





Art Gallery of **Western Australia**

Location

Perth Cultural Centre, Western Australia

Postal Address

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Perth Business Centre
PERTH WESTERN AUSTRALIA 6849

Contact

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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
Gifts to the Foundation of \$2 or more are tax deductible.

Sponsorship

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

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 2016-17 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 2016-2017 Annual Report is provided on the Art Gallery of Western Australia website in PDF format (entire report) as well as in an accessible (Word) version (excluding the financial statements).
artgallery.wa.gov.au/publications/anreport.asp

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Front Cover: Antony Gormley Big Yield 2015. Mild steel bar, 219.0 x 111.0 x 99.0 cm. Big Pluck 2, 2016. Mild steel bar, 281.0 x 81.0 x 48.0 cm. State Art Collection, Art Gallery of Western Australia. Purchased through the Art Gallery of Western Australia. Foundation: Funds donated by John Rodgers to the Art Gallery of Western Australia, for permanent display and enjoyment by the public in recognition of the contribution by his father Kurt Rodgers to the arts and the Gallery, of which he was a Board member from 1960 to 1970, 2016. © the artist. Photograph by Stephen White, London. Courtesy: Sean Kelly, New York.



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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 2017.

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.

Sam Walsh AO
Chair
Board of the Art Gallery of Western Australia
8 September 2017

Jason Ricketts
Member
Board of the Art Gallery of Western Australia
8 September 2017





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.

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

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

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

Our Vision

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





Overview

Who We Are

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

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

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

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

Our Purpose

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





The Essence of AGWA

the **essence** of **AGWA**



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

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

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

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

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

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

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

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

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

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

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

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

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





Overview

Chair's Foreword



Sam Walsh AO
Chair

I am delighted that my appointment as Chair of the Board of the Art Gallery of Western Australia from January 2017 coincides with an exciting period in the history of the institution. There are many new initiatives taking place within the Gallery, and I look forward to working with AGWA Director and CEO Stefano Carboni, and his team, as they come to fruition.

At the time of my appointment I noted that all art forms need to be moving towards making themselves more attractive to young people, and I hope to bring to my new role at AGWA lessons learned during my time as board member of the Royal Opera House at Covent Garden for more than two years.

In March the Government announced plans of an exciting development of the Gallery's expansive unused rooftop for cultural and commercial purposes in time for the 40th anniversary of the main Gallery building and AGWA's 125th anniversary in 2020. The project, dubbed AGWAElevate2020 will be the first capital development for 25 years since the old Perth court was converted to the Centenary Galleries in the Beaufort Street wing. The vision for the rooftop was left incomplete when the new building was opened in 1979, and I am delighted that, 40 years later, we are able to plan to complete the job in such style. The real focus will be on new art experiences and the art of today. It will be one of the best city views in Australia and a go-to place for something extraordinary in the WA arts scene.

I thank the new Government of WA for the significant vote of confidence they have given this project with a financial commitment that should encourage support from other private and public sources. Importantly, this initiative will enable AGWA to reach out to a wider audience, expand opening hours as well as its range of activities, thus providing WA with a new cultural icon on the city's horizon.

I particularly wish to acknowledge my predecessor, the Hon Nicholas Hasluck AM, QC, who retired from the role at the end of 2016.

Nicholas provided the Gallery with great direction and focus for the last two years, and I thank him sincerely for his commitment and guidance during his time as Chair of the Board. During the year Wesfarmers' Art Curator, Helen Carroll also retired from the Board after seven years, and I thank her particularly for her service to the Gallery and the Board. This year Geoffrey London and Toni Wilkinson were appointed as Board members, and I acknowledge and thank all my Board colleagues for their commitment and wise counsel throughout the year.

On behalf of the Board I also wish to thank the Foundation Council, led by Chairman Adrian Fini, together with members of the Foundation, for the contribution they make to AGWA. The Foundation Council must be congratulated also for organising another very successful Art Ball, held in May, which again introduced a new and generally younger group of friends and supporters to the Gallery.

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

On behalf of all of us at the Art Gallery of Western Australia I take this opportunity to thank the Government of Western Australia: firstly, thanks to the former long-standing Minister for Culture and the Arts, the Hon John Day for his staunch support and contribution to the mission of AGWA over the past eight years; and to welcome the recently appointed Minister, the Hon David Templeman MLA, for the support and enthusiasm he has already demonstrated for the role.

Sam Walsh AO
Chair





Overview

Director's Report • The Year in Review



Stefano Carboni
Director

In 2016 we invited our audiences to *see things differently* and I am confident we have delivered on this promise. The theme we chose for 2017 is Renew and in November we revealed to a large crowd of Foundation and Friends members, artists, media and other supporters several new initiatives that I discuss later in this report, which will set us up for a dynamic lead into 2020 when we will celebrate our 125th anniversary. I look forward to working with my staff and the Board as we continue to find new ways to connect with our audience and make the Gallery a welcoming venue for all Western Australians.

Collection

A highlight of the *Renew* launch event was the unveiling of two new occupants in the Gallery's entrance, in a space now called the Rodgers Gormley Gallery. These two major acquisitions (featured on the cover of this Annual Report) are the mild-steel sculptures *Big Yield* and *Big Pluck 2* created in 2015 by the internationally renowned artist Antony Gormley. The two new sculptures are the first of the celebrated artist's works displayed in the Gallery itself: at one-and-a-half-times life-size they provide a new captivating entrance statement to the building. These acquisitions were enabled through funds donated by John Rodgers, AGWA Foundation patron and son of a former AGWA Board member, and I thank him sincerely for this generous gift.

Over the past few months we have been working to bring our visitors a new Indigenous gallery – a permanent space which will showcase Aboriginal and Torres Strait Islander art from the State Art Collection.

We have also started the lighting upgrade and full reinstallation of the downstairs galleries, which are undergoing major change and will reopen in September 2017 with old favourites placed alongside many new acquisitions and works in the Collection that have not been seen for some time.

The new *WA Unlimited* concept, initiated two years ago through the popular *WA Focus* initiative, is now firmly embedded into AGWA's exhibition program and is being expanded into the adjacent gallery to highlight in a more permanent way the most comprehensive collection of Western Australian art. It is the Gallery's ongoing space dedicated to showcasing the talents of our local visual arts community, and our commitment to WA artists, meaning that there is always something new for our local visitors.

Screen Space, which provides a dedicated place within the Gallery for people to view our growing collection of filmic and video works continues to be a popular destination.

Exhibitions

This year we introduced *Culture Juice*, our new contemporary culture strand, aimed at providing provocative exhibitions on aspects of popular culture which will appeal to both new audiences and traditional visitors. *Culture Juice* was launched in connection with the *SNEAKERHEADS* season, and the exclusive Australian presentation of the North American show *The Rise of Sneaker Culture*.





Overview

Director's Report – continued

This year marked the 15th anniversary of the *Tom Malone Prize* for artistic glass. It was fitting that the *Luminous* exhibition featuring the shortlisted works for 2017 also included all works by past winners, and other selected works by Australian glass artists shortlisted for the Prize and acquired by AGWA since 2003. In thanking Elizabeth Malone for her wonderful generous commitment to fund the prize for the past 15 years, I would also like to welcome the new patron of the *Tom Malone Prize*, Cheryl Grimwood, whose generosity has ensured that the Prize and associated exhibition will continue to flourish.

For the first time since it was established in 2007, Western Australia's *Black Swan Prize for Portraiture* went on display at AGWA. In conjunction with this exhibition AGWA developed the Portrait Project, a new concept which featured a section of portraits from the State Art Collection, depicting portraiture during different eras. The success of the exhibition and the *Portrait Project* have resulted in a partnership between AGWA and ARTrinsic Inc., organisers of the Prize, to continue exhibiting at the Gallery.

A list outlining our 2016–17 exhibition program can be found on page 25 of this report, and a full summary is available on the Gallery's website.

Programs

The Education and Public Programs departments have had another very successful year with strong visitation by school, tertiary and other groups for workshops and guided tours, and a range of other initiatives, some of which are also highlighted in the Programs section of this report. Our partnerships with contemporary dance company Co3, Art Source, Perth International Arts Festival and the Fringe World Festival have continued this year, and new alliances have been established with Curtin University, WA Opera and Scitech. In regional Western Australia, AGWA, in conjunction with Rio Tinto, continues working in collaboration with Kimberley Aboriginal artists and communities to present *Desert River Sea* – a nationally significant project which will culminate in an important exhibition of recent works.



• Keynote conversation at AAGGO conference: L-R: Stefano Carboni, Gregory Prior, Nicholas Hasluck, Geraldine Doogue.

Again this year we have been able to welcome visitors to the rooftop space for social functions and other events, and I am looking forward with pleasure to the renewal of this space, which has been something I have been advocating since I took up my appointment.

In March it was my pleasure to welcome volunteer gallery guides from around Australia and from Singapore to the Association of Australian Gallery Guiding Organisations (AAGGO) biennial National Conference. Organised by a committee of AGWA guides, the conference was a great success and I was delighted to be able to address the delegates on several occasions as well as taking part in the keynote conversation with Geraldine Doogue around the theme of *Telling Stories – A sense of Place*.





Overview

Director's Report – *continued*

Operations and Management

During 2016–17 AGWA has continued to operate with a small but dedicated staff in order to deliver the best possible programs and displays to the public.

In April 2017 the State Government announced 'Machinery of Government' changes in the public sector, creating a number of new amalgamated departments. These structural changes are aimed at creating collaborative departments focused on whole-of-government objectives and delivering services in a more efficient and effective way. The Department of Culture and the Arts, under which the Gallery currently operates, will merge with several other agencies to become the Department of Local Government, Sport and Cultural Industries from 1 July 2017.

Acknowledgements

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

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

Finally, I must again express my warmest thanks and gratitude to all AGWA staff. This has been a year of much change, and a lot has been asked of every member of our small team. I am forever grateful for their dedication and their constant willingness to adapt and come up with innovative and creative new ways of working together.

Stefano Carboni
Director



Performance Management

Performance Management Framework

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

Summary of Key Performance Indicators

Preservation

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

Accessibility

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

Key Efficiency Indicator

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

Financial Overview

AGWA receives revenue from a variety of sources. The State Government provides the majority of revenue as an appropriation to fund core services. In addition, the Gallery receives grants, sponsorships, donations and bequests which fund a diverse range of activities, including the majority of the acquisitions. Much of this revenue is restricted to specific purposes. The Gallery also generates a portion of its own revenue through paid exhibitions and commercial activities including venue hire and retail sales. Total revenue of more than \$12.5 million was received in 2016–17, of which \$5.7 million was generated from commercial activity, and from public, private and charitable sources.

Financial Targets	2016–17 Target	2016–17 Actual	Variance from Target
	\$'000	\$'000	\$'000
Total Cost of Services (as per income statement)	12,707	12,568	(139)
Net Cost of Services (as per income statement)	(9,637)	(6,818)	2,819
Total Equity (as per Statement of Financial Position)	295,990	335,753	79,253
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	538	(604)	(1,142)

- A detailed description of the Performance is contained in the Financial Statements and Key Performance Indicators section of this Report.



Agency Performance

The Gallery's performance for 2016–17 is in line with the annual priorities and objectives set out in the AGWA Operating Plan and Budget which is within the framework of the Gallery's Strategic Plan for 2011-16.

Collections

Strategic Objective: To attract, acquire and preserve the most significant art to enrich the Collection.

Overview

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

At 30 June 2017, the State Art Collection comprised 17,725 works.

Outcomes

In 2016–17 the Gallery acquired 64 works of art at a value of \$412,822, and was gifted an additional 146 works for an estimated value of ca. \$800,000. 12 works were transferred into the collection as part of a stocktake process.

Highlights of these acquisitions include the purchase of the first Clarice Beckett work for the Collection, a substantial donation by John McBride OAM, and a major donation from Brigitte Braun of 38 Julie Dowling paintings and 70 works by various WA Indigenous artists. Also donated under the Capital Gifts Program was a large-scale drawing by Gosia Wlodarczak, donated by Dr Andrew Lu.

During the year 222 works of art were introduced into the Collection:

- 61% (41 artists) were works by Western Australian artists
- 18% (20 artists) were works by Australian artists
- 21% (44 artists) were works by International artists

See full list of acquisitions at Appendix E

The Gallery received funding to undertake a major lighting upgrade of the ground floor gallery spaces which, once completed, will enable a complete reinstallation of a selection of the Collection in the second half of 2017.

In order to allow for the preparation, packing and temporary relocation of the State Art Collection, it was decided that there would be a loans moratorium to minimise demands on staff and the Collection during that time. All major art galleries and museums were advised of this decision and no new requests for works of art for external loan are being accepted during the period 1 November 2016 to 30 April 2018. However, loan requests which had already been received and approved for this period have been honoured.

Loans from the State Art Collection to State and National institutions, exhibitions and Government departments totalled thirty-eight works.

Twenty-six works were loaned to Australian institutions. Highlights include Barbara Hepworth's sculpture *Two forms in echelon* which was lent to the Museum of Old and New Art (MONA)'s exhibition *On the Origins of Art*; Jeroen Verhoeven's *Cinderella table* for the *Out of Hand* exhibition at the Museum of Applied Arts and Sciences; Stanley Spencer's *Christ evicting the money changers*, *Christ in the Wilderness: The foxes have holes* and *Christ in the Wilderness: The eagles* and Henry Lamb's *Portrait of Stanley Spencer to Stanley Spencer: A Twentieth-century British Master* exhibition at Carrick Hill; John Olsen's *Cooper's Creek in flood and Up and down the sea port for John Olsen: You Beaut Country retrospective* exhibition at the National Gallery of Victoria and the Art Gallery of New South Wales; Jenny Watson's *Reflections in a muddy puddle* and *18* to the artist's survey exhibition

Agency Performance

Collections – continued

at the Museum of Contemporary Art; and Pedro Wonaeamirri's *Jilamara* for the *Defying Empire: Third National Indigenous Art Triennial* at the National Gallery of Australia.

Twelve works were loaned to Western Australian institutions – highlights include two works by Frank Norton for *Frank Norton: Painter & Collector* exhibition at the Fremantle Art Centre; Candice Breitz *Factum Tremblay* (from the series *Factum*) and six films by William Kentridge for *Invisible Genre* exhibition at the John Curtin Gallery, Curtin University.

Twenty-three loans were made to the Department of Premier and Cabinet, Government House and the Anglican Church of Australia.

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

The State Art Collection valuation assessment was successfully completed. The annual assessment ensures the Collection carrying amount in the financial statements represents fair value.

