



# Art Gallery of Western Australia

## Location

Perth Cultural Centre, Western Australia

## Postal Address

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## 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 2018-19 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 2018-19 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (text-only) version, which excludes the financial statements.

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

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### Front Cover:

**Mark ELLIOTT**

*Down at the water table* 2018

Borosilicate glass - blown and hot sculpted, recycled Australian Red Cedar, water

58 x 69 x 16 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation:

Tom Malone Prize 2019

© the artist Photographer: Richard Weinstein



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## Overview

# Statement of Compliance

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

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2019.

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

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

**Janet Holmes à Court AC**  
**Chairman**  
**Board of the Art Gallery of Western Australia**  
**27 August 2019**

**Jason Ricketts**  
**Member**  
**Board of the Art Gallery of Western Australia**  
**27 August 2019**

## 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 Aboriginal and Torres Strait Islander (Indigenous) works. AGWA is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

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

### 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, for the people of Western Australia and those who visit us.

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 Noongar 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.**

### Chairman's Foreword



**Janet Holmes à Court AC**  
Chairman

I was honoured to have been asked by the Government to take over the role of Chairman of the Board of the Art Gallery of Western Australia from September 2018, subsequent to the resignation of Sam Walsh AO. It is very exciting that my appointment comes at a time when we are celebrating the 30th anniversary of the AGWA Foundation, and will celebrate the 40th anniversary of the opening of the Main Gallery building in October this year. Next July we look forward to another milestone, the 125th anniversary of this institution.

As we approach this anniversary, I am enthusiastic about the Gallery's prospects. With a committed Board and Foundation Council, together with expert staff, we are well-placed to build on past achievements through our exhibition, acquisition, engagement and partnership programs.

We are also entering a time of change. AGWA's Director and CEO for the past 11 years, Dr Stefano Carboni, leaves his position in July 2019. During his tenure, Dr Carboni has made a significant contribution to AGWA. More than 1,400 works of art have been added to the Collection, and outstanding exhibitions were brought to Perth, such as the *Peggy Guggenheim* and *Corsini Collections*, and the MoMA series which allowed Western Australians and visitors to the State to see cherished works from New York's Museum of Modern Art.

On behalf of the Board, Foundation Council and staff, I thank him for his hard work, innovation and dedication to the Gallery, one of the State's most important cultural institutions.

During the recruitment process for a new Director, the Board will work with the Government to ensure continuity for the Gallery in the coming months.

Prior to its election in 2017, the Government made a commitment to the development of a new public space on the Gallery's rooftop. Architects have been chosen to develop design concepts to ensure desired outcomes are met, and that these concepts address both the rooftop and master planning for the AGWA precinct. Another commitment was to a Regional Exhibition Touring Boost (RETB). The first exhibition made possible through the RETB opened in May in Katanning.

I have been delighted to see the energy in the exhibitions program. The depth and breadth of topics covered by last year's high school art graduates in the refreshed *Pulse Perspectives* bodes well for the future of the art scene in this State. The culmination of the six-year partnership with Rio Tinto to produce *Desert River Sea: Portraits of the Kimberley* is a magnificent achievement and much kudos goes to all the curators, project staff, art centre personnel and of course the artists who participated over the years. Prior to my appointment to the Board, AGWA staff had been working with curators from my own Collection to produce an exhibition which would explore the abundant magnificence of the natural world but also the threats that assail it.

This collaboration has been very satisfying, and the resultant exhibition, *The Botanical: Beauty and Peril*, will open in July.

I also wish to acknowledge my predecessor, Sam Walsh, AO, who resigned when he was appointed Chair of the Australia Council, and, long-serving Board member Michael Anghie, whose term expired during the year.



## Overview

### Chairman's Foreword – *continued*

I would like to take this opportunity to acknowledge and thank all my Board colleagues for their commitment and wise counsel since my appointment.

On behalf of the Board, I also wish to thank the Foundation Council, led by Chairman Warwick Helmsley, together with members of the Foundation, for the contribution they make to AGWA.

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

Again this year AGWA's staff have put in an outstanding effort, and I thank them sincerely for their exceptional contribution.

I would also like to thank AGWA's 190 volunteers, and especially the Voluntary Gallery Guides. Without these volunteers giving so generously of their time it would be impossible for the Gallery to function the way it does. We thank them all sincerely.

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 for its continuing commitment to AGWA and support for regional exhibitions.



**Janet Holmes à Court AC**  
Chairman

## Director's Report • The Year in Review



**Stefano Carboni**  
Director

As I bid my farewell to the institution which has been my 'home' for the past nearly 11 years, it's time to reflect on what we have achieved during that time. Usually the time a Director has been in an institution is measured against the background of the number of projects that have been achieved, the number of acquisitions that have been added to the Collection, the growth in the number of Foundation Members, the number of people through the doors. While I am proud of all of the above, for me it's more about the relationships that we were able to forge; it's about the experience we have collectively accumulated over time in order to achieve better results; about the many times we have been able to bring this institution to a higher level of visibility, attention and appreciation locally, nationally and internationally. I am proud of what we've been able to achieve to give our audience a way of *Seeing Things Differently*.

### Collection

With the move, in the latter part of 2018, of *WA Historical* (featuring works from the 1700s to the 1910s) from the basement to the first floor, we achieved the completion of the 'Five paths many journeys' strategy to make the AGWA Collection more accessible for our visitors. The Collection displays are now divided into *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.

Eighty new works have been added to the Collection this financial year, among them the historically important drawing by Charles-Alexandre Lesueur, *Cases de la Terre de Lewin (Géographe Bay, W.A.)*, 1801. We have again been very fortunate to have been able to expand our holding of works by contemporary Australian artists through the generosity of some major donors.

A new initiative to connect regional audiences with the AGWA Collection is now underway. The Regional Exhibition Touring Boost (RETB), an \$8 million Royalties for Regions funded partnership between ART ON THE MOVE (AOTM) and AGWA, is aimed at creating a deeper connection and relationship with the regions. The first exhibition, entitled *How Did I Get Here?* will travel to seven regional galleries, and was launched in Katanning on 12 April 2019.

### Exhibitions

In August and September we opened three exhibitions that feature as part of our *Rebels, Radicals and Pathfinders* season.

We were privileged to partner with the National Gallery of Australia to present *Sidney Nolan's Ned Kelly series*, which began this season as the rebel of the three. This iconic series of works featuring bushranger Ned Kelly – an antihero intrinsically linked to Australia's national identity – is considered to be one of the greatest sequences of Australian paintings of the 20th century.

This was the first time it has travelled for more than a decade. I am delighted and proud to have been able to bring this celebrated series here to WA, with AGWA being the first venue on a year-long tour to other Australian institutions.

# Overview

## Director's Report – continued



- **AGWA Curator of Historical and Modern Art, Melissa Harpley; AGWA Director Stefano Carboni; NGA Head of Australian Art, Deborah Hart and NGA Director, Nick Mitzevich.**

The pathfinder artists in this series were on display in *spaced 3: north by southeast*, a collaboration with WA's International Art Space, in which six Australian artists completed artistic residencies in the Nordic heartlands of Finland, Iceland, Denmark, and Sweden, and five Nordic artists visited rural and remote communities in Western Australia. Using sculpture, video, photography, and installation, this show is an enlightening series of windows onto the world we know, and the world we have yet to understand.

The radicals of the season – Oron Catts and Ionat Zurr presented *WA Now – Biomess: the Tissue Culture and Art Project*. These two artists, based at the University of WA, have been exploring the intersections of science and art since 1996, and for this exhibition, together with their expanded team of artists and scientists, they explored the creative and ethical implications of developments in the biological sciences. This exhibition was conceived as a single installation made up of three components: live aquarium animals; the artists' own

laboratory-grown living tissue culture, and animal specimens from the Western Australian Museum (WAM) – the latter being part of an ongoing series of exhibition collaborations between AGWA and WAM which began last year with *Heath Ledger*.

The third exhibition in our now annual *Culture Juice* program was *Beyond Bling!* a celebration of jewellery and adornment, which displayed works acquired since the Gallery was founded in 1895. The exhibition featured over 300 pieces drawn from the vaults showcasing the best, the bizarre and the most sophisticated jewels in AGWA's historical and contemporary collections, along with some 'civic bling' treasures from the City of Perth's collection and examples of jewellery held by local collector enthusiasts.

For the third time, Australia's *Black Swan Prize for Portraiture* went on display at AGWA, and this partnership will continue again later in 2019, with a new name *The Lester Prize for Portraiture*. The ever-popular exhibition of work by graduating high school art students was back with a new name, *Pulse Perspective*. Both these exhibitions were shown in the Centenary Galleries, which are now being used as a temporary exhibition space.

In February we celebrated the eagerly-awaited culmination of AGWA's six-year Kimberley visual arts project partnership with Rio Tinto, in the form of *Desert River Sea: Portraits of the Kimberley*, a trailblazing exhibition that revealed the many faces and features of contemporary Aboriginal art from the region.

Part of Perth Festival 2019, this landmark exhibition was an exciting and very current look at Aboriginal art from the region, with artists embracing the opportunity to share their stories of country and lived experience through innovative contemporary art practice. At the heart of the exhibition was a group of eight commissions, made by artists from six art centres and three independent artists, which captured the broad range of contemporary creativity, imagination and texture of Kimberley art and culture. I proudly count *Desert River Sea* as one of the most significant achievements of the Gallery in the past ten years.

A list of our 2018–19 exhibition program can be found on page 29 of this report, and a full summary is available on the Gallery's website.



## Director's Report – *continued*

### Programs

The Visitor Experience Department continued the very successful Super Saturday initiatives to coincide with the openings of *Beyond Bling!* and *Desert River Sea*, which have provided strong foundations for visitation to these exhibitions. Our education programs have been rebranded AGWA Learning, to reflect its mission of going beyond the traditional school excursion, and as usual we have been delighted to welcome a variety of groups for workshops and guided tours.

The Voluntary Gallery Guides, on whom we rely so heavily for their support in providing guided tours of the Collection and special exhibitions, continued to add an extra and much appreciated dimension to *Desert River Sea*, *spaced 3*, *Ned Kelly* and other exhibitions, as well as, of course, our Collection displays.

### Operations and Management

We continue to implement the recommendations made in the May 2018 performance audit report by the Office of the Auditor General, on the Management of the State Collection.

However, the long-term care of the AGWA Collection requires a new storage facility, and this is included in a draft business case for the storage of the State archives, currently being worked on by the Department of Local Government, Sport and Cultural Industries and Treasury for presentation to the Government.

AGWA operates with a dedicated staff in order to bring the best possible programs and displays to the public. I have demanded a lot from all of them, I can assure you that achieving installations, exhibitions, programs, and all objectives on time and at high professional standards, speaks volumes about their commitment and professionalism.

### 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 thanks and gratitude to all AGWA staff. Again this year even more has been asked of every member of our small team; I thank you from the bottom of my heart.

**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, and without which AGWA could not continue to deliver its current level of services. Much of this revenue is restricted to specific purposes.

AGWA also generates a small portion of its own revenue through commercial activities, including venue hire and retail sales, and occasional fee for entry exhibitions. Total revenue of \$14.349 million was received in 2018-19 of which \$2.414 million was generated from commercial activity, and from sponsorship and donations. The Gallery continues to manage savings in expenditure.

Financial Targets	2018-19 Target	2018-19 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	12,189	10,355	(1,834)
Net Cost of Services (as per income statement)	(9,090)	(4,062)	5,028
Total Equity (as per Statement of Financial Position)	349,702	363,371	13,669
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	2,054	(91)	(2,145)

# Highlights



## Desert River Sea

Ground-breaking six-year visual arts initiative developed by AGWA with the support of Rio Tinto, *Desert River Sea: Kimberley Art Then and Now* came to an end in 2019, with a landmark exhibition *Desert River Sea: Portraits of the Kimberley* (page 25).



## Shearing the Rams at AGWA

Tom Roberts' famous painting *Shearing the rams* was on loan from the National Gallery of Victoria from March 2019, in return for the loan of AGWA's much-loved, *Droving into the light*. Shearing the rams hung alongside AGWA's *Down on his luck* by Frederick McCubbin, giving visitors a rare opportunity to see these two great nationalistic narrative paintings side-by-side (page 16).

## 30 Years of the AGWA Foundation

Since in 1989, more than 5,000 acquisitions can be attributed to the generosity of contributions through the Foundation, representing 30% of the AGWA Collection (page 40). These two 18 carat brooches by George Addis were acquired this year through the Foundation



## Ned Kelly

Exhibition of Sidney Nolan's masterpiece series, on loan from the National Gallery of Australia in 2018, focussed on the Australian iconic rebel Ned Kelly as immortalised in Sidney Nolan's celebrated series of 26 works from the 1940s (page 20).



# Highlights



## First AGWA Collection Regional touring in 20 years

The Regional Exhibition Touring Boost (RETB) is an \$8 million Government-funded partnership between ART ON THE MOVE and AGWA, aimed at creating a deeper connection and relationship with the regions. First exhibition, *How Did I Get Here?* is travelling to seven regional galleries (page 26).



## Art and Memories guided tours and Workshops

Widely acclaimed tours for people with dementia, designed by AGWA's Voluntary Gallery Guides, with training from Alzheimer's WA, enable small groups to discover how works of art can encourage conversation, evoke memories and reminiscences (page 24).

## Visitor Profile and Satisfaction

Tourists from overseas and interstate made up 43% of AGWA's visitors this year. 95% of all visitors indicated they were 'very satisfied' or 'satisfied' with their visit to the Gallery – a 4% increase on the previous year (page 21).



## Purchase of historically important drawing by Charles-Alexandre Lesueur

This year AGWA purchased *Cases de la Terre de Lewin* (Géographe Bay, W.A.) 1801, one of the earliest European visual representations of Western Australia. The detailed, small-scale ink and pencil drawing depicts a south-west Noongar bush campsite scene, near where present-day Busselton can be found (page 14).

*Credits for works on these two pages appear on page 159 of this Report.*

## Collaboration with Perth Cultural Centre Partners

AGWA provides content for the Yagan Square digital tower, and the Perth Cultural Centre screen. Collaborations between AGWA, the State Library, PICA, the Perth Cultural Centre and Greenworld Revolution have increased markedly this year (page 37).



## Agency Performance

The Gallery's performance for 2018–19 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.

*"I loved the Aboriginal. Six Seasons gallery.  
Many pieces from various rooms fed my soul."*

At 30 June 2019, the State Art Collection comprised 17,922 works.

#### Outcomes

In 2018–19 the Gallery acquired 56 works of art at a cost of \$964,657 and was gifted an additional 27 works for an estimated value of ca. \$245,950.

The work of many new Western Australian, Australian and international artists was introduced into the Collection this year. The government allocation for the acquisition of works of art was used to enhance significantly the holding of Western Australian colonial material by the purchase of the historically important drawing by Charles-Alexandre Lesueur, *Cases de la Terre de Lewin (Géographe Bay, W.A.)*, 1801. This detailed, small-scale ink and pencil drawing by this renowned French naturalist and artist voyaged under the captaincy of explorer Nicolas Baudin, depicts a south-west Noongar bush campsite scene, near where present-day Busselton can be found. Having acquired a print of this work in 1977, the Gallery now welcomes the original drawing into the AGWA Collection.

From the exhibition *Desert River Sea* a group of eight leather hides by five artists, was acquired to strengthen the Gallery's representation of contemporary art from the Kimberley region of Western Australia.

Other acquisition highlights include works by Khadim Ali, Nigel Hewitt, Alex Israel, and Catherine Opie.

Major gifts from Geoffrey Barlett, Sue and Ian Bernadt, John and Elaine Cruthers, and John McBride, expanded the holding of works by contemporary Australian artists.

During the year 83 works of art were introduced into the Collection:

- 52% (43 works) were by 33 Western Australian artists
- 35% (29 works) were by 17 Australian artists
- 13% (11 works) were by 7 International artists.

*See full list of acquisitions at Appendix C*

#### AGWA Collection

The reinstallation and rebranding of the State Art Collection, now known as the AGWA Collection, which commenced in 2018, was completed in the 2018-19 year with the move of *AGWA Historical* from the Centenary Galleries to Level One of the main building. The Centenary Galleries are now being used as a temporary exhibition space and this year have hosted the *Black Swan Prize for Portraiture* in 2018, and *Pulse Perspectives* (formerly known as *Year 12 Perspectives*) in 2019.



# Agency Performance

## Collecting and Sharing – *continued*

The AGWA Collection remains the heart of the AGWA experience and now being classified as five distinct areas: *AGWA Historical*, *AGWA Modern*, *AGWA Contemporary*, *WA Unlimited* and *AGWA Six Seasons*, it has an identity that reflects its importance to the institution.

Over the past year the Collection management priority has been implementing the recommendations made by the Office of the Auditor General (OAG) in the performance audit report on the Management of the State Collection released in May 2018. In her report, the Auditor General pointed out that, “At the heart of AGWA’s work is conservation of the art works [in the Collection] and presentation of world class art displays. But, AGWA faces significant challenges in this work”, and acknowledged that while fixing the issues will not be easy in a time of restrained government spending, the AGWA staff the auditors met showed a dedication and passion to finding ways to address the issues.

*“I really love the presentation of Year 12 Perspectives this year – it is fabulous in the old part of the gallery.”*

Storage remains a critical issue with some temporary short-term measures, such as temporarily storing some new acquisitions offsite with commercial storage providers, while the longer-term business case for an off-site storage facility is being considered (see page 35). Access to the collection has been improved through the Regional Exhibition Touring Boost, (see page 26) and the project to enhance existing online access by adding the catalogue text with digitised images of works which have copyright clearance for all remaining collection works (see page 16).

**Registration** has been facilitating a full program of acquisition and exhibition logistics, along with expediting loans from the AGWA Collection to State and National institutions, exhibitions and Government departments.

Importantly, the Registration section, in consultation with a Collection Management Systems consultant, implemented staff training sessions for 26 staff over three days in March 2019,



- AGWA Historical now located upstairs in the Main Gallery Building.  
Ernst Kirchner *Woman in a hat* 1911.

with the structure being arranged to allow for basic to advanced users.

Highlights of the 28 works lent to Australian institutions include,

John Mawurndjul's *Namarrden/Namarrkon – Lighting Spirit* 1989 for the exhibition tour *John Mawurndjul: I am the old and the new* at the Museum of Contemporary Art, Sydney and the Art Gallery of South Australia, Adelaide.

Brett Whiteley's *The American Dream* 1968-69 for the exhibition *Baldessin/Whiteley: Parallel Visions* at the National Gallery of Victoria.

David Goldblatt's *Wittenoom photographs* 1999 for the exhibition *David Goldblatt: Photographs 1948-2018* at the Museum of Contemporary Art, Sydney.

### Collecting and Sharing – *continued*

Hans Heyesen's painting *Droving into the light* 1914-1921 for the exhibition *Hans and Nora Heyesen: Two* at the National Gallery of Victoria; in exchange for this AGWA received, for the duration of the loan, Tom Robert's *Shearing the rams* 1886.

Janet Burchill, Jennifer McCamley *All that rises must converge* 2004 for the exhibition *Temptation to Co-Exist: Janet Burchill and Jennifer McCamley* at the Heide Museum of Modern Art, Melbourne.

Niki de Saint Phalle's *Black Beauty* (Nana Series) 1968 for the exhibition *Simon Denny: Mine* at the Museum of Old and New Art, Hobart.

Twenty-two loans were made to the Department of Premier and Cabinet.

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

The Indigenous Collection Online under the banner of *Six Seasons Online Gallery* is now live on the Gallery's website with over 800 images currently displayed from AGWA's Collection of Aboriginal and Torres Strait Islander art. Work continues to photograph, secure copyright clearances, update artist biographical details and information pertaining to the works.

The project is currently scheduled to have all permissible works displayed on the website by the end of 2019. Generous funding support from the Gordon Darling Foundation is assisting the Gallery's determination to provide a rich and inspiring online resource.

A key outcome for **Conservation**, in response to the recommendations from the Office of the Auditor General, has been the development of a multi-year conservation plan which will guide AGWA's preventative conservation and Collection conservation and restoration work. This plan will assist staff in the assessment and prioritisation of collection care and treatment.

Conservation staff have been busy this year preparing works for exhibition, particularly for *Desert River Sea*, and treating new acquisitions for display, with considerable time spent in preparation of Collection works used in the exhibition program.

Staff have also provided conservation advice to the Regional Exhibition Touring Boost and provided venue assessment, to assist regional galleries to upgrade their facilities in order to present exhibitions from the AGWA Collection.

