Davies  
Lauraine Diggins  
Marco D'Orsogna  
Robin and Elizabeth Forbes  
Judith Gedero  
Georgiou Group Pty Ltd  
Gerard Daniels  
Sheryl Grimwood  
Tony and Sally Howarth  
Mandy Juniper  
  
Dr Douglas Kagi  
Evan George and Allie Kakulas  
Derek Kreckler  
J. Barrie and Judith Le Pley  
McCusker Charitable Foundation  
Catriona and Simon Mordant AM  
Graeme Morgan  
Callum Morton  
The Myer Foundation  
Susan Norrie  
The late Judge Jim O'Connor  
Erwin Rohner  
Mitchiko Teshima  
Alan and Marisa Tribe  
The Ungar Family Foundation  
Sam and Leanne Walsh  
Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM  
Rio Tinto Limited

# Appendix A • Foundation Members

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

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

# Appendix A • Foundation Members

## Fellows – *continued*

James Litis and Desi Litis	Julienne Penny and Family	The late John Stringer
The Leederville Hotel	Jamie Price and Gillian Gallagher	Brian Swan
Christine J Lewis	Simon Price and Saara Nyman	Deborah and Vic Tana
Darryl Mack and Helen Taylor	The late Adam Rankine-Wilson	Alexandrea Thompson and Peter Smith
Sandy and Michelle MacKellar	Dr Bronwyn Rasmussen	Peter and Jane Thompson
Robert MacPherson	Angela Roberts	Professor Philip and Margaret Thompson
Michael and Sallie Manford	Leigh Robinson and Deborah Gellé	Gene Tilbrook
Lloyd Marchesi	Sam Rogers	Ian and Susan Trahar
Diane McCusker	Daniel and Natalie Romano	Laurie Trettel, Swanline Group
Ken and Merran McGregor	Felicity and Tony Ruse	Ray van Kempen and Ann Kosonen
Jacqui McPhee	Anthony Russell	Elizabeth and Max Vinnicombe
Merenda Gallery	Susan and Don Russell	Lynnette Voevodin
Michele Canci Foundation	Dr John and Thea Saunders	David Walker
Dan Mossenson	Linda Savage and Dr Stephen Davis	Mary Ann Wright
Brandon and Angela Munro	Jenny and Wyborn Seabrook	Anne Zahalka
Dr Fred and Mrs Georgina Nagle	Anna Schwartz	Ashley Zimpel
Tony Nathan	Gillian Serisier	
Avril S. and Brian J. O'Brien	The late Christine Sharkey	
Stephen and Corinne Onesti	Andrew and Judy Shearwood	
Walter Ong and Graeme Marshall	Gene and Brian Sherman	
Maurice O'Riordan	Dr Amanda Stafford	
Benita Panizza and Michael Prichard	Marlene and Graham Stafford	
Louise Paramor	Shirley Stanwix	
The Peploe Family	Brian Stewart	
Rosalind-Ruth Phelps	Vivienne Stewart	

# Appendix A • Foundation Members

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

Susan Adler	Michael and Rachael Borshoff	Jock Clough
Michael and Josephine Ahern	Angela Bowman	Ian and Rosana Cochrane
Robyn Ahern	Keith Bradbury	Libby Cocks
Aisen Family Trust	Rinze and Jenny Brandsma	Professor Catherine Cole
Albion Foundation	Claire Brittain and John McKay	Warren and Linda Coli
Alder & Partners	The late Joan Brodsgaard	Constantine Comino
Private Wealth Management	Liesl and Alistair Brogan	The late Chandler Coventry
Julian Ambrose	Margaret Brophy	Susan and Michael Croudace
Christina Backus	Philip Brophy	Dr Digby and Susan Cullen
Zelinda Bafile	Karen Brown	D' Alessandro Family
Lisa Baker MLA, Member for Maylands	The late Lina Bryans	Dr Ben Darbyshire
Shelley Barker	Peter and Christine Buck	Master Andrew Davies
John Barrett-Lennard	Janet Burchill	Beverley Davies
Corinne Barton	Marilyn Burton	Christina and Tim Davies
R. G. Bennett	Bruce Callow & Associates Pty Ltd	Dr and Mrs N. J. Davis
Peter Bird	Fraser Campbell	Estate of the late Margaret Campbell
Tracy Blake	Helen Carroll Fairhall and Family	Dawbarn
Matthew J C Blampey	Joseph Caruso	Jo Dawkins
Peter and Stella Blaxell	Emma and Howard Cearns	Kevin Della Bosca
Francis L Bolzan	Frauke Chambers	Camillo and Joanne Della Maddalena
Frank and Margaret Bongers	The Hon Fred Chaney AO and Mrs Angela Chaney	Brahma Dharmananda
Elizabeth Borrello	Jody and Fred Chaney	Clive and Ash Donner
Juliet Borshoff	Estate of John Chivers	Pamela Douglas
	Joe Chindarsi and Andrew Patrick	The Hon Peter and Mrs Benita Dowding