The Indigenous Collection online digitisation project has commenced with permissible Aboriginal and Torres Strait Islander art holdings in the State Art Collection being systematically photographed, along with copyright and permissions and interpretative material being sought for online access. The funding support of the Gordon Darling Foundation assists the Gallery in aiming to provide a rich and inspiring online resource.

Conservation staff have been busy preparing works for the reinstallation of the ground floor galleries; in addition several new acquisitions have required minor conservation treatment before going on display. In liaison with the Volunteer Guides Co-ordinator, the conservators this year embarked on a series of Art Conservation Awareness training sessions with the AGWA Guides. These sessions have been focused on providing the Guides with information about the role of Conservation within the organisation, and have covered topics such as Pest Management at AGWA and an introduction to Paintings Conservation.

This initiative has provided a unique environment for the Guides to consider the material aspects of the exhibitions and how the collection is cared for behind the scenes and to ask questions, with the result that they are now more informed about the Collection when leading tours for Gallery visitors.

The Framing Department made ready for display many works on paper for exhibitions, gallery changeovers, and loans, and work was undertaken on frames for paintings being newly included as part of the collection display renewal project. A major undertaking of the section was the framing of works on paper for the major historical exhibition "*Unknown Land*". The new hand-carved frame (based on a 17th Century design using 24 carat gold leaf) for the David Roberts' painting *High Altar Seville* was completed this year and the work now hangs in the Centenary Galleries.



David ROBERTS

High Altar Seville

David Roberts

The High Altar Seville Cathedral, 1938

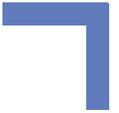
oil on canvas

138.5 x 92.5 cm (painting); 167.0 x 116.0 cm (framed)

State Art Collection, Art Gallery of Western Australia

Purchased 1903

See full list of exhibitions and displays on page 25



Agency Performance

Collections – continued

Some of the acquisitions purchased in 2016–17



Trevor RICHARDS

Future past 2016

acrylic polymer paint on canvas

58.5 x 137.6 cm (diptych)

58.5 x 68.8 cm (each panel)

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

State Art Collection, Art Gallery of Western Australia © Trevor Richards, 2016



Marc LEIB

Inner Core 2016

kiln-formed glass, kiln-formed murrines, cold-worked and polished

26.5 x 41.5 x 1.2cm

Purchased through the Tom Malone Prize, Art Gallery of Western Australia Foundation, 2017

State Art Collection, Art Gallery of Western Australia

© Marc Leib, 2016

Photographer: Kevin Gordon





Agency Performance

Collections – continued



Juha TOLONEN

The Yellow Tree 2011

Giclee print

60 x 60 cm

State Art Collection, Art Gallery of Western Australia

Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2016

© Juha Tolonen, 2011



Gosia WLODARCZAK

East Wall 2002 (detail)

pigment marker, canvas panels

twenty-eight panels: 204 x 432 cm (overall)

Gift of Dr Andrew Lu, OAM under the Commonwealth Government's

Cultural Gifts Program, 2017

State Art Collection, Art Gallery of Western Australia

© Gosia Wlodarczak, 2002



Agency Performance

Collections – continued



Kato SHUBEI II

Plate with chrysanthemum and paulownia decoration 1860-1890
ceramic
23.6 cm diameter
Gift of Support Net “Niji No Kai” Inc, 2017
State Art Collection, Art Gallery of Western Australia



Clarice BECKETT

Stormy seas Mentone cliffs c 1930
oil on canvas board
35.5 x 45.5 cm
Purchased 2017
State Art Collection, Art Gallery of Western Australia





Agency Performance

Collections – continued



Justin O'BRIEN

Boy in costume c 1949

oil on canvas on hardboard

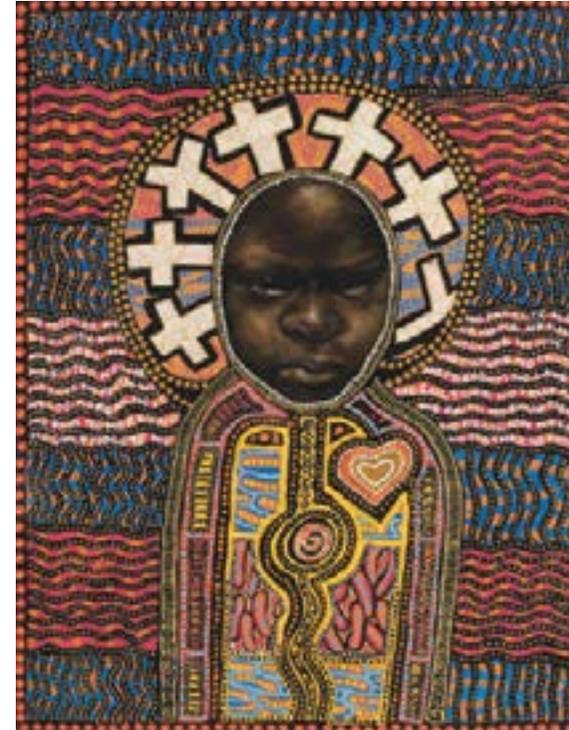
94 x 43 cm (sight)

116.5 x 65 cm (framed)

State Art Collection, Art Gallery of Western Australia

Purchased 2016

© the Estate of Justin O'Brien



Julie DOWLING

Icon to a stolen child: No 1997

synthetic polymer paint, red ochre, blood and metallic paint on canvas

45.5 x 35.4 cm

State Art Collection, Art Gallery of Western Australia Gift of Brigitte

Braun, 2017

© Julie Dowling/Licensed by Viscopy, 2017

Agency Performance



Programs

Strategic Objective: To deliver programs that connect, stimulate, involve, educate, and entertain our audience.

Overview

AGWA provides broad access to the Western Australian community and visitors to the state, by means of a diverse exhibition program and many activities to support these exhibitions. Use of digital technology and online information services through the website, the use of social media applications such as Facebook, Twitter, YouTube and Instagram make programs accessible to a broader audience. Additionally, interactive technology and family-friendly spaces within major exhibitions provide an additional level of engagement for visitors.

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

Outcomes

A total of 307,781 people visited the Gallery during the year, compared with 282,323 the previous year. Virtual access continues to be strong with AGWA's website attracting 199,694 unique visitors.

Website traffic was ahead of target (+14%), and Gallery visitation was 23,104 (+8%) ahead of 2015–16 actual figures. Visitation was particularly strong for *The Rise of Sneaker Culture* exhibition, the *Black Swan Prize for Portraiture* and *Year 12 Perspectives*.

AGWA is active in the social media space, with a Facebook following of 26,465 – 13% up on the previous year), 22,800 followers on Twitter (an increase of 5%), and 9,060 Instagram followers (an increase of 68%). The Gallery's regular electronic newsletter reaches 24,505 subscribers.

During 2016–17, AGWA used a combination of strategic marketing campaigns, social media and unpaid media to support the exhibition schedule and attract diverse audiences for programs and events.

During 2016–17, AGWA used a combination of strategic marketing campaigns, social media and unpaid media to support the exhibition schedule and attract diverse audiences for programs and events. Significant focussed campaigns were initiated for *"Unknown Land"* and *The Rise of Sneaker Culture*.

Unpaid media encompasses stories and articles published in print, radio or television because of the interest factor of the content. This year unpaid media coverage across these platforms with Western Australian, national and international media outlets totalled 2,259 items, reaching a total audience of 136,266,169. An equivalent amount of advertising space is calculated to cost \$16,540,034. (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 a *Today Tonight* segment, *Triple JJJ* interview and *Weekend Sunrise* interview for the launch of the international exhibition *The Rise of Sneaker Culture*. The exhibition also featured prominently in *The Weekend Australian*, *The Conversation*, *Foxtel Arts*, *Radio National* and local papers *STM*, *The Sunday Times* and *The West Australian*.

AGWA continued to support its exhibition programs with entertainment offerings. These included four performances in the ARTBAR series (international and national acts combining people, art and live entertainment). The first event, presenting rock singer Peter Garrett with his band The Alter Egos featured the *"Unknown Land"* exhibition. Singer-songwriter Sarah Blasko supported *Sacred and Profane*, comedian Hannah Gadsby was linked to *Unknown Land* and the *Black Swan Prize for Portraiture*, and the final concert featuring folk-inspired duo Husky offered patrons the opportunity to visit *"Unknown Land"* and *Screen Space – Christian Thompson HEAT*.

Throughout the year, AGWA offered its visitors a rich suite of exhibitions and Collection displays aimed at a wide and diverse audience. Some of the highlights are set out below.



Agency Performance

Programs – continued

Blue Sky with Rainbow

Blue Sky with Rainbow was installed in the Gallery with the artist Julianne Swartz in October 2016. It subtly intersects with the Gallery's concourse spaces and draws on the natural source of real-time sunlight, as well as the passing or transient presence of the viewer. Best known for her participation with a public project for The High Line, New York, in 2011, Swartz uses the term "archi-puncture" in relation to her work. This innovative installation transports real-time sunlight through a line of sky-blue clad fibre optic cable, which drops through the vertical space of the concourse and splits off in two directions to the upper and lower concourses. It creates a stream of light energy through the building with a rainbow event viewed through a small hole in the upstairs concourse wall, and ends in a point of light at the front entrance to the gallery. The "sky line" playfully traverses the building, to make a pale blue line drawing through the space.

Dissenting Voices

Dissenting Voices explored how artists respond in their work to social issues, cultural values and political events; others provided commentary on the human condition and critiques of conformity to societal norms. Selected from historical, Indigenous and contemporary work in the State Art Collection, together with major paintings on loan from the Kerry Stokes Collection, the exhibition set out artists' representation of conflict and civic disorder, through to active protest and reflections on cultural resistance. The exhibition spanned work from the 19th century to the present day, from the satirical descriptions of the political election process of William Hogarth and Francesco Goya's accounts of the horrors of war, to contemporary reflections on conflict and Aboriginal dispossession, through to post-colonial revisions of Australian history and gender identity.

"As a tourist, 'Unknown Land' has given me an idea of what West Australia's history is."



- Curator Melissa Harpley introducing "Unknown Land" to a group of visitors.

"Unknown Land": Mapping and Imagining Western Australia

"Unknown Land" presented visitors with a richly-nuanced experience, using the vast array of material produced by explorers, surveyors and colonists as they mapped regions, and established settlements, and botanists and scientists made detailed pictures of the flora and fauna. The documented visual record of European contact with Terra Australis Incognita

Agency Performance

Programs – continued

(‘the Unknown Land of the South’) began along the western coast of the continent in the seventeenth century, and this exhibition used this varied material to look at the different ways in which Western Australia was documented and recorded up until the 1880s, offering different perspectives about the way Europeans mapped space and converted it into place. It focused on the fragmentary nature of this development, showing how artists strove to ‘fill in the blanks’ on the map, translating perception into representation. The title of this exhibition, “*Unknown Land*”, referred to that European history of imagining an unknown southern land. For the Aboriginal people, whose land this had been for thousands of years it was, of course, far from unknown.

Portrait Month and *The Black Swan Prize for Portraiture*

Portraiture is an exciting art form that combines technique, ability and emotion to explore both the inner psyche and the physical appearance. In October 2016 AGWA introduced Portrait Month, to explore the many forms of portraiture across photography, painting, video and sculpture. This initiative also saw the Gallery partnering with ARTrinsic Inc to host, for the first time in its history, the *Black Swan Prize for Portraiture* on its 10th anniversary. 40 finalists, including 13 West Australian artists, were represented in the 2016 *Black Swan Prize* alongside finalists from NSW, SA, VIC, QLD and TAS. The Lester Group Prize was awarded to the Western Australian artist, **Rachel Coad** for her portrait of artist Waldemar Kolbusz titled *Indian Summer*. Established in 2007 by ARTrinsic Inc. the *Black Swan Prize for Portraiture* is the third richest prize in Australia, behind the Archibald and Moran competitions, and the impetus for its creation was to provide an opportunity for Western Australian artists and audiences to participate in a major cultural event that would equal those offered by the eastern states.

Everyone has a history – Plain Speak

Plain Speak provided provocative stories from Australia’s first peoples. This powerful presentation of Aboriginal and Torres Strait Islander art, comprised 52 works of art across a mix of mediums, including large-scale paintings, photography, sculpture and filmic presentations. The show, which included works of art by 25 artists represented in the State Art Collection, examined our innate need as humans to reach out to people, ancestors and Country by exploring individual and shared stories that are deeply personal in nature. Some of these stories included themes of identity, connection and trauma. Incorporating a diverse mix of local and national works by Indigenous artists, the art shown in *Plain Speak* provided insight into both the personal and public life of the artist. The exhibition focused on the Indigenous condition in Australia in particular.

Luminous: Tom Malone Prize 2003-2017

The *Tom Malone Prize* was initiated in 2003 by Governor of the Art Gallery of Western Australia Foundation, Elizabeth Malone in memory of her husband, Tom, a passionate art collector, and celebrated its 15th anniversary in 2017. It is a highly- respected national event for contemporary Australian glass artists, and as an acquisitive prize, each year’s winning entry becomes a part of the State Art Collection. Since its inception the Prize has played an integral role in the Gallery’s acquisition of works by Australia’s most inspiring, innovative and accomplished artists in this medium, and facilitated the entry of significant works by these artists into the State Art Collection. In June 2017, the Gallery confirmed the continuation of the prize through the support of AGWA Foundation Benefactor Cheryl Grimwood. The 2017 exhibition included this year’s shortlisted works displayed alongside those from all the past winners and a book was published to celebrate the 15th anniversary.

*A list of exhibitions and displays shown in 2016–17 can be found on page 25,
with full details about each one being available on the Gallery’s website:*

<http://www.artgallery.wa.gov.au/exhibitions/current.asp>





Agency Performance

Programs – continued

The Rise of Sneaker Culture

Originating at the Bata Shoe Museum in Toronto and organised by the American Federation of Arts, *The Rise of Sneaker Culture* was the first museum exhibition in North America to examine the sneaker's complex and fascinating social history, from its origins in the mid-nineteenth century to its role in the present day as a status symbol of urban culture. The exhibition came to AGWA (its only non-American venue) after popular showings in Toronto, Brooklyn, Atlanta and Oakland. The exhibition featured shoes from the archives of Adidas, Converse, Nike and Puma, as well as private collectors, and sneaker collaborations between celebrities, artists and high-end fashion houses, including Kanye West, Damien Hirst, Prada, and Lanvin. Significant exhibits on display included an 1860s spiked running shoe, an original 1923 Converse All Star/Non Skid, a pair of 1936 track shoes, the original Air Force 1, early Adidas Superstars, and a complete presentation of Air Jordans I-XX3 on loan from the Kosow Sneaker Museum.