*See full list of exhibitions and displays on page 29*

# Agency Performance

## Collecting and Sharing – *continued*

Some of the works of art acquired in 2018-19



**Bethamy LINTON**

*Banksia Grandis Brooch* 2016

anodised titanium and sterling silver

2 x 12 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund, Art Gallery of Western Australia Foundation 2018



**Alistar YIAP**

*Suspension: floating forms* 2017

sterling silver

3.5 x 7.0 x 2.3 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Peter Fogarty Design Fund, Art Gallery of Western Australia Foundation 2018



**Eva FERNANDEZ**

*Cygnus atratus* 2018

ink jet print on paper

80 x 70 cm

State Art Collection, Art Gallery of Western Australia

Purchased 2019



**Johan ROHDE, Georg Jensen A/S**

*'Cosmos' water pitcher* 1915

sterling silver, ebony

19 cm (h)

State Art Collection, Art Gallery of Western Australia

Purchased 2018

## Agency Performance

### Collecting and Sharing – *continued*



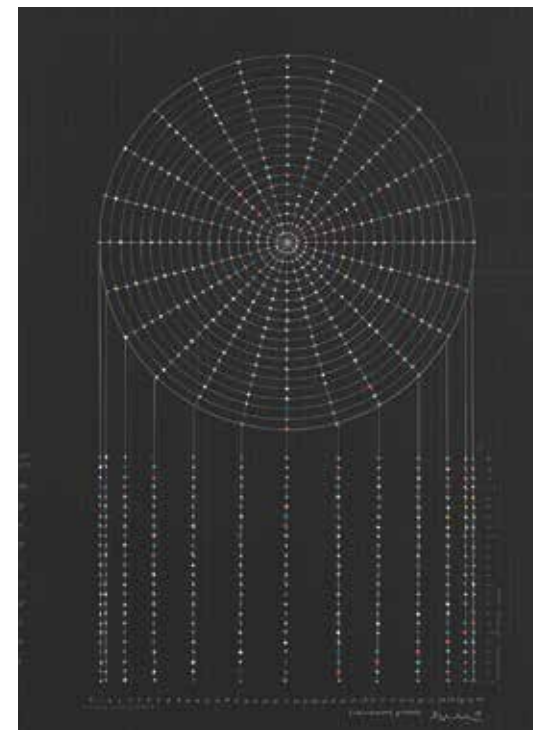
**Mervyn STREET**

*Droving cattle in the summertime* 2018  
shaved and etched cow hide  
195.5 x 217.5 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased 2019



**Derek KRECKLER**

*WG Coda (HCJ)* 2005  
colour photographic print on paper  
80 x 80 cm  
State Art Collection, Art Gallery of Western Australia  
Donated by Derek Kreckler under the Commonwealth Government's  
Cultural Gifts Program, 2019



**Dylan MARTORELL**

*Echinocactus grusonii* 2017  
felt-tip pen and pencil on paper  
76.5 x 56.8 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased through the Art Gallery of Western Australia  
Foundation: TomorrowFund, 2019

## Agency Performance

### Collecting and Sharing – *continued*



**Andrew NICHOLLS**

*Via Appia Antica (After Piranesi)* 2016-2018 (detail)

archival ink pen on watercolour paper

47 x 400 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the Art Gallery of Western Australia Foundation:

TomorrowFund, 2019



**Nigel HEWITT**

*A forest body* 2018

ash and synthetic polymer adhesive on canvas panels

151.5 x 226.5 x 3.5 cm

State Art Collection, Art Gallery of Western Australia

Purchased through The Sir Claude Hotchin Art Foundation, 2018



## 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

AGWA aims to provide visitors with a range of exhibitions and Collection displays designed for a wide and diverse audience. A list of exhibitions and displays shown in 2018-19 can be found on page 29, with full details on the Gallery's website.

*"This is our favourite gallery in Australia, you have perfected the blend of thematic and chronological display, providing great information and easy viewing. Really enjoyed our visit!"*

Four strategic audience-focussed projects were delivered:

- the season *Rebels, Radicals and Pathfinders* (which packaged several exhibitions with different but overlapping appeal);
- the third issue of the *Culture Juice* strand, *Beyond Bling!* was distinctive and intimate, and centred on 300 varied pieces from the State Art Collection from the 1800s to today, *Beyond Bling!* unlocked the vaults to showcase the best, the bizarre and the most sophisticated jewels in AGWA's Historical and Contemporary Collections.
- the Aboriginal art showcase *Desert River Sea* (refer to page 25); and
- a 'rebooted' version of the Year 12 graduation show as a year long program inaugurated with *Pulse Perspectives*.

All these projects had dedicated public programs and learning offers, as did the *Black Swan Prize for Portraiture* presented by Artrinsic in association with AGWA.

In addition to the exhibitions and programs in the Gallery, AGWA increasingly strives to provide broad access to the Western Australian community and visitors to the State in other ways, including online information services through the website, and the use of social media applications such as Facebook, Twitter, YouTube and Instagram. The digital strategy benefited from the relaunch of the website in the second part of the year.

A significant development this year was the first regional tour for 20 years initiated as part of a three-year program supported by the Regional Exhibition Touring Boost fund, and delivered by ART ON THE MOVE.

Distance learning tools were explored with the launch of the *Drawing Breath* video and workbook, providing visitors and virtual visitors with new ways of appreciating artworks, building on an appreciation of 'mindfulness'.

### Outcomes

A total of 272,236 people visited the Gallery during the year. A new website was launched in February 2019 and the online visitation trend has been positive since then. Virtual access attracted 142,115 unique visitors throughout the year.

The most popular single exhibition was *Sidney Nolan's Ned Kelly series* presented by the National Gallery of Australia as the lead exhibition in the winter season *Rebels, Radicals and Pathfinders*.

# Agency Performance

## Engaging with and Inspiring Audiences – continued

*Desert River Sea: Portraits of the Kimberley* was one of the strongest performing Aboriginal art exhibitions in recent years.

Visitor satisfaction was high, with 95% of visitors indicating they were ‘very satisfied’ or ‘satisfied’ with their visit to the Gallery. The overall satisfaction from visitors who had not visited AGWA for 12 months or more increased from 89% to 97%, suggesting their most recent visit had been very positive.

To extend reach and build awareness, this year AGWA published two program preview magazines with *The West Australian* which were circulated with the newspaper and beyond – these covered the winter season through to summer seasons of 2018 and 19.

AGWA continued to activate its digital channels in 2018–19, focusing attention on Instagram with a second Instagram account @agwapulse launched, while maintaining Facebook and Twitter, resulting in a Facebook following of 30,577 (10% up on the previous year), 15,009 Instagram followers (an increase of 26%), with Twitter remaining static. The Gallery also became more active on LinkedIn, sharing industry and education related content.

The Gallery’s regular electronic newsletter, Artmail, continued its editorially-focused approach linking to an AGWA blog.

Public relations and editorial support continued as a key channel for AGWA communications, raising awareness of our exhibitions and programs. This year, unpaid media coverage across news and editorial platforms with Western Australian, national and international media outlets totalled 1,681 items, reaching a total audience of 96,281,974. An equivalent amount of advertising space is calculated to cost \$16,714,362 (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 TV segments for *Ned Kelly, Beyond Bling!* and *Desert River Sea*. Extensive coverage was received locally and nationally on ABC Radio and Television, as well as reports on Channels 7 and 10.

*“You’ve done a fantastic job on laying out the exhibition; very thoughtful and lighting is superb. I have been to Perth many times and every time we come we love to visit AGWA. A trip to WA would feel incomplete without an AGWA session. Congratulations on how you keep on developing the offerings on display. It’s a real tribute to the Australian art.”*

### Digital Content

Digital Audio tours, hosted by SoundCloud and available for download from the AGWA website, have been provided free of charge for the *Pulse Perspectives* and *The Botanical* exhibitions. They can be accessed using the Gallery’s Wi-Fi, or downloaded before visiting.

The launch of the *Six Seasons* web portal, supported by the Gordon Darling Foundation, continued to add rich content to the website. It allows audiences to explore Indigenous artworks in the AGWA Collection which are currently in storage.

The introduction of a refreshed and mobile-friendly website to coincide with *Desert River Sea* saw a new brand video released and a more intuitive navigation system.

### AGWA Learning

New workshops and tours were developed providing accessible, inclusive, participatory and responsive programming for all ages. These included a project in partnership with Edith Cowan University’s School of Education, called *Conversations With Rain*, which explored poetic responses to weather and our relationship to the environment and climate change as a way of transforming our climate futures. A child-made work resulting from studio workshops will feature in the exhibition *The Botanical: Beauty and Peril*, which opens in July 2019.

## Agency Performance

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

AGWA's 2018-19 learning program was well supported with 5,152 students taking part. The visits included primary, secondary and tertiary students undertaking tours, participating in workshops and learning the process of visual analysis. Educator briefings and professional development for teachers were provided, with good attendance for the launch of the *Drawing Breath* visual response journal, the cultural awareness session for *Desert River Sea* and the briefing for *Pulse Perspectives*.

Groups other than traditional school classes, for example home school group networks, alternative schools, international students, pre-service teachers and special needs and disability groups, continued to participate in AGWA Learning programs.

The first half of 2019 saw a large number of senior school groups coming into the Gallery to participate in Visual Analysis workshops, along with tours of *Pulse Perspectives*.

Four hundred and forty-eight children and their family members participated in school holiday workshops in July, October, January and April. In addition to Artist Activations and the exhibition displays and activities, hands on painting workshops were conducted by local Noongar artists Jade Dolman, for NAIDOC Week 2018 and Justin Martin, of Djurandi Dreaming in January. Both were fully subscribed.

*"I am from Holland and teach art there. I still cannot believe the amazing art your students can create."*

#### Public Programs

Large scale mass appeal 'super Saturday' openings for *Beyond Bling!* and *Desert River Sea* created early impact. Early-evening 'twilight' opening sessions for *Beyond Bling!* were organised to reach a wider audience. Programs included a sound event *100 Keyboards* by the artist Asuna, and a Curtin University Design School fashion show.



- Warmun Art Centre dancers demonstrating jumba dance elements during the Open Day for *Desert River Sea*.

The program for *Rebels, Radicals and Pathfinders* was paced across the exhibition period in the second half of 2018, and included artist and curator talks, lectures and other events.

The relaunch of *Year 12 Perspectives* as *Pulse Perspectives* created new impact. The opening event, presented for the first time by young people, was a significant shift in style as well as content. The aim is to deliver a year-round program strand, called *Pulse*, to engage late teens and young adults with AGWA.



## Agency Performance

### Engaging with and Inspiring Audiences – continued

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.

Collaboration between AGWA Learning and Public Programs staff and other Perth Cultural Centre institutions has increased this year, with excellent results – see page 36.

#### Imagination Room supported by Wesfarmers Arts

A brand new and ongoing project has been implemented for the Imagination Room involving artist activations in which a WA artist is engaged to develop a project connected to a key exhibition, and creates a new work of art in collaboration with multigenerational AGWA audiences. Artist Activations in the Imagination Room included very popular school holiday activities: *Plastic Fantastic* workshops (during *Beyond Bling!*) with Paula Hart and Helene Offer, and Esther McDowell/Yabini Kickett's *Kaalak Minditj Kaalak* (Home Sick Home) project during *Desert River Sea*, then into NAIDOC Week.

The Imagination Room also hosted *Beyond Bling!* workshops, exhibitions of designs by jewellery students at Curtin University, and *Ned Kelly* family mask workshops and displays, in association with the Sidney Nolan visiting exhibition.

#### Visitor Experience and Interpretation

In addition to the audio tours mentioned above, interpretation of the AGWA Collection was extended with room sheets provided for *AGWA Modern*, and children's labels included in the *Sidney Nolan Ned Kelly series* exhibition.

A computerised booking system for school excursions and guided tour bookings has been designed, and will go into service later in 2019.

*"It's just wonderful, you can never spend too much time here!  
The kids loved doing the masks in the Imagination Room."*



- *Plastic Fantastic* family activity in the Imagination Room during the *Bling!* Open Day.

#### 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 72 Active Guides, who are required to design and deliver 28 tours per calendar year and attend fortnightly professional development and training sessions. 20 Associate Members are not required to deliver tours, but support the program by acting as mentors, assisting or delivering training and professional development.

## Agency Performance

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

The Guides also undertake research, maintain the library and assist 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 27 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 Learning program to 5,130 school-aged children and 2,030 adults.

In addition, 3,823 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours.

*“Our guide was both knowledgeable and engaging and was partially responsible for us returning for a longer visits.”*

This year 20 professional development sessions were held for the Guides. These were designed to support the guiding of the works in the Collection, and the temporary exhibitions. The Guides regular meetings covered a range of themes and included walkthroughs with curators. The Guides also undertook Cultural Awareness training, provided by Ron Bradfield of *Yarnsrus*, in readiness for touring *Desert River Sea: Portraits of the Kimberley*.

Specially trained Guides took monthly Art and Memories tours for people living with dementia (focussing on evoking memories rather than visual analysis of the artwork). Participants visit the gallery with a carer, and in 2018–19 eight of these tours took place, with a total of 99 participants. Eight Art Adventures workshops in the Education studio attracted 120 participants.

A group of 16 Guides travelled to the Kimberley on a self-funded research trip of the *Desert River Sea* project region. Guides visited and met with artists, curators and art centre managers at Nagula Jarndu (Broome), Mowanjum (Derby), Mangkaja (Fitzroy Crossing), Yarliylil (Halls Creek), Warmun and Waringarri (Kununurra).



• A group of Voluntary Gallery Guides on their Kimberley research trip.

The Voluntary Gallery Guides continued to conduct thorough research about artists and their work and curatorial ideas to support their delivery of guided tours of AGWA this year. To extend their access to resources, the Guides introduced the use of *Dropbox* for sharing information more efficiently amongst their membership.

# Agency Performance

## Engaging with and Inspiring Audiences – *continued*

### Regional Initiatives

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

The ground-breaking six-year visual arts initiative developed by AGWA with the support of Rio Tinto, *Desert River Sea: Kimberley Art Then and Now* (DRS), came to an end in 2019, with a landmark exhibition presented at AGWA between 9 February and 27 May. Entitled *Desert River Sea: Portraits of the Kimberley*, the exhibition was accompanied by a publication of the same name.

Presented as part of the 2019 Perth Festival (PF), and with a footprint covering four galleries, *Desert River Sea: Portraits of the Kimberley* was hailed a great success by the Kimberley artists, curators and art centres involved, as well as the general public and arts writers. John McDonald, art critic and columnist for the *Sydney Morning Herald*, described the exhibition as the best visual arts exhibition of PF 2019.

***“Desert River Sea – Portraits of the Kimberley – Breathtaking, spectacular. It was the best exhibition I’ve seen here. 15/10 rating!!! Great job!!”***

The aim of the *Desert River Sea* project was to bridge the cultural and geographic distance between the artists of the diverse Kimberley region, AGWA, and national and international audiences, thereby forging a network of cultural and artistic exchange and understanding. The focus of DRS was 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 included 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 the resulting exhibition.

*Desert River Sea* 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).



• AGWA Director, Stefano Carboni, with *Desert River Sea* co-curators Emilia Galatis and Carly Lane.

However, the office closed in May 2018 when the project entered its final stage. This coincided with the completion of former Broome office staff member, Geraldine Henrici's, contract. Emilia Galatis, who was appointed in January 2018 to assist with the development of the exhibition, took on the role of the Indigenous Community Liaison and Project Coordinator.

A core component of the *Desert River Sea* exhibition at AGWA was a series of new collaborative artworks from across the Kimberley.

Using seed funding provided through DRS, artists from six participating art centres, together with three independent artists, jointly made works of art exclusively for the exhibition, and these commissions formed its centre-piece. They were accompanied by works of art from the AGWA Collection and a selection of legacy works held in art centre collections. Together, nearly 200 works showcased the artistry and innovation of several generations of Kimberley artists. A documentary, *On Sacred Ground*, 1980 which explored the land rights struggle in the Kimberley in the late 1970s rounded out the DRS exhibition experience. Importantly, seven Kimberley curators were given the opportunity to curate a selection of works that best represented their community collections.

## Agency Performance

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

This professional development opportunity was coupled with an art centre internship program organised by the Aboriginal Art Centre Hub of Western Australia, in partnership with AGWA and ART ON THE MOVE (AOTM). Six Aboriginal arts workers also had the opportunity to join the AGWA curators and installation team to install eight commissions, thus, ensuring the professional development opportunities of DRS continued right through to the end of the project.

The exhibition 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 (DLGSC).

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

As foreshadowed in last year's annual report, the WA Government has made an \$8 million commitment over six years to a Regional Exhibition Touring Boost, a Royalties for Regions funded partnership between ART ON THE MOVE and AGWA to create a deeper connection and relationship with the regions.

The aim of the RETB is to share Western Australian culture more widely within the State and attract visitors by increasing the number of high quality touring visual arts exhibitions available to regional audiences, including more access to the collections of AGWA and regional galleries.

This includes building the capacity of regional public galleries to receive and present touring visual art exhibitions, and activate local art collections.

An integral part of the process is the Regional Galleries Mapping and Needs Analysis, whereby AOTM and AGWA have investigated opportunities to strengthen regional gallery venues in WA, build audiences, foster networks for art exhibitions, and contribute to the liveability of WA. This includes assessing the standards of current facilities and resources available for managing all aspects of curating, promoting and hosting visual art exhibitions in regional WA; AGWA conservation staff have been instrumental in venue assessment.



- **Looking at Looking at Looking with AGWA's Lilly Blue. A playful photography and drawing workshop for children and families exploring the themes in *How Did I Get Here?* Image courtesy ART ON THE MOVE.**

To date the Plan has identified a number of key issues facing the regions including training needs in the areas of collection management, curatorial expertise, Gallery management and governance, and has realised the roll out of \$97,000 to public galleries across the regions for immediate equipment needs such as climate monitors, display plinths, work platforms and Mila walls. This funding has been made available through the Regional Venues Improvement Plan grant program, managed by DLGSC, for the pilot venues involved in the project.



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



- Famous Sharon and Janet Holmes à Court, at the opening night of *How Did I Get Here?* at Katanning Gallery. Image courtesy ART ON THE MOVE.

Who is it for? By discovering art and art galleries, Famous Sharon's role is to demystify contemporary art making it accessible to diverse audiences and engaging for people who may have had little or no prior interest in exhibitions or galleries.

The first exhibition of the RETB program entitled *How Did I Get Here?* was launched in Katanning on 12 April 2019.

Freighting Ideas is a new model in touring that focuses on the narrative of ideas to connect regional stories with the AGWA Collection. This project connects regional audiences with the Collection and increases the capacity of regional galleries to present a wide variety of works. Local communities are involved in developing arts activity, and participating in broader conversations around art.

Famous Sharron, the Audience Ambassador of Freighting Ideas, connects audiences to the touring exhibitions. She uses her unique Shazzisms, through direct engagement, provocations, a book launch and site-specific activations, to inspire engagement with the exhibitions and further the key questions of Freighting Ideas: What is art? Who makes it?

The exhibition explores the fluidities of identity as captured and performed within relationships between peers, intimates and the art makers themselves. After Katanning the exhibition will tour until September 2020 and will be on show at; The Collie Art Gallery, Ningaloo Centre, Exmouth, Bunbury Regional Art Gallery, Carnarvon Art Gallery, East Pilbara Art Centre and the Geraldton Regional Art Gallery.

#### Care of *Inside Australia*

As part of its management of Antony Gormley's *Inside Australia* (an internationally acclaimed sculptural installation situated at Lake Ballard in the Shire of Menzies, in Western Australia's Goldfields region), five works have been repaired, fitted with new bases and returned to the Lake. An annual conservation survey was conducted in December and three works have been identified as requiring repair. This work is underway, for reinstallation after the rainy season.



- *Inside Australia*, Lake Ballard.

# Agency Performance

## Children at AGWA during 2018–19



- Imagination Room response during *Desert River Sea*.



- Never too young to be engrossed in the art at AGWA. Howard Taylor, *Object on the ground* 1989; *Column* 1970.



- Principal of City Beach Primary School with a Year One student in a HOT Art Workshop.