# Appendix A • Foundation Members

## Members – *continued*

Diana and Paul Downie  
Hilaire Dufour  
Hollis Dufour  
Meredith Dufour  
Edwin Eames  
Bev East  
Peter Eggleston  
The late David Englander  
Dane Etheridge and Brooke Fowles  
Enzo and June Evangelista  
Gift of the Estate of Barbara and  
Margaret Evans  
Peter Evans  
Jenny and the late Bill Fairweather  
Michael J. Fallon  
Elaine Featherby  
Evi Ferrier  
Lisa Fini  
Tony Fini Foundation  
Fire & Emergency Services Authority  
Allan and Lynette Fletcher  
Annie and Brett Fogarty  
Mark Fraser  
Simone Furlong  
A. Gaines  
Leonie and David Garnett  
  
Tarryn Gill and Pilar Mata Dupont  
Claude and Claretta Giorgi  
Valerie Glover  
David and Hannah Goldstone  
Mark Grant  
Alix and Geoffrey Grice  
Karen and William Groves  
Lloyd and Jan Guthrey  
Sean Hamilton  
John Hanley AM  
Dorothea Hansen-Knarhoi  
Kathy Hardie  
Lynne Hargreaves and Andrew Winkley  
Mary Harrison Hill and the late Chris Hill  
Tracey Harvey  
Annie Hawkins  
Ragen Haythorpe  
Jane Hegarty  
Michael Hoad  
Marie and Michael Hobbs  
Estate of Dr Ernest Hodgkin  
The late Diana Hodgson  
John and Linda Hoedemaker  
Anne Holt  
Sandy and Peter Honey  
Alice Hood  
  
Glen Host and Jill Potter  
Julie Hoy  
John Hughan  
Don and Joan Humphreys  
Ricardo Idagi  
Larry and Nicola Iffla  
Di Ingelse and the late Peter Ingelse  
Jim and Freda Irenic  
Eric and Louise Isaachsen  
Italian Chamber of Commerce and  
Industry Perth Inc  
Fiona Johnson  
Stewart and Gillian Johnson  
Ishbelle Johnstone  
Angus and Louise Jones  
Ashley and Nina Jones, Gunyulgup Galleries  
Jones Day  
Joyce Corporation Ltd  
Mark and Veronica Jumeaux  
Dr Patricia Kailis AM OBE  
Nancy Keegan and Don Voelte  
Annie Keeping Hood  
Jennie Kennedy  
Jeff Kerley  
Denis and Valerie Kermode  
Greg and Nikki King

# Appendix A • Foundation Members

## Members – *continued*

Nofra Klinik	The late Dr Anthony McCartney and Jacinta McCartney	Norah Ohrt
Carmen La Cava	Bryant and Tedye McDiven	Tricia and Mike Oosterhof
Christina Langoulant	John McGlue and Sharon Dawson	Helen and Barry Osboine
Estate of Clifford Last	Amanda McKenna	Ron and Philippa Packer
Lauder and Howard	Marshall McKenna	Mimi and Willy Packer
Janine Lauder	Kate McMillan	Angela Padley
The late Marjorie Le Souef	Mrs Jan Miller and Dr Stuart Miller	The late Maureen Paris
Ross and Fran Ledger	Geraldine Milner	Ian and Catriona Parker
Briony and Mark Lee	The late Emeritus Professor John Milton-Smith and Mrs Carolyn Milton-Smith	Susan Pass
Cherry Lewis	The late Esther Missingham	Shane Pavlinovich
Limnios & Johns Pty Ltd	Michael and Judy Monaghan	Georgina Pearce OAM
Ben and Gina Lisle	Milton Moon	Todd and Alisa Pearson
Little Creatures Brewing Pty Ltd	Tim and Rose Moore	John and Anita Percudani
Gianluca Lufino	The Moran family	Leon and Moira Pericles
Heather Lyons	Charles and Caroline Morgan	Massimo and Annelle Perotti
Tim and Pep Mack	Geoffrey and Valmae Morris	Perugino Restaurant
Michele MacKellar	Jock and Jane Morrison	Ersilia Picchi
Bea Maddock	Joanne and Geoff Motteram	Guardian Resources (Joshua Pitt)
Kaaren and Manisha Malcolm	Robert and Angie Mule	Bob Poolman
Lesley Maloney	The late Kenneth Myer	Rosemary Pratt
Bettina Mangan	Neon Parc	The Hon CJL Pullin QC and Mrs S Pullin
Pasquale Cianfagna and Aneka Manners	Etsuko Nishi	Mark and Ingrid Puzey
Jan and Bill Manning	Charles Nodrum Gallery	Raine & Horne Commercial
Adrienne Marshall	Robert O'Hare	Marijana Ravlich
Paul and Jenny Martin		Howard and Lindsey Read
David and Linda Martino		Ricciardi Seafood & Coldstores