Voluntary Gallery Guides

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

The highlight of the year was the Association of Australian Gallery Guiding Organisations (AAGGO) biennial National Conference held in March at AGWA and other locations in Perth. The four day programme provided a robust series of experiences, all aimed at enhancing the Guides' knowledge and skills, and included the involvement of the Gallery's Director and CEO Stefano Carboni and several other staff. The AGWA Guides welcomed 219 Guides from 19 other Galleries throughout Australia, and an international contingent came from Singapore. The Guides will celebrate their 40th anniversary in October 2017.

There are currently 99 Voluntary Gallery Guides: 58 of these are Active Guides, who are required to design and deliver 28 tours per calendar year and attend fortnightly professional development and training sessions, and 10 are Associate Members who are not required to deliver tours, but support the program by acting as mentors, assisting or delivering training

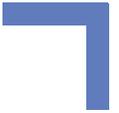


- Culture and Arts Minister the Hon David Templeman wore his red sneakers to the opening of *The Rise of Sneaker Culture*. L-R, AGWA Director Stefano Carboni, Minister Templeman and Board Chair Sam Walsh.



- Visitors enjoying a tour with a Voluntary Gallery Guide.





Agency Performance

Programs – continued

and professional development. They also undertake research, maintaining the library and assisting with training and professional development. Associate Members must have been Active Guides for at least seven years before they can apply for this change in status. There are 31 Life Members, a status awarded to individual Guides after 20 years of voluntary service to AGWA.

This year the VGGs delivered tours as part of AGWA's Education program to 5,488 school-aged children, 216 tertiary students, 403 students studying English as a Second Language, and 1,225 adults.

In addition, 3,058 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours. The guides provided their services to 443 invited guests at functions and events.

This year 20 professional development sessions were held for the Guides. These were designed to support guiding the works in the collection and the temporary exhibitions. The Guides regular meetings covered a range of themes and included walkthroughs with curators including Dunja Rmandic *Black Swan Portraiture Prize*, Melissa Harpley *Helen Grey Smith*, Carly Lane *Everyone has a history – Plain Speak*, and Robert Cook *The Rise of Sneaker Culture*. WA Focus artist Nathan Beard provided an insight into his exhibition and glass-maker David Hay discussed the complexities of this craft in connection with the *Tom Malone Prize*. Talks from the AGWA Conservation staff also gave the Guides insights into their work.

A group of 16 new recruits commenced training to become VGGs in early 2017. The year-long course includes visual awareness, constructing a tour and learning how to select and use works of art appropriately, and techniques for engaging tour groups and encouraging interaction. Special training is given on methods to use with school group tours, while catering for the different curriculum and learning outcome needs. Each trainee is assigned an Active Guide as a mentor to assist with their training.

“The tour guide was fantastic. Above and beyond the call of duty. I asked a question and he took the tour in a completely different direction. Very good.”

Education Programs

AGWA's 2016–17 education program was well supported with 16,409 students (primary, secondary, tertiary and those studying English as a second language) taking part.

Groups other than traditional school classes, for example home school group networks, alternative schools and special needs and disability groups, are continuing to participate in AGWA education programs, with increased participation in workshops again this year by groups of home-school students. There has also been consistent visitation from country schools, particularly upper secondary during the first half of the year when *Year 12 Perspectives* was on show.

The first half of 2017 saw a large number of senior school groups coming into the Gallery to participate in Visual Analysis Education workshops, along with tours *Year 12 Perspectives*. 37 of these groups also participated in Visual Analysis workshops which took place in the Gallery with State Collection works. The exhibition *Everyone has a history – Plain Speak* proved a wonderful resource for these workshops

An education resource, written and produced to accompany *“Unknown Land”* was made available for teachers to download and print from the AGWA website. The resource connected to the Western Australian Curriculum learning areas of History and Social Studies and Visual Arts, and comprised information about artists in the exhibition and their works, including contextual background about places and people depicted. It also included discussion questions and research ideas for students to address before, during and after a visit.



Agency Performance

Programs – continued

AGWA's Education Department organised two of the popular Art and Philosophy Days, facilitated by Voluntary Gallery Guides. Students interacted with works from the State Art Collection discussing philosophical issues concerning the concept of 'landscape and place' in small groups, using art works as stimulus. A session during the second one centred around the exhibition *The Rise of Sneaker Culture* and groups debated ideas concerning collections, identity, consumerism and design. Professional Learning Days for teachers, and exhibition teacher previews were again popular and well attended this year.

Nearly 4,000 children participated in school holiday workshops in July, October, January and April. These included Nyoongar basket-weaving during NAIDOC Week; a water colour landscape painting activity in support of "*Unknown Land*"; a Lego activity inspired by new Antony Gormley sculptural acquisitions; and an activity to put together and decorate a paper sneaker in support of the Sneakerheads season and *The Rise of Sneaker Culture* exhibition

A program of monthly briefings for AGWA security guards has now become a fixture in the education program, with the Educator delivering information on State Art Collection works, and a number of special exhibition sessions being presented by Curators and the Voluntary Gallery Guides. The value of these sessions is reinforced by the positive feedback received about the security guards and their interaction with visitors.

Public Programs

The highlight of the public program this year was Sneaker Saturday. The open-house style event was a different approach for AGWA and aimed to create a groundswell of interest in the exhibition, *The Rise of Sneaker Culture*. It attracted more than 7,000 people to the Perth Cultural Centre to celebrate all things sneakers – including music, live art, skateboarding and basketball, and its success was also due to the support received from the Department of Sport and Recreation, Curtin University and the wider AGWA team. Sneaker Saturday contributed to the strongest attendance to the Gallery over a weekend since 2012.



• School students in discussions with one of AGWA's Guides during Philosophon workshop.

Beyond this new model of delivery, the programming for visitors to AGWA has featured events describing the creation and styles of works of art on display.

For the 15th Anniversary of the *Tom Malone Prize*, the Gallery had the pleasure of presenting the *Luminous Celebration*. The series of talks engaged glass artists who had been awarded this prestigious Prize, including this year's winner from Western Australia, Marc Leib. AGWA Director and CEO, Stefano Carboni, also presented a lecture focussing on his specialist area of Islamic artistic glass.

The AGWA Young Alumni continued for a second year, inviting artists featured in the *Year 12 Perspectives 2016* exhibition to attend special events and participate in unique opportunities. A record number of *Year 12 Perspectives* artists nominated to speak about their work.



Agency Performance

Programs – continued

The series consisted of three talks over four weeks, featuring 16 of the exhibition's artists, including the *People's Choice Award* winner, Lara Sawyer. The talks again proved popular, with 122 people attending.

This year AGWA has presented programs in partnership with tertiary institutions. With the Terra Foundation UWA, AGWA presented the international symposium, *Colonisation and Wilderness: Nineteenth-Century American and Australian Landscape Painting*. The conference was linked to the exhibition, *Continental Shift* and featured international and national academics. The event was sold out and complemented the artist talks. The discussions have also been posted online.

During the year, AGWA and Curtin University established a relationship which started with the *Windowing the Curtin Project*. Several fashion merchandising students from the Curtin School of Design and Art created their own iconic Western Australian sneaker, and a selection of the innovative designs are showcased in the Imagination Room.

2016 year was also the first year the *Black Swan Portraiture Prize* was held at the Gallery. AGWA's Visitor Experience team supported ARTrinsic Inc. (organisers of the Prize) by delivering the community engagement program, which included a range of workshops, demonstrations and talks. The extensive program was well received with the workshops reaching capacity before the exhibition was open. Together, AGWA and ARTrinsic Inc. presented the first Artist Conference aimed at giving artists business skills.

AGWA and Co3, WA's contemporary dance company, continued to develop work for the *Reason for Being* project. This innovative cross-arts partnership began in February 2016. In the 2016–17 year, Co3 and AGWA presented eight developments which re-interpreted the State Art Collection and architecture of the Gallery, engaging more than 8,300 visitors.

Highlights in this partnership have been the interpretation of Sally Gabori's *Thundi*, Guy Grey-Smith's *The Cross* and the engagement of other established creatives such as Chrissie Parrott and Matt Edgerton.

"I always come in to get a bit of culture when I'm in town to get away. It's just so calming and relaxing."



• Co3 dancer Katherine Gurr and Co3 Youth Dancer Ada Rae Duncan.

Artwork credit:

Mirdidingingathi Juwarnda (Mrs Gabori)

Thundi 2010. Synthetic polymer paint on canvas. State Art Collection, Art Gallery of Western Australia.

Purchased through the TomorrowFund and the Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation



Agency Performance

Programs – continued

This year's programming has also included talks presented in partnership with Artsource, the peak membership body for visual artists in Western Australia. Starting with *Typecast*, a moving artist talk for NAIDOC Week, the event featured artists Robert Hitchcock, Sharyn Egan, Norma McDonald and Peter Farmer in an open discussion on navigating the economic influences on contemporary arts practice as an Indigenous artist. Artsource and AGWA continue to work together to create opportunities for their members to engage in the exhibition program.

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 volunteer Guides, followed by coffee, cake and conversation in the Imagination Room. This room, established in 2016, is used as a hub for public programs, talks, workshops and events. On top of short-term activations, the Visitor Experience team created an interactive experience during the Portrait Project, encouraging visitors to create their self portrait.



• ArtBubs: Exhibition, *Continental Shift*, 30 July 2016–5 February 2017.

“Really enjoyed Art Bubs. It was good to have someone that knew about the works because I don't know much about the Art Gallery.”



- WA Focus. AGWA welcomed a series of prominent WA artists to showcase mainly new work in this continuing series. Pictured at the opening of their shows are: Juha Tolonen (top) and (bottom) Nathan Beard with a group of friends. The complete list of exhibitions in WA Focus can be found on page 25.



Agency Performance



Exhibitions and Displays presented in 2016–17

Title	Opening	Closing
Comic Tragic: the exploding language of contemporary comic art	9 Apr 2016	25 Jul 2016
Sacred and Profane Yang Zhichao <i>Chinese Bible 2009</i> Jitish Kallat <i>Public Notice 2 2007</i> Nalini Malani <i>The sacred and the profane 2001</i>	7 May 2016	22 Aug 2016
Continental Shift	30 July 2016	5 Feb 2017
Dissenting Voices	20 Aug 2016	8 Jan 2017
“Unknown Land” Mapping and Imagining Western Australia	17 Sep 2016	30 Jan 2017
Black Swan Prize for Portraiture	8 Oct 2017	31 Oct 2017
Year 12 Perspectives 2016	28 Jan 2017	2 April 2017
Everyone has a history – Plain Speak	25 Feb 2017	13 Aug 2017
Luminous: 15 Years of the Tom Malone Prize	11 Mar 2017	25 June 2017
The Rise of Sneaker Culture	13 May 2017	4 Sep 2017

Title	Opening	Closing
WA Focus Rebecca Baumann Juha Tolonen – <i>Finlandisation</i> Helen Grey-Smith Nathan Beard	28 May 2016 3 Sept 2016 10 Dec 2016 1 Apr 2016	22 Aug 2016 21 Nov 2016 19 Mar 2016 28 May 2017
Screen Space Mary Reid Kelley <i>Priapus Agonistes</i> Christian Thompson <i>HEAT</i>	20 May 2016 12 Nov 2016	25 Sep 2017 19 Feb 2017
Objects Gallery Gifts to the Fallen	2 Jul 2016	9 Jul 2017
Craft & Design Gallery Resonant Objects Australian and International Furniture Contemporary Australian Glass	2 Jul 2016 20 Mar 2017 27 May 2017	13 Mar 2017 15 May 2017 13 Aug 2017
Wesfarmers Arts Micro Galleries <i>Garden and Sky</i>	19 May 2016	23 Jan 2017
Rise Sound Gallery Mei Saraswati – <i>Swamp Gospel</i>	19 May 2016	27 Feb 2017
Rodgers Gormley Gallery <i>Big Yield 2015 and Big Pluck, 2016</i>	22 Nov 2016	Ongoing
Your Collection 1800 – today		Ongoing





Agency Performance

Exhibitions and Displays presented in 2016–17

Some of the exhibitions on display in 2016–17.



- “Unknown Land”, Mapping and Imagining Western Australia, 17 September 2016–30 January 2017



- Demian Gibbins, A familiar face 2015. Black Swan Prize for Portraiture, 8–31 October 2016



Agency Performance

Exhibitions and Displays presented in 2016–17

Some of the exhibitions on display in 2016–17.



• *Year 12 Perspectives 2016*, 28 January– April 2017



• *The Rise of Sneaker Culture*, 13 May– 4 September 2017



Infrastructure

Strategic Objective: To enhance the visitor experience, access to and preservation of the State Art Collection, with world-class facilities.

Overview

A key objective for AGWA is to ensure the best use and maintenance of the buildings in order to meet visitor expectations and international standards for the display and storage of the State Art Collection and works of art on loan.

The Gallery buildings are all heritage-listed. The Centenary Galleries and Administration building were not built for their current purpose or usage and this can be challenging in ensuring their cost-effective use.

The asset investment program supports renewal to maintain and enhance public gallery spaces and visitor facilities.

The Gallery contributes directly to improving regional facilities by providing professional advice to support regional gallery development.

Outcomes

A major change in 2016–17 was the transfer of ongoing building maintenance to the new Culture and the Arts Asset Management Team. The new team is working on completing building services documentation and improving maintenance program management.

AGWA continues to work to achieve more cost effective and greener outcomes while maintaining suitable environmental controls and lighting for works of art. The Gallery, like public galleries worldwide, is participating in the review of guidelines for the standards of building climate controls. More flexible standards will conserve energy and contain costs.

As part of an ongoing commitment to more sustainable facilities management, AGWA continues to make improvements to reduce utility usage. In 2016–17, with assistance from the State Government Infrastructure Improvement Program, another phase of the public gallery lighting upgrade was begun.

The change to LED light fittings and globes, which are not only energy-efficient but last considerably longer than those used previously, is enabling AGWA to reduce electricity usage. The completion of this stage in the new financial year will conclude the current lighting upgrade program in the Main Gallery building.

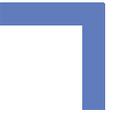
In June 2017, work began on a Central Energy Thermal System for the Perth Cultural Centre. This work will see a major improvement to AGWA's energy and environmental condition management through the new shared energy system. Work on the system will be completed before the end of 2017 and is expected to provide further ongoing savings in utilities.