## Agency Performance

### Exhibitions and Displays presented in 2018–19

Title	Opening	Closing
<i>Year 12 Perspectives 2017</i>	17 March 2018	16 July 2018
<b>Chinese Ceramics Revealed, 5th Century BC – 1983: Highlights from the Yuen Collection</b>	16 June 2018	17 Sept 2018
<i>Sidney Nolan's Ned Kelly series</i>	11 Aug 2018	12 Nov 2018
<b>Culture Juice – Beyond Bling!</b>	13 Oct 2018	14 Jan 2019
<i>spaced 3: north by southeast</i>	18 August 2018	7 Jan 2019
<b>Black Swan Prize for Portraiture</b>	27 Oct 2018	26 Nov 2018
<b>Six Seasons</b>	9 Feb 2019	27 May 2019
<b>Desert River Sea: Portraits of the Kimberley</b>	9 Feb 2019	27 May 2019
<b>Tom Malone Prize 2019</b>	9 March 2019	13 May 2019
<b>Pulse Perspectives</b>	6 April 2019	22 July 2019

Title	Opening	Closing
<b>WA Now</b>		
Julie Dowling – <i>Babanyu (Friends for life)</i>	3 Feb 2018	20 Aug 2018
Biomess – <i>The Tissue Culture &amp; Art Project</i> (Oron Catts/Ionat Zurr)	8 Sept 2018	3 Dec 2018
Andrew Nicholls <i>HYPERKULTUREMIA</i>	15 Dec 2018	15 April 2018
TJYLLYUNGOO/Lance Chadd <i>Ibelongyoubelongwebelong</i>	4 May 2018	5 Aug 2018
<b>Screen Space</b>		
Megan Cope <i>The Blaktism 2014</i>	29 Sept 2018	28 Jan 2019
<i>On Sacred Ground</i>	9 Feb 2019	20 May 2019
Pilar Mata Dupont <i>Undesirable bodies 2018</i>	29 June 2019	30 Sept 2019
<b>AGWA Design</b>		
Family resemblance	15 June 2019	9 Sept 2019
<b>Wesfarmers Arts Micro Galleries</b>		
<i>Garden and Sky</i>		ongoing
<b>Rise Sound Gallery</b>		
Michelle Ussher <i>Currency, Mantra, Medusa Song</i> <i>and Sex Dance 2017</i>	2 May 2018	27 May 2019
Patrick Hartigan <i>Sounds 1–6 2006</i>	28 May 2019	ongoing
<b>AGWA Collection</b>		ongoing
<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 Noongar six seasons, this space is dedicated to the Indigenous artwork in the Collection.		

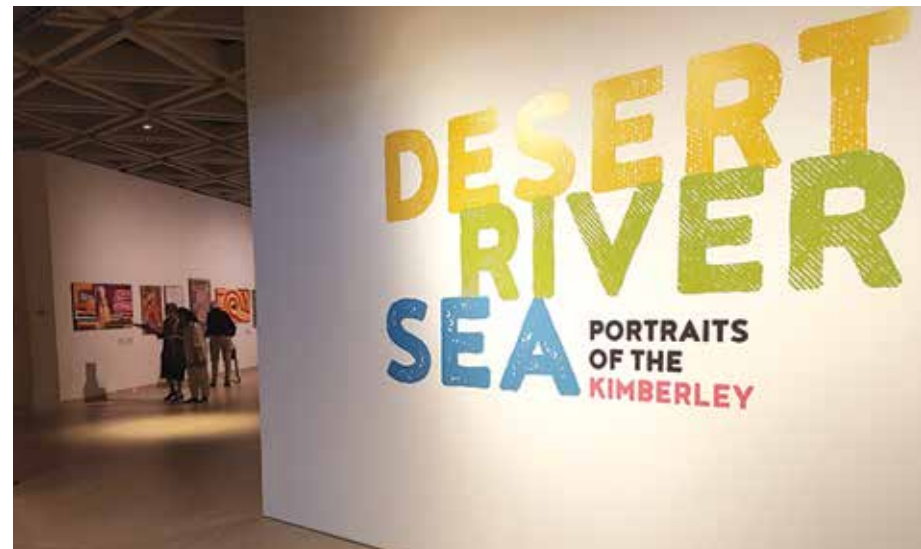
## Agency Performance

### Exhibitions and Displays presented in 2018–19

Some of the exhibitions on display in 2018–19.



- *Sidney Nolan's Ned Kelly series*, 11 August 2018 – 12 November 2018.



- *Desert River Sea: Portraits of the Kimberley*, 9 February – 27 May 2019.



## Agency Performance

### Exhibitions and Displays presented in 2018–19 – *continued*

Some of the exhibitions on display in 2018–19.



- Culture Juice – *Beyond Bling!* 13 October 2018 – 14 January 2019.



- *spaced 3: north by southeast*, 18 August 2018 – 7 January 2019.

## Agency Performance

### Exhibitions and Displays presented in 2018–19 – *continued*

Some of the exhibitions on display in 2018–19.



- *Tom Malone Prize 2019*, 9 March – 13 May 2019.



- *Pulse Perspectives*, 6 April – 22 July 2019.

## Agency Performance

### Exhibitions and Displays presented in 2018–19 – *continued*

Some of the exhibitions on display in 2018–19.



- *Black Swan Prize for Portraiture*, 27 October – 26 November 2018 (Image credit: Johannes Reinhart).



- TJYLLYUNGGOO/Lance Chadd *Ibelongyoubelongwebelong*, 4 May – 5 August 2019.

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	56%
Sponsorship and donations	10%
Commercial operations	7%
Other	27%

The Western Australian Government provided \$8.056 million for operating, AGWA attracted sponsorship and donations valued at \$1.394 million and AGWA’s commercial operations delivered \$1.020 million, while the remainder comprised interest and other revenue.

Expenditure against outcomes	Percentage of Total
Collection management and conservation	9%
Access and community engagement	91%

The expenditure on collection management and conservations, excluding art acquisitions, was \$0.904 million and on access and community engagement \$9.451 million.

Commercial operations

AGWA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, venue hire, and occasionally fee for entry exhibitions.



• AGWA Shop’s display of Aboriginal art products during *Desert River Sea*.

This year’s good performance from the AGWA Shop comes at a time when the local retail sector has seen declining spending, and reflects improved inventory management. Particular highlights were the Aboriginal collection curated and procured from WA Aboriginal arts centres featured in the *Desert River Sea: Portraits of the Kimberley* exhibition. These products sold well during and after the exhibition and are part of an expanding range of unique products produced by WA artists and craftspeople which are now available from the Shop.

# Agency Performance

## Realising AGWA Potential – continued

The marketing of AGWA merchandise saw the *Desert River Sea: Portraits of the Kimberley* exhibition catalogue selling well, and a limited-edition series of cards was produced for *The Botanical* exhibition opening in July 2019.

The AGWA café FRANK, following the end of the previous lease in May 2018, operated as a 'pop-up' service in 2018-19 while longer term leasing arrangements for Perth Cultural Centre tenancies were being reviewed. From May 2019 FRANK EXPRESS has been operated by Perth Theatre Trust with shorter hours, pending decisions on the broader Perth Cultural Centre hospitality strategy.

### Facilities Management

AGWA is committed to ensuring buildings meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan. The Gallery buildings are all heritage-listed and the Centenary Galleries and Administration building were not built for their current use.

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

A major flooring upgrade project, begun in June 2018 with funding from the Asset Investment Program, has enabled AGWA 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 was completed in July 2018 with the newly upgraded main temporary space open to the public in August 2018.

The installation of displays and exhibitions continues to be improved through the acquisition of additional modular walling components. The walling system has made installations easier and helped reduce ongoing costs of materials used when installing temporary walls.

AGWA is investigating how other elements of the modular system can be used in future to provide for more flexible and cost effective display designs.

### AGWA Collection Storage

A key recommendation of the Office of the Auditor General (OAG) performance audit report on the Management of the State Collection released in May 2018 was the significant challenges AGWA faces because of the shortage of storage space in which to house works of art. While all art works are housed in a properly controlled environment – the fundamental requirement to ensure the preservation of the Collection – the storage congestion creates potential risks of damage to works, due to overhandling. AGWA has implemented some short-term measures to improve storage, including further art handling controls and storing recent acquisitions in temporary offsite commercial storage.

While storage conditions are being carefully managed by AGWA's dedicated professional staff the long-term safety of the Collection requires a new storage facility. The storage requirements of the State Art Collection are included in a draft business case prepared by the DLGSC for the storage of the State archives. The DLGSC is currently consulting with the Department of Treasury on the business case, prior to presentation to Government for consideration.

### AGWA building development and the Perth Cultural Centre

AGWA has been working on the planning and design stages to deliver the State Government election commitment for the redevelopment of the Main Gallery Building rooftop as a regular cultural and commercial venue. In the 2017-18 budget the Government provided a capital appropriation for the construction costs for this revitalisation.

In accordance with this commitment AGWA proposes to undertake this work 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*

The development of the AGWA Main Building, a heritage listed late twentieth century Brutalist style building, is part of master planning for the wider Perth Cultural Centre. 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. Following a tender process in 2018, architects were chosen to develop design concepts to ensure desired outcomes are met. Approval for the design and construction program are expected to be complete by the end of 2019.

AGWA is working 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.

#### 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 details see the Governance section, page 47.

#### 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 of Perth Cultural Centre agencies to develop combined contracts for the provision of a range of corporate services, such as security, cleaning and grounds maintenance.

#### Perth Cultural Centre Collaborations

AGWA has collaborated with the Metropolitan Redevelopment Authority and Screenwest to provide content for the digital tower in Yagan Square, highlighting the Gallery's exhibitions and works on display, with a focus on Indigenous work. AGWA also participates weekly on the screen in the Perth Cultural Centre.

AGWA Learning has developed a strong relationship with the Education Officer at the State Library of Western Australia (SLWA) with AGWA's Education Officer presenting at their GLAM (Galleries, Libraries and Museums) event talking about *Drawing Breath* pedagogy and other programming at AGWA for Primary Schools. AGWA and PICA (Perth Institute for Contemporary Arts) ran a joint event during *Pulse Perspectives*, which featured *Pulse Perspectives* and *Hatched* (PICA's graduate show) artists talking about traditional and unconventional pathways into the arts. Participants met at PICA to view *Hatched*, then visited AGWA to see *Pulse Perspectives*, with three of the AGWA artists giving mini artists talks; this was followed by a panel discussion in the AGWA Theatre. Plans are underway for a similar collaboration in 2019–20, and AGWA's Visitor Engagement Manager and PICA's Engagement Producer have started discussions on possible public program collaborations. AGWA has partnered with the Perth Cultural Centre (PCC) as part of Esther McDowell's Artist Activation *Kaalak Minditj Kaalak* (Home Sick Home) to install three planter boxes

## Agency Performance

### Realising AGWA Potential – *continued*

featuring work by multigenerational AGWA audiences exploring the displacement of Endemic Species. Toby Whittington from Green World Revolution sourced and planted native species and bush foods in the planter boxes and the whole project spans the exhibitions *Desert River Sea* and *The Botanical: Beauty and Peril*. These boxes will be launched in July 2019. As part of the artist activation project for this event, Propel Youth commissioned Esther McDowell to facilitate a dry brush painting incursion with the Yokayi Girls Program (supporting First Nations girls at Balga and Girrawheen High Schools and Kiara College in the arts). AGWA also offered its Education Studio to Propel Youth as an event venue during the 2019 Kickstart Festival.

AGWA is partnering on a Research Council linkage project being led by The University of Western Australia and Deakin University, with the Western Australian Museum (WAM), the State Library of Western Australia (SLWA) and the British Museum, that will culminate in a major exhibition at AGWA and be accompanied by a number of publications and public lectures.

AGWA and SLWA partnered in a project to catalogue and rehouse photographic and archival material relating to the Louis Allen Collection of Indigenous artefacts.

The partnership with Green World Revolution (GWR) continued with the community garden now in its third year, growing food in the backyard space called *AGWA Botanical*. During *The Botanical: Beauty and Peril* exhibition, everlasting daisies have also been planted in this space.

Collaboration has taken place between the SLWA and AGWA Marketing Departments for cross-promotion of each other's events via social media and on foyer screens. AGWA's *The Botanical* exhibition was promoted through SLWA's social media channels, and AGWA similarly promoted SLWA's Festival of *Disrupted Ideas*. There are plans for a Behind the Scenes tour of SLWA's archives for AGWA Members

Talks have taken place with Education and Engagement Officers at the WA Museum, setting up a basis for future partnerships once the New Museum for Western Australia opens in 2020.



• Green World Revolution's community garden, *AGWA Botanical*.

### 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 through grant and sponsorship support, and add significant value to the State Art Collection through gifts and donations to the AGWA Foundation. 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's exhibitions and programs have had the support of private foundations and government grant funding bodies.

### Realising AGWA Potential – *continued*

- The *Desert River Sea* exhibition opened in February 2019 celebrating the culmination of this important Kimberley research project. The State Government, through the Royalties for Regions program provided funding support towards the freighting of works and to assist Kimberley artists travelling to the exhibition. The Australian Government through the Australia Council, its arts funding and advisory body, provided support to selected Kimberley art centres towards the creation of artworks for the exhibition.
- 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.

#### Annual Sponsors

AGWA also receives valuable cash and in-kind support from leading companies to assist in the delivery of exhibitions, events and programs.

- **Wesfarmers Arts** is AGWA's Principal Partner, and its longest standing corporate partner. The relationship between AGWA and Wesfarmers is rich and diverse, with the focus of their support on audience development, public access programs and a rotating display of works on loan from the Wesfarmers Collection.
- **303 MullenLowe** is an invaluable part of AGWA's creative team. Since 2009 they have provided in-kind creative expertise from strategic concept through to design and implementation. The sponsorship was renewed in January 2018. AGWA looks forward to continuing to work with 303MullenLowe to strengthen our communications reach and messaging.
- **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 including the major prize in the Foundation ART BALL raffle.

- **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 Foundation ART BALL.
- **Gage Roads Brewing Company** was AGWA's annual beer sponsor, providing in-kind support featuring their craft beers for all AGWA's official openings and special events.

#### Special Projects

- **Desert River Sea: Kimberley Art Then and Now** (*Desert River Sea*) was AGWA's key Indigenous art focus for AGWA through to 2019. This major Kimberley visual arts and research undertaking was funded and supported from its inception by Rio Tinto. *Desert River Sea* concluded with a publication and highly acclaimed exhibition celebrating the region's art and culture in early 2019.
- Presenting Partner for the 2019 Foundation ART BALL was **Vogue Australia**, with Major Partners, **Singapore Airlines, QT Perth, G.H. MUMM Champagne, Jaguar, Barbagallo, Muse Bureau, Lux Events and Comestibles.**

#### Exhibition Sponsors

**Ernst & Young (EY)** has been a major supporter of AGWA since 2007. In 2018 EY renewed their sponsorship for a further three years. Aligning their support to feature exhibitions in the Gallery calendar, in 2018 EY was the Exhibition Sponsor for *Sidney Nolan's Ned Kelly series*. EY actively promotes and celebrates the richness of each AGWA exhibition with their clients, employees, their families and the community.



# Agency Performance

## Realising AGWA Potential – continued

- **Healthway, Act-Belong-Commit** is the Principal Partner of *Pulse Perspectives* and is also AGWA's Youth Art Access Partner for programs that target this audience. Healthway's sponsorship is a valued resource for AGWA's activities, events and education initiatives that encourages access for all. In turn, AGWA creatively promotes Act-Belong-Commit's important mental health messaging in the community, with particular focus on youth and Indigenous audience engagement.
- **Pulse Perspectives Exhibition Education Sponsors.** The Gallery is grateful for the generous support of its Education sponsors, the **Department of Education**, and the **Catholic Education Office**. Not only do they contribute financially to the *Pulse 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

The partnership between AGWA and Curtin University went from strength to strength with a co-collaboration and student engagement project for *Beyond Bling!* including a fashion show and display of graduate jewellery work in the Imagination Room. Preparations have been completed for a joint symposium on 'Brutalism' to celebrate the 40th anniversary of the AGWA building and Perth's early role in the architectural style in Australia.

As part of the *What On Earth* project, which links exhibitions celebrating the botanical world, *The Botanical* exhibition has enabled AGWA to establish partnerships with the Kings Park Festival, King Street Art Centre, Mundaring Arts Centre, Midland Junction Arts Centre and Lawrence Wilson Art Gallery at UWA (which has also joined with AGWA for a symposium on *The Botanical*).

The Gallery partnered with the Western Australian Museum and the Unhallowed Arts Festival during the exhibition *Biomess*, which was part of *Rebels Radicals and Pathfinders* season. *Desert River Sea* was a key part of the 2019 Perth Festival and the collaboration brought the Gallery additional exposure.

Creative partnerships with City of Perth collection and Georg Jensen helped expand the program and reach of the *Beyond Bling!* exhibition.

The 2018 NAIDOC celebration was a collaborative effort across Perth, and the Gallery played its part in the theme "Because of her we can," with special events including a new music performance on the Noongar 'six seasons' and a talk by WA Now artist, Julie Dowling.

A new partnership with Edith Cowan University called *Conversations with Rain* – an all ages creative exploration of people's relationship with rain and the environment through memory, senses and imagination – has been developed to extend the learning program for *The Botanical* exhibition.

### Sponsor and Corporate Events

Venue hire continues to play an important role in audience development and income generation.

AGWA offers a unique and creative alternative venue to sponsors and clients, delivering gala dinners, presentations and corporate functions in the main concourse as well as the historic Centenary Galleries, throughout 2018-19.

We have welcomed organisations such as Sculptures by the Sea, Australian Volunteers, the Consulate of Greece, and Learning Environments Australia to enjoy functions in the gallery with private viewings of various exhibitions. Guests at corporate and private functions have enjoyed tours of *Pulse Perspectives*, *Desert River Sea*, *Six Seasons*, and *Lance Chadd*, as well as the State Art Collection.

## Agency Performance

### Realising AGWA potential – continued

#### AGWA Supporters

##### Art Gallery of Western Australia Foundation

This year marks the 30th anniversary of the Art Gallery of Western Australia Foundation, the Gallery's major acquisition fund. Since its inception, more than 5,000 acquisitions can be attributed to the generosity of contributions through the Foundation, either through gifts of cash, bequests, or donations of works of art. This represents 30% of the AGWA Collection. Given that the Gallery is 124 years old, the Foundation has had an extraordinary effect in a relatively short period of time.

This facility to acquire works has a profound impact not only on the Collection but also on the vitality of the cultural sector in Western Australia. Of note is the contribution made via the Foundation's TomorrowFund. This legacy fund was initiated in 2008 and earnings to date have enabled acquisitions of 426 works of contemporary art - 178 Western Australian, 182 Australian and 66 international works.

This priority was also demonstrated in the Foundation's 2018 Appeal, which focussed on jewellery acquisitions to feature in *Beyond Bling!* – the third exhibition in AGWA's successful *Culture Juice* program.

With the aim of broadening the knowledge, understanding and appreciation of art in the community, members receive 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 2018–19 included a private tour of the *Beyond Bling!* exhibition with curator Robert Cook and a special lecture by visiting expert Chris Tellis on the appropriate use of technology in museums. Special preview events were also held prior to the exhibition openings of *Sidney Nolan's Ned Kelly series, spaced 3: north by southeast*, and *Desert River Sea: Portraits of the Kimberley*.



• Life Drawing during ART BALL 2019.



• Foundation Picture Club members enjoying a guided tour of *Desert River Sea*.



## Realising AGWA potential – continued

The AGWA Foundation also hosted the fourth ART BALL in 2019. AGWA's social event of the year again saw the worlds of art, fashion, music and performance collide as guests of all ages experienced the Gallery in a different light at the most anticipated event on the Perth social calendar. Revolving around the theme Electric Dreams and offering a distinctly West Australian edge, AGWA's iconic building was transformed into an immersive world of wonder and discovery, featuring a spectrum of installation, activation and performance experiences.

### Next Collective

In September 2018 the Foundation launched the Next Collective; a new philanthropic group for young professionals who share a passion for art and an interest in playing an active role in the direction of their State Art Gallery. Through a series of annual events including artist talks, curator tours and in-depth sessions, members can widen their business and social connections, broaden their knowledge of art, and help shape the Gallery's future.

Next Collective members make an annual tax-deductible donation to a pooled fund. Then each year they gather for a live pitch event where they are presented with exciting options for where to focus their support. They decide the outcome, whether this be the acquisition of a contemporary artwork, the presentation of a cutting-edge exhibition, a crucial conservation effort, or an innovative public program or special event.

### Foundation Council

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

### Council members during the 2018-19 financial year were:

Warwick Helmsley (Chair)  
David Alder  
John Bond  
Stefano Carboni, AGWA Director  
Janet Holmes a Court, AGWA Board Chairman  
Sandy Honey  
Dr Andrew Lu OAM  
Alexandrea Thompson

### By Invitation:

Lyn-Marie Hegarty, Development Director  
Gabby Farina, Membership Manager  
Rebecca Kais, Foundation Manager  
Kate Parker, Next Collective Representative

### Warwick Helmsley (Chair)

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 Helmsley 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.