# Appendix A • Foundation Members

## Members – *continued*

Joe and Grace Ricciardo	Darryl and Heather Smalley	Dave and Patty Van der Walt
Elizabeth Richards	Helen Smith	Patsy Vizents
Yacht Grot	Jan Spriggs and Perry Sandow	Mark Walker
Estate of Ian Richmond	The Spinifex Trust	Patti Warashina
Ross and Alexandra Roberston	Kathryn Stafford-Rowley	Davison+Ward
Bryan and Jan Rogers	The late Tom Gibbons and the late	Diana and the late Bill Warnock
Mr Nigel and Dr Heather Rogers	Miriam Stannage	The late Darryl and the late Margaret Way
John and Yvonne Roston	Richard Stone	Estate of Ian Whalland
Maurice Rousset OAM and Gerry Rousset	Lina Stowe	Donna White
Jann Rowley	Paul and Carla Sullivan	Terri-ann White
John Rubino	The Sullivan Family	Ian and Jean Williams
Sue and Hans Sauer	The late Geoffrey Summerhayes, OAM	Ron and Sandra Wise
Sally and Vincenzo Savini	Gloria Sutherland	Mark and Sally Woffenden
John and Debbie Schaffer	Greenhill Galleries	Brigid Woss
Roslyn Seale	John and Antoinette Tate	The late Michael J M Wright
Celia Searle	Natasha and Ross Taylor	Melvin Yeo
The late Eve Shannon-Cullity	Lisa and Andrew Telford	Simon and Gillian Youngleson
Asher and Fraida Shapiro	Rodney and Sandra Thelander	Clifford and Gillian Yudelman
Stirling and Judy Shaw	Clare Thompson	Carlos Zerpa
J & J Shervington	Rodney and Penelope Thompson	Dr Dolph W. Zink AM, and Mrs Zink
Daniela Simon, SODAA	Jennifer Thornton	
John and Marie-Louise Simpson	Frank Tomasi	
Patricia Simpson	Anthony Torresan	
Cecily Skrudland	The late Edna Trethowan	
The late Garnett Skuthorp	Dr Simon and Mrs Alison Turner	
	Peter Tyndall	

# Appendix B • Gallery Staff

## Gallery Staff (as at 30 June 2018 and arranged alphabetically within work groups)

### Executive

Stefano Carboni, Director and Chief Executive Officer  
James Davies, Acting Director, Exhibitions and Collections  
Lyn-Marie Hegarty, Development Director  
Ravi Proheea, Chief Finance Officer, AGWA/WA Museum  
Brian Stewart, Deputy Director | Director of Corporate Services  
Chris Travers, Director, Audience and Stakeholder Engagement

### Executive Support

Giselle Baxter, Executive Assistant  
Annette Stone, Executive Officer | Board Support  
Maria Tagliaferri, Administrative Assistant (until March 2018)

### Curatorial

Robert Cook, Curator of Contemporary Design and International Art  
Jenepher Duncan, Curator of Contemporary Australian Art  
Carly Lane, Curator of Aboriginal and Torres Strait Islander Art  
Melissa Harpley, Manager of Curatorial Affairs |  
Curator of Historical and Modern Art  
Marni Ridgeway – Curatorial Intern (from May 2018)  
Dunja Rmandić, Associate Curator, Projects

### Conservation

Trevor Gillies, Framer  
David Graves, Senior Conservator: Objects and Projects  
Maria Kubik, Senior Conservator  
Kate Woollett, Paper Conservator

### Collections and Exhibitions

Emma Bitmead, Digital Asset Management Co-ordinator  
Peter Casserly, Collection Stores Coordinator (until March 2018)  
Tanja Coleman, Assistant Registrar  
Giovanni Di Dio Installation Assistant  
Geraldine Henrici, Project Support Officer, Desert River Sea (until May 2018)  
Emilia Galatis, Indigenous Community Liaison and Project  
Coordinator, Desert, River Sea (from February 2018)  
Eileen Jellis, Collection Management System Officer (until March 2018)  
Dani Lye, Exhibition Designer  
Daniel Mead, Installation Assistant  
Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Fleur Rondoni – Digital Asset Management Database Officer (until June 2018)  
Dean Russell, Graphic Designer  
Jude Savage, Registrar of Collections  
Jann Thompson, Installation Assistant  
Peter Voak, Exhibition and Display Coordinator

# Appendix B • Gallery Staff



## Audience and Stakeholder Engagement

Sharyn Beor, Marketing Manager  
Tamara Blom, Shop Assistant  
Lily Blue, Educator (from February 2018)  
Siaw Chan  
Kerri Dickfos, Visitor Experience Manager (until August 2017)  
Luc Felix, Website Services Developer  
Greg Fletcher, Web and Engagement Officer (until January 2018)  
Richard Green, Visitor Information Assistant  
Toban Harris, Visitor Experience Manager (until March 2018)  
Sally Mauk, Finance Officer  
Laura Money, Visitor Information Assistant  
Dharti Patel, Website Services Developer  
Liam Smith, Visitor Development Assistant  
Ida Sorgiovanni, Retail Manager  
Tanya Sticca, Community Relations Coordinator  
Kate Roberts, Visitor Experience Manager (from April 2018)  
Andrea Tenger, Coordinator of Voluntary Guides  
Sue Way, Administrative Assistant (until March 2018)  
David Wingrove, Front Desk Coordinator  
Lisa Young, Educator (until August 2017)