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

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

In March 2017 the new Government announced an election commitment to redevelop the AGWA rooftop as a regular cultural and commercial venue. In accordance with this commitment AGWA proposes to undertake this redevelopment in the run up to the 125th anniversary of the Gallery in 2020, and the 40th anniversary of the modern building in 2019. The redevelopment will ensure that AGWA is renewed as an important cultural institution in the Perth Cultural Centre.

Agency Performance



Relationships

Strategic Objective: To build and foster relationships which grow support, advocacy, funding, and investment for the Gallery.

Overview

The Gallery continues to secure and strategically manage limited resources to support operations and activities through the Art Gallery of Western Australia Foundation, strategic partnerships and new and ongoing sponsorships.

Outcomes

Art Gallery of Western Australia Foundation

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

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

Highlight events and activities in 2016–17 included after-hours tours of the new Objects and Craft and Design Galleries with curators Robert Cook and Carly Lane and the exhibition *Dissenting Voices* with curator Jenepher Duncan. In addition, private preview events were held for Foundation members for the exhibitions *“Unknown Land”: Mapping and Imagining Western Australia* and *Black Swan Prize for Portraiture*.

The Director’s successful international tour program for Foundation members at the level of Fellow and above continued in 2016, when Dr Stefano Carboni led 24 Foundation members on a unique art tour to Japan.



• **AGWA Director, Stefano Carboni, in Japan with Harry Anstey, Liz Forbes and Archleigh Anstey.**

John McBride AM co-hosted the tour. John is a very generous donor, supporter and AGWA Foundation member who has visited, worked and/or lived in Japan for many years. The tour included a stay at Miyajima Island near Hiroshima, visits to the areas of Kyoto and Nara where group had special access to the main temples and art institutions, and unique access to the Setouchi Art Triennial on the islands of the Seto Inland Sea.

Foundation members had an after-hours tour of AGWA’s conservation labs with conservators Maria Kubik, David Graves and Kate Woollett. Best practice in the conservation and preservation of the State Art Collection was discussed, and artworks undergoing various stages of treatment were shown to members.



Relationships – continued

The 10 year anniversary of the Foundation's Picture Club program was celebrated in 2017. Through these monthly sessions members are able to expand their knowledge on the State Art Collection in a relaxed social setting; the program is generously run by AGWA's dedicated voluntary guides.

A special celebration was held to honour the 15th year of the *Tom Malone Prize*. This Prize is a highly respected national event within the Australian glass arts community funded by AGWA Foundation Governor Elizabeth Malone. It has played an integral role in the Gallery's acquisition of works by Australia's most inspiring, innovative and accomplished artists in this medium.

The AGWA Foundation hosted Art Ball once again in 2017. AGWA's social event of the year proved to be a night full of fashion, fine food and wines, art and entertainment. The evening's stellar line-up included '80s-inspired pop juggernaut Client Liaison, 2016 ARIA award-winning 'Best Breakthrough Artist' Montaigne, Papua New Guinea-born future-soul singer Ngaiire and local hip-hop artist Mathas. Guests experienced things differently with interactive installations including a virtual reality display, nude life drawing and live tattoo art all taking place throughout the gallery spaces. The evening's theme was centred around AGWA's international exhibition *The Rise of Sneaker Culture* – showcasing the sneaker's complex and fascinating history.

Sponsorship

Sponsorship makes a vital contribution to AGWA. The support of corporate, community and government partners helps the Gallery to extend its audience reach. It also adds funds, products, services and expertise that enrich the Gallery's exhibition program, research and development projects, public programs and tours, openings and events.

AGWA's relationship with its sponsors extends well beyond financial or in-kind support. It is a tangible demonstration of the value they place in the visual arts and the cultural wealth of their community.

Annual Sponsors

Wesfarmers Arts

Wesfarmers Arts is AGWA's Principal Partner, and its longest standing corporate partner. The relationship between AGWA and Wesfarmers is diverse, with the focus of their support on audience development, public programs and the revitalisation of public spaces within the Gallery, including two small galleries currently showcasing works on loan from the Wesfarmers Collection. Wesfarmers' continued support and cultural investment in the WA community is vital to AGWA.

303 MullenLowe

303 MullenLowe is an invaluable part of AGWA's creative team. Since 2008 they have provided in-kind creative expertise from strategic concept through to design and implementation. 303MullenLowe's brand identity work for AGWA's *See Things Differently* rebranding was recognised across the Asia Pacific Region for 'the most outstanding creative communications work' at the annual AWARD awards held in Sydney in May 2017.

Singapore Airlines – International Airline Sponsor

Singapore Airlines provides significant support to assist with AGWA's touring exhibitions. The international airline carrier provides AGWA with in-kind and discounted freight and flights for major touring exhibitions in the AGWA calendar. Singapore Airlines also provides prize promotions and assisted with raising funds for the AGWA Foundation through the donation of the major prize in the AMP Capital Art Ball raffle.



Agency Performance

Relationships – continued

AMP Capital

AMP Capital became an Annual Gallery Partner and the naming rights sponsor of the AMP Capital Art Ball in 2017, a Fundraising initiative for the AGWA Foundation. Art Ball's acknowledged place as a key cultural and fashion event on the Perth social calendar provided the perfect alignment between AGWA and AMP Capital's key retail destinations, Garden City and Karrinyup shopping centres.

Smartbots by Surgical Realities

Smartbots by Surgical Realities' in-kind collaboration with AGWA helps make new connections between science, technology and the arts, using the latest robotic and virtual reality technology to enhance the visitor experience.

The Alex Hotel

The Alex is a boutique hotel located within the 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.

Juniper Estate Wines

Annual sponsor Juniper Estate 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 AMP Capital ART BALL.

Gage Roads Brewing Company

Gage Roads Brewing Company is AGWA's annual beer sponsor, providing in-kind support featuring their wonderful craft beers for all AGWA's official openings and the AMP Capital ART BALL.



• Art Ball 2017

Exhibition Sponsors

Ernst & Young – Principal Sponsor, “Unknown Land”, Mapping and Imagining Western Australia

Ernst & Young (EY) has been a major supporter of key AGWA exhibitions at AGWA since 2007, and was the Principal Exhibition Sponsor of AGWA's major exhibition for 2016, “Unknown Land”, Mapping and Imagining Western Australia. EY actively shares the richness of each AGWA exhibition with their clients, employees and their families and the community.



Relationships – continued

2017 Exhibition Sponsor

Healthway

Act-belong-commit is the Principal Partner of *Year 12 Perspectives* and was the Major Partner to *Plain Speak* and *The Rise of Sneaker Culture*. Healthway's sponsorship brought significant support to these key exhibitions in the Gallery program, and reciprocally promoted the important mental health message, act-belong-commit, to Gallery audiences throughout 2017, with particular focus on youth and Indigenous audience engagement.

Year 12 Perspectives Exhibition Education Sponsors

Department of Education, School Curriculum and Standards Authority, and the Catholic Education Office

The Gallery is grateful for the generous support of all its Education sponsors. Not only do they contribute financially to the *Year 12 Perspectives* exhibition but they are integral to the exhibition's promotion, and circulate information to students and teachers in the WA schools community.

Special Project

Desert River Sea: Kimberley Art Then and Now

Desert River Sea: Kimberley Art Then and Now (Desert River Sea) is an Indigenous art focus for AGWA through to 2018. This key Kimberley visual arts and research undertaking has been funded and supported from its inception by Rio Tinto. Born out of close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal desertriversea.com.au, a Visual Arts Leaders professional development program, and research and documentation. *Desert River Sea* will conclude with a publication and landmark exhibition celebrating the region's art and culture.

“The whole atmosphere was terrific, I was warmly greeted and the volunteers were very helpful.”

Grant Funding

Funding towards artwork commissions from Kimberley Aboriginal art centres that will be part of the display of the culminating *Desert River Sea* exhibition has been supported by the Australian Government through the Australia Council, its arts funding and advisory body.

Indigenous Digitisation Partner

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.

Minderoo Foundation

The Minderoo Foundation provided grant support towards the 2017 AMP Capital ART BALL and the establishment of a new philanthropic group within the AGWA Foundation for young professionals.

Greenworld Revolution

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

Curtin University

A new partnership between AGWA and Curtin University commenced with *Sneakerheads*. It involves co-collaboration and student engagement.

Agency Performance

Relationships – continued

University of Western Australia

In partnership with the Terra Foundation UWA, AGWA presented an international symposium, *Colonisation and Wilderness: Nineteenth-Century American and Australian Landscape Painting*, linked to the exhibition, *Continental Shift*.

Western Australian Museum

AGWA has deepened its relationship with WA Museum in preparation for the *Heath Ledger: A Life in Pictures* exhibition later in 2017.

Highs & Lows

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

Friends of AGWA

Before the Friends group voted to dissolve in June 2017, they continued to run guided tours of AGWA's exhibitions and organised activities including visits to artists' studios and private collections, lectures and film, and AGWA Conservation Laboratory tours. A new initiative during the year was *Conversations* – a collaboration with UWA Publishing to present a series of discussions with authors on art, books, and Western Australia. *Conversations* was launched at a cocktail function at Arthouse Dine with subsequent events taking place during the day in the Imagination Room. During the year Friends continued their series of lectures run in co-operation with Australians Studying Abroad (ASA).

Volunteers and Interns

In 2016–17 AGWA had a total of 157 volunteers. These include 99 Active and Associate Voluntary Gallery Guides, 51 volunteers who contributed to daily operations at the front desk, and others who have assisted with administration tasks in various departments, and the running of school holiday programs.

Again this year AGWA had the assistance of several student volunteers who are required to undertake a formal internship as part of their university course.

The team of volunteers assisting the staff Visitor Information Assistants to provide patrons with a positive experience when attending the Gallery were this year given special roles. 40 AGWA *Ambassadors* assisted visitors, six AGWA *Experience Ambassadors* contributed to special events, such as exhibition opening night functions, ARTBAR and Art Ball, as well as AGWA Foundation events, Public Programs events and events held at AGWA by organisations who hire the gallery space. Five *Knowledge Gatherers* surveyed visitors to provide feedback about their visit; this information assists the Gallery to enhance the visitor experience.

The current volunteer pool is made up of a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to make a contribution to the Perth arts scene. The volunteers' friendly and informative service is greatly appreciated by our visitors, as demonstrated by the high level of positive feedback we receive regarding how they have enhanced visitors' Gallery experience.

Sponsor and Corporate Events

Sponsors and clients hosted a broad range of events throughout the year. Highlights were EY's co-hosting 500 people at a reception to celebrate the opening of the AGWA Exhibition "*Unknown Land*" and the 50th Anniversary Dinner for Singapore Airlines.

The Gallery hosted theatre performances during the Fringe World and Awesome Arts Festivals, and held events for the City of Perth Cow Parade, the Chamber of Arts and Culture and the Telstra Perth Fashion Festival Launch and Closing, among many other corporate and private functions throughout 2016–2017.



Performance

Strategic Objective: To build a reputation that attracts, and a culture and capability that retain, the best people.

Overview

During 2016–17 AGWA continued to develop marketing and audience attraction strategies that are brand-driven, targeted and monitored for performance. This requires the Gallery to ensure all functions are aligned with the brand personality and values, that visitors' experience delivers on the brand promise, and that the Gallery champions audience and art in a balanced way.

AGWA works collaboratively with national and international collecting institutions to identify program initiatives, partnership opportunities, and to explore operational efficiencies and shared services improvements.

AGWA introduced a new program strand for contemporary culture titled *Culture Juice*. The first of two editions in 2017 was a season *Sneakerheads*, the centrepiece of which was the international exhibition *The Rise of Sneaker Culture*. *Sneakerheads* included digital innovation, numerous TV clips and partnerships. A specific strand included WA Collectors and the appointment of a 'Sneakerhead-in-residence', Lee Ingram.

Activities that will develop stronger links throughout the creative sector and assist AGWA to develop and grow are continually sought. These activities include developing public programs and conducting events that stimulate debate, discussion and understanding of the visual arts; providing support for training and development programs, and participating in various professional national and international museum forums to encourage and maintain communication, leadership development opportunities and alignment of business development initiatives in the public art museum sector.

The Gallery continues to secure and strategically manage resources to support the delivery of art gallery services to meet Government outcomes and deliver on the longer term goals of the strategic plan.

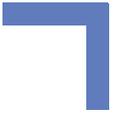
Outcomes

The new brand identity and logo launched in May 2016 continued to be applied across all platforms, and the refreshed approach to public programs and content engagement were bedded-in during 2016–17. The Gallery's creative agency 303 MullenLowe were finalists in the 2016 AWARD awards for their work on the AGWA brand identity.

As reported elsewhere, the review of options for a new membership scheme which had started last year and continued during this year resulted in the new membership category of AGWA Members being implemented under the auspices of the Art Gallery of WA Foundation, and the dissolving of the separate incorporated society, Friends of the Art Gallery of WA.

During the year AGWA presented a pop-up restaurant, Arthouse Dine. During this time a long-term strategy for catering at the Gallery saw a tender process implemented to select a permanent tenant for the café, and the new proprietors will commence business early in 2018.

Work continues towards the website relaunch, and the Gallery's online presence has been enhanced with support for exhibitions in video format through the AGWA TV and Curator TV initiatives.



Agency Performance

Performance – *continued*

Several staff members qualified for Grants or were recipients of invitations which provided professional development opportunities through travel and attendance at conferences and exhibitions.

Senior Paper Conservator, Kate Woollett was awarded a Gordon Darling Travel Grant, which enabled her to travel to Canberra in October 2016 to attend the Australian Institute for the Conservation of Cultural Materials (AICCM) Book and Paper Group Conference held at the National Gallery of Australia. The Conference provided a series of workshops, including those on Integrated Pest Management and Travelling Exhibitions and Loan of Artworks.

During the year, Curator of Aboriginal and Torres Strait Islander Art, Carly Lane received two prestigious invitations from the Australian Council for the Arts. The first involved visiting New Zealand in December 2016 for the second part of the First Nations Curators Exchange program, which enables selected indigenous curators to participate in an international forum of exchange, network and learning. In May 2017 she participated in the First Nations Curators Exchange program at the 57th Venice Biennale. This visit provided the opportunity to increase curatorial and institutional networks and collaborations with other First Nations artists, curators and organisations; as well as with other curators and organisations participating in the 2017 year's Venice Biennale.