### Realising AGWA potential – *continued*

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. Warwick has 3 adult children and 5 grandchildren.

#### David Alder

David is Co-Founder and Director of Alder & Partners Private Wealth Management. Continuing the family tradition (sixth generation) of providing financial advisory and investment management services to private clients, not for profit entities, and corporate clients, he has been employed in the Australian securities industry since 2001. He is a Certified Financial Planner and holds a Bachelor of Commerce, Diploma of Financial Planning, and Diploma of Arts (Furniture Design).

David is Co-Chairman of the Western Australian Anglicare Winter Appeal Committee which raises funds to assist people to cope with the challenges of life and relationships.

He is a Fellow of the AGWA Foundation and is married with two children.

#### John Bond

John is a founding Director of Primewest, a national property investment business, and has been instrumental in its growth and development. His background spans law, investment banking, as well as property investment and development. He holds degrees in Law and Commerce from the University of Western Australia and is a Corporate Member of the Property Council. He is 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.

#### Dr Andrew Lu OAM

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

#### Kate Parker

Kate works at the forefront of place creation and activation at urban planners, element. Kate has particular expertise in the field of public art strategy and procurement, cultural infrastructure development and management, founded during her time with not-for-profit arts organisation FORM where she delivered a range of projects including Claremont's The Goods Shed as well as iconic art for some of Perth's premier urban projects.

She has a unique interest in curating place solutions from the ground up, working to conceptualise and deliver creative and cutting-edge outcomes, transforming underutilised places into bespoke destinations.

# Agency Performance

## Realising AGWA potential – continued

Kate holds a Master of Architecture and a Bachelor of Environmental design from the University of Western Australia and has a background in writing for coveted design publications Dezeen and Fabric Quarterly.

Kate's interest in the value of arts and culture in place and city building has led to her involvement with AGWA's Next Collective.

### 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 page. 141*

## AGWA Members

2018–19 was AGWA Members' first full operational year, following dissolution of the independently incorporated Friends of the Art Gallery of WA in June 2017.

This year saw consolidation of membership packages and the pricing structure, and a more integrated and refined approach to communications and events programming.

Exclusive events for Members included an end-of-year function, and a sneak peak of *Desert River Sea: Portraits of the Kimberley*, ahead of opening day. Members were also able to take advantage of discounted access to public programs, including a Mother's Day high tea, after-hours talks and tours, and lectures.

The Members' program will continue to offer exclusive and early access, discounts, and reciprocal benefits at sister organisations around Australia.



- AGWA Curator of 19th Century Art, Melissa Harpley, conducting a talk on Tom Robert's famous painting, *Shearing the rams*, for AGWA Members.

## Volunteers and Interns

In 2018-19 AGWA had a total of 190 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, the running of school holiday programs, and with ART BALL. 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.



### Realising AGWA potential – *continued*

A volunteer management system was launched in November 2018 and is being used by the Voluntary Gallery Guides and the Get Involved Desk volunteers.

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 contribute to the Perth arts scene.

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

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. AGWA Ambassadors inspire creativity and stimulate conversations. They proactively greet visitors in a friendly and engaging manner, promote the Gallery's exhibitions, cloak bags or parcels, respond to enquiries from visitors about AGWA's displays, facilities, programs and the surrounding area, and encourage and advocate participation in public programs.

Get Involved Ambassadors (formerly AGWA Members Ambassadors) volunteer one morning or afternoon weekly, and advocate for deeper and sustained visitor engagement and involvement with the Gallery. From the Get Involved Desk in the AGWA Concourse, these volunteers facilitate AGWA Membership, Artmail subscriptions, bookings for Gallery events, and general observations about the Gallery and its services.

Knowledge Gatherers help AGWA gather valuable feedback from visitors by conducting surveys about their visit.



• A group of Volunteers with AGWA Director Stefano Carboni prior to a Volunteer Week morning tea.

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.

# Agency Performance

## Activities at AGWA during 2018–19



- *Desert River Sea: Portraits of the Kimberley*. AGWA Installation view 2019 Goup in front of 3 of 8 hides from Mangkaja Art Resource Agency Artists. 2018. Photo: Rebecca Mansell.  
Back row: John Prince Sidon, Illiam Nargoodag, Mervyn Street, Jonian Nargoodah, Lynley Nargoodah, Eva Nargoodah, Dakota Kenafake.  
Front row: Ngarralja Tommy May, Wyatt Nargoodah.



- AGWA Curator, Indigenous Australian and First Nations Arts, Carly Lane with artist TJYLLYUNGOO/Lance Chadd and partner Trish Rob at exhibition opening.



- Noongar elder Barry McGuire with artist Andrew Nicholls at the opening of *HYPERKULTUREMIA*.



- Group of teachers enjoying mask-making activity during *Sidney Nolan's Ned Kelly series*.



## 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 and full access to the State Art Collection through an online catalogue.

The Collection management priority will be to fully implement the recommendations made by the Office of the Auditor General (OAG) in the performance audit report on the Management of the State Collection released in May 2018, including continuing to manage storage issues and to work with the Department of Local Government, Sport and Cultural Industries on a long-term storage solution.

AGWA will begin construction for the re-development of the Main Building rooftop in line with the Government's 2017 election commitment. This will activate and modernise existing

spaces, and offer visitors a unique experience in the Perth Cultural Centre. AGWA will continue to provide normal services throughout the re-development.

2019-20 will be the second year of the three-year collaboration with ART ON THE MOVE to deliver the Government-funded Regional Exhibitions Touring Boost (RETB) to share the work of Western Australian visual arts and the State Art Collection more widely within Western Australia.

AGWA continues to build and develop major partnerships to support the delivery of services and programs. The Gallery collaborates with a range of Western Australian organisations, such as the Perth Festival, the Fringe World Festival, and Artrinsic Inc. (*The Lester Prize for Portraiture*).

# Governance

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

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

Staff committees meet regularly to assist with matters relating to acquisitions, conservation, research, marketing, 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 2018-19 the Board held six ordinary meetings.

## Board Members

Board members in 2018-19 were:

Sam Walsh AO (until 27 July 2018)

Janet Homes à Court AC (from 11 September 2018)

Michael Anghie (until 31 December 2018)

John Day

Geoffrey London

Jason Ricketts

Vanessa Russ

Toni Wilkinson

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

Colin Walker (Executive Director, Culture and the Arts – ex officio proxy)

## Board – Member Profiles



**Janet Holmes à Court** AO, Chairman  
(from 11 September 2018)

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



**Sam Walsh** AO, Chair  
(until 27 July 2018)

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 Mitsui & Co (Japan) Chairman of the Arts Council of Australia, Chairman of the Perth Diocesan Trust, Chairman of the Royal Flying Doctor Service (WA), Chairman of the Accenture Global Mining Council and Chairman of Gold Corporation (The Perth Mint).



**Michael Anghie**  
(until 31 December 2018)

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.



### Board – Member Profiles – *continued*



**John Day**

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



**Geoffrey London**

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



**Jason Ricketts**

Jason Ricketts is the Executive Partner responsible for the Finance, Real Estate and Projects businesses, as well as its Latin America practice, 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.

## Board – Member Profiles – *continued*



**Vanessa Russ**

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.



## Board

### Meetings

The Board met in August, October, December, February, May 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 (until 27 July 2018)

Michael Anghie (until 31 December 2018)

John Day

By Invitation: Stefano Carboni, Director

Brian Stewart, Deputy Director | Director Corporate Services

Rod Forgas, 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: Toni Wilkinson

Members: Sam Walsh AO (until 27 July 2018)

Michael Angie (until 31 December 2018)

Geoffrey London

Al Taylor – Triple-1-Three

By Invitation: Stefano Carboni, Director

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 (until 27 July 2018)

Janet Holmes à Court (from 11 September 2018)

Members: Jason Ricketts

## Functional Structure

At 30 June 2019, AGWA operates under a structure of five business units as detailed below.

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

- Leadership and strategic partnerships;
- Board;
- Collection development;
- Collection Management and Conservation.

**Exhibitions and Collections**, responsible for:

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

**Audience and Stakeholder Relations**, responsible for:

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

**Development**, responsible for:

- Foundation and benefaction;
- Corporate sponsorship and partnerships;
- Membership services;
- Venue hire

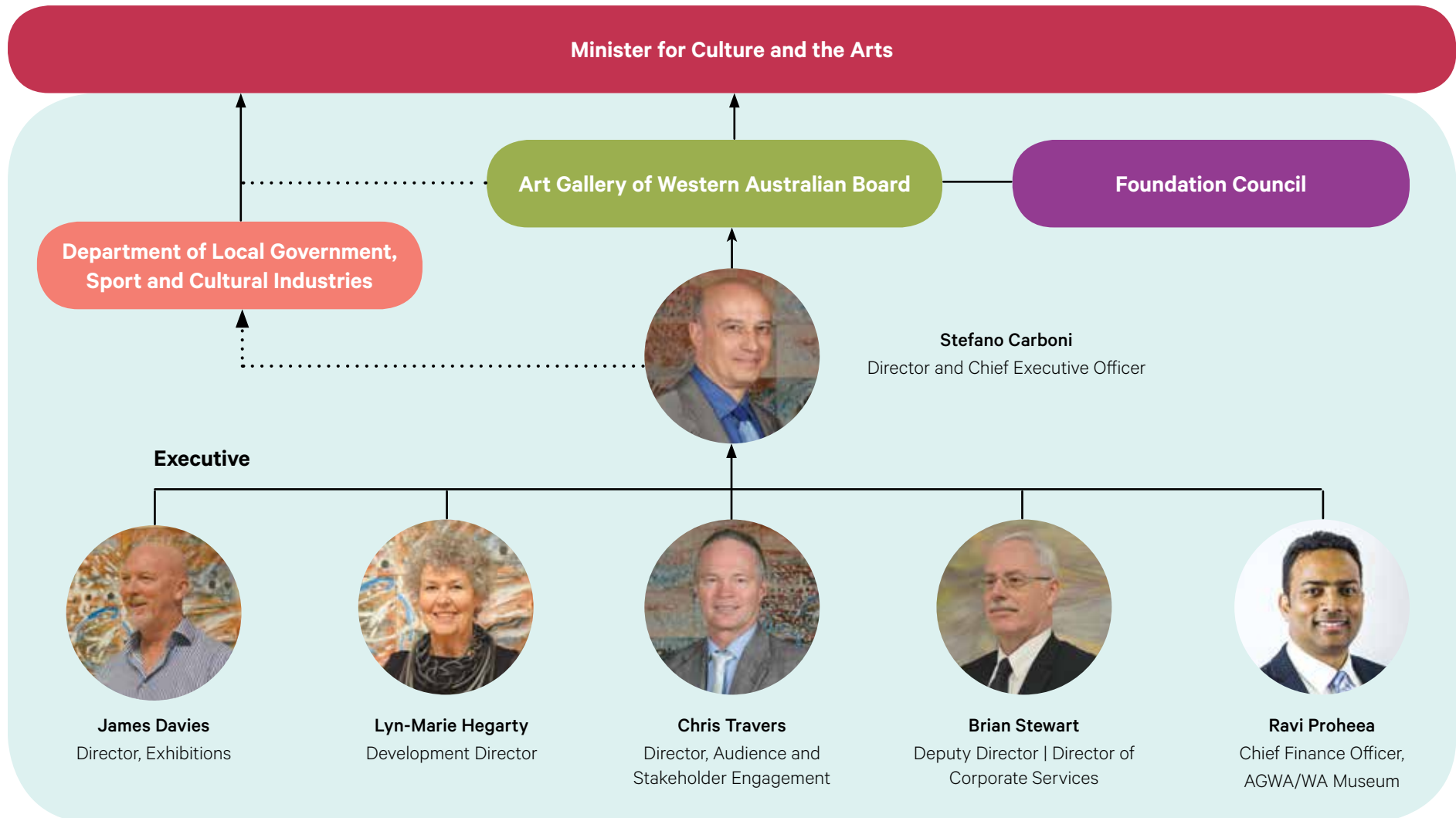
**Corporate Services**, responsible for:

- Strategic planning;
- Governance – policy, legal, risk and OSH;
- Human resource management and workforce planning (the WAM and DLGSC HR teams provide HR services);
- Financial services (the Chief Finance Officer provides financial services to the WA Museum and AGWA);
- Site management (DLGSC provides facilities management services);
- Information and communication services and digital development;
- Records management.

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

## Governance

### Functional Structure Chart *(as at 30 June 2019)*







## 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

Funding of \$500,000 provided in 2017–18 through the Infrastructure Improvement 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 which commenced in June 2018 was completed at the end of July 2018, on time and on budget.

# Disclosures and Legal Compliance

## Employment and Industrial Relations

### Staff Profile

The Gallery employed 43 people in 2018–19 representing an average of 46.20 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.

During 2018–19, 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.

	2017-18	2018-19
FTEs at 30 June	49.6	<b>46.2</b>
Permanent - full-time	29	<b>30</b>
Permanent - part-time	9	<b>7</b>
Fixed term - full-time	5	<b>47</b>
Fixed term - part-time	6	<b>2</b>
Other	10	–
Total	59	<b>43</b>

	2017-18	2018-19
Women	40	<b>27</b>
Men	19	<b>16</b>
Total	59	<b>43</b>

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



## 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 workshops and seminars. In 2018-19 two staff members completed a professional workshop on Time-based Media at the Art Gallery of NSW which will assist staff in managing new media in the State Art Collection.

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. All staff attended workshops on the new Code of Conduct and managing cultural change.

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. Marni Ridgeway, who commenced a 12 months traineeship as part of the PSC Aboriginal Traineeship Program in May 2018, has successfully completed her traineeship and is now engaged by the Gallery as a Visitor Development Assistant assisting the Visitor Experience team, including working on the project to implement the booking system for school excursions.

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.

AGWA ensure 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	2016-17 <sup>[1]</sup>	2018-19	2018-19 Targets <sup>[1]</sup>	Comments on Results
Number of fatalities or severe claims	0	0	0	Nil
Lost time injury and disease incident rate	0	2.31	0 or 10% reduction in incidence rate	
Lost time injury and disease severity rate	3.77	0	0%	No severe injuries for the period
Percentage of injured workers returned to work within (i) 13 weeks	100%	100%	Greater than or equal to 80%	All injured workers returned to full duties within the 13- and 26-week timeframes
(ii) 26 weeks	100%	100%	Greater than or equal to 80%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	50%	29%	Greater than or equal to 80%	

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

The most common injuries in 2018–19 were minor.

AGWA's Occupational Safety and Health Committee met regularly during 2018–19 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.





## Governance Disclosures

### Contracts with senior officers

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

### Unauthorised use of credit cards

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

This financial year a WA Government Purchasing Card was used for a personal purpose on nine occasions, for a total cost of \$181.35. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid. There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted and approved by a manager every month.

### Government Policy Requirements: Government Building Contracts

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

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



## Governance Disclosures

### Director's Liability insurance

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

The Gallery contributed \$7,783 to the annual premium in 2018–19.

### 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	Sam Walsh	Per Meeting	18 months	\$555.00
			<b>Total:</b>	<b>\$555.00</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	\$62,629.38
Initiative Media	\$69,068.46
Market research agencies	
Morris Hargreaves McIntyre	\$32,510.00
Expenditure with polling agencies	Nil
Expenditure with direct mail agencies	Nil
Expenditure with media advertising agencies	
Social Media: Facebook/Instagram	\$13,717.79
Others	\$43,388.96
<b>Total expenditure</b>	<b>\$221,314.59</b>

## Other Legal Requirements

# Compliance with Public Sector Standards and Ethical Codes

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

AGWA, comes under the Department of Local Government, Sport and Cultural Industries (DLGSC). The departmental and agency Human Resources teams continue to work to review and update workforce policies, procedures and guidelines to ensure that they are aligned with contemporary legislative and compliance frameworks. The AGWA HR Manager works with the Gallery's managers to ensure compliance with Public Sector legislative and regulatory frameworks, and to support specific workplace needs including advice on compliance with the Standards regarding employment, performance management, grievance resolution, redeployment, termination and discipline. AGWA staff are provided access to the human resources policies, procedures and guidelines that govern their employment.

The ethical compliance of AGWA staff is underpinned by the departmental Code of Conduct Policy. A revised departmental Code of Conduct was released in 2018-19. The new Code of Conduct was developed to provide an easier to understand and more practical guide to assist staff in everyday behaviour and decision-making. All AGWA staff attended workshops to introduce them to the Code of Conduct. New staff are introduced to the Code of Conduct during their inductions.

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

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. In the 2018-19 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;

- No breaches of the Grievance Standard
- No incidences of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

### **Substantive Equality**

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

Direction for AGWA's substantive equality comes from the Culture and Arts Portfolio Substantive Equality Reference Group which plans how the Culture and Arts Portfolio can improve access for customers from different ethnic, religious and cultural groups to the services that are provided by the Portfolio.

This year, AGWA had two major initiatives to improve access to visitors and clients with disabilities. A new Disability Action and Inclusion Plan 2019-2024 was developed and published. The Plan sets out AGWA commitments to improving access and consultation with people with disability. The AGWA Disability Services Planning Committee will oversee the implementation and review of the plan. Another important initiative is a partnership with Mind the Change to develop and deliver workshops and guided tours to people living with dementia, continuing the work started with Alzheimer's Australia in 2012-13.

Another significant area of work and progress in 2018-19 was improving participation and access by Aboriginal people. *Desert River Sea: Kimberley Art Then and Now*, a ground-breaking six-year visual arts initiative developed by AGWA with funding support from the Rio Tinto Community Investment Fund, concluded with a publication and landmark exhibition *Desert River Sea: Portraits of the Kimberley* in 2019 celebrating the region's art and culture (see page 25).

## Other Legal Requirements

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

The project bridged the cultural and geographic distance between Aboriginal artists of the diverse Kimberley region, AGWA in Perth and national and international audiences, thereby forging a network of cultural and artistic exchange and understanding. Born out of close consultation with senior artists, art centres and community members, the project included the development of a comprehensive digital portal [www.desertriversea.com.au](http://www.desertriversea.com.au), a Visual Arts Leaders professional development program and research and documentation.

A further initiative to engage more with regional audiences is the Regional Exhibition Touring Boost (RETB). The RETB includes a regional galleries' mapping and

needs project which is assessing how venues can be improved to enable these galleries to receive and present touring art exhibitions to their communities (see page 26).

Other ongoing measures introduced by AGWA include:

- conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, to support access to art in regional areas (see page 27)
- Educational tours and/or workshops for students with special needs or with English as a second language (see page 22)
- Monthly ArtBubs program for parents with small babies (see page 23).



- Sculptures forming part of *Inside Australia* at Lake Ballard.



- ArtBubs.  
Christopher Pease, *Nyoongar Dreaming* 1999.  
George Pitt Morison, *The foundation of Perth* 1929.

## Other Legal Requirements

### Disability access and inclusion plan outcomes

AGWA's Disability Access and Inclusion Plan 2019–24 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 2018–19 were:

- Continuation of the Art and Memories tour and Artistic Adventures workshop program for people living with dementia.
- A descriptor tour and an Auslan interpreted tour on the themes of *Pulse Perspectives* and Australian Identity were offered this year

Gallery activities and initiatives in 2018–19 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

*“The Gallery Guide was wonderful. I am hard of hearing and she accommodated me very well.”*

#### 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.



- Touch Tour for sight-impaired visitors.

#### 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.



## Other Legal Requirements

### Disability access and inclusion plan outcomes – continued

#### Outcome 3:

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

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

*“Our son is a 4 year old living with Autism and I am a big advocate for inclusion and acceptance in the disability sector. That particular outing was one of his favourites and the whole experience was amazing not only due to the exhibits, but also the staff and volunteers.”*

#### 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

Under the State Records Act 2000 every government organisation is required to have a Recordkeeping Plan (RKP). The RKP 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. The RKP is an essential business tool which assists with the identification, management and legal disposal of key information assets and, therefore, must be kept current. Section 28 (5) of the State Records Act 2000 requires that no more than five years must elapse between approval of a government organisation's RKP and a review of it. AGWA's RKP, and associated policies and procedures, was reviewed and registered with the State Records Office in 2018.

A major upgrade of electronic records management system in June 2018 provided AGWA with improved electronic record-keeping, a reduction paper records, and an increase the number of staff who have direct access to creating and finding records relating to their work. The upgrade was supported by online training materials which have continued to improve the consistency of training content and provide ongoing assistance to staff using the system.

Recordkeeping officers continued to provide training and advice to assist staff to understand their roles and responsibilities in respect of their compliance in keeping of records and to ensure the maintenance of a strong recordkeeping 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 RKP.