## Development

Rebecca Anderson, Events Manager  
Teresa Fantoni, Foundation Manager (job share – parental leave from May 2018)  
Rebecca Kais, Foundation Manager (job share)  
Kylie King, Events Manager (leave without pay)  
Josie Tanham, Partnership Manager  
Gabby Farina, Membership Manager  
Ashlee Wiley, Foundation Manager (job share – from May 2018)

## Operations

Rosemary Carroll, Information Management Officer  
Rob De Ray, Database Coordinator  
Rebecca Dunstan, Human Resources Manager  
Adrian Griffiths, Gallery Facilities Coordinator  
Karen Myles, Manager, Human Resources, AGWA/WA Museum (until March 2018)  
L Wong, Finance Officer  
Belinda Wood, Records Assistant

# Appendix C • Staff Community Engagement

## Lilly Blue

Australia Council Research participant  
Creative Learning Consultant, Sydney Opera House  
Presentation to Perth Institute for Contemporary Art front  
of house staff, May 2018  
Workshop facilitator, Red Room Poetry, School of Isolated  
and Distance Education (SIDE), June 2018

## Stefano Carboni

- Adjunct Professor of Islamic Art, School of Design, University of Western Australia
- Member, Council of Australian Art Museum Directors (CAAMD)
- Member, Selection Panel, WA Rhodes Scholarship Program
- Member, Advisory Panel, Collecting the West ARC Linkage Project
- Member, Symbiotica Advisory Committee
- Judge, St George's Art Prize, July 2017
- Hosted Australian Ambassador to the United Arab Emirates, October 2017
- Panellist, roundtable conversation with Ms Fayeza Naqvi (Aman Foundation and Mr Ehsanollah Bayat (Bayat Foundation), October 2017
- Attended opening of *Corsini* exhibition in Auckland, September 2017

- Leader, Annual Foundation tour (Iran), September–October 2017
- Selection panellist, Rhodes Scholarship, October 2017
- Speaker, Nazar Symposium, Adelaide, October 2017
- Attended Voluntary Gallery Guides Anniversary luncheon, October 2017
- Attended State Arts and Culture Partnership Honours, October 2017
- Hosted Buddhist Encyclopaedia handover, October 2017
- Speaker, Symposium on Middle Eastern Arts, Richmond VA, USA, November 2017
- Attended *Corsini* event, Italian Consulate, Perth, December 2017
- Hosted *Corsini* Private Dinner, February 2018
- Speaker, Lecture at Crescent Institute, March 2018
- Opened *Valamanesh* exhibition at Turner Gallery, March 2018
- Judge, *Tom Malone* Prize, March 2018
- Attended CAAMD Meeting in Hobart, April 2018
- Opened *Tusif Ahmed* exhibition at University of Western Australia, May 2018
- Panellist, International Forum of Art Museum Directors, China, May 2018
- Hosted Foundation tour as Curator of Chinese Ceramics exhibition, June 2018
- Panellist, Middle Eastern Manuscript Symposium, June 2018

## Tanja Coleman

- Member, Australasian Registrar's Committee (ARC)

## James Davies

- Committee member, "Galleries West", West Australian Regional Galleries Association.
- Presenter, regional venues tour to South West, Great Southern and Eastern Goldfields with Art on the Move, October, November 2017.

## Jenepher Duncan

- Co-judge, *Sculpture by the Sea*, Perth, March 2018

## Adrian Griffiths

- AGWA representative on PACA (Protecting Australasian Cultural Artifacts) museums and art galleries across Australia and New Zealand

# Appendix C • Staff Community Engagement



## Melissa Harpley

- Speaker, Critical Archives, Conference, Deakin University, Melbourne, November 2017
- Judge, Black Swan Prize for Portraiture, October 2017
- Judge, WA watercolour society annual exhibition, October 2017

## Lyn-Marie Hegarty

- Member, Fundraising Institute Australia

## Carly Lane

- Judge, *Shinju Matsuri* Art Award and Desert River Sea, Broome, September 2017
- Attended *Tarnanthi: Aboriginal and Torres Strait Islander Arts Festival* (National), Adelaide, October 2017
- Panellist, Roundtable, Grand Tour exhibition, Dianne Jones, Edith Cowan University, February 2018
- Participant, Indigenous Roadmap workshop, Museums and Galleries Australia, State Library Perth, November 2017
- Opening Speaker, *Sandra Hill* exhibition - Heathcote Museum, Perth, December 2017
- Selection Panellist, Berndt Museum Design Award selection, December 2017

- Attended Installation of Wirin Sculpture at Yagan Square, Perth, January 2018
- Selection Panellist, Art Commissions for Woodside Building, February 2018
- Panellist for *Knowing Country* exhibition discussion, Artitja Fine Art, Perth, March 2018
- Presenter, International Women's Forum: Cornerstone Conference: Evolution/Revolution, May 2018
- Presenter, *Exposure: Photography Skills Development Intensive* - Perth Centre for Photography and Gee Consultancy, April 2018

## Melanie Morgan

- Member, Australasian Registrar's Committee (ARC)