Melissa Harpley, Manager of Curatorial Affairs and Curator of Historical and Modern Art, was also awarded a Gordon Darling Foundation travel grant, which enabled her to visit European art museums in April and May to research their collection-based displays and exhibitions, and meet with relevant curatorial staff, in order to inform approaches to the display of the State Art Collection at AGWA. While overseas she was also able to attend and contribute to a two-day workshop held at the British Museum, London.



• *'Sneakerhead in Residence'*, Lee Ingram.
Photographer David Jaskiewicz



Agency Performance

Performance – continued



- Families enjoy creating their own paper sneakers during the April school holidays.



- Visitors were invited to make Lego sculptures to celebrate AGWA's new sculptural acquisitions by Antony Gormley.



- The 2016 NAIDOC workshop underway with Nyoongar artist, Sharyn Egan sharing basket weaving skills.



- Curtin Uni student installing sneaker design for the Sneakerheads display in the Imagination Room.



Agency Performance

Regions

Desert River Sea: Kimberley Art Then and Now

Desert River Sea: Kimberley Art Then and Now (DRS) is a ground-breaking six year visual arts initiative developed by AGWA with the support of Rio Tinto. Now into its fifth year, its aim is to bridge the cultural and geographic distance between the artists of the diverse Kimberley region, the Gallery in Perth and national and international audiences, thereby forging a network of cultural and artistic exchange and understanding. The project was named the winner of the Indigenous Project or Keeping Place category in the 2016 Museums and Galleries Australia Awards (MAGNA).

Born out of close consultation with senior artists, art centres and community members, the project includes the development of a comprehensive digital portal, a Visual Arts Leaders professional development program and research and documentation. It will conclude with a landmark exhibition and publication celebrating the region's art and culture.

The project is 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) who are at the heart of the operation.

The core of *Desert River Sea* is a focus on collaboration and partnership with the aim to support long-term, sustainable outcomes for Kimberley art centres and communities. A major component of the project is the support of artists and art workers through the Visual Arts Leadership program (VALP.)

The continuously evolving desertrivesea.com.au website, which was launched in 2014, currently features the profiles of over 140 artists and 12 art-making centres, over 620 art centre-supplied artwork images/information and over 420 Kimberley artworks from the State Art Collection. In order to assist the promotion of Kimberley art the website also contains documentary videos, original research, art centre information and contacts, field trip reports and a regularly updated blog.



- **Artist Tarku Rosie Tarco King with one of her artworks at Mangkaja Arts Resource Agency in Fitzroy Crossing. Balgo, Mulan & Fitzroy Crossing Field Trip, July 2016 © AGWA 2016.**

DRS is embarking on commissioning a series of new artworks from across the Kimberley region. Focus is on co-producing with art centres new artwork production, a selection of which will form the centre-piece of the exhibition at AGWA.

Agency Performance

Regions – continued

In May 2017, with assistance from the Australian Government through its arts funding and advisory body the Australia Council, DRS secured funding for the commissions project, and by June art centres had submitted their concepts and the project had its official launch. The nature of these commissions gives art centres the opportunity to experiment beyond the dictates of the Indigenous art market and audience expectations, leaving the media, form and thematic direction in the hands of the artists. The resulting exhibition will ultimately reflect the collaborative ethos of the *Desert River Sea* project since its inception.

Geraldton Regional Art Gallery

From 1 July until 31 December 2016 the Gallery continued to be managed by staff of AGWA and co-funded by the City of Greater Geraldton, which also owns and maintains the facility. This co-funding, management and staffing agreement had been in place from August 1984 when the Gallery first opened and over that period it provided the delivery of art gallery services in regional WA through support and advice to local groups as well as presenting a diverse annual range of exhibitions including the \$45,000 non-acquisitive State-wide *Mid West Art Prize* initiated in 2011. The GRAG also conducted education and youth activities, including artists' talks and children's programs including the annual *Genesis* exhibition that brought together student works from all five Geraldton Senior High Schools.

Other highlights in the first six months of the July – December 2016 period included;

Derek Kreckler: Accident & Process. The first survey exhibition of one of Australia's most rigorous conceptual artists.

Light Moves: Australian Contemporary Video Art. A National Gallery of Australia touring exhibition.

Shaun Tan's The Lost Thing - From Book to Film. Toured by the Australian Centre for the Moving Image.

Echo of a Howl. New works by Ron Nyisztor .

Lola Greeno: Cultural Jewels. The Living Masters Series toured by Object: The Australian Design Centre.

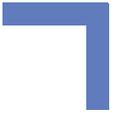
Due to savings requested as part of the Agency Expenditure Review (AER) process, discussions were held with the City of Greater Geraldton, who agreed to take over the management of the Gallery from 1 January 2017.

Care of Inside Australia

The Gallery continued to implement the Conservation Management Plan for Antony Gormley's *Inside Australia*, situated at Lake Ballard in the Shire of Menzies. The annual condition survey was undertaken in March. Testing of a new base-supporting system for the figures was continued and the first stages of a large scale re-basing project are expected to be rolled out over the next twelve months.

The previous managing body for the site where the works are located, the Lake Ballard Association, was formally disbanded and the management order for the site was vested in the Shire of Menzies. The Shire convened a new management committee consisting of local councillors, traditional owners, and a representative of AGWA as a full voting member.

This management change is intended to streamline decision-making processes as well as allowing the local shire to enact and enforce local laws for the area. The inclusion of AGWA as a full voting member more accurately represents its role as custodians of *Inside Australia*.



Significant Issues impacting AGWA

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

- The Gallery will celebrate its 125th anniversary in 2020, providing an excellent opportunity to deliver an engaging experience of the visual arts in Western Australia.
- AGWA will begin the re-development of the 1,800 square metre rooftop as a regular cultural and community venue in time for the 125th anniversary. The rooftop re-development will activate and modernise existing spaces, and offer visitors a unique experience in the Perth Cultural Centre with a new signature sculpture as a centrepiece. The work will be phased-in and AGWA plans to continue to provide normal services throughout the re-development. Associated capital works will be undertaken to improve visitors' experience.
- The Gallery will be investing in development of improved digital content and services to create a more accessible and engaging experience for visitors to the Gallery and the State Art Collection. This will involve new ways of working, and will meet the State Government's Information and Communication Technology (ICT) strategic goals of simplifying technology platforms, connecting the community with the Gallery and the Collection through digital services, and provide staff and the public with quality information based on data-collection and analysis.
- AGWA continues to build and develop major partnerships to support the delivery of services and programs. The Gallery collaborates with a range of Western Australian organisations, such as Artrinsic Inc. (*The Black Swan Prize for Portraiture*), contemporary dance company Co3, Curtin University, WA Opera and Art Source, and actively seeks to work with others, such as the Perth International Arts Festival, the Fringe World Festival and Scitech. In regional Western Australia, AGWA, in conjunction with Rio Tinto, is working in collaboration with Kimberly Aboriginal artists and communities to present Desert River Sea - a nationally significant project – culminating in an important exhibition of recent works.
- AGWA proactively plans its future programs being fully aware of the current financial limitations and the need of being fiscally responsible. It does so striving to balance public and government's expectations of delivering an engaging program, the ambitions appropriate to a State Art Gallery, and the current budget restrictions.



Organisational Structure

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

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

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

Responsible Minister

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

Enabling Legislation

Art Gallery Act 1959

Employing Authority

Department of Culture and the Arts

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 Culture and the Arts 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 2016–17 the Board held six ordinary meetings, and two planning sessions.

Board Members

Board members in 2016–17 were:

Nicholas Hasluck AM, QC, (Chair – until 31 December 2016), Sam Walsh AO (Chair – from 1 January 2017), Michael Anghie, Helen Carroll Fairhall (until 30 August 2016), Andrew Forrest, Seva Frangos, Geoffrey London (from 1 July 2016), Jason Ricketts, Toni Wilkinson (from 1 September 2016), Duncan Ord (Director General, Department of Culture and the Arts – ex officio).

Board Meetings

The Board met in August, October, December, February, April and June. Strategy Review Workshops took place in November 2016 and April 2017.

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 and Committees

Board Member Profiles



Nicholas Hasluck AM, QC, Chair
(retired 31 December 2016)

Nicholas Hasluck studied at The University of Western Australia, then Oxford, before practising law in Perth. He served as President of the Equal Opportunity Tribunal and later as a Judge of the Supreme Court of Western Australia. He is well-known also as a writer whose works include 11 novels and several travelogues. His creative work has led to a lengthy involvement in arts administration. He has served as Deputy Chair of the Australia Council, as Deputy Chair of the WA Academy of Performing Arts and as Chair of the Literature Board of the Australia Council. He became Chair of the Commonwealth Writers Prize in 2006. These pursuits have nurtured his interest in the visual arts.



Sam Walsh AO, Chair
(from 1 January 2017)

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



Michael Anghie

Michael is the Asia Pacific Strategic Growth leader at Ernst & Young (EY) where he works with partners across the Asia-Pacific to drive market share and revenue. He participates as a member of the Global Executive Committee, and as part of his role has a key focus on connecting trade flows to maximise revenue across this region, with a particular emphasis on Greater China, Singapore, Malaysia, Indonesia, Korea, India and Australia. Michael was appointed a Partner at EY in 2000 in practices in the Mergers & Acquisitions area and has been the Managing Partner of the Perth Office since 2010.



Board and Committees

Board Member Profiles – *continued*



Helen Carroll Fairhall

(retired 31 August 2016)

Helen is Manager of the Wesfarmers Collection of Australian Art and oversees Wesfarmers' extensive commitment to support the performing and visual arts in Western Australia and nationally. Prior to joining Wesfarmers in 1999, she held the position of Public Programs Coordinator and Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. She has curated several exhibitions and written on Australian art for a range of publications. Her previous Board appointments include Art on the Move Western Australia, of which she was Chair from 2003 to 2005, Lawrence Wilson Art Gallery Advisory Board and Swan Bells Foundation.



Andrew Forrest

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



Seva Frangos

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





Board and Committees

Board Member Profiles – *continued*



Jason Ricketts

Jason is the Global Head of Practice of HSF Finance, Real Estate and Projects businesses of global law firm Herbert Smith Freehills. Prior to the merger of Herbert Smith and Freehills in 2012, Jason was the Head of the Perth Office of Freehills and sat in 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.



Geoffrey London

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



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 and Committees

Board Committees

The Board has appointed five 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:

Nicholas Hasluck AM, QC (until 31 December 2016)
Sam Walsh AO (from 1 January 2017)
Michael Anghie
Shane Devitt (PricewaterhouseCoopers)

By Invitation:

Stefano Carboni, Director
Brian Stewart, Deputy Director | Director Corporate Services
Rod Forgas, Internal Auditor
DCA Finance Business Manager
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:

Helen Carroll Fairhall (until 31 August 2016)
Seva Frangos (from 1 September 2016)

Members:

Nicholas Hasluck AM, QC/ Sam Walsh AO
Michael Angie
Geoffrey London
Marie Mills (Mills Wilson)
Toni Wilkinson

By Invitation:

Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director
Christopher Travers, Director Audience and Stakeholder Engagement

Investment Committee

Assists the Board in ensuring that the Art Gallery of Western Australia Acquisition Fund is managed in accordance with approved policies, and that objectives for returns and growth of the Fund's investments are met over time.

A/Chair:

Nicholas Hasluck AM, QC/ Sam Walsh AO

Members:

Andrew Forrest AO
Jason Ricketts

By Invitation:

Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director
Brian Stewart, Deputy Director | Director Corporate Services





Board and Committees

Board Committees – *continued*

Infrastructure Committee

Assists the Board in achieving its objectives for the strategic development of Gallery lands and premises and to provide input and make recommendations on the master plan for the Gallery.

Chair:

Nicholas Hasluck AM, QC/Sam Walsh AO

Members:

Hamish Beck
Adrian Fini OAM
Andrew Forrest AO
Brian Roche
Geoff Warn

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:

Nicholas Hasluck AM, QC/Sam Walsh AO

Members:

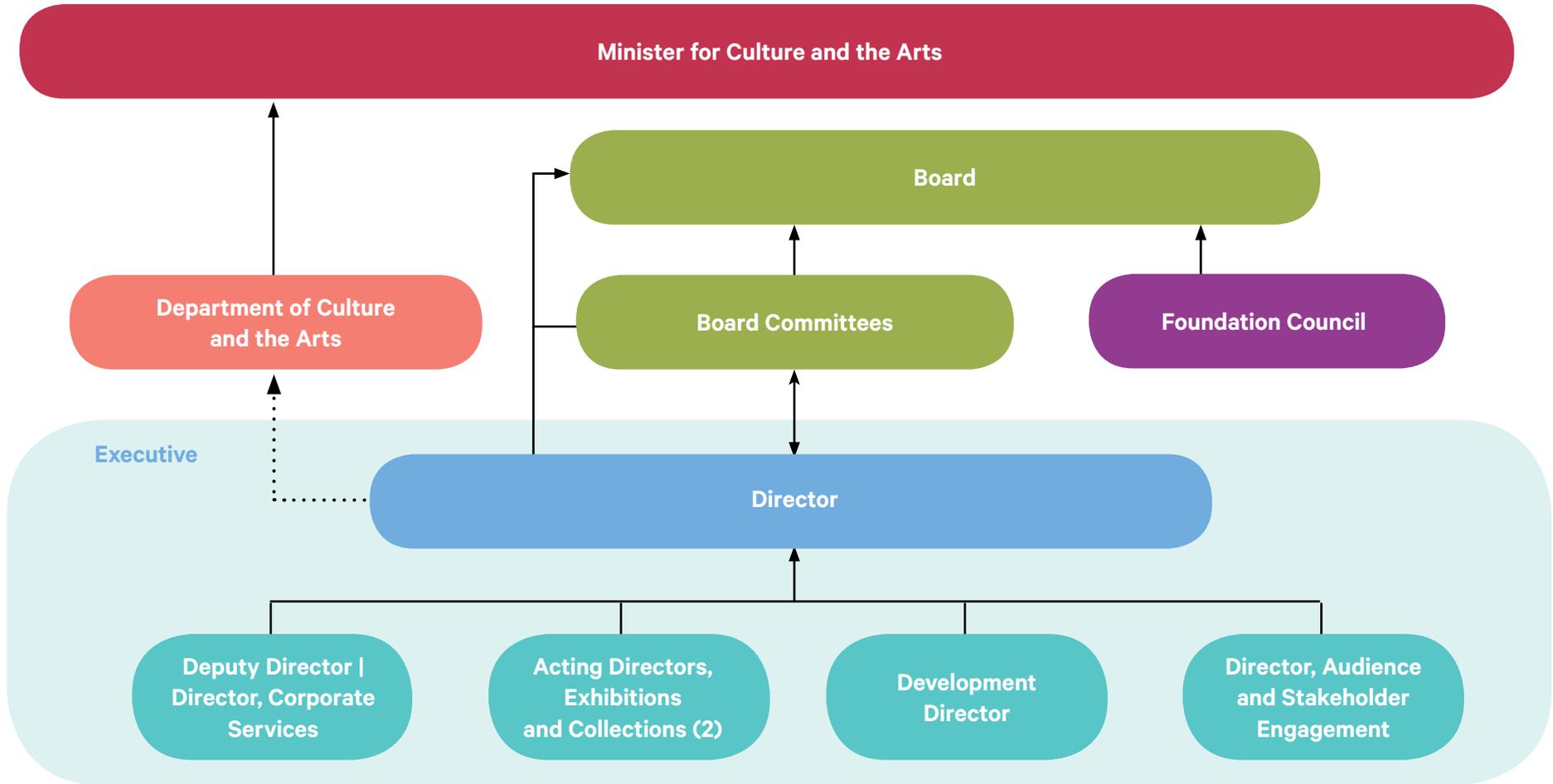
Jason Ricketts





Organisational Structure

Organisational Chart *(as at 30 June 2017)*



Note: The Director General, Department of Culture and the Arts was the employing authority for Art Gallery of Western Australia staff in 2016–17.