# Other Legal Requirements

## Section 40 Estimates for 2019–20

In accordance with Treasurer's Instruction 953 the annual estimates for the current financial year (2019–20) 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	\$000	Statement of Financial Position	\$000
<b>COST OF SERVICES</b>		<b>ASSETS</b>	
<b>Expenses</b>		<b>Current Assets</b>	
Employee benefits	5,268	Cash and cash equivalents	500
Supplies and services	2,099	Restricted cash and cash equivalents	35,200
Depreciation and amortisation expense	78	Inventories	250
Accommodation	2,454	Receivables	355
Cost of sales	335	<b>Total Current Assets</b>	<b>36,305</b>
Other expenses	899	<b>Non-Current Assets</b>	
<b>TOTAL COST OF SERVICES</b>	<b>11,133</b>	Restricted cash and cash equivalents	4,050
<b>Income</b>		Amounts receivable for services	8,445
User charges and fees	703	Other financial assets	2,195
Sales	600	Property, plant and equipment	422
Sponsorship	600	Works of Art	308,520
Bequest trust and special purpose funds contributions	332	<b>Total Non-Current Assets</b>	<b>323,632</b>
Interest revenue	665	<b>TOTAL ASSETS</b>	<b>359,937</b>
Other revenue	228	<b>LIABILITIES</b>	
<b>Total Income</b>	<b>3,128</b>	<b>Current Liabilities</b>	
<b>NET COST OF SERVICES</b>	<b>8,005</b>	Payables	500
		Provisions	1,000
		Other	100
		<b>Total Current Liabilities</b>	<b>1,600</b>
<b>INCOME FROM STATE GOVERNMENT</b>		<b>Non-Current Liabilities</b>	
Service appropriation	8,091	Provisions	141
Resources received free of charge	23	<b>Total Non-Current Liabilities</b>	<b>141</b>
<b>TOTAL INCOME FROM STATE GOVERNMENT</b>	<b>8,114</b>	<b>TOTAL LIABILITIES</b>	<b>1,741</b>
		<b>EQUITY</b>	
<b>SURPLUS / (DEFICIENCY) FOR THE PERIOD</b>	<b>109</b>	Contributed equity	53,911
		Reserves	193,985
		Accumulated surplus/(deficit)	110,300
		<b>TOTAL EQUITY</b>	<b>358,196</b>
		<b>TOTAL LIABILITIES AND EQUITY</b>	<b>359,937</b>

## Other Legal Requirements

### Section 40 Estimates for 2019–20 – *continued*

Service appropriations	8,013
Capital appropriation	218
<b>Net Cash provided by State Government</b>	<b>8,231</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	
<b>Payments</b>	
Employee benefits	(5,268)
Supplies and services	(2,099)
Accommodation	(2,454)
GST payments on purchases	(431)
Other payments	(879)
<b>Receipts</b>	
Sale of goods and services	600
User charges and fees	703
Interest received	665
GST receipts	134
GST receipts from taxation authority	296
Other receipts	1,160
<b>Net cash from operating activities</b>	<b>(7,572)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>	
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>441</b>
Cash assets at the beginning of the reporting period	39,309
<b>Cash assets at the end of the reporting period</b>	<b>39,750</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 2019

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 2019 and the financial position as at 30 June 2019.

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  
27 August 2019

**Janet Holmes à Court**  
Chairman  
Board of the Art Gallery of Western Australia  
27 August 2019

**Jason Ricketts**  
Member, Board of the Art Gallery of Western Australia  
27 August 2019



## Financial Statements

### Statement of Comprehensive Income for the year ended 30 June 2019

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA  
CERTIFICATION OF FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2019

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The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2019 and the financial position as at 30 June 2019.

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  
27 August 2019

**Janet Holmes à Court**  
Chairman  
Board of the Art Gallery of Western Australia  
27 August 2019

**Jason Ricketts**  
Member, Board of the Art Gallery of Western Australia  
27 August 2019



# Financial Statements



## Statement of Comprehensive Income for the year ended 30 June 2019

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income

For the year ended 30 JUNE 2019

	Note	2019 \$000	2018 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	2.1	4,953	5,920
Supplies and services	2.2	2,435	3,258
Depreciation expense	4.1	90	114
Accommodation expenses	2.2	2,417	2,483
Cost of sales	3.3	335	362
Other expenses	2.2	125	503
<b>Total cost of services</b>		<b>10,355</b>	<b>12,640</b>
<b>Income</b>			
<b>Revenue</b>			
User charges and fees	3.2	410	983
Sales	3.3	610	677
Sponsorship	3.4	927	1,426
Donated works of art	3.5	246	221



## Financial Statements

### Statement of Comprehensive Income for the year ended 30 June 2019 – *continued*

	Note	2019 \$000	2018 \$000
Bequest trust and special purpose funds contributions	3.6	221	248
Interest revenue	3.7	831	643
Commonwealth grants and contributions	3.9	-	140
Other revenue	3.8	3,048	287
<b>Total Revenue</b>		<b>6,293</b>	<b>4,625</b>
<b>Total income other than income from State Government</b>		<b>6,293</b>	<b>4,625</b>
<b>NET COST OF SERVICES</b>		<b>4,062</b>	<b>8,015</b>
<b>Income from State Government</b>	3.1		
Service appropriation		8,031	9,196
Assets transferred		-	48
Services received free of charge		25	-
<b>Total income from State Government</b>		<b>8,056</b>	<b>9,244</b>
<b>SURPLUS FOR THE PERIOD</b>		<b>3,994</b>	<b>1,229</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not reclassified subsequently to profit or loss</b>			
Changes in asset revaluation surplus		5,500	6,459
<b>Total other comprehensive income</b>		<b>5,500</b>	<b>6,459</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>9,494</b>	<b>7,688</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 2019

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Financial Position

As at 30 JUNE 2019

	Note	2019 \$000	2018 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	6.1	741	1,500
Restricted cash and cash equivalents	6.1	34,543	33,926
Inventories	3.3	192	235
Receivables	5.1	218	355
<b>Total Current Assets</b>		<b>35,694</b>	<b>36,016</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	6.1	4,147	4,096
Amounts receivable for services	5.2	8,303	8,220
Other financial assets	5.3	4,510	2,195
Property, plant and equipment	4.1	373	463
Works of art	4.1	312,457	305,671
<b>Total Non-Current Assets</b>		<b>329,790</b>	<b>320,645</b>
<b>TOTAL ASSETS</b>		<b>365,484</b>	<b>356,661</b>



# Financial Statements

## Statement of Financial Position as at 30 June 2019 – *continued*

	Note	2019 \$000	2018 \$000
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	5.4	820	923
Provisions	2.1	943	1,074
Other current liabilities	5.5	164	792
<b>Total Current Liabilities</b>		<b>1,927</b>	<b>2,789</b>
<b>Non-Current Liabilities</b>			
Provisions	2.1	186	213
<b>Total Non-Current Liabilities</b>		<b>186</b>	<b>213</b>
<b>TOTAL LIABILITIES</b>		<b>2,113</b>	<b>3,002</b>
<b>NET ASSETS</b>		<b>363,371</b>	<b>353,659</b>
<b>EQUITY</b>	8.10		
Contributed equity		53,693	53,475
Reserves		195,162	189,113
Accumulated surplus /(deficit)		114,516	111,071
<b>TOTAL EQUITY</b>		<b>363,371</b>	<b>353,659</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 2019

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Changes in Equity

For the year ended 30 JUNE 2019

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
<b>Balance at 1 July 2017</b>		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:	8.10				
Capital appropriations		10,218	-	-	10,218
Transfer from accumulated surpluses to reserves		-	108	(108)	-
<b>Total</b>		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>



## Financial Statements

### Statement of Changes in Equity for the year ended 30 June 2019 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
<b>Balance at 1 July 2018</b>		53,475	189,113	111,071	353,659
Changes in accounting policy or correction of prior period errors		-	-	-	-
<b>Restated balance at 1 July 2018</b>		53,475	189,113	111,071	353,659
Surplus		-	-	3,994	3,994
Revaluation increment		-	5,500	-	5,500
Total comprehensive income for the period		-	5,500	3,994	9,494
Transactions with owners in their capacity as owners:	8.10				
Capital appropriations		218	-	-	218
Transfer from accumulated surpluses to reserves		-	549	(549)	-
Total		218	549	(549)	218
<b>Balance at 30 June 2019</b>		<b>53,693</b>	<b>195,162</b>	<b>114,516</b>	<b>363,371</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 2019

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Cash Flows

For the year ended 30 JUNE 2019

	Note	2019 \$000	2018 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		7,948	8,608
Capital appropriation		218	10,718
Holding account drawdown		-	90
<b>Net cash provided by State Government</b>		<b>8,166</b>	<b>19,416</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(5,192)	(6,143)
Supplies and services		(2,632)	(3,112)
Accommodation		(2,663)	(2,521)
GST payments on purchases		(36)	(532)
GST payments to tax authority		(165)	(44)
Other payments		(89)	(95)



# Financial Statements

## Statement of Cash Flows for the year ended 30 June 2019 – *continued*

	Note	2019 \$000	2018 \$000
<b>Receipts</b>			
Sale of goods and services		605	717
User charges and fees		409	1,006
Commonwealth grants and contributions		-	70
Interest received		854	576
GST receipts on sales		35	233
GST receipts from taxation authority		217	349
Sponsorship		739	1,038
Other receipts		<u>793</u>	<u>1,011</u>
<b>Net cash used in operating activities</b>		<u><b>(7,125)</b></u>	<u><b>(7,447)</b></u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current assets		<u>(1,132)</u>	<u>(485)</u>
<b>Net cash used in investing activities</b>		<u><b>(1,132)</b></u>	<u><b>(485)</b></u>
<b>Net (decrease) / increase in cash and cash equivalents</b>		<b>(91)</b>	<b>11,484</b>
Cash and cash equivalents at the beginning of period		<u>39,522</u>	<u>28,038</u>
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	6.1	<u><b>39,431</b></u>	<u><b>39,522</b></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 2019

### Notes to the Financial Statements for the Year Ended 30 June 2019

#### 1. Basis of preparation

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

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

These annual financial statements were authorised for issue by the Accountable Authority of the Board on 27 August 2019.

#### Statement of compliance

The general purpose financial statements are prepared in accordance with;

- 1) The Financial Management Act 2006 (**FMA**)
- 2) The Treasurer's Instructions (**the Instructions or T1**)
- 3) Australian Accounting Standards (**AAS**) - Reduced Disclosure Requirements.
- 4) Where appropriate, those **AAS** paragraphs applicable for not-for-profit entities have been applied.

The *Financial Management Act 2006* and the Treasurer's Instructions (the Instructions) take precedence over AAS. Several AAS are modified by the Instructions to vary application, disclosure format and wording. Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

#### Basis of preparation

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



# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

## **Judgements and estimates**

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

## **Contributed equity**

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.

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.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 2. Use of our funding

#### Expenses incurred in the delivery of services

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

	Notes	2019 \$000	2018 \$000
Employee benefits expenses	2.1(a)	4,953	5,920
Employee benefits provisions	2.1(b)	1,129	1,287
Other expenditure	2.2	4,977	6,244
		<b>11,059</b>	<b>13,451</b>

#### 2.1 Expenses

##### 2.1(a) Employee Benefits Expense

	2019 \$000	2018 \$000
Wages and salaries	4,036	4,334
Termination benefits	-	452
Superannuation - defined contribution plans <sup>(a)</sup>	433	473
Annual leave <sup>(b)</sup>	376	575
Long service leave <sup>(b)</sup>	89	75
Other related expenses	19	11
	<b>4,953</b>	<b>5,920</b>

(a) Defined contribution plans include West State Superannuation Scheme (WSS), Gold State Superannuation Scheme (GSS), Government Employees Superannuation Board Schemes (GESBs) and other eligible funds.

(b) Includes a superannuation contribution component.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

**Wages and salaries:** Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, termination payments and WorkCover premiums.

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

**Superannuation:** The amount recognised in profit or loss of the Statement of Comprehensive Income comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBs, or other superannuation funds. The employer contribution paid to the Government Employees Superannuation Board (GESB) in respect of the GSS is paid back into the Consolidated Account by the GESB.

GSS (concurrent contributions) is a defined benefit scheme for the purposes of employees and whole-of-government reporting. It is however a defined contribution plan for Board 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 does not recognise any defined benefit liabilities because it has no legal or constructive obligation to pay future benefits relating to its employees. 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 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.

### 2.1(b) Employee Benefits Provisions

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



# Notes to the Financial Statements

For the year ended 30 June 2019 – *continued*

	2019 \$000	2018 \$000
<b>Current</b>		
<u>Employee benefits provision</u>		
Annual leave <sup>(a)</sup>	352	435
Long service leave <sup>(b)</sup>	509	539
	<u>861</u>	<u>974</u>
<u>Other provisions</u>		
Employment on-costs <sup>(c)</sup>	82	100
<b>Total current employee related provisions</b>	<b><u>943</u></b>	<b><u>1,074</u></b>
<b>Non-current</b>		
<u>Employee benefits provision</u>		
Long service leave <sup>(b)</sup>	166	192
	<u>166</u>	<u>192</u>
<u>Other provisions</u>		
Employment on-costs <sup>(c)</sup>	20	21
<b>Total non-current employee related provisions</b>	<b><u>186</u></b>	<b><u>213</u></b>
<b>Total employee benefits provisions</b>	<b><u>1,129</u></b>	<b><u>1,287</u></b>

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

	2019 \$000	2018 \$000
Within 12 months of the end of the reporting period	259	288
More than 12 months of after the end of the reporting period	93	147
	<u>352</u>	<u>435</u>



## Notes to the Financial Statements

### For the year ended 30 June 2019 – *continued*

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

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

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

Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

	2019 \$000	2018 \$000
Within 12 months of the end of the reporting period	181	248
More than 12 months of after the end of the reporting period	494	483
	<u>675</u>	<u>731</u>

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

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

Employee on-cost includes workers' compensation insurance and other employment on-costs. The on costs liability associated with the recognition of annual and long service leave liabilities is included at Note 2.1(b) Employee benefit provision. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs



# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

	<b>2019</b>	<b>2018</b>
	<b>\$000</b>	<b>\$000</b>
<u>Employment on-cost provision</u>		
Carrying amount at start of period	121	159
Additional provisions recognised	9	61
Payments/other sacrifices of economic benefits	(28)	(99)
<b>Carrying amount at end of period</b>	<b>102</b>	<b>121</b>

## **Key sources of estimation uncertainty – long service leave**

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

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

- Expected future salary rates
- Discount rates
- Employee retention rates; and
- Expected future payments

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

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

# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

## 2.2 Other expenses

	2019 \$000	2018 \$000
<b>Supplies and services</b>		
Exhibition fees	196	480
Advertising	256	720
Repairs and maintenance	21	45
Travel	102	83
Consultants and contractors	447	319
Freight and cartage	57	155
Insurance premiums - current year	174	241
Materials	72	68
Consumables	163	203
Printing	208	217
Performance fees	147	145
Licences, fees and registrations	158	155
Communications	53	73
Motor vehicles <sup>(a)</sup>	17	27
Minor equipment	21	9
Lease and hire costs	36	13
Entertainment expenses	3	3
Photographic services	47	38
Bank charges	9	12
Catering Costs	168	188
Other	80	64
<b>Total supplies and services expenses</b>	<b>2,435</b>	<b>3,258</b>
<b>Accommodation expenses</b>		
Security services	1,404	1,505
Electricity and gas	683	715
Accommodation maintenance <sup>(b)</sup>	64	61

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

Cleaning	159	130
Water	89	43
Other	18	29
<b>Total accommodation expenses</b>	<b>2,417</b>	<b>2,483</b>
<b>Other expenses</b>		
Prizes paid	3	5
Workers' compensation insurance - current year	28	19
Workers' compensation insurance - prior year	(1)	(14)
Audit fees	34	36
Revaluation of other financial assets	-	415
Inventory written off	55	30
Expected credit losses expense <sup>(c)</sup>	-	8
Inventory Adjustment - current year	-	(6)
Inventory Impairment	-	(4)
Other Expenses	6	14
<b>Total other expenses</b>	<b>125</b>	<b>503</b>
<b>Total Other Expenditure</b>	<b>4,977</b>	<b>6,244</b>

(a) Included in this balance is an amount paid to Department of Finance State Fleet of \$10,823 (2018:\$16,118).

(b) Included in this balance are lease payments of \$1,529 (2018:\$14,603) paid to Department of Finance -Government Office Accommodation.

(c) Expected credit losses were not measured in 2017-18.

### Supplies and services:

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



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### **Accommodation expenses:**

Operating lease payments are recognised on a straight line basis over the lease term, except where another systematic basis is more representative of the time pattern of the benefits derived from the use of the leased asset.

Repairs, maintenance and cleaning costs are recognised as expenses as incurred.

### **Other:**

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

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

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

### **Doubtful debts expense**

Doubtful debts expense was recognised as the movement in the provision allowance for doubtful debts. From 2018-19, expected credit losses expense is recognised as the movement in the allowance for expected credit losses. The allowance for expected credit losses of trade receivables is measured at the lifetime expected credit losses at each reporting date. The Board has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 3. Our funding sources

#### How we obtain our funding

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

	Notes	2019 \$000	2018 \$000
Income from State Government	3.1	8,056	9,244
User charges and fees	3.2	410	983
Sales	3.3	610	677
Sponsorship	3.4	927	1,426
Donated Works of Art	3.5	246	221
Bequest Trust and Special Purpose Funds Contribution	3.6	221	248
Interest Revenue	3.7	831	643
Other Revenue	3.8	3,048	287
Commonwealth grants and contributions	3.9	-	140
		<b>14,349</b>	<b>13,869</b>

#### 3.1 Income from State Government

	2019 \$000	2018 \$000
Appropriation received during the period:		
Service appropriation <sup>(a)</sup>	8,031	9,196
	<b>8,031</b>	<b>9,196</b>
Assets transferred from/(to) other State government agencies during the period: <sup>(b)</sup>		
State grants and contributions	-	48
Total assets transferred	-	<b>48</b>





## Notes to the Financial Statements

### For the year ended 30 June 2019 – *continued*

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 Culture and the Arts:

Minor Equipment – PC Replacement Program  
Legal services provided by the State Solicitors Office

23	-
2	-
<b>25</b>	<b>-</b>
<b>8,056</b>	<b>9,244</b>

**(a) 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 in the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury.

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

Cash component; and

A receivable (asset).

The receivable (holding account – note 5.2) comprises the following

- The budgeted depreciation expense for the year; and
- Any agreed increase in leave liabilities during the year.

**(b) Transfer of assets:** Discretionary transfers of assets (including grants) and liabilities between State government agencies are reported under Income from State Government. Transfers of assets and liabilities in relation to a restructure of administrative arrangements are recognised as distribution to owners by the transferor and contribution by owners by the transferee under AASB 1004. Other non-discretionary non-reciprocal transfers of assets and liabilities designated as contributions by owners under TI 955 are also recognised directly to equity.

**(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 2019 – *continued*

## 3.2. User Charges and Fees

	2019 \$000	2018 \$000
Ticketing revenue <sup>(a)</sup>	206	594
Venue hire <sup>(a)</sup>	76	255
Public programs	35	23
Parking revenue	85	108
Reproduction	8	3
	<u>410</u>	<u>983</u>

Revenue is recognised and measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

(a) Included in this is \$201,349 (2018: \$188,103) from Art Ball event.

## 3.3. Trading Profit

	2019 \$000	2018 \$000
Sales	610	677
Cost of sales:		
Opening inventory	(235)	(265)
Purchases	(292)	(332)
	<u>(527)</u>	<u>(597)</u>
<b>Closing inventory</b>	192	235
Cost of Goods Sold	<u>(335)</u>	<u>(362)</u>
<b>Trading profit</b>	<u>275</u>	<u>315</u>
<b>Closing inventory comprises:</b>		
Finished goods at cost	192	235
<b>Total Inventories</b>	<u>192</u>	<u>235</u>

# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### Sales

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.

### Inventories

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

### 3.4. Sponsorship

	2019 \$000	2018 \$000
Cash sponsorship	832	990
Sponsorship in kind	95	436
	<u>927</u>	<u>1,426</u>

Cash sponsorship is recognised as revenue when it is received.

Sponsorship in kind is 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.