## Dunja Rmandić

- Committee member, DLGSC Art Acquisition Committee
- Committee member, Visual Art Industry Advisory Committee, North Metropolitan TAFE
- Participant, Curatorial Intensive, Tate, London, July 2017
- Pre-selection panellist, *Black Swan Prize for Portraiture*, August 2017
- Judge, City of Joondalup Arts Community Invitation Award, October 2017
- Facilitator, Open Studios, Perth Institute for Contemporary Art, December 2017

- Reviewer, Video Review for 'Kritika na Delu', Reflektor Galerija (Užice, Serbia) inaugural exhibition, January 2018
- Mentor, Propel Young Curator Mentorship, January to April 2018
- Co-Judge and opening speaker, South West Art Now Exhibition, Bunbury Regional Art Gallery, February 2018
- Panellist, Kickstart Festival 2018 Industry Panel

## Jude Savage

- Member, Australasian Registrar's Committee (ARC)
- Judge, Museums Australia Publications Design Awards, April 2018

## Brian Stewart

- Committee member, Art Gallery Corporate Management Group
- Committee member, WA Collections Sector Working group

# Appendix D • Acquisitions

## Donations

### Western Australian Art

#### Contemporary

HOAREAU, Thomas  
*Goin' Home*, 1987  
synthetic polymer paint on paper on board  
Gift of Charles Nodrum Gallery through the  
Commonwealth Government's Cultural Gifts  
Program, 2018

TESCHENDORFF, John  
*LII Stranger in a Strange Land (My Island  
Home) 'History of Ideas' Series VI*, 2012  
enamel, synthetic polymer paint and wax on  
canvas  
Gift of Annette Seeman, 2017

VICKERS, Trevor  
*Study for Untitled ('Catalan series')*, 1989  
chalk and pastel on paper  
Gift of Dr Ian and Sue Bernadt, 2017

VICKERS, Trevor  
*Untitled ('Catalan series')*, 1989  
synthetic polymer paint and gesso on board  
Gift of Dr Ian and Sue Bernadt, 2017

#### Indigenous

CHURNSIDE, Jill  
*Country in bloom*, 2017  
synthetic polymer paint on canvas  
Gift of Rio Tinto Iron Ore, 2017

ELLIS, Malcolm C  
*Untitled [South West landscape]*, date  
not known  
gouache or matte synthetic polymer paint on  
canvas board  
Gift of Dr Ian and Sue Bernadt, 2018

FITZGERALD, Russell  
*Untitled [South West landscape]*, 2007  
synthetic polymer paint on cotton  
Gift of Dr Ian and Sue Bernadt, 2018

GRAY, E A  
*Untitled [South West landscape]*, c2006  
oil on board with textured ground  
Gift of Dr Ian and Sue Bernadt, 2018

HARRIS, Lindsay  
*Ngaaditch #2, (salt lake)*, 2006  
ochre and binder resin on unprimed linen  
Gift of Dr Ian and Sue Bernadt, 2018

HARRIS, Lindsay  
*Intrusion*, 2007  
ochre with unknown binder on unprimed linen  
Gift of Dr Ian and Sue Bernadt, 2018

MACDONALD, Norma  
*Mogumber Mission*, 2000  
synthetic polymer paint on board  
Gift of Dr Ian & Sue Bernadt, 2018

MCLEAN, Pantjiti Mary  
*Parna walykimunu (Good land)*, c1998  
synthetic polymer paint on canvas  
Gift of HR Anstey Family Trust through the  
Commonwealth Government's Cultural Gifts  
Program, 2017

# Appendix D • Acquisitions



## Donations – continued

### Australian Art

#### Indigenous

MONKS, Nicole  
*in up across out away*, 2016  
photographic print on board  
Art Gallery of Western Australia:  
TomorrowFund, 2017

NANYUMA, Rosie  
*Kumpultjirril*, 2003  
glass  
Gift of Dr Ian and Sue Bernadt, 2018

WILLIAMS, Ronald 'Womber'  
*[Title not known]*, date unknown  
synthetic polymer paint on cotton  
Gift of Dr Ian and Sue Bernadt, 2018

MORRISON, Toogarr  
*[Title not known]*, 2001  
synthetic polymer paint on canvas  
marouflaged onto board  
Gift of Dr Ian and Sue Bernadt, 2018

SAMSON, Violet  
*Old town Roebourne*, 2017  
synthetic polymer paint on canvas  
Gift of Rio Tinto Iron Ore, 2017

WILLIAMS, Ronald 'Womber'  
*[Title not known]*, date unknown  
synthetic polymer paint on laminate board  
Gift of Dr Ian and Sue Bernadt, 2018

MORRISON, Toogarr  
*[Title not known]*, 2001  
synthetic polymer paint on canvas  
marouflaged onto board  
Gift of Dr Ian and Sue Bernadt, 2018

UGLE, Primus  
*Three men fencing*, c1999  
synthetic polymer paint on cotton  
Gift of Dr Ian and Sue Bernadt, 2018

YUKENBARRI, Lucy  
*Marpa*, 2001  
glass  
Gift of Dr Ian and Sue Bernadt, 2018

NAMPITJIN, Eubena  
*Untitled*, 2002  
glass  
Gift of Dr Ian and Sue Bernadt, 2018