Executive Management Team

(Arranged alphabetically)



Dr Stefano Carboni

– Director and CEO

Stefano was appointed Director and CEO of AGWA in October 2008. He was previously (1992 - 2008) Curator and Administrator in the Department of Islamic Art at New York’s Metropolitan Museum of Art, and Visiting Professor at the Bard Graduate Center in New York. He is also Adjunct Professor at The University of Western Australia. He holds a BA/MA in Arabic and Islamic Art from the University of Venice and a Ph.D. in Islamic Art from the University of London.



Dr Robert Cook

– Acting Director, Exhibitions and Collections

Robert has been with the Gallery since 2001. Exhibitions for AGWA include *Comic Tragic: the exploding language of contemporary comics*, *Ryan Trecartin 6 Movies*, *Under God’s hammer: William Blake versus David Shrigley*, *Swamp op – Brent Harris*, *Mari Funaki – works, 1992-2009*, *Brutal, tender, human, animal: Roger Ballen Photography*, and *Striptease: Max Pam*. He was the curator of Primavera 2013 at the Museum and Contemporary Art, Sydney. His writing has been published in Australia and internationally; he has also edited issues of *Craftwest*, *Photofile* and *Object* magazines, and with artist Benjamin Forster co-edited *Un* magazine in 2014. His collaboration with Max Pam, *Narcolepsy*, was included in the 2012 Adelaide Biennale, Art Gallery of South Australia.



James Davies

– Acting Director, Exhibitions and Collections

James has over 25 years’ art-related experience primarily in regional WA. Previous positions include; Inaugural Manager of the Goldfields Arts Centre Gallery (1993 – 1995) and Director of the Bunbury Regional Art Galleries (1995 – 2002). He holds a Fine Arts degree from Curtin University and along with being a practising visual artist, actor and musician James has also taught drawing and painting privately as well as part of the TAFE system. Since taking up his current role in 2008 James has managed the restoration and safe keeping of over 150 works by Norman Lindsay and Elizabeth Durack as held in the City of Geraldton Art Collection. In 2011 he established the annual non-acquisitive \$45,000 Mid West Art Prize and initiated the complete restoration of the Geraldton Regional Art Gallery during 2013-14.





Executive Management Team

– *continued*



Lynne Hargreaves

– Director, Exhibitions and Collections
(retired January 2017)

Lynne was responsible for exhibition delivery and Collection display, asset management and visitor services. She has broad experience within the cultural and design sectors and vocational training. Lynne has led teams to bring major international exhibitions to Perth, deliver the annual Western Australian Indigenous Art Awards and tour artworks nationally. She has designed internships, vocational design and postgraduate programs and managed training partnerships in remote Indigenous communities.



Lyn-Marie Hegarty

– Development Director

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



Dr Brian Stewart

– Deputy Director | Chief Operating Officer

Brian is responsible for corporate services. Brian has extensive curatorial and arts management experience including more than thirty 30 years in public art museums and libraries in Australia and Canada. He joined the Gallery in 2008 in the role of Chief Operating Officer. He was previously at the State Library of WA in a variety of management positions. He holds a PhD in Information Science.





Executive Management Team

– *continued*



Christopher Travers

– Director, Audience and Stakeholder Engagement

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

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





Organisational Structure

AGWA Foundation

The AGWA Foundation is the Gallery's major acquisition fund.

Since its inception in 1989, the Foundation has had an extraordinary impact on the Gallery, with more than 80% of all acquisitions in recent years attributed to the generosity of contributions through the Foundation, either through cash donations, bequests or donations of works of art.

This ability to acquire works has a profound impact not only on the Collection but also on the vitality of the cultural sector in Western Australia. Since 2008 the Foundation's TomorrowFund has enabled the acquisition of 164 Western Australian, 171 Australian and 48 international works of contemporary art.

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

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

Foundation Council

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

Foundation Council Members

Council members during the 2015-16 financial year were:

Chair: Adrian Fini OAM

Councillors: Professor Lyn Beazley AO FTSE
John Bond
Sandy Honey
Andrea Horwood-Bux
Paul O'Connor (retired March 2017)
Alexandrea Thompson

By Invitation: Stefano Carboni (Director)
Nicholas Hasluck AM, QC (Board Chair, 2016)
Sam Walsh, AO (Board Chair, 2017)
Lyn-Marie Hegarty, Development Director
Kylie King, Foundation Manager (till January 2017)
Gabby Thomas Miller, Membership Manager (from January 2017)

Adrian Fini, OAM, Chair

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





Organisational Structure

AGWA Foundation – *continued*

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

Professor Lyn Beazley AO, FTSE

After graduating from Oxford and Edinburgh Universities, Lyn built an internationally renowned research team in Neuroscience that focused on recovery from brain damage, much of her investigations undertaken as Winthrop Professor at The University of Western Australia. Lyn was honoured to be Chief Scientist of Western Australia from 2006 to 2013, advising the Western Australian Government on science, innovation and technology as well as acting as an Ambassador for science locally, nationally and internationally. Lyn currently serves on the Federal Government's Bionic Vision Australia and the State Government of Western Australia's Technology and Industry Advisory Council. In 2009 Lyn was awarded Officer of the Order of Australia and elected a Fellow of the Australian Academy of Technological Sciences and Engineering later that year. Lyn has worked to promote Science, Technology, Engineering and Mathematics to the community, especially to young people.

John Bond

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

He is Chairman of The Fathering Project, a not-for-profit organisation focusing on the importance of a father figure in children's lives, and a non-Executive Director of ASX listed Fleetwood Limited. John has been passionate about the arts, in particular the work of Western Australians, since acquiring his first artwork (by Leon Pericles) at the age of 21.

Sandy Honey

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

Andrea Horwood-Bux

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



Organisational Structure

AGWA Foundation – *continued*

Paul O'Connor

Paul O'Connor's career has been intersected with many creative paths – artist, editor, visual merchandiser, stylist, curator and creative director. A 1988 Visual Arts graduate from Curtin University, Paul has exhibited his artwork around Australia, Japan and the Philippines. Paul has put his artistic stamp to many public art projects in WA including Maylands Train Station, Beatty Park Aquatic Centre and Rockingham City Square. In 2012 and 2013 he creative-directed the successful Year of The Diva and Divo campaigns for the WA Opera. Paul has been the recipient of many awards, including Young Australian of the Year Award (Western Australian Arts) 1995, the Australia Council Tokyo Residence 2000 and the City of Perth Craft award 1991. Since 2005 Fashion Designer Aurelio Costarella has employed Paul in the role of Brand Manager. Paul has been instrumental in raising the brand's profile internationally (with shows in Paris and New York) and curated the hugely successful Aurelio Costarella 30 Year Retrospective at the WA Museum in 2013-14. In April 2015 Paul launched Paul O'Connor Productions. Services include creative direction, styling, PR, curatorial and art-based projects.

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 follows on page 54.



Organisational Structure

Friends of AGWA

The Friends of the Art Gallery of Western Australia (the Friends) was constituted in 1973 as an independent incorporated society, with the aim of fostering interest and support for AGWA and promoting the appreciation of the visual arts within the wider community.

Research conducted by AGWA, with the participation and endorsement of the Friends, indicated that its members wanted to be more integrated within the structure of AGWA.

After consideration of this research, and an analysis of declining membership numbers and interaction, the Council of the Friends resolved to put to its members an opportunity offered by AGWA for the Friends members to roll into a new members program called *AGWA Members*.

At a Special General Meeting of the Friends held on Sunday 11 June 2017, members voted unanimously to cancel the registration of the Friends of AGWA. More than 70% of the Friends' members have now become AGWA Members and the number continues to rise.

Following an application submitted by the Friends' President, the Department of Commerce advised that the Friends' incorporation was cancelled on 30 June 2017.

The new category of AGWA Members aims to establish a streamlined in-house group of supporters and to ensure a strong, growing, and forward-looking membership base within the Gallery. It will provide an exciting opportunity for art lovers and supporters of AGWA to interact with it in different ways and create a sustainable support base into the future.

Stefano Carboni, AGWA Director and CEO, thanked the President and Council of the Friends for their dedication and commitment to the Gallery over a long period of time and welcomed the former Friends into the new AGWA Members program.

Friends Council

President	Cheryl Edwardes
Vice Presidents	Kay Campbell Allan Drake-Brockman
Secretary	Marcelle Anderson
Treasurer	Ian Adams
Councillors	Leanne Casellas Ian Haselby Kevin Jackson Fiona Johnson Annabel Keogh Helen Lane Kerren McCullagh Debbie Thornton Douglas Tweed John Ware Lyn-Marie Hegarty (AGWA Representative)



Honorary Patron

Her Excellency the Honourable Kerry Sanderson AO
Governor of Western Australia

Patrons

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

Sue and Ian Bernadt

BHP Billiton Iron Ore

The Leah Jane Cohen Bequest

Andrew and Nicola Forrest

Government of Western Australia

The late Robert Juniper

Dr Jo Lagerberg and Dr Steve Swift

National Australia Bank Limited

John Rodgers

The late Dr Harold Schenberg

Wesfarmers Limited

Woodside

Vice Patrons

(Donations of not less than \$500,000)

ABN Foundation

The Sir Claude Hotchin Art Foundation

Ben and Helen Korman

The Linton Currie Trust

John McBride

The late Dr Rose Toussaint

Barbara and the late Albert Tucker

Anonymous Donors



AGWA Foundation Members

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

Brian Blanchflower

Brigitte Braun

Bob Brighton

Margot Bunning and family

Estate of the late Rachel Mabel Chapman

Dr David Cooke

Lorraine Copley

Rick and Carol Crabb

Rosanna DeCampo and Farooq Khan

Sam Dickerson

James Fairfax AO

Adrian and Michela Fini

Freehills

Friends of the Art Gallery of Western Australia

Sandra Galvin

Robert and Lesley Girdwood

Gordon Darling Foundation

Evelyn and the late Kemp Hall

Janet Holmes à Court AO

Dr Tim Jeffery

Rod and Carol Jones

Patricia Juniper

Robert D Keall

Howard Knight

Elizabeth Malone

The late May Marland

James Mollison AO

John Nixon

Max Pam and Jann Marshall

The Stan Perron Charitable Trust

John Poynton

The late Clifton Pugh AO

Timothy Roberts

Spirac Pty Ltd

Kerry Stokes AO

Brett and Pieta Taylor

Sheila and the late Howard Taylor AM

Lyn Williams



AGWA Foundation Members

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

Agapitos/Wilson Collection

John Brunner

Avril Burn

Sally Burton

Wenling Chen

Gunter Christmann

Helen Cook

Sir James and the late Lady Cruthers

Brett and Angelina Davies

Lauraine Diggins

Marco D'Orsogna

Robin and Elizabeth Forbes

Judith Gedero

Georgiou Group Pty Ltd

Gerard Daniels

Warwick Hemsley and Family

Tony and Sally Howarth

Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

Derek Kreckler

J. Barrie and Judith Lepley

McCusker Charitable Foundation

Catriona and Simon Mordant

Graeme Morgan

Callum Morton

The Myer Foundation

The late Judge Jim O'Connor

The Shell Company of Australia Limited

Mitchiko Teshima

Alan and Marisa Tribe

Sheila Wileman



AGWA Foundation Members

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

Michael Abbott
Abdul-Rahman Abdullah
Trish Ainslie and Roger Garwood
Tony Albert
Dr David Alltree
Dario and Susan Amara
Geoff and Dawn Anderson
AngloGold Ashanti Australia Limited
Daniel Archer
Neil Archibald
Monique Atlas and Kim Hawkins
Robert Baines
Hamish and Ngaire Beck
Dr Bruce Bellinge
Barbara Blackman
Lin Bloomfield
E. L. (Mick) Bolto
Sue Bolto
Eileen Bond
John Bond
John and Debbie Borshoff
Craig and Katrina Burton
Busby Family
Olive, Luka and Coco Butcher

Adil and Andrea Bux
Carcione Family
Tully Carmady and Danielle Davies
Margrete and Michael Chaney AO
Caroline Christie and Sheldon Coxon
The late Esther Constable
Professor Ian Constable AO
Syd and Danae Corser
The late Anne Cranston
Megan and Arthur Criddle
Tim Davies Landscaping
Deutscher and Hackett
Sandra Di Bartolomeo
Alan R. Dodge
Marisa D'Orsogna
Gary Dufour and Siné MacPherson
Judy and Trevor Eastwood
Ernst & Young Chartered Accountants
The Everist Family
Ronald Sydney Farris and
Joy Elizabeth Farris
Susanne and Paul Finn
Larry and Peggy Foley
Christine and Winston Foulkes-Taylor

Seva Frangos and John Catlin
Ben Gascoigne
Ian George
Gary Giles
Rodney Glick
Julian Goddard and Glenda de Fiddes
David Goldblatt
Robert and Barbara Gordon
The late Helen Grey-Smith and children
Robert Grieve
Dr Patrick Hanrahan and Dr Helen Ryan
Gerie and Ole Hansen
Nicholas Hasluck AM
Di and Jeffrey Hay
Lyn-Marie Hegarty
Kevin and Jan Jackson
The late Cliff Jones
Fiona Kalaf
Katherine Kalaf
Kathleen O'Connor Advisory Committee
The late David Larwill
The late Dr Graham Linford
Dr Andrew Lu OAM and
Dr Geoffrey Lancaster AM