### 3.5. Donated Works of Art

	2019 \$000	2018 \$000
Donated works of art	246	221
	<u>246</u>	<u>221</u>

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 4.1 'Works of art'.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### 3.6. Bequest Trust and Special Purpose Funds Contributions

	2019 \$000	2018 \$000
Trust and special purpose funds contributions	221	248
	<u>221</u>	<u>248</u>

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

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

### 3.7. Interest Revenue

	2019 \$000	2018 \$000
Interest revenue	32	7
Bequest, trust and special purpose funds interest revenue	799	636
	<u>831</u>	<u>643</u>

Revenue is recognised as the interest accrues.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 3.8. Other Revenue

	2019 \$000	2018 \$000
Grants and contributions – local government and private	161	-
Revaluation of other financial assets <sup>(a)</sup>	2,315	-
Rental revenue	-	55
Recoups of expenditure	3	4
Donations	11	11
Dividend Income	510	180
Membership income	24	28
Other revenue	24	9
	<u>3,048</u>	<u>287</u>

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

### 3.9. Commonwealth grants and contributions

	2019 \$000	2018 \$000
Commonwealth grants for specific purpose	-	140
	<u>-</u>	<u>140</u>

#### 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.



# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

## 4. Key assets

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

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

	Notes	2019 \$000	2018 \$000
Property, plant and equipment	4.1	373	463
Works of art	4.1	312,457	305,671
		<b>312,830</b>	<b>306,134</b>

# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

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

	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2019</b>			
Carrying amount at start of period	380	83	463
Depreciation	(71)	(19)	(90)
<b>Carrying amount at end of period</b>	<b>309</b>	<b>64</b>	<b>373</b>

## Works of Art

	2019 \$000	2018 \$000
Carrying amount at start of period	305,671	298,378
Additions	1,039	613
Donations at fair value	247	221
Revaluation <sup>(a)</sup>	5,500	6,459
	<b>312,457</b>	<b>305,671</b>

(a) RHAS has provided a desktop update for 2018-19 for financial reporting purpose.





# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### Initial recognition

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

Assets transferred as part of a machinery of government change are transferred at their fair value.

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

### Subsequent measurement

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

- Works of art

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

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

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

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.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 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 4.1 'Property, Plant and Equipment and Works of Art'.

### 4.1.1 Depreciation and impairment

#### Charge for the period

	2019 \$000	2018 \$000
<u>Depreciation</u>		
Plant, equipment and vehicles	71	84
Office equipment	19	30
<b>Total depreciation</b>	<b>90</b>	<b>114</b>

As at 30 June 2019 there were no indications of impairment to property, plant and equipment or infrastructure.

### Finite useful lives

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

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

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



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

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

Leasehold improvements are depreciated over the shorter of the lease term and their useful lives.

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

### **Impairment**

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

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

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

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

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 5. Other assets and liabilities

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

	Notes	2019 \$000	2018 \$000
Receivables	5.1	218	355
Amounts Receivable for Services (Holding Account)	5.2	8,303	8,220
Other Financial Assets	5.3	4,510	2,195
Payables	5.4	(820)	(923)
Other Liabilities	5.5	(164)	(792)
		<b>12,047</b>	<b>9,055</b>

### 5.1 Receivables

	2019 \$000	2018 \$000
<u>Current</u>		
Receivables	16	104
Allowance for impairment of receivables	-	(8)
Accrued interest	182	205
GST receivable	20	50
Accrued income	-	4
	<b>218</b>	<b>355</b>

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

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

# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

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

	2019 \$000	2018 \$000
<u>Non-current</u>		
Asset Replacement <sup>(a)</sup>	8,119	8,036
Leave Liability <sup>(b)</sup>	184	184
	<u>8,303</u>	<u>8,220</u>

(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.

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

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

### 5.3 Other Financial Assets

	2019 \$000	2018 \$000
<u>Non-Current</u>		
At fair value:		
Fair value through profit and loss – ordinary listed shares	4,510	2,195
	<u>4,510</u>	<u>2,195</u>

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

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

# Notes to the Financial Statements

For the year ended 30 June 2019 – *continued*

## 5.4 Payables

	2019 \$000	2018 \$000
<u>Current</u>		
Trade payables	206	67
Payables for works of art acquisitions	107	209
Accrued salaries	17	19
Accrued expenses	490	628
<b>Total Current</b>	<b>820</b>	<b>923</b>

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

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

## 5.5 Other Liabilities

	2019 \$000	2018 \$000
<u>Current</u>		
Income received in advance	164	479
Funding from Department of Local Government, Sport and Cultural Industries for Flooring Project	-	313
<b>Total Current</b>	<b>164</b>	<b>792</b>

# Notes to the Financial Statements

For the year ended 30 June 2019 – *continued*

## 6. Financing

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

	<b>Notes</b>
Cash and cash equivalents	6.1
Commitments	6.2
Non-cancellable operating lease commitments	6.2.1

### 6.1 Cash and cash equivalents

#### 6.1.1 Reconciliation of cash

	<b>2019</b>	<b>2018</b>
	<b>\$000</b>	<b>\$000</b>
<b>Current</b>		
Cash and cash equivalents	741	1,500
Restricted cash and cash equivalents <sup>(a)</sup>		
- Bequest, trust and special purpose accounts <sup>(a)</sup>	34,543	33,926
	<u><b>35,284</b></u>	<u><b>35,426</b></u>
<b>Non-current</b>		
Restricted cash and cash equivalents <sup>(a)</sup>		
- Bequest, trust and special purpose accounts <sup>(c)</sup>	4,091	4,055
- 27th pay holding account with Treasury WA <sup>(b)</sup>	56	41
	<u><b>4,147</b></u>	<u><b>4,096</b></u>
Balance at end of period	<u><b>39,431</b></u>	<u><b>39,522</b></u>

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

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



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

The "27th pay holding account with Treasury WA" (See Note 6.1 'Restricted cash and cash equivalents') consists of amounts paid annually, from Board appropriations for salaries expense, into a Treasury suspense account to meet the additional cash outflow for employee salary payments in reporting periods with 27 pay days instead of the normal 26. No interest is received on this account.

(c) 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.

### 6.2 Commitments

#### 6.2.1 Non cancellable lease commitments

##### Non-cancellable operating lease commitments

Commitments for minimum lease payments are payable as follows:

	2019 \$000	2018 \$000
Within 1 year	6	15
Later than 1 year and not later than 5 years	2	7
	<u>8</u>	<u>22</u>

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

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 2019 – *continued*

### 7. Financial Instruments and Contingencies

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

	<b>Notes</b>
Financial instruments	7.1
Contingent assets	7.2.1
Contingent liabilities	7.2.2

#### 7.1 Financial instruments

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

	<b>2019 \$000</b>	<b>2018 \$000</b>
<u>Financial Assets</u>		
Cash and cash equivalents	741	1,500
Restricted cash and cash equivalents	38,690	38,022
Loans and receivables <sup>(a)</sup>	8,501	8,533
Financial assets at fair value	4,510	2,195
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	820	923

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

#### 7.2.1 Contingent assets

As at 30 June 2019, there are no material contingent assets.

#### 7.2.2 Contingent liabilities

As at 30 June 2019, there are no material contingent liabilities.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### 8. Other disclosures

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

	Notes
Events occurring after the end of the reporting period	8.1
Initial application of Australian Accounting Standards	8.2
Key management personnel	8.3
Related party transactions	8.4
Related bodies	8.5
Affiliated bodies	8.6
Special purpose accounts	8.7
Supplementary financial information	8.8
Remuneration of auditor	8.9
Equity	8.10
Explanatory statement	8.11

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

Subsequent to the end of the reporting period, the value of the quoted shares as at 26 Aug 2019 was \$3,585,000. This is a non-adjusting subsequent event and therefore the movement in fair value has not been recognised in the 30 June 2019 financial report.

#### 8.2 Initial application of Australian Accounting Standards

##### AASB 9 Financial Instruments

AASB 9 Financial instruments replaces AASB 139 Financial instruments: Recognition and Measurements for annual reporting periods beginning on or after 1 January 2018, bringing together all three aspects of the accounting for financial instruments: classification and measurement; impairment; and hedge accounting. The Board applied AASB 9 prospectively, with an initial application date of 1 July 2018. The adoption of AASB 9 has resulted in changes in accounting policies in relation to the amounts recognised in the financial statements. In accordance with AASB 9.7.2.15, the Board has not restated the comparative information which continues to be reported under AASB 139.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

The effect was not considered to be material therefore no adjustment was made to comparative information.

The nature of these adjustments are described below:

### (a) Classification and measurement

Under AASB 9, financial assets are subsequently measured at amortised cost, fair value through other comprehensive income (fair value through OCI) or fair value through profit or loss (fair value through P/L). The classification is based on two criteria: the Board's business model for managing the assets; and whether the assets' contractual cash flows represent 'solely payments of principal and interest' on the principal amount outstanding.

The assessment of the Board's business model was made as of the date of initial application, 1 July 2018. The assessment of whether contractual cash flows on financial assets are solely comprised of principal and interest was made based on the facts and circumstances as at the initial recognition of the assets.

The classification and measurement requirements of AASB 9 did not have a significant impact to the Board. The following are the changes in the classification of the Board's financial assets:

- Trade receivables and Loans and advances (i.e. Other debtors) classified as Loans and receivables as at 30 June 2018 are held to collect contractual cash flows and give rise to cash flows representing solely payments of principal and interest. These are classified and measured as Financial assets at amortised cost beginning 1 July 2018.

The Board has designated its investment in ordinary listed shares at fair value through P/L. This classification remains unchanged from that at 30 June 2018.

### (b) Impairment

The adoption of AASB 9 has fundamentally changed the Board's accounting for impairment losses for financial assets by replacing AASB 139's incurred loss approach with a forward-looking expected credit loss (ECL) approach. AASB 9 requires the Board to recognise an allowance for ECLs for all financial assets not held at fair value through P/L.

Upon adoption of AASB 9, the Agency did not recognise an additional impairment on the Agency's *Trade receivables* of \$nil which resulted in a decrease in *Accumulated surplus/(deficit)* of \$nil as at 1 July 2018.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 8.3 Key Management Personnel

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

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

#### Compensation of members of the accountable authority

	2019	2018
Compensation band (\$)		
\$0 - \$10,000	8	8
	<b>\$000</b>	<b>\$000</b>
<b>Total compensation of members of the Board:</b>	1	2

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.

#### Compensation of senior officers

	2019	2018
Compensation band (\$)		
\$20,001 - \$30,000	-	1
\$30,001 - \$40,000	1	-
\$50,001 - \$60,000	-	1
\$60,001 - \$70,000	-	-
\$90,001 - \$100,000	-	-
\$110,001 - \$120,000	-	-
\$130,001 - \$140,000	-	1
\$140,001 - \$150,000	1	-
\$150,001 - \$160,000	-	1
\$160,001 - \$170,000	3	1
\$170,001 - \$180,000	-	-
\$180,001 - \$190,000	-	1
\$310,001 - \$320,000	1	1



# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

	\$000	\$000
<b>Total compensation of key management personnel</b>	992	1,031

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

## 8.4 Related Party Transactions

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

Related parties of the Board include:

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

### 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 3.1);
- equity contribution (Note 8.10);
- lease rentals payments to the Department of Finance -Government Office Accommodation, and Department of Finance- State Fleet (Note 2.2) ; and related outstanding balances (note 6.2.1);
- amounts receivable from the Treasurer (Notes 5.5, 6.1.1);
- insurance payments to the Insurance Commission and Riskcover Fund (Note 2.2); and
- remuneration for services provided by the Auditor General (Note 8.9).
- funds received in advance from Department of Local Government, Sport and Cultural Industries (Note 5.5).



# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### Significant transactions with other related entities

No significant transactions were conducted with other related entities.

### 8.5 Related Bodies

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

### 8.6 Affiliated Bodies

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

### 8.7 Special Purpose Accounts

#### The Art Gallery of Western Australia Foundation

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

	2019	2018
	\$000	\$000
Balance at the start of the period	28,081	25,302
Receipts	1,532	3,856
Payments	(1,045)	(1,077)
<b>Balance at the end of the period</b>	<b>28,568</b>	<b>28,081</b>

The Board is required to advise the benefactor of the intention to sell donated listed shares.  
See also note 5.3 ‘Other financial assets’





# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

## 8.8 Supplementary Financial Information

	<b>2019</b> <b>\$000</b>	<b>2018</b> <b>\$000</b>
<b>(a) Write-offs</b>		
Debts written off by the Board during the financial year	<u>-</u>	<u>-</u>
<b>(b) Losses through theft, defaults and other causes</b>		
Write off shop inventory loss	<u>(55)</u>	<u>(30)</u>
	<u><b>(55)</b></u>	<u><b>(30)</b></u>

## 8.9 Remuneration of Auditor

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

	<b>2019</b> <b>\$000</b>	<b>2018</b> <b>\$000</b>
Auditing the accounts, financial statements and key performance indicators	<u><b>34</b></u>	<u><b>37</b></u>

The amounts disclosed above will be different from the amounts recognised in note 3.2 'Other expenses', and represents the totals of interim and final audit fee for the current year's financial statement.

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 8.10 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.

	2019 \$000	2018 \$000
<b>Contributed equity</b>		
Balance at start of period	53,475	43,257
<u>Contributions by owners</u>		
Capital appropriation <sup>(a)</sup>	218	10,218
<b>Total contributions by owners</b>	<b>218</b>	<b>10,218</b>
 <b>Balance at end of period</b>	 <b>53,693</b>	 <b>53,475</b>
 (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>Reserves</b>		
<u>Asset revaluation surplus</u>		
Balance at start of period	152,532	146,073
Net revaluation increments/(decrements):		
Works of art <sup>(a)</sup>	5,500	6,459
<b>Balance at end of period</b>	<b>158,032</b>	<b>152,532</b>

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



## Notes to the Financial Statements

### For the year ended 30 June 2019 – *continued*

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

Balance at start of period	15,516	15,629
Transfer from accumulated surplus	302	(113)
<b>Balance at end of period</b>	<b>15,818</b>	<b>15,516</b>

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

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

Balance at start of period	21,065	20,844
Transfer from accumulated surplus	247	221
<b>Balance at end of period</b>	<b>21,312</b>	<b>21,065</b>
<b>Balance at the end of period</b>	<b>195,162</b>	<b>189,113</b>

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

#### **Accumulated surplus**

Balance at start of period	111,071	109,950
Result for the period	3,994	1,229
Transfer from accumulated surpluses to reserves	(549)	(108)
<b>Balance at end of period</b>	<b>114,516</b>	<b>111,071</b>
<b>Total Equity at end of period</b>	<b>363,371</b>	<b>353,659</b>

# Notes to the Financial Statements

## For the year ended 30 June 2019 – continued

### 8.11 Explanatory Statement

All variances between estimates (original budget) and actual results for 2019, and between the actual results for 2019 and 2018 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than :

- (a) 5 % and greater than \$207,100 of Total Cost of Services for the Statements of Comprehensive Income and Cash Flows; and
- (b) 5% and greater than \$7,309,680 of Total Assets for the Statement of Financial Position

	Variance Note	Estimate 2019 \$000	Actual 2019 \$000	Actual 2018 \$000	Variance between estimate and actual \$000	Variance between actual results for 2019 and 2018 \$000
<b>Statement of Comprehensive Income</b>						
<b>Expenses</b>						
Employee benefits expense	1,A	5,865	4,953	5,920	(912)	(967)
Supplies and services	2,B	1,805	2,435	3,258	630	(823)
Depreciation and amortisation expense		160	90	114	(70)	(24)
Accommodation expenses	3	3,490	2,417	2,483	(1,073)	(66)
Cost of sales		303	335	362	32	(27)
Other expenses	4,C	566	125	503	(441)	(378)
<b>Total cost of services</b>		<b>12,189</b>	<b>10,355</b>	<b>12,640</b>	<b>(1,834)</b>	<b>(2,285)</b>
<b>Income</b>						
User charges and fees	D	491	410	983	(81)	(573)
Sales		594	610	677	16	(67)
Sponsorship	E	633	927	1,426	294	(499)
Donated works of art	5	-	246	221	246	25
Bequest trust and special purpose funds contributions	6	666	221	248	(445)	(27)
Interest revenue		628	831	643	203	188
Commonwealth grants and contributions		-	-	140	-	(140)
Other revenue	7,F	87	3,048	287	2,961	2,761

# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

<b>Total Revenue</b>		<b>3,099</b>	<b>6,293</b>	<b>4,625</b>	<b>3,194</b>	<b>1,668</b>
<b>Total income other than income from State Government</b>		<b>3,099</b>	<b>6,293</b>	<b>4,625</b>	<b>3,194</b>	<b>1,668</b>
<b>NET COST OF SERVICES</b>		<b>(9,090)</b>	<b>(4,062)</b>	<b>(8,015)</b>	<b>5,028</b>	<b>3,953</b>
<b>Income from State Government</b>						
Service appropriation	G	8,239	8,031	9,196	(208)	(1,165)
Assets transferred		-	-	48	-	(48)
Services received free of charge		943	25	-	(918)	25
<b>Total income from State Government</b>		<b>9,182</b>	<b>8,056</b>	<b>9,244</b>	<b>(1,126)</b>	<b>(1,188)</b>
<b>SURPLUS / (DEFICIT) FOR THE PERIOD</b>		<b>92</b>	<b>3,994</b>	<b>1,229</b>	<b>3,902</b>	<b>2,765</b>
<b>OTHER COMPREHENSIVE INCOME</b>						
<b>Items not reclassified subsequently to profit or loss</b>						
Changes in asset revaluation surplus	8,H	-	5,500	6,459	(5,500)	(959)
<b>Total other comprehensive income</b>		<b>-</b>	<b>5,500</b>	<b>6,459</b>	<b>(5,500)</b>	<b>(959)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>			<b>9,494</b>	<b>7,688</b>	<b>(1,598)</b>	<b>1,806</b>

## Major Estimate and Actual (2019) Variance Narratives

### 1. Employee Benefits Expense

Lower actual than estimated amounts are due to reduction in FTE following voluntary severances in 2018.

### 2. Supplies and Services

Higher actual than estimated amounts due to additional spend for the externally funded Desert River Sea exhibition.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### **3. Accommodation expenses**

Lower actual spend for building maintenance than budgeted due to transfer of building maintenance to the Department of Local Government, Sport and Cultural Industries.

### **4. Other expenses**

Higher 2018 balance was due to an unrealised loss recognised on the fair value of shares of \$415,000.

### **5. Donated works of art**

Donated works of art were not budgeted.

### **6. Bequest trust and special purpose funds contributions**

Lower actual amounts received than budgeted.

### **7. Other revenue**

Higher 2019 balance arise from the valuation of shares at financial year end.

### **8. Changes to other comprehensive income**

Year end revaluation of artworks not budgeted.

## **Major Actual (2019) and Actual (2018) Variance Narratives**

### **A. Employee Benefits Expense**

Lower actual than estimated amounts are due to reduction in FTE following voluntary severances in 2018.

### **B. Supplies and Services**

The higher expense in 2018 was due to exhibition fees, related programming and marketing expenses incurred for the exhibition, A Window on Italy -The Corsini Collection.

### **C. Other expenses**

Higher 2018 balance was due to valuation of shares.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### **D. User Charges and Fees**

Lower revenue in 2019 is due mainly to less ticketing revenue as the Gallery had no ticketed exhibition in 2019.

### **E. Sponsorship**

Higher sponsorship was received for the exhibition, A Window on Italy-The Corsini Collection in 2018.

### **F. Other revenue**

Higher revenues resulted from the increased valuation of shares at financial year end.

### **G. Service appropriation**

Lower appropriation received in 2019 due to reduction in FTE and building maintenance as the building was transferred to the Department of Local Government, Sport and Cultural Industries.