UGLE, Primus  
*Licence to be able to purchase a drink*, c1998  
synthetic polymer paint on cotton  
Gift of Dr Ian and Sue Bernadt, 2018

# Appendix D • Acquisitions

## Donations – *continued*

### Australian Art

#### Contemporary

BROPHY, Philip  
*Ads*, 1982  
¾" U-Matic mono video transferred to HD  
Gift of the artist and Neon Park, 2017

CUPPAIGE, Virginia  
*California dream*, 1975  
synthetic polymer paint on canvas  
Gift of the artist, 2017

CUPPAIGE, Virginia  
*Shandica*, 1972  
synthetic polymer painting on canvas  
Gift of the artist, 2017

NORRIE, Susan  
*ERR (Element One); (Element Two); (Element Three); (Element Four); (Element Five)*, 1999  
installation of five 'Elements':  
Element One (digitally manipulated VHS video);  
Element Two (manipulated sound recording, audio tape), looped;  
Element three (apparatus to estimate hot plutonium dust particles), wood, silkwood, synthetic material;  
Element Four (jam made from a berry believed to reduce internal radiation), glass, metal;  
Element Five (waiting seat) wood, silkwood  
Commonwealth Government's Cultural Gifts Program, 2018

#### Historical

FEINT, Adrian  
*Bookplate: The Australian Club*, 1924  
etching on paper in ornate carved wooden frame  
Gift of Dr Ian & Sue Bernadt, 2018

RICHMOND Oliffe, JONES Stanley, The  
Curwen Studio  
*Discus*, 1966  
lithograph on paper; ed.112/250  
Gift of John Brandler, 2017

RICHMOND Oliffe, JONES Stanley, The  
Curwen Studio  
*Four figures*, 1966  
lithograph on paper; ed.115/250  
Gift of John Brandler, 2017

RICHMOND Oliffe, JONES Stanley, The  
Curwen Studio  
*Marathon*, 1966  
lithograph on paper; ed.225/250  
Gift of John Brandler, 2017

# Appendix D • Acquisitions



## Donations – *continued*

### Australian Art

#### Historical

RICHMOND Oliffe, JONES Stanley, The  
Curwen Studio  
*Pilot*, 1966  
lithograph on paper; ed.141/250  
Gift of John Brandler, 2017

RICHMOND Oliffe, JONES Stanley, The  
Curwen Studio  
*Standing group*, 1966  
lithograph on paper; 126/250  
Gift of John Brandler, 2017

### International Art

#### Historical

BAXTER, George  
*News from home*, 1853  
baxter print on paper  
Gift of Dr Ian and Sue Bernadt, 2018

COOK, A C  
*The proposal*, 1901  
hand-coloured lithograph on paper in ornate  
frame  
Gift of Dr Ian and Sue Bernadt, 2018

# Appendix D • Acquisitions

## Purchases

### Western Australian Art

#### Contemporary

ABDULLAH, Abdul-Rahman

*Monster maker*, 2016

laminated jelutong, adhesive, oil paints, pencil,  
varnish

Consolidated Account, 2018

BRITTON, Helen

*Black swan [brooch]*, 2017

sterling silver, paint, mirror  
Consolidated Account, 2018

TESCHENDORFF, John

*Route Fragment of a Larger System, 'History  
of Ideas' series III*, 2005

oil, enamel and sisal on canvas

Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

UHLMANN, Paul

*Reverberations V*, 2017

oil on canvas

Consolidated Account, 2018

#### Indigenous

BRADFIELD, Bruce

*Father and son*, 2017

etching on paper; ed.2/10

The Leah Jane Cohen Bequest, 2018

BRADFIELD, Bruce

*Incomplete*, 2017

etching on paper; ed.2/10

The Leah Jane Cohen Bequest, 2018

GARDINER, Nyaparu (William)

*Jamu (grandfather)*, 2017

synthetic polymer paint on canvas

Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

GARDINER, Nyaparu (William)

*My father's brother*, 2016

synthetic polymer paint on canvas

Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

GARDINER, Nyaparu (William)

*My father was a station hand*, 2016

pen and pencil on paper

Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

HOGAN, Simon

*Lingka*, 2017

synthetic polymer paint on canvas

Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

JONES, Dianne

*The Great Clock*, 2017

digital print on paper; ed.3/8

The Leah Jane Cohen Bequest, 2018

JONES, Dianne

*The Great Echo Chamber*, 2017

digital print on paper; ed.3/8

The Leah Jane Cohen Bequest, 2018

# Appendix D • Acquisitions



## Purchases – *continued*

### Western Australian Art

#### Indigenous

JONES, Dianne  
*The Great Heads*, 2017  
digital print on paper; ed.3/8  
The Leah Jane Cohen Bequest, 2018

JONES, Dianne  
*The Great Hall of Men*, 2017  
digital print on paper; ed.3/8  
The Leah Jane Cohen Bequest, 2018

JONES, Dianne  
*The Great Library*, 2017  
digital print on paper; ed.3/8  
The Leah Jane Cohen Bequest, 2018