AGWA Foundation Members

Fellows – *continued*

The Leederville Hotel
Christine J Lewis
Sandy and Michele MacKellar
Robert MacPherson
Michael and Sallie Manford
Lloyd Marchesi
Diane McCusker
Ken and Merran McGregor
Jacqui McPhee
Dan Mossenson
Brandon and Angela Munro
Dr Fred and Mrs Georgina Nagle
Tony Nathan
Avril S. and Brian J. O'Brien
Stephen and Corinne Onesti
Walter Ong and Graeme Marshall
Maurice O'Riordoan
Benita Panizza and Michael Prichard
Louise Paramor
Julienne Penny and Family
Simon Price and Saara Nyman
The late Adam Rankine-Wilson

Dr Bronwyn Rasmussen and
the late Geoff Rasmussen
Rio Tinto Limited
Angela Roberts
Leigh Robinson and Deborah Gellé
Sam Rogers
Daniel and Natalie Romano
Ruth Rowell Phelps
A. L. and F. A. Ruse
Anthony Russell
Susan and Don Russell
Dr John and Thea Saunders
Linda Savage and Dr Stephen Davis
Anna Schwartz
Gillian Serisier
The late Christine Sharkey
Andrew and Judy Shearwood
Gene and Brian Sherman
Dr Amanda Stafford
Marlene and Graham Stafford
Shirley Stanwix

Vivienne Stewart
The late John Stringer
Brian Swan
Deborah and Vic Tana
Andrea Tenger and Jonathan Wade
Alexandrea Thompson and Peter Smith
Peter and Jane Thompson
Professor Philip and Margaret Thompson
Gene Tilbrook
Ian and Susan Trahar
Laurie Trettel, Swanline Group
The Ungar Family Foundation
Ray van Kempen and Ann Kosonen
Elizabeth and Max Vinnicombe
Lynnette Voevodin
David Walker
Women's Service Guild of
Western Australia
Mary Ann Wright
Ashley Zimpel



AGWA Foundation Members

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

Susan Adler	Rinze and Jenny Brandsma	Constantine Comino
Michael and Josephine Ahern	Claire Brittain and John McKay	The late Chandler Coventry
Robyn Ahern	The late Joan Brodsgaard	Susan and Michael Croudace
Aisen Family Trust	Liesl and Alistair Brogan	Crowe Horwath Perth
Alder & Partners Private Wealth Management	Margaret Brophy	Dr Digby and Susan Cullen
Julian Ambrose	Karen Brown	Dr Ben Darbyshire
ANZ Banking Group Limited	The late Lina Bryans	Master Andrew Davies
Zelinda Bafile	Peter and Christine Buck	Beverley Davies
Lisa Baker MLA, Member for Maylands	Janet Burchill	Christina and Tim Davies
Shelley Barker	Marilyn Burton	Dr and Mrs N. J. Davis
John Barrett-Lennard	Bruce Callow & Associates Pty Ltd	Davson+Ward
Corinne Barton	Fraser Campbell	Estate of the late Margaret Campbell Dawbarn
R. G. Bennett	Helen Carroll Fairhall and Family	Jo Dawkins
Peter Bird	Frauke Chambers	Kevin Della Bosca
Tracy Blake	Fred and Angela Chaney	Camillo and Joanne Della Maddalena
Matthew J C Blampey	Jody and Fred Chaney	Brahma Dharmananda
Peter and Stella Blaxell	Estate of John Chilvers	Clive and Ash Donner
Francis L Bolzan	Joe Chindarsi and Andrew Patrick	Pamela Douglas
Frank and Margaret Bongers	Nic Christodoulou	The Hon Peter and Mrs Benita Dowding
Juliet Borshoff	Jock Clough	Diana and Paul Downie
Michael and Rachael Borshoff	Ian and Rosana Cochrane	Hilaire Dufour
Angela Bowman	Libby Cocks	Hollis Dufour
Keith Bradbury	Professor Catherine Cole	Meredith Dufour
	Warren and Linda Coli	Edwin Eames



AGWA Foundation Members

Members – *continued*

Bev East	Mark Grant	Julie Hoy
Peter Eggleston	Alix and Geoffrey Grice	John Hughan
The late David Englander	Karen and William Groves	Don and Joan Humphreys
Dane Etheridge and Brooke Fowles	Lloyd and Jan Guthrey	Ricardo Idagi
Gift of the Estate of Barbara and Margaret Evans	Sean Hamilton	Larry and Nicola Iffla
Peter Evans	John Hanley AM	Di and the late Peter Ingelse
Jenny and Bill Fairweather	Dorothea Hansen-Knarhoi	Jim and Freda Irenic
Michael J. Fallon	Kathy Hardie	Eric and Louise Isaachsen
Elaine Featherby	Lynne Hargreaves and Andrew Winkley	Japan Chamber of Commerce and Industry Perth Inc
The Feilman Foundation	Mary Harrison Hill and the late Chris Hill	Fiona Johnson
Evi Ferrier	Tracey Harvey	Stewart and Gillian Johnson
Lisa Fini	Ragen Haythorpe	Ishbelle Johnstone
Tony Fini Foundation	Jane Hegarty	Angus and Louise Jones
Fire & Emergency Services Authority	Chris and Mary Hill	Ashley and Nina Jones, Gunyulgup Galleries
Allan and Lynette Fletcher	Michael Hoad	Jones Day
Annie and Brett Fogarty	Marie and Michael Hobbs	Joyce Corporation Ltd
Simone Furlong	Estate of Dr Ernest Hodgkin	Mark and Veronica Jumeaux
A. Gaines	Diana Hodgson	Dr Patricia Kailis AM OBE
Leonie and David Garnett	John and Linda Hoedemaker	Nancy Keegan and Don Voelte
Tarryn Gill and Pilar Mata Dupont	Anne Holt	Annie Keeping Hood
Claude and Claretta Giorgi	Sandy and Peter Honey	Melissa and Kasia Kelly Dang
David and Hannah Goldstone	Alice Hood	Jennie Kennedy
	Glen Host and Jill Potter	



AGWA Foundation Members

Members – *continued*

Jeff Kerley
Denis and Valerie Kermode
Greg and Nikki King
Nofra Klinik
Carmen La Cava
Christina Langoulant
Estate of Clifford Last
Lauder and Howard
Janine Lauder
The late Marjorie Le Souef
Ross and Fran Ledger
Briony and Mark Lee
Cherry Lewis
Limnios & Johns Pty Ltd
Little Creatures Brewing Pty Ltd
Gianluca Lufino
Heather Lyons
Tim and Pep Mack
Michele MacKellar
Bea Maddock
Kaaren and Manisha Malcolm
Lesley Maloney
Bettina Mangan
Aneka Manners and Pasquale Cianfagna

Jan and Bill Manning
Adrienne Marshall
Paul and Jenny Martin
David and Linda Martino
The late Dr Anthony McCartney and
Jacinta McCartney
Bryant and Tedye McDiven
John McGlue and Sharon Dawson
Amanda McKenna
Marshall McKenna
Kate McMillan
Ian and Jayne Middlemas
Mrs Jan Miller and Dr Stuart Miller
Geraldine Milner
The late Emeritus Professor John Milton-Smith
and Mrs Carolyn Milton-Smith
The late Esther Missingham
Möet & Chandon Art Foundation
Michael and Judy Monaghan
Milton Moon
Tim and Rose Moore
The Moran family
Charles and Caroline Morgan
Geoffrey and Valmae Morris

Jock and Jane Morrison
Joanne and Geoff Motteram
Robert and Angie Mule
The late Kenneth Myer
Etsuko Nishi
Robert O'Hare
Norah Ohrt
Tricia and Mike Oosterhof
Helen and Barry Osboine
Gillianne Packer
Ron and Philippa Packer
Mimi and Willy Packer
Angela Padley
Ian and Catriona Parker
Susan Pass
Shane Pavlinovich
Georgina Pearce
Todd and Alisa Pearson
John and Anita Percudani
Leon and Moira Pericles
Perugino Restaurant
Ersilia Picchi
Guardian Resources (Joshua Pitt)
Bob and Ann Poolman



AGWA Foundation Members

Members – *continued*

Rosemary Pratt	Stirling and Judy Shaw	Diana and the late Bill Warnock
The Hon CJL Pullin QC and Mrs S Pullin	J & J Shervington	Darryl and Margaret Way
Mark and Ingrid Puzey	Daniela Simon, SODAA	Estate of Ian Whalland
Marijana Ravlich	John and Marie-Louise Simpson	Donna White
Howard and Lindsey Read	Patricia Simpson	Ian and Jean Williams
Joe and Grace Ricciardo	Singapore Airlines	Ron and Sandra Wise
Elizabeth Richards	Cecily Skrudland	Mark Woffenden
Yacht Grot	The late Garnett Skuthorp	Brigid Woss
Estate of Ian Richmond	Darryl and Heather Smalley	The late Michael J M Wright
Ross and Alexandra Roberston	Helen Smith	Melvin Yeo
Mr Nigel and Dr Heather Rogers	Jan Spriggs and Perry Sandow	Simon and Gillian Youngleson
John and Yvonne Roston	The Spinifex Trust	Clifford and Gillian Yudelman
Jann Rowley	Kathryn Stafford-Rowley	Carlos Zerpa
John Rubino	The late Tom Gibbons and Miriam Stannage	Dr Dolph W. Zink AM, and Mrs Zink
Sue and Hans Sauer	Brian Stewart	
Sally and Vincenzo Savini	Lina Stowe	
John and Debbie Schaffer	Paul and Carla Sullivan	
Scoop Publishing	The Sullivan Family	
Jenny and Wyborn Seabrook	The late Geoffrey Summerhayes, OAM	
Roslyn Seale	Gloria Sutherland	
Celia Searle	John and Antoinette Tate	
The late Eve Shannon-Cullity	Natasha and Ross Taylor	
Asher and Fraida Shapiro	Lisa and Andrew Telford	



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

Continuation of the upgrade to the lighting tracks in the main building has been funded as a capital project; these tracks required replacement as new fixtures could not be sourced to fit the previous one, and as reported elsewhere the need to upgrade has provided the ability to utilise LED light fittings, which assists with the reduction in power usage. AGWA has four of the nine main Gallery spaces fitted with new lighting tracks and exhibition-suitable LED light fittings. By the end of 2017 eight of the nine Galleries in the main building will have been upgraded. Capital works funding of \$1,000,000 was provided by the State Government for this project through the Infrastructure Improvement Program. The work commenced in June 2017 and will be completed by the end of August 2017.

Financial Statements and Key Performance Indicators can be found on pages 76 – 156



Disclosures and Legal Compliance

Employment and Industrial Relations

Staff Profile

The Gallery employed 65 people in 2016–17 representing an average of 55.04 full-time equivalents (FTE) 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 2016–17, four full-time, two part-time and two casual appointments were made. 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.

	2015–16	2016–17
FTEs at 30 June	52.58	55.04
Permanent - full-time	37	36
Permanent - part-time	11	14
Fixed term - full-time	9	8
Fixed term - part-time	5	5
Other*	5	2
Total	67	65

	2015–16	2016–17
Women	48	44
Men	19	21
Total	67	65

*Employees seconded in or out of the organisation.

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





Disclosures and Legal Compliance

Employment and Industrial Relations – *continued*

Staff development and recruitment

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

The Gallery continues to promote a workplace which encourages staff learning and development. Staff received support for attendance at Perth-based workshops and seminars, study assistance for formal studies, and recognition of prior learning. As noted earlier in this report, several staff members were the recipients of travel grants or awards which provided professional development opportunities.

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 for Culture and the Arts (DCA), worked on improved workforce planning including strategies to improve recruitment.

Occupational Health, Safety and Injury Management

DCA and AGWA are 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. An Occupational Health and Safety (OH&S) Implementation Plan was established in order to implement a number of safety and health initiatives across the department and to assist portfolio agencies.

AGWA facilitates OH&S consultation through its OH&S committee, the election of safety and health representatives, hazard and incident reporting processes, routine workplace hazard inspections and a process for the resolution of OH&S issues. Staff are made aware of these processes at their employee induction, through specific OH&S training, and access to OH&S information on the DCA intranet.

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

Mechanisms for consultation with staff

- Policies, procedures and work practices have been developed in accordance with the Occupational Safety and Health Act 1984 and the Workers Compensation and Injury Management Act 1981. A formal review of DCA's OSH management system was undertaken in 2012 using the WorkSafe Plan. An annual implementation plan addressing safety and health actions is in place at AGWA, and the following initiatives were delivered in 2016–17:
- AGWA has an active Occupational Health and Safety Committee. Safety representatives undertake monthly site inspections which along with incident reviews inform improvements. The ongoing cross-Gallery storage review has also supported safety outcomes in relation to the storage and deployment of display cases and the bump in and out of program and event equipment which has reduced manual handling risk. The Gallery roof top was opened to the public again during summer, and was the focus of safety audits in relation to event set up and after-hours evacuation. A flu vaccination program was offered to staff, and a daily cleaning and hygiene regime for the reception desk, implemented last year to minimise the potential for cross contamination, continues. Formal mechanisms for consultation with employees on Occupational Health, Safety and Injury management matters are primarily addressed through line managers, with AGWA staff being made aware of the processes at their induction and by having access to OH&S information on both the AGWA and DCA intranets.





Governance Disclosures

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 DCA, the Gallery engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the *Worker's Compensation and Injury Management Act 1981*.

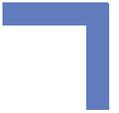
Indicator	2015-16	2016-17	2016-17 Targets	Comments on Results
Number of fatalities or severe claims	0	0	0%	No Change
Lost time injury and disease incident rate	3.77	3.63	0%	
Lost time injury severity rate	0	0	0%	
Percentage of injured workers returned to work within (i) 13 weeks	100%	100%	80%	
(ii) 26 weeks	100%	100%		
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	76%	50%	80%	Training was delivered to managers and supervisors on manual handling and ergonomic risks

The most common injuries in 2016-17 were minor and Workers' compensation instruction was undertaken as part of the OH&S training. In 2016-17, as part of its commitment to safety and health in the workplace, the Gallery:

- trained emergency wardens and undertook scheduled evacuation exercises
- implemented new procedures.

AGWA's Occupational Safety and Health Committee met regularly during 2016-17 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 two occasions, for a total cost of \$7,116.80. The instances were investigated and determined to be minor, inadvertent use of purchase cards and the total amount was repaid within five days. There was no referral for disciplinary action. AGWA requires holders of Government Purchase Cards to sign a cardholder agreement which states the terms and conditions under which the card can be used. All credit card transactions are required to be coded, acquitted and approved by a manager every month.