### **H. Changes to other comprehensive income**

2019 year end revaluation of artworks



# Notes to the Financial Statements

For the year ended 30 June 2019 – continued

## 8.11.2 Statement of Financial Position Variances

	Variance Note	Estimate 2019 \$000	Actual 2019 \$000	Actual 2018 \$000	Variance between estimate and actual \$000	Variance between actual results for 2019 and 2018 \$000
<b>Statement of Financial Position</b>						
<b>ASSETS</b>						
<b>Current Assets</b>						
Cash and cash equivalents		224	741	1,500	517	(759)
Restricted cash and cash equivalents		34,959	34,543	33,926	(416)	617
Inventories		265	192	235	(73)	(43)
Receivables		289	218	355	(71)	(137)
<b>Total Current Assets</b>		<b>35,737</b>	<b>35,694</b>	<b>36,016</b>	<b>(43)</b>	<b>(322)</b>
<b>Non-Current Assets</b>						
Restricted cash and cash equivalents		4,048	4,147	4,096	99	51
Amounts receivable for services		8,367	8,303	8,220	(64)	83
Other financial assets		2,610	4,510	2,195	1,900	2,315
Property, plant and equipment		500	373	463	(127)	(90)
Works of art	1	300,535	312,457	305,671	11,922	6,786
<b>Total Non-Current Assets</b>		<b>316,060</b>	<b>329,790</b>	<b>320,645</b>	<b>13,730</b>	<b>9,145</b>
<b>TOTAL ASSETS</b>		<b>351,797</b>	<b>365,484</b>	<b>356,661</b>	<b>13,687</b>	<b>8,823</b>
<b>LIABILITIES</b>						
<b>Current Liabilities</b>						
Payables		410	820	923	410	(103)

# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

Provisions	1,263	943	1,074	(320)	(131)
Other current liabilities	215	164	792	(51)	(628)
<b>Total Current Liabilities</b>	<b>1,888</b>	<b>1,927</b>	<b>2,789</b>	<b>39</b>	<b>(862)</b>
<b>Non-Current Liabilities</b>					
Provisions	207	186	213	(21)	(27)
<b>Total Non-Current Liabilities</b>	<b>207</b>	<b>186</b>	<b>213</b>	<b>(21)</b>	<b>(27)</b>
<b>TOTAL LIABILITIES</b>	<b>2,095</b>	<b>2,113</b>	<b>3,002</b>	<b>18</b>	<b>(889)</b>
<b>NET ASSETS</b>	<b>349,702</b>	<b>363,371</b>	<b>353,659</b>	<b>13,669</b>	<b>9,712</b>
<b>EQUITY</b>					
Contributed equity	53,265	53,693	53,475	428	218
Reserves	187,265	195,162	189,113	7,897	6,049
Accumulated (deficit)/ surplus	109,172	114,516	111,071	5,344	3,445
<b>TOTAL EQUITY</b>	<b>349,702</b>	<b>363,371</b>	<b>353,659</b>	<b>13,669</b>	<b>9,712</b>

## Major Estimate and Actual (2019) Variance Narratives

### 1. Works of art

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

# Notes to the Financial Statements

For the year ended 30 June 2019 – continued

## 8.11.3 Statement of Cash Flow Variances

	Variance Note	Estimate 2019 \$000	Actual 2019 \$000	Actual 2018 \$000	Variance between estimate and actual \$000	Variance between actual results for 2019 and 2018 \$000
<b>Statement of Cash Flows</b>						
<b>CASH FLOWS FROM STATE GOVERNMENT</b>						
Service appropriation	1, A	8,156	7,948	8,608	(208)	(660)
Capital appropriation	B	218	218	10,718	-	(10,500)
Holding account drawdown		-	-	90	-	(90)
<b>Net cash provided by State Government</b>		<b>8,374</b>	<b>8,166</b>	<b>19,416</b>	<b>(208)</b>	<b>(11,250)</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Payments</b>						
Employee benefits	C	(5,316)	(5,192)	(6,143)	124	951
Supplies and services	2, D	(2,107)	(2,632)	(3,112)	(525)	480
Accommodation	3	(1,211)	(2,663)	(2,521)	(1,452)	(142)
GST payments on purchases	4, E	(373)	(36)	(532)	337	496
GST payments to tax authority		-	(165)	(44)	(165)	(121)
Other payments	5	(567)	(89)	(95)	478	6
<b>Receipts</b>						
Sale of goods and services		594	605	717	11	(112)
User charges and fees	F	491	409	1,006	(82)	(597)
Commonwealth grants and contributions		-	-	70	-	(70)
Interest received	6, G	628	854	576	226	278
GST receipts on sales		222	35	233	(187)	(198)
GST receipts from taxation authority		151	217	349	66	(132)
Other receipts	H	1,386	1,532	2,049	146	(517)



# Notes to the Financial Statements

**For the year ended 30 June 2019** – *continued*

<b>Net cash used in operating activities</b>		<b>(6,102)</b>	<b>(7,125)</b>	<b>(7,447)</b>	<b>(1,023)</b>	<b>322</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Purchase of non-current assets	7, I	(218)	(1,132)	(485)	(914)	(647)
<b>Net cash used in investing activities</b>		<b>(218)</b>	<b>(1,132)</b>	<b>(485)</b>	<b>(914)</b>	<b>(647)</b>
<b>Net increase / (decrease) in cash and cash equivalents</b>		2,054	(91)	11,484	(2,145)	(11,575)
Cash and cash equivalents at the beginning of period		37,177	39,522	28,038	2,345	11,484
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>		<b>39,231</b>	<b>39,431</b>	<b>39,522</b>	<b>200</b>	<b>(91)</b>

## Major Estimate and Actual (2019) Variance Narratives

### 1. Service appropriation

The reduction is in line with the reduction in FTE following voluntary severances in 2018.

### 2. Supplies and services

Higher actual than estimated amounts due to additional spend for the externally funded Desert River Sea exhibition.

### 3. Accommodation

Increase attributed to accommodation spend not in cashflow budget.

### 4. GST payments on purchases

Higher 2018 GST payments related to the exhibition A Window on Italy -The Corsini Collection.

### 5. Other payments

Higher supplier payments in 2018 related to the exhibition A Window on Italy -The Corsini Collection.

### 6. Interest received

Higher interest rates than budgeted resulted in higher interest income.

### 7. Purchase of non-current assets

Payment of some 2018 artwork acquisitions not in budget.



# Notes to the Financial Statements

## For the year ended 30 June 2019 – *continued*

### Major Actual (2019) and Actual (2018) Variance Narratives

#### A. Service appropriation

Lower appropriation received in 2019 due to reduction in FTE and building maintenance as the building was transferred to the Department of Local Government, Sport and Cultural Industries.

#### B. Capital Appropriation

Higher balance is due to the receipt of funds for the Rooftop project of \$7.5million and for the Tomorrow Fund of \$2.5million in 2018.

#### C. Employee Benefits

Lower 2019 amount is due to reduction in FTE following voluntary severances in 2018.

#### D. Supplies and services

Higher spend in 2018 related to the exhibition A Window on Italy -The Corsini Collection.

#### E. GST payments on purchases

Higher 2018 GST payments related to the exhibition A Window on Italy -The Corsini Collection.

#### F. User Charges and Fees

Lower revenue in 2019 is due mainly to less ticketing revenue as the Gallery had no ticketed exhibition in 2019.

#### G. Interest received.

Average interest rates in 2019 of 2.08% is higher than 2018 at 1.98%, giving rise to higher interest income received in 2019.

#### H. Other receipts

Higher 2018 sponsorship is due to the exhibition A Window on Italy -The Corsini Collection.

#### I. Purchase of non-current assets

Purchases of significant international artworks in 2019 such as the *Cases de la Terre de Lewin (Géographe Bay, W.A.), 1801, by Charles-Alexandre Lesueur* for \$271k, and *Wave, 2018 from Alex Israel* for \$170k.

# Auditor's Opinion



## Auditor General

### INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

### Report on the 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 2019, 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 2019 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 2019.

#### 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 2019. 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 2019.

#### **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 2019 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 2019

# Key Performance Indicators



## **Certification of Key Performance Indicators for the year ended 30 June 2019**

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 2019.

**Janet Holmes à Court**  
Chairman, Board of the Art Gallery of Western Australia  
27 August 2019

**Jason Ricketts**  
Member, Board of the Art Gallery of Western Australia  
27 August 2019



# 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 1: 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	2015–16 Actual	2016–17 Actual	2017–18 Actual	2018–19 Actual	2018–19 Target
Proportion of time that the storage and display environment has not been breached	98.08%	98.40%	97.75%	97.02%	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°C ± 2°C and relative humidity of 50% ± 5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the 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 92.64%, 96.27%, 98.67%, 93.23%, and 93.72%, respectively for humidity and 98.73%, 98.53%, 99.99%, 99.58%, and 98.86%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 94.90% of the time and temperature for 99.14% of the time which produces a combined average of 97.02% of operational hours when the storage and display environment was maintained within the standards. This year's actual is similar to that of the past year due to continued maintenance and centralised plant processes, and remains slightly above the target figure.

# Key Performance Indicators

## Accessibility

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

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

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

Key Effectiveness Indicators	2015–16 Actual	2016–17 Actual	2017–18 Actual	2018–19 Actual	2018–19 Target
Total number of visitors	284,677	317,932	375,698	272,236	325,000
Total number of online visitors to website	189,262	199,694	204,696	142,115	200,000

#### 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 264,858 and 7,378 people attended functions for a total of 272,236 attendances.

Total number of online visitors to website consists of the unique visitors totalling 142,115.

In 2017–18 the Gallery programmed two *Culture Juice* exhibitions including the uniquely popular *Heath Ledger: A Life in Pictures*. In 2018–19 one *Culture Juice* exhibition was programmed with a further one scheduled for late 2019. Visitation in 2017–18 was also higher due to increased marketing expenditure around the *Corsini* exhibition. In February 2019 AGWA launched a new website and online visitation has increased since.



# 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	2015–16 Actual	2016–17 Actual	2017–18 Actual	2018–19 Actual	2018–19 Target
Percentage of visitors satisfied with visit overall.	94%	93%	91%	95%	93%

#### Explanatory notes

Visitors' 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 +/-3.69% 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?

With 95% of visitors indicating they were 'very satisfied' or 'satisfied' with their visit to the Gallery, this is a significant increase (4%) on the previous year. This is driven by a substantial increase in satisfaction for returned visitors who last visited AGWA 12 months or more months ago. The overall satisfaction from this group increased from 89% to 97%, suggesting their recent visit had been very positive.



## Key Performance Indicators

### Efficiency indicators

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

Key Efficiency Indicator	2015–16 Actual	2016–17 Actual	2017–18 Actual	2018–19 Actual	2018–19 Target
Average cost of managing the Collection per Art Gallery object	\$72.53	\$57.56	\$46.35	<b>\$50.46</b>	<b>\$53.68</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 \$904,368 and the total number of objects in the Collection was 17,922.

The increase in the average cost of managing the Collection per Art Gallery object services in 2018–19, compared to 2017-18 is mainly due to increased staff resources involved in managing the Collection. The actual average cost of managing the collection in 2018–19 was less than the target, as the target included staff costs related to employees who took the voluntary targeted severance scheme offer.



# Key Performance Indicators

## Efficiency Indicators

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

Key Efficiency Indicator	2015–16 Actual	2016–17 Actual	2017–18 Actual	2018–19 Actual	2018–19 Target
Average cost of Art Gallery services per Art Gallery access.	\$26.71	\$22.31	\$20.35	<b>\$22.81</b>	<b>\$21.39</b>

### Explanatory notes

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

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

The total cost of the Cultural Heritage Access and Community Engagement service was \$9,450,632 and the total number of Art Gallery accesses was 414,351

The increase in the average cost of art gallery services in 2018–19, compared to 2017–18 is due mainly to a decrease in Gallery accesses (2019: 414,351; 2018: 580,394). The increase in the average cost of art gallery services in 2018–19, compared to target 2018–19 actual cost is due to higher visitation numbers budgeted in 2018-19.





## Appendix A • Foundation Members

### Honorary Patron

His Excellency the Honourable Kim Beazley AC  
Governor of Western Australia

### Patrons

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

Sue and Dr Ian Bernadt  
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(Donations of not less than \$500,000)

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# Appendix A • Foundation Members



## Governors

(Donations of not less than \$100,000)

Brian Blanchflower

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## Appendix A • Foundation Members

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Agapitos/Wilson Collection

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Marco D'Orsogna

Robin and Elizabeth Forbes

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Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

Derek Kreckler

J Barris and Judith Le Pley

McCusker Charitable Foundation

Catriona and Simon Mordant AM

Graeme Morgan

Callum Morton

The Myer Foundation

Susan Norrie

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)

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Geoff and Dawn Anderson  
AngloGold Ashanti Australia Limited  
Daniel Archer  
Neil Archibald  
Monique Atlas and Kim Hawkins  
Professor Robert Baines  
Hamish and Ngaire Beck  
Dr Bruce Bellinge  
Barbara Blackman  
Lin Bloomfield  
E L (Mick) Bolto  
Sue Bolto  
Eileen Bond  
John and Linda Bond  
John and Debbie Borshoff  
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Olive, Luka and Coco Butcher  
Adil Bux

Desi and Marcus Canning  
Carcione Family  
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Margrete and Michael Chaney AO  
Caroline Christie and Sheldon Coxon  
Nic Christodoulou  
Fiona Clarke (in memory of Mrs Jean Clarke)  
Susan Clements  
Professor Ian Constable AO  
Consulate of Italy, Perth  
Syd and Danae Corser  
Megan and Arthur Criddle  
Tim Davies Landscaping  
The Hon John Day  
Rosanna DeCampo and Farooq Khan  
Deutscher and Hackett  
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Alan R Dodge  
Marisa D'Orsogna  
Siné MacPherson and Gary Dufour  
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The Everist Family  
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Di and Jeffrey Hay  
Lyn-Marie Hegarty  
Andrea Horwood  
Kevin and Jan Jackson  
Fiona Kalaf  
Katherine Kalaf  
Tony Lennon  
James Litis and Desi Litis  
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Darryl Mack and Helen Taylor  
Sandy and Michele MacKellar  
Robert MacPherson



## Appendix A • Foundation Members

### Fellows – *continued*

Michael and Sallie Manford  
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Diane McCusker  
Ken and Merran McGregor  
Jacqui McPhee  
Merenda Gallery  
Michele Canci Foundation  
Dan Mossenson  
Brandon and Angela Munro  
Dr Fred and Mrs Georgina Nagle  
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Avril S. and Brian J O'Brien  
Stephen and Corinne Onesti  
Walter Ong and Graeme Marshall  
Maurice O'Riordan  
Benita Panizza and Michael Prichard  
Louise Paramor  
The Peploe Family  
Rosalind-Ruth Phelps

Julienne Penny and Family  
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Dr Amanda Stafford  
Marlene and Graham Stafford

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Brian Stewart  
Vivienne Stewart  
Brian Swan  
Deborah and Vic Tana  
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Peter and Jane Thompson  
Professor Philip and Margaret Thompson  
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David Walker  
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## Appendix A • Foundation Members

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Claire Brittain and John McKay	Ian and Rosana Cochrane	Evi Ferrier
	Libby Cocks	
	Professor Catherine Cole	
	Warren and Linda Coli	
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	Susan and Michael Croudace	
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## Appendix A • Foundation Members

### Members – *continued*

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Carmen La Cava  
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## Appendix A • Foundation Members

### Members – *continued*

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Gerry Rousset  
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## Appendix A • Foundation Members

### Members – *continued*

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Celia Searle  
Asher and Fraida Shapiro  
J & J Shervington  
Daniela Simon SODAA  
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Patricia Simpson  
Cecily Skrudland  
Darryl and Heather Smalley  
Senator Dean Smith  
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Clare Thompson  
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Frank Tomasi  
Anthony Torresan  
John Trettel, Swanline Group  
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Peter Tyndall  
Dave and Patty Van der Walt

Patsy Vizents  
Mark Walker  
Joshua James Walters  
Stuart Walters  
Patti Warashina  
Davison+Ward  
Diana and the late Bill Warnock  
Donna White  
Terri-ann White  
Ian and Jean Williams  
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Mark and Sally Woffenden  
Brigid Woss  
Melvin Yeo  
Simon and Gillian Youngleson  
Clifford and Gillian Yudelman  
Carlos Zerpa  
Dr Dolph W Zink AM and Mrs Zink



## Appendix A • Next Collective Members

### Next Collective Members

Viviana Boyle

Natalie Grace Connor

Toria Daniel

James P De Leo

Francesca Gnagnarella

Alex Hemsley

Edward Kimani

Elizabeth Le Breton

Giulia Oliveri

K Parker

Caterina Rowell

Joshua James Walters

Stuart Walters

## Appendix A • Foundation Members

### Members – Deceased

#### Patrons

Robert Juniper  
Dr Harold Schenberg

#### Vice Patrons

Dr Rose Toussaint  
Barbara and Albert Tucker

#### Governors

Rachel Mabel Chapman  
James Fairfax AO  
Evelyn and Kemp Hall  
May Marland  
Clifton Pugh AO  
Sheila and Howard Taylor AM

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

#### Members

Joan Brodsgaard  
Lina Bryans  
John Chilvers  
Chandler Coventry  
Margaret Campbell Dawbarn  
Pamela Douglas

#### Members – *continued*

David Englander  
Barbara and Margaret Evans  
Dr Ernest Hodgkin  
Diana Hodgson  
Clifford Last  
Marjorie Le Souef  
Cherry Lewis  
Esther Missingham  
Kenneth Myer  
Maureen Paris  
Ian Richmond  
Eve Shannon-Cullity  
Stirling and Judy Shaw  
Garnett Skuthorp  
Tom Gibbons and Miriam Stannage  
Geoffrey Summerhayes, OAM  
Edna Trethowan  
Darryl and Margaret Way  
Ian Whalland  
Michael J M Wright

## Appendix A • Foundation Members

### Former Foundation Council Chairs

Mr Kerry Stokes	April 1989 – October 1991
Mr Lloyd Guthrey	February 1992 – March 1994
Mr Donald Humphreys	March 1994 – October 1997
Mr Mick Bolto (Acting)	October 1997 – February 2000
Mr Robin Forbes	February 2000 – February 2004
Mr Dario Amara (Acting)	March – April 2004
Mr Brett Davies	April 2004 – September 2007
Mrs Marlene Stafford	October 2004 – September 2010
Mr Hamish Beck	October 2010 – June 2013
Mr Andrew Forrest	June 2013 – November 2014
Mr Adrian Fini	November 2014 – November 2017

### Former AGWA Board Chairs as Council Members

Mr Robert Holmes à Court	May 1986 – May 1990
Mr Trevor Eastwood	June 1990 – February 1994
Mr Lloyd Guthrey	February 1994 – February 1997
Mr Mick Bolto	May 1997 – December 2002
Mr Dario Amara	July 2003 – July 2006
Ms Helen Cook	July 2006 – June 2010
Ms Fiona Kalaf	July 2010 – December 2014
The Hon Nicholas Hasluck	January 2015 – December 2016
Mr Sam Walsh	January 2017 – July 2018
Mr Geoffrey London (Acting)	July – September 2018

### Former AGWA Directors as Council Members

Mrs Betty Churcher	Director, Inaugural Meeting 13 April 1989
Mr Nick Mayman	Acting Director, February 1990 Council Meeting
Mr John Stringer	Acting Director, April 1990 Council Meeting
Ms Paula Latos-Valier	Director, July 1990 Council Meeting
Mr Alan R Dodge	Director, January 1997 – December 2007
Mr Gary Dufour	Acting Director, December 2007 – September 2008
Mr Stefano Carboni	Director, October 2008 – July 2019

# Appendix A • Foundation Members

## Former Foundation Council Members

Name	Tenure
Mr Kerry M Stokes	April 1989 – August 1995
Mr Ivan Hoffman (Hon Director)	April 1989 – October 1991
Mr Bruce Benney	April 1989 – August 1990
Mr Syd Corser	April 1989 – June 1994
Mrs Janet Holmes à Court	April 1989 – June 1990
Mr Graham Reynolds	April 1989 – November 1991
Mr Michael Chaney	June 1989 – June 1992
Sir James Cruthers	September 1990 – November 1991
Mr Ian Trahar	February 1992 – September 1995
Mr Donald Humphreys	May 1992 – October 1997
Mr Jock Clough	May 1992 – July 1997
Mr Barry Johnston	July 1992 – July 1993
Mr Peter Mansell	June 1993 – April 1997
Mr Allan Prentice	November 1994 – October 1997
Mrs Pamela Douglas	March 1996 – June 1999
Mrs Angela Roberts	18 March 1996 – February 1998
Mr Fraser Campbell	October 1997 – February 2000
Ms Brigitte Braun	October 1997 – April 2003
Mrs Marie Hobbs	October 1997 – February 1998
Mrs Diane McCusker	October 1997 – May 2000
Mr Robin Forbes	February 2000 – February 2004
Mrs Rosemary Pratt	October 1997 – October 2003
Mr Ron Wise	November 2000 – February 2004
Mr Rodney Thompson	November 2000 – February 2004
Ms Diana Warnock	April 2001 – April 2004
Mr Brett Davies	September 2002 – September 2008