JONES, Dianne  
*The Great Mace*, 2017  
digital print on paper; ed.3/8  
The Leah Jane Cohen Bequest, 2018

JONES, Dianne  
*The Great Hall of Women*, 2017  
digital print on paper; ed.3/8  
The Leah Jane Cohen Bequest, 2018

MONKS, Nicole  
*in*, 2016  
photographic print on board  
Art Gallery of Western Australia:  
TomorrowFund, 2017

MONKS, Nicole  
*in up*, 2016  
photographic print on board  
Art Gallery of Western Australia:  
TomorrowFund, 2017

MONKS, Nicole  
*in up across out*, 2016  
photographic print on board  
Art Gallery of Western Australia:  
TomorrowFund, 2017

SPINIFEX MENS COLLABORATIVE, Byron  
Brookes, Ned Grant, Fred Grant, Simon Hogan,  
Lawrence Pennington, Patju Presley, Ian  
Rictor, Noley Rictor, Roy Underwood  
*Ngura Alinytjara*, 2017  
synthetic polymer paint on canvas  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

# Appendix D • Acquisitions

## Purchases – *continued*

### Australian Art

#### Contemporary

BELFRAGE, Clare  
*Shedding – pigeon grey*, 2017  
blown glass, cold worked  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

BELFRAGE, Clare  
*Skin deep – brown and grey*, 2017  
blown glass with cane drawing, cold worked  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

BROPHY, Philip  
*Evaporated music #1*, 2000–2004  
SD DVD single-screen Dolby Digital, 5:1  
channel audio; ed.1/5 (+3AP)  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

DOUGLAS, Mel  
*Interstice*, 2017  
kiln-formed, cold worked glass  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

DOUGLAS, Mel  
*Twine*, 2016  
blown, cold worked and engraved glass  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

GRACE, Holly  
*Gulf hut – remnants*, 2017  
blown glass, fired on glass enamel, paints and  
decals, with sandblasted imagery, gilded gold  
leaf interiors and found metal handle  
Consolidated Account, 2018

GUZMAN, Marcos  
*Straw necklace [blue]*, 2018  
plastic, thread  
Art Gallery of Western Australia: Fogarty  
Design Collection, 2018

GUZMAN, Marcos  
*Straw necklace [pink]*, 2018  
plastic, thread  
Art Gallery of Western Australia: Fogarty  
Design Collection, 2018

GUZMAN, Marcos  
*Straw necklace [yellow and grey]*, 2018  
plastic, thread  
Art Gallery of Western Australia: Fogarty  
Design Collection, 2018

HAIDER, Rubaba  
*The stitch is lost, unless the thread be knotted VIII*, 2017  
gouache on paper  
Consolidated Account, 2018

HARPER, Melinda  
*Untitled*, 2004  
oil on canvas  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

KOUSWIJK, Manon van  
*Figures [necklace]*, 2016  
glazed white porcelain, cable  
Art Gallery of Western Australia: Fogarty  
Design Collection, 2017

# Appendix D • Acquisitions



## Purchases – continued

### Australian Art

#### Contemporary

KOUSWIJK, Manon van  
*Figures [necklaces, pair]*, 2016  
glazed pink porcelain, pigment, cable  
Art Gallery of Western Australia: Fogarty  
Design Collection, 2017

LYNCH, James  
*Other people's dreams of me: we were running  
and running*, 2004  
digital video; ed.3/4  
Consolidated Account, 2018

MACFARLANE, Stewart  
*The Re-Enactment*, 1992  
oil on canvas  
Partial gift of Charles Nodrum Gallery and The  
Sir Claude Hotchin Art Foundation, 2018

MARRINON, Linda  
*I'm lonely*, 1982  
synthetic polymer paint on canvas  
Consolidated Account, 2018

MOORE, Tom  
*Pyrotechnic puffer fish*, 2016  
blown and solid glass, epoxy  
Art Gallery of Western Australia: Tom Malone  
Prize, 2018

NITHIYENDRAN, Ramesh Mario  
*Orange hairy head*, 2017  
glazed earthenware and lustre  
The Sir Claude Hotchin Art Foundation, 2018

NOLAN, Rose  
*A red and yellow striped constructed work  
(with wheel)*, 1994  
oil and enamel spray paint, cardboard,  
Perspex, cord and found cardboard wheel  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

NOLAN, Rose  
*An orange constructed work (with blue tin lid)*,  
1993  
oil paint, cardboard, nylon cord, Perspex,  
found tin lid  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

PULIE, Elizabeth  
#43, 2014  
synthetic polymer paint, mixed fibre, hessian,  
jute  
Consolidated Account, 2018

PULIE, Elizabeth  
#44, 2014  
synthetic polymer paint, mixed fibre, hessian,  
cane  
Consolidated Account, 2018

PULIE, Elizabeth  
#63 (*Sampler for Fear and Paranoia*), 2016  
synthetic polymer paint, mixed fibre, hessian,  
cane  
Consolidated Account, 2018

QURESHI, Nusra  
*Medusa's respite room*, 2017  
synthetic polymer paint and gouache on  
illustration board  
Consolidated Account, 2018

TILDEN, Blanche  
*Circularity [necklace]*, 2017  
waterjet cut, cold worked and flame worked  
glass, oxidised silver  
Consolidated Account, 2018

SAMI, Huseyin  
*Cut painting (grey)*, 2018  
synthetic polymer paint on canvas  
Consolidated Account, 2018

VARVARESSOS, Vicki  
*Make this love story your own*, 1984  
oil on board  
Consolidated Account, 2018

# Appendix D • Acquisitions

## Purchases – continued

### Australian Art

#### Historical

DRYSDALE, Russell  
*Mount Corner, Northern Territory*, c1956  
c-type photograph on paper  
Consolidated Account, 2017

DRYSDALE, Russell  
*Not titled (J.D. Tsakalos & Co. Butchers)*,  
c1956  
c-type photograph on paper  
Consolidated Account, 2017

DRYSDALE, Russell  
*Not titled (Street)*, c1956  
c-type photograph on paper  
Consolidated Account, 2017

DRYSDALE, Russell  
*Roadside graves (near Daly Waters, Northern Territory, July, 1956)*, 1956  
c-type photograph on paper  
Consolidated Account, 2017

#### Indigenous

FIELDHOUSE, Janet  
*Confluence 8*, 2017  
raku  
Consolidated Account, 2018

FIELDHOUSE, Janet  
*Confluence 11*, 2017  
raku  
Consolidated Account, 2018

FIELDHOUSE, Janet  
*Scarification hybrids series 2*, 2017  
raku  
Consolidated Account, 2018

INKAMALA, Lawrence  
*Arkaapa (Desert Oak tree)*, 2017  
terracotta with underglaze decoration  
The Leah Jane Cohen Bequest, 2018

LIONEL, Alison  
*Kampurara – bush tomatoes*, 2017  
glazed ceramic  
The Leah Jane Cohen Bequest, 2018

LIONEL, Alison  
*Kapi tjukula/Waterhole*, 2017  
glazed ceramic  
The Leah Jane Cohen Bequest, 2018

MACNAMARA, Shirley  
*Garnangadha Guutu (Emu vessel)*, 2017  
emu feathers, spinifex, bone, wax thread and ochre  
The Sir Claude Hotchin Art Foundation, 2018

NAMATJIRA, Vincent  
*Gina Rinehart and me II*, 2017  
synthetic polymer paint on canvas  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

ROBINSON, Brian  
*Apa mawa*, 2015  
mixed media  
Consolidated Account, 2018

ROBINSON, Brian  
*By virtue of this act I hereby take possession of this land*, 2017  
linocut on paper  
Consolidated Account, 2018

ROBINSON, Brian  
*Land Sea Sky-Charting our place in the universe*, 2016  
linocut on paper; ed.5/10  
Consolidated Account, 2018

UNGWANAKA, Rahel Kngwarriya  
*Hermannsburg Mountain (Irwin Inkamala and country lads)*, 2016  
terracotta with underglaze decoration  
The Leah Jane Cohen Bequest, 2018

# Appendix D • Acquisitions



## Purchases – continued

### International Art

#### Contemporary

AHRARNIA, Farhad  
*It's the sea fused with the sun*, 2015  
khatam and walnut tree layers, on board  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

GHARAEI, Shahryar  
*Persian gardens*, 2017  
stainless steel, wood marquetry  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

KRUGER, Daniel  
*Necklace*, 2017  
glass  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

LEEK, Saskia  
*Untitled*, 2017  
oil and gesso on aluminium board  
Consolidated Account, 2018

MADANI, Tala  
*Decomposition*, 2016  
oil on canvas  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MADANI, Tala  
*Salesman*, 2014  
oil on canvas  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MINEGISHI, Yutaka  
*Drop [ring]*, 2017  
jet  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MINEGISHI, Yutaka  
*Pig nose [ring]*, 2018  
eosite  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MINEGISHI, Yutaka  
*Twisted [ring]*, 2013  
pink ivory  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MINEGISHI, Yutaka  
*Twisted [ring]*, 2017  
mauve agate  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

MINEGISHI, Yutaka  
*Twisted [ring, square base]*, 2017  
jet  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

NAGLE, Ron  
*Bill-bored*, 2016  
glazed ceramic, catalysed polyurethane and  
epoxy resin  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

## Appendix D • Acquisitions

### Purchases – *continued*

#### International Art

##### Contemporary

OSSOULI, Farah  
*Jean-Leon, Ahmad and I*, 2012  
gouache on paper  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

OSSOULI, Farah  
*Eddie Ahmad and I*, 2014  
gouache on paper  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

PLOEG, Jan van der  
*Untitled (Painting No. 1736)*, 2017  
synthetic polymer paint on canvas on board  
Consolidated Account, 2018

PLOEG, Jan van der  
*Untitled (Painting No. 1737)*, 2017  
synthetic polymer paint on canvas on board  
Consolidated Account, 2018

PLOEG, Jan van der  
*Untitled (Painting No. 1738)*, 2017  
synthetic polymer paint on canvas on board  
Consolidated Account, 2018