Name	Tenure
Mr John McGlue	August 2002 – January 2005
Mr Alan Birchmore	November 2000 – February 2002
Dr John Maloney	February 2004 – June 2005
Mrs Annie Fogarty	February 2004 – May 2009
Mr Brian Greenwood	February 2004 – March 2005
Mrs Marlene Stafford	October 2004 – September 2010
Mr Edward Tait	July 2004 – June 2005
Mrs Jo Dawkins	December 2005 – July 2007
Mr John Hanley	December 2005 – December 2010
Mr Ian Trahar	February 2006 – February 2008
Mr Paul Sullivan	September 2007 – September 2011
Ms Sandra Di Bartolomeo	May 2008 – May 2011
Mr Peter Eggleston	August 2008 – November 2009
Mr Marco D'Orsogna	March 2009 – March 2014
Mr John Langoulant	November 2009 – January 2011
Ms Aneka Manners	May 2010 – May 2012
Mr Hamish Beck	October 2010 – June 2013
Mr William Galvin	May 2011 – May 2013
Mr Ray van Kempen	September 2011 – September 2013
Mr Andrew Shearwood	October 2011 – October 2013
Mrs Anita Percudani	November 2011 – November 2013
Mr Andrew Forrest	June 2013 – June 2016
Prof Lyn Beazley	September 2014 – October 2017
Mr Adrian Fini	November 2014 – November 2017
Mr Paul O'Connor	April 2015 – January 2017
Ms Andrea Bux	April 2015 – April 2018

## Appendix B • Gallery Staff

(As at 30 June 2019 and arranged alphabetically within work groups)

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### Executive

Stefano Carboni, Director and Chief Executive Officer  
James Davies, Director of Exhibitions  
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

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### Executive Support

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

---

### Curatorial

Robert Cook, Curator of 20th Century Art  
Jenepher Duncan, Curator of Contemporary Australian Art (until November 2018)  
Carly Lane, Curator of Indigenous Australian and First Nations Arts  
Melissa Harpley, Curator of 19th Century Arts | Manager of Collections  
Dunja Rmandić, Associate Curator 21st Century Arts

---

### Conservation

Claire Canham, Conservation Assistant (from June 2019)  
Trevor Gillies, Framer  
David Graves, Senior Conservator: Objects and Projects  
Maria Kubik, Senior Conservator: Paintings  
Kate Woollett, Paper Conservator

---

### Collections and Exhibitions

Nicola Baker, Installation Assistant  
Adrian Balasing, Installation Assistant  
Emma Bitmead, Digital Asset Management Co-ordinator  
Tanja Coleman, Assistant Registrar  
Giovanni Di Dio, Installation Team Leader  
Emilia Galatis, Indigenous Community Liaison and ProjectCoordinator, *Desert River Sea*  
(until February 2019)  
Dani Lye, Exhibition Designer  
Daniel Mead, Installation Assistant  
Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Dean Russell, Graphic Designer  
Jude Savage, Registrar of Collections  
Beau Spall, Installation Assistant  
Jann Thompson, Installation Assistant (until May 2019)  
Peter Voak, Exhibition and Display Coordinator

## Appendix B • Gallery Staff

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### Audience and Stakeholder Engagement

Sharyn Beor, Marketing Manager  
Tamara Blom, Shop Assistant  
Lilly Blue, Educator and Visitor Experience Officer  
Siaw Chan, Community Relations Coordinator  
Luc Felix, Website Services Developer  
Richard Green, Visitor Information Assistant (until September 2018)  
Sally Mauk, Finance Officer  
Laura Money, Visitor Information Assistant  
Phoebe Mulcahy, Visitor Development Assistant (from August 2018)  
Dharti Patel, Website Services Developer (until August 2018)  
Liam Smith, Visitor Development Assistant (until August 2018)  
Ida Sorgiovanni, Retail Manager  
Tanya Sticca, Community Relations Coordinator  
Marni Ridgeway, Visitor Development Assistant (from May 2019)  
Kate Roberts, Visitor Experience Manager  
Andrea Tenger, Coordinator of Voluntary Guides (until May 2019)  
Stephanie Watson, Coordinator of Voluntary Guides (from May 2019)  
David Wingrove, Front Desk Coordinator

---

### Development

Rebecca Anderson, Events Manager  
Rob De Ray, Development Coordinator  
Teresa Fantoni, Foundation Manager (parental leave)  
Rebecca Kais, Foundation Manager (job share)  
Kylie King, Events Manager (leave without pay – resigned October 2018)  
Josie Tanham, Partnership Manager  
Gabby Farina, Membership Manager (until December 2018)  
Ellie Rafter, Membership Manager (from December 2018)  
Ashlee Wiley, Foundation Manager (job share)

---

### Operations

Rosemary Carroll, Information Management Officer  
Rebecca Dunstan, Human Resources Manager (until May 2019)  
Adrian Griffiths, Gallery Facilities Coordinator  
Karen Myles, Human Resources Consultant, AGWA/WA Museum (from May 2019)  
L Wong, Financial and Management Accountant  
Belinda Wood, Records Assistant

---



## Appendix C • Acquisitions

### Donations

#### Western Australian Art

##### Contemporary

EASTAUGH, Stephen  
*Knots*, 2009  
acrylic, cotton, wool, plastic thread, metallic  
paint on linen  
Gift of the artist, 2019

TESCHENDORFF, John  
*Metropolis... memorial for the end of days*,  
1979–1980  
porcelain, wood, acrylic sheet, gold enamel,  
black casting sand and found objects  
Gift of Annette Seeman, 2019

##### Historical

PITT MORISON, George  
*Cardinal's cloak (also known as Matador's  
cloak)*, 1892  
oil on canvas  
Gift of Margaret Morison-Leavesley, 2019

PITT MORISON, George  
*Concarneau*, 1892  
oil on canvas  
Gift of Margaret Morison-Leavesley, 2019

PITT MORISON, George  
*Farmhouse in Brittany*, 1890  
oil on canvas, lined onto board  
Gift of Margaret Morison-Leavesley, 2019



## Appendix C • Acquisitions

### Donations – continued

#### Australian Art

##### Contemporary

BARTLETT, Geoffrey  
*2 dancers*, 2016  
 bronze and painted stainless steel  
 Gift of Emily Bartlett under the Cultural Gifts  
 Program, 2019

CHRISTMANN, Gunter  
*After J. J. Hilder, 1972–1973*  
 synthetic polymer paint on canvas  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Black and white Ozkar*, 1998  
 synthetic polymer paint on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Streets of Darlo 1*, 1994  
 synthetic polymer paint on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Study after J. J. Hilder's 'Deviation Work', 1972*  
 ink on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Streets of Darlo 2*, 1994  
 synthetic polymer paint on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Streets of Darlo 3*, 1994  
 synthetic polymer paint on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

CHRISTMANN, Gunter  
*Streets of Darlo 4*, 1994  
 synthetic polymer paint on paper  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

HANSSEN PIGOTT, Gwyn  
*Still life with blue cup*, 1997  
 limoges porcelain  
 Gift of John McBride under the Cultural Gifts  
 Program in honour of Dr Stefano Carboni  
 (Gallery Director: 2008–2019), 2019

JORDAN, Colin  
*Red press*, 2003  
 oil paint on wood  
 Gift of Sue and Ian Bernadt, 2019

KRECKLER, Derek  
*White goods (UWG2)*, 2004  
 colour photographic print; ed. 1/4 + 2 AP  
 Donated by Derek Kreckler under the  
 Commonwealth Government's Cultural Gifts  
 Program, 2019

KRECKLER, Derek  
*WG Coda (HCJ)*, 2005  
 colour photographic print; ed. 1/4 + 2 AP  
 Donated by Derek Kreckler under the  
 Commonwealth Government's Cultural Gifts  
 Program, 2019



## Appendix C • Acquisitions

### Donations – *continued*

#### Australian Art

##### Contemporary

SMITH, Gemma  
*Boulder #2*, 2008  
Acrylic; ed. 3/8  
Gift of Sue and Ian Bernadt, 2019

SWALLOW, Ricky  
*Model for another exhibition*, 1999  
portable turntable, modelling plastic, figurines  
Gift of John McBride under the Cultural Gifts  
Program in honour of Dr Stefano Carboni  
(Gallery Director: 2008–2019), 2019

SYLVESTER, Darren  
*If all we have is each other, that's okay*, 2003  
Lambda print; ed. 2/6  
Gift of John and Elaine McBride under the  
Cultural Gifts Program, 2019

##### Historical

FINEY, George  
*Bushland fantasy*, c 1970  
oil and enamel on board  
Gift of Sue and Ian Bernadt, 2019

##### Indigenous

BYRNE, May  
*Bush tucker seeds*, 2018  
synthetic polymer paint on canvas  
Gift of Rio Tinto Iron Ore, 2019

SIWES, Darren  
*Yellakiana beginnings*, 1998  
cibachrome photograph; ed. 4/6  
Gift of John and Elaine Cruthers, 2019



# Appendix C • Acquisitions

## Donations – continued

### International Art

#### Contemporary

DULLAH  
*Mr To Bah*, 1980  
oil on canvas laid on board  
Gift of Sue and Ian Bernadt, 2019

DULLAH  
*Mrs To Bah*, 1980  
oil on canvas laid on board  
Gift of Sue and Ian Bernadt, 2019

#### Historical

UNKNOWN  
*Garuda, the King of Birds*, early 20th century  
carved, assembled and painted wood  
Gift of Sue and Ian Bernadt, 2019

TOYOKUNI, Utagawa  
not titled (two figures in a boat), c 1800  
hand-coloured woodblock print on handmade  
Japanese paper  
Gift of Sue and Ian Bernadt, 2019



## Appendix C • Acquisitions

### Purchases

#### Western Australian Art

##### Contemporary

ERICKSON, Dorothy  
*Pan Pipes II*, 1989  
18ct gold, 14ct gold, sterling silver, steel cable  
Consolidated Account, 2018

ERICKSON, Dorothy  
*Flight over Sparkling Waters (galahs)*, 1999  
18ct gold, 0.76 carats of Pink D Australian  
diamonds, steel cable  
Consolidated Account, 2018

ERICKSON, Dorothy  
*Blue bird of paradise*, 2000  
18ct gold, aquamarine, steel cable on acrylic  
stand  
Consolidated Account, 2018

FERNÁNDEZ, Eva  
*Cygnus atratus*, 2018  
digital print on paper; ed 1/8  
Consolidated Account, 2019

FERNÁNDEZ, Eva  
*Cygnis insignis*, 2018  
digital print on paper; ed. 1/8  
Consolidated Account, 2019

FERRIER, Tania  
*Angry underwear (shark bra and underpants)*,  
1988  
fabric paint on cotton underwear with display  
mannequin. Consolidated Account, 2019

GIBLETT, Richard  
*Sump system II (Frontier)*, 2018  
gouache on paper, four framed panels:  
Consolidated Account, 2019

HEWITT, Nigel  
*A forest body*, 2018  
ash and synthetic polymer adhesive on  
canvas panels  
Purchased through The Sir Claude Hotchin  
Art Foundation, 2018

LINTON, Bethamy  
*Banksia Grandis Brooch*, 2016  
anodised titanium and sterling silver  
Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

LINTON, Bethamy  
*Xanthorrhoea ring #1*, 2017  
forged sterling silver  
Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

LINTON, Bethamy  
*Xanthorrhoea ring #2*, 2017  
forged sterling silver  
Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

LINTON, Bethamy  
*Xanthorrhoea ring #3*, 2017  
forged sterling silver  
Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

## Appendix C • Acquisitions

### Purchases – continued

#### Western Australian Art

##### Contemporary – continued

LINTON, Bethamy  
*Xanthorrhoea ring #4*, 2017  
 forged sterling silver  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2018

McCABE, Dan  
*Meditation*, 2019  
 automotive paint on toughened glass, steel  
 Purchased through the Art Gallery of Western  
 Australia Foundation: TomorrowFund, 2019

MacPHERSON, Siné  
*Another apron diptych*, 1998  
 oil on linen, wooden box, folded painting  
 apron, glass  
 Purchased through the Sir Claude Hotchin Art  
 Foundation, 2019

MATA DUPONT, Pilar  
*Undesirable bodies*, 2018  
 three-channel digital video, sound, colour;  
 ed. 1/5  
 Consolidated Account, 2018

NICHOLLS, Andrew  
*Via Appia Antica (After Piranesi)*, 2016–2018  
 archival ink pen on watercolour paper  
 Purchased through the Art Gallery of Western  
 Australia Foundation: TomorrowFund, 2019

RIDGEWELL, Brenda  
*Spiral space*, 2010  
 sterling silver, stainless steel cable  
 Consolidated Account, 2018

RIDGEWELL, Brenda  
*Directed space*, 2018  
 sterling silver  
 Consolidated Account, 2018

VAN DER LAAN, Christel  
*Brooch: cactus brooch*, 2009  
 Painted sterling silver, ceramic honeycomb,  
 rough agate, electrical part  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2019

VAN DER LAAN, Christel  
*Neckpiece: holier than thou*, 2012  
 Ceramic honeycomb, powder coated sterling  
 silver, vintage findings  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2019

VAN DER LAAN, Christel  
*Brooch: oversight*, 2015  
 Oxidised sterling silver, flotsam, stones, all  
 found on Port Hedland Beach  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2019

YIAP, Alister  
*Micromech: crystal cage*, 2014  
 sterling silver, obsidian, black rhodium plate  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2018

YIAP, Alister  
*Suspension: floating forms*, 2017  
 sterling silver  
 Purchased through the Art Gallery of Western  
 Australia Foundation: Fogarty Design  
 Collection, 2018



## Appendix C • Acquisitions

### Purchases – *continued*

#### Western Australian Art

##### Contemporary – *continued*

YIAP, Alister

*Suspension: horizontal*, 2017

sterling silver, stainless steel cable

Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

YIAP, Alister

*Suspension: vertical*, 2017

sterling silver, stainless steel cable

Purchased through the Art Gallery of Western  
Australia Foundation: Fogarty Design  
Collection, 2018

##### Historical

ADDIS, George

*Brooch*, c 1900

18ct gold

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

ADDIS, George

*Brooch*, c 1900

18ct gold, gold-bearing quartz

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

DANIELS, Frederick

*Brooch*, c 1910

9ct gold

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

DAWSON, Stewart

*Brooch*, c 1901

15ct gold, gold-bearing quartz

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

LEVINSON AND SONS

*Brooch*, c 1911

9ct gold

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

MAY, Charles

*Brooch*, c 1900

gold

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

UNKNOWN

*Brooch*, c 1900

15ct gold, gold-bearing quartz

Purchased through the Art Gallery of Western  
Australia Foundation and Linton Currie Trust,  
2018

## Appendix C • Acquisitions

### Purchases – continued

#### Western Australian Art

##### Indigenous

KURARRA, Sonia  
*Noonkanbah Highway*, 2018  
synthetic polymer on cow hide  
Consolidated Account, 2019

MAY, Ngarralja Tommy  
*Untitled*, 2018  
synthetic polymer and paint pen on sheep  
hide  
Consolidated Account, 2019

MAY, Ngarralja Tommy  
*Untitled*, 2018  
synthetic polymer and paint pen on cow hide  
Consolidated Account, 2019

McKENZIE, Queenie (Garagarag)  
*Dancing with the bible*, 1995  
ink on paper  
Purchased through The Leah Jane Cohen  
Bequest, 2019

McKENZIE, Queenie (Garagarag)  
*The baby Jesus man in the bed*, 1995  
ink on paper  
Purchased through The Leah Jane Cohen  
Bequest, 2019

NARGOODAH, John (Johnny)  
*Life on a muster*, 2018  
synthetic polymer and leather ink on stamped  
cow hide  
Consolidated Account, 2019

NARGOODAH, John (Johnny)  
*Mustering time*, 2018  
synthetic polymer and leather ink on stamped  
cow hide  
Consolidated Account, 2019

SIBOSADO, Garry  
*Aalingoon (Rainbow Serpent)*, 2018  
ochre pigment on engraved pearl shell  
Purchased through The Leah Jane Cohen  
Bequest, 2019

SIDDON, John Prince  
*My last muster*, 2018  
synthetic polymer on cow hide  
Consolidated Account, 2019

SNELL, Jukuja Dolly  
*Kurtal—living water*, 2014  
synthetic polymer paint on canvas  
Consolidated Account, 2018

STREET, Mervyn  
*Droving cattle in the summertime*, 2018  
shaved and etched cow hide  
Consolidated Account, 2019

STREET, Mervyn  
*Sheep station story*, 2018  
synthetic polymer and leather ink on sheep  
hide  
Consolidated Account, 2019



## Appendix C • Acquisitions

### Purchases – *continued*

#### Australian Art

##### Contemporary

AFSHAR, Hoda  
*Remain*, 2018  
two-channel digital video, colour, sound; ed.  
2/7 + 2AP  
Purchased through the Art Gallery of Western  
Foundation: TomorrowFund, 2019

ALI, Khadim  
*Untitled 1* (from the *Fragmented memories*  
*series*), 2017–2018  
gouache, gold leaf and ink  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

ELIOTT, Mark  
*Down at the water table*, 2018  
Borosilicate glass—blown and hot sculpted,  
recycled Australian Red Cedar, water  
Purchased through the Art Gallery of Western  
Australia Foundation: Tom Malone Prize, 2019

KRISTENSEN, Anna  
*Dip*, 2017  
oil and acrylic on linen  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Alluudia procera*, 2017  
felt-tip pen and pencil on paper  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Alluudia procera*, 2017–2018  
digital sound file  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Echinocactus grusonii*, 2017  
felt-tip pen and pencil on paper  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Echinocactus grusonii*, 2017–2018  
digital sound file  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Ficus carica*, 2017  
felt-tip pen and pencil on paper  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

MARTORELL, Dylan  
*Ficus carica*, 2017–2018  
digital sound file  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

##### Historical

JOHNSON, Michael  
*Insult*, 1969  
synthetic polymer paint on canvas  
Consolidated Account, 2018



## Appendix C • Acquisitions

### Purchases – *continued*

#### International Art

##### Contemporary

ISRAEL, Alex  
*Wave*, 2018  
synthetic polymer paint on fibreglass  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2018

OPIE, Catherine  
*Matt and Jo*, 1993  
colour photograph; ed. 3/8 + 2 AP  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2019

OPIE, Catherine  
*Rainbow Falls #2*, 2015  
pigment print; ed. 1/5 + 2 AP  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

OPIE, Catherine  
*Stump #10*, 2015  
Black Mountain clay  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

OPIE, Catherine  
*Stump #9*, 2018  
porcelain  
Purchased through the Art Gallery of Western  
Australia Foundation: TomorrowFund, 2019

##### Historical

LESUEUR, Charles-Alexandre  
*Cases de la Terre de Lewin (Géographe Bay,*  
*W.A.)*, 1801  
pen and ink and graphite on paper  
Consolidated Account, 2018

ROHDE, Johan, Georg Jensen A/S  
*'Cosmos' water pitcher*, 1915  
sterling silver, ebony  
Consolidated Account, 2019

## Appendix D • Artwork credits



**Anne Zahalka**  
*The Bathers* 1989  
 chromogenic print  
 74 x 90 cm  
 State Art Collection, Art Gallery of Western Australia  
 Purchased 2013



**Sidney Nolan**  
*Ned Kelly* 1946  
 from the *Ned Kelly series* 1946 – 1947  
 enamel paint on composition board  
 90.80 x 121.50 cm  
 Gift of Sunday Reed 1977  
 National Gallery of Australia



**Tom Roberts**  
*Shearing the rams* 1890  
 oil on canvas on composition board  
 122.4 x 183.3 cm; 170 x 230.4 x 9.5 cm  
 National Gallery of Victoria, Melbourne. Felton Bequest, 1932



**Charles-Alexandre Lesueur** *Cases de la Terre de Lewin (Géographe Bay, W.A.)*  
 1801.  
 pen and ink and graphite on paper  
 9.8 x 17.5 cm  
 State Art Collection, Art Gallery of Western Australia  
 Purchased 2018



**Julie Dowling**  
*Icon to a stolen child: Perfect* 1998  
 synthetic polymer paint, red ochre and metallic paint on canvas  
 40 x 35.3 cm  
 State Art Collection, Art Gallery of Western Australia  
 Purchased 1998



**Desert River Sea: Portraits of the Kimberley**  
 AGWA Installation view 2019  
 (l. to r) Rickett Percy, Jan Griffiths, Dora Griffiths, Peggy Griffiths, Brenda Ningarmara, Agnes Armstrong  
 Wirnan 2018. Waringarri Aboriginal Arts, Photo: Rebecca Mansell



**George Addis**  
*Brooch* c 1900  
 18ct gold  
 1.7 x 5.4 cm  
 State Art Collection, Art Gallery of Western Australia  
 Art Gallery of Western Australia Foundation



**George Addis**  
*Brooch* c 1900  
 18ct gold, gold-bearing quartz  
 1.5 x 6.3 cm  
 State Art Collection, Art Gallery of Western Australia  
 Art Gallery of Western Australia Foundation

(Refer to images on pages 12 and 13)