Government Policy Requirements: Government Building Contracts

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

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



Director's liability insurance

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

The Gallery contributed \$3,349.50 to the annual premium in 2016–17.

Payments made to Board Members

The Board of the Art Gallery of Western Australia				
Position	Name	Type of remuneration*	Period of membership	Gross/actual remuneration
Member	Seva Frangos	Per Meeting	2.5 years	\$1,047.00
	Geoffrey London	Per Meeting	1 year	\$801.00
	Sam Walsh	Per Meeting	6 months	\$835.00
			Total:	\$1,683.00

* 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*, the Art Gallery 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	Totals
Advertising Agencies		
Adcorp	\$1,033	\$1,033
Lush Digital	\$14,269	\$14,269
303MullenLowe	\$65,249	\$65,249
Market research agencies		
Morris Hargreaves McIntyre	\$75,131	\$75,131
Expenditure with polling agencies		
	Nil	Nil
Expenditure with direct mail agencies		
	Nil	Nil
Expenditure with media advertising agencies		
Optimum Media Decisions	\$92,268	\$92,268
Facebook	\$5,845	\$5,845
Others	23,520	23,520
Total expenditure	\$277,315	\$277,315

Other Legal Requirements

Compliance with Public Sector Standards and Ethical Codes

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

The Department of Culture and the Arts (DCA) employs AGWA staff. In July 2016 the Human Resource consultancy services were devolved from DCA to the Gallery, while DCA continued to provide payroll services and portfolio-wide human resource policy development. The Human Resource consultancy services provide advice on compliance with the Standards in regard to employment, performance management, grievance resolution, redeployment, termination and discipline.

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

The ethical compliance of AGWA staff is underpinned by the Culture and Arts Portfolio Code of Conduct policy. New staff are introduced to the Code of Conduct during their inductions. Ongoing compliance is supported by compulsory annual Accountable and Ethical Decision Making (AEDM) training. 100% of permanent staff have completed training in this area.

In the 2016–17 financial year, AGWA recorded:

- No breaches of the Public Sector Standards in Human Resource Management;
- No breaches of the Public Sector Code of Ethics, or the Culture and Arts Portfolio Code of Conduct. One informal grievance was received and addressed.
- No incidences of misconduct requiring investigation; and
- No Public Interest Disclosure was lodged.

Substantive Equality

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

In the 2016–17 financial year, the Substantive Equality Reference Group successfully implemented the following:

- Development of a Substantive Equality policy which covers all agencies across the Culture and Arts Portfolio;
- Implementation of a communication and education strategy of the Substantive Equality Policy;
- Development of an implementation plan for Substantive Equality frameworks across the Culture and Arts Portfolio; and
- Incorporation of Substantive Equality education into the whole of staff induction.

Specific measures introduced by AGWA include:

- *Desert River Sea: Kimberley Art Then and Now* project (see p. 37)
- Conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies (see p.38)
- Programs for people with Alzheimer's Disease and dementia (see p. 71)
- Educational tours and/or workshops for students with special needs or with English as a second language (see p. 21)
- 'Sensational' arts tours for vision-impaired visitors (see p. 71)
- Monthly ArtBubs program for parents with small babies (see p. 24)



Other Legal Requirements

Disability access and inclusion plan outcomes

In 2016–17 AGWA has continued to implement the Department of Culture and the Arts' Disability Access and Inclusion Plan 2013 to 2017 to ensure 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. Planning is underway for community consultation for the Gallery's new plan which will commence in July and be submitted to Disability Services for approval in Dec 2017.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2016–17 were:

- Continuation of the Alzheimer's Art Adventures tour and workshop program. During the year 186 people participated in tours, and 156 people attended the workshops.
- AGWA offers Art and Memories guided tours for people with dementia; in 2016–17 nine of these tours took place, with nine groups bringing in a total of 84 participants.
- Continuation of the popular Sensational Art touch tours, which allow vision-impaired visitors to join a specially-trained Voluntary Gallery Guide for a customised tour of selected three-dimensional works from the State Art Collection. Wearing gloves to protect the artwork, participants have the opportunity to explore volume, texture and scale. AGWA also continued an initiative introduced last year, and made available an audio-descriptor tour with a staff member who had been trained in this field, which provided a description for 6 participants.
- The Voluntary Gallery Guides continued their association with Sculpture by the Sea, again providing Tactile Tours to introduce visitors with disability new way of experiencing and enjoying contemporary sculpture at this popular event held annually at Cottesloe Beach.
- Educational tours and workshops for special needs groups from secondary schools.
- Tours and workshops for groups of people recovering from mental illness, trauma etc.

Gallery activities and initiatives in 2016–17 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

Outcome 1:

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

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

Outcome 2:

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

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



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.

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.



- Participants in an Alzheimer's Art Adventures workshop.

Outcome 6:

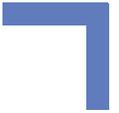
People with disabilities have the same opportunities as others to participate in any public consultation by the Art Gallery:

- 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

Record-keeping Plan

Under the *State Records Act 2000*, all government agencies are required to have a Record-keeping Plan.

In accordance with the requirements of the Act, the Plan is to be reviewed every five years. AGWA's current Plan was reviewed and registered with the State Records Office in 2013.

Measures taken under the Plan during 2016–17 to ensure the Gallery maintains a strong record-keeping culture include:

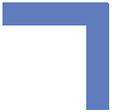
- Implementation of strategies to ensure that employees are aware of their compliance responsibilities under the Act; the quality of record-keeping is tested as a part of the annual audit process.
- Constant review of the staff training program.
- Addressing an employee's role and responsibility in regard to the keeping of records, which also forms part of the formal induction process.
- Continuing emphasis has been given to supporting improved electronic record-keeping within the organisation, with increased use of record-keeping on the TRIM system.
- Inactive records were identified for offsite storage.

Other Legal Requirements

Section 40 Estimates for 2017-18

In accordance with Treasurer's Instruction 953 the annual estimates for the current financial year (2017-18) 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	2017-18 ESTIMATE \$000	STATEMENT OF FINANCIAL POSITION	2017-18 ESTIMATE \$000
COST OF SERVICES		ASSETS	
Expenses		Current Assets	
Employee benefits	6,010	Cash and cash equivalents	290
Supplies and services	2,982	Restricted cash and cash equivalents	33,363
Depreciation and amortisation expense	588	Inventories	246
Accommodation	3,543	Receivables	330
Cost of sales	325	Other current assets	2
Other expenses	151	Total Current Assets	34,231
Total Cost of Services	13,599	Restricted cash and cash equivalents	3,962
Income		Amounts receivable for services	8,310
User charges and fees	919	Other financial assets	2,610
Sales	594	Property, plant and equipment	41,242
Sponsorship	1,444	Works of Art	299,385
Bequest trust and special purpose funds contributions	100	Total Non-Current Assets	355,509
Interest revenue	628	TOTAL ASSETS	389,740
Other revenue	92	LIABILITIES	
Total income other than income from State Government	3,777	Current Liabilities	
NET COST OF SERVICES	9,822	Payables	770
INCOME FROM STATE GOVERNMENT		Provisions	969
Service appropriation	8,881	Other current liabilities	153
Grants and subsidies from State Government	500	Total Current Liabilities	1,892
Services received free of charge	521	Provisions	531
Total income from State Government	9,902	Total Non-Current Liabilities	531
SURPLUS FOR THE PERIOD	80	TOTAL LIABILITIES	2,423
		EQUITY	
		Contributed Equity	92,647
		Reserves	295,537
		Accumulated surplus/ (deficiency)	(867)
		TOTAL EQUITY	387,317
		TOTAL LIABILITIES AND EQUITY	389,740



Other Legal Requirements

Section 40 Estimates for 2017-18 – continued

STATEMENT OF CASH FLOWS	2017-18 ESTIMATE \$000	STATEMENT OF CASH FLOWS	2017-18 ESTIMATE \$000
CASH FLOWS FROM STATE GOVERNMENT		Receipts	
Service appropriations	8,293	Sale of goods and services	594
Capital appropriation	10,218	User charges and fees	919
State grants and subsidies	500	Interest received	628
Net Cash provided by State Government	19,011	Sponsorship	1,444
CASH FLOWS FROM OPERATING ACTIVITIES		Bequest trust and special purpose funds contributions	100
Payments		GST receipts	168
Employee benefits	(6,001)	GST receipts from taxation authority	297
Supplies and services	(3,317)	Other receipts	92
Accommodation	(3,054)	Net cash from operating activities	(8,714)
GST payments on purchases	(465)	CASH FLOWS FROM INVESTING ACTIVITIES	
Other payments	(119)	Purchase of non-current assets	(218)
		Net cash from investing activities	(218)
		NET INCREASE / (DECREASE) IN CASH HELD	10,079
		Cash assets at the beginning of the reporting period	27,536
		Cash assets at the end of the reporting period	37,615





Financial Statements

Certification of Financial Statements for the year ended 30 June 2017

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 2017 and the financial position as at 30 June 2017.

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
8 September 2017

Sam Walsh AO
Chair, Board of the Art Gallery of Western Australia
8 September 2017

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
8 September 2017

Financial Statements

Statement of Comprehensive Income for the year ended 30 June 2017

	Note	2017 \$000	2016 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	7	5,733	5,501
Supplies and services	8	2,317	3,522
Depreciation and amortisation expense	9	638	614
Accommodation expenses	10	3,487	3,966
Grants and subsidies	11	-	170
Cost of sales	14	335	370
Other expenses	12	58	133
Total cost of services		12,568	14,276
Income			
Revenue			
User charges and fees	13	573	634
Sales	14	598	570
Sponsorship	15	1,196	1,397
Donated works of art	16	793	632
Bequest trust and special purpose funds contributions	17	915	1,145
Interest revenue	18	548	628
Commonwealth grants and contributions		-	72
Other revenue	19	1,127	960
Total Revenue		5,750	6,038
Total income other than income from State Government		5,750	6,038
NET COST OF SERVICES		6,818	8,238

Financial Statements

Statement of Comprehensive Income for the year ended 30 June 2017 – *continued*

	Note	2017	2016
		\$000	\$000
Income from State Government	20		
Service appropriation		9,199	9,645
Assets transferred		454	368
Services received free of charge		472	21
Total income from State Government		10,125	10,034
SURPLUS FOR THE PERIOD		3,307	1,796
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus	35	(867)	83,007
Total other comprehensive income		(867)	83,007
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		2,440	84,803

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

Financial Statements

Statement of Financial Position as at 30 June 2017

	Note	2017 \$000	2016 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	36	224	601
Restricted cash and cash equivalents	21	23,788	24,118
Inventories	22	265	246
Receivables	23	291	331
Other current assets	24	-	2
Total Current Assets		24,568	25,298
Non-Current Assets			
Restricted cash and cash equivalents	21	4,026	3,923
Amounts receivable for services	25	7,722	6,943
Other financial assets	26	2,610	1,750
Property, plant and equipment	27	550	41,538
Works of art	28	298,378	297,265
Intangible assets	30	-	-
Total Non-Current Assets		313,286	351,419
TOTAL ASSETS		337,854	376,717

Financial Statements

Statement of Financial Position as at 30 June 2017 – *continued*

	Note	2017	2016
		\$000	\$000
LIABILITIES			
Current Liabilities			
Payables	32	417	2,569
Provisions	33	1,263	1,080
Other current liabilities	34	215	153
Total Current Liabilities		1,895	3,802
Non-Current Liabilities			
Provisions	33	206	435
Total Non-Current Liabilities		206	435
TOTAL LIABILITIES		2,101	4,237
NET ASSETS		335,753	372,480
EQUITY			
	35		
Contributed equity		43,257	82,424
Reserves		182,546	290,874
Accumulated surplus / (deficit)		109,950	(818)
TOTAL EQUITY		335,753	372,480

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 2017

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus/ (deficit) \$000	Total Equity \$000
Balance at 1 July 2015	35	81,802	207,718	(2,465)	287,055
Surplus		-	-	1,796	1,796
Revaluation increment		-	83,007	-	83,007
Total comprehensive income for the period		-	83,007	1,796	84,803
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		392	-	-	392
Transfer from accumulated surpluses to reserves		-	149	(149)	-
Total		622	149	(149)	622
Balance at 30 June 2016		82,424	290,874	(818)	372,480

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

Financial Statements

Statement of Changes in Equity for the year ended 30 June 2017 – *continued*

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus/ (deficit) \$000	Total Equity \$000
Balance at 1 July 2016	35	82,424	290,874	(818)	372,480
Surplus		-	-	3,307	3,307
Revaluation increment		-	(867)	-	(867)
Total comprehensive income for the period		-	(867)	(3,307)	2,440
Transactions with owners in their capacity as owners:					
Capital appropriations		218	-	-	218
Other contributions by owners		104	-	-	104
Distribution to owners		(39,489)	-	-	(39,489)
Transfer from reserves to accumulated surpluses		-	(109,589)	(109,589)	-
Transfer from accumulated surpluses to reserves		-	2,128	(2,128)	-
Total		(39,167)	(107,461)	107,461	(39,167)
Balance at 30 June 2017		43,257	182,546	109,950	335,753

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 2017

	Note	2017 \$000	2016 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		8,420	9,025
Capital appropriation		323	622
State grants and subsidies		454	124
Net Cash provided by State Government		9,197	9,771
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(5,773)	(5,672)
Supplies and services		(2,802)	(3,392)
Accommodation		(3,045)	(3,877)
Grants and subsidies		-	(170)
GST payments on purchases		(576)	(735)
GST payments to tax authority		(24)	(32)
Other payments		(128)	(164)
Receipts			
Sale of goods and services		599	570
User charges and fees		569	628
Commonwealth grants and contributions		70	72
Interest received		733	661
GST receipts on sales		160	288
GST receipts from taxation authority		377	548
Other receipts		2,182	2,406
Net cash used in operating activities	36	(7,658)	(8,869)

Financial Statements

Statement of Cash Flows for the year ended 30 June 2017 – *continued*

	Note	2017	2016
		\$000	\$000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current assets		(2,143)	(680)
Net cash used in investing activities		(2,143)	(680)
Net (decrease) / increase in cash and cash equivalents		(604)	222
Cash and cash equivalents at the beginning of period		28,642	28,420
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	36	28,038	28,642

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 2017

Note 1. Australian Accounting Standards

General

The Board's financial statements for the year ended 30 June 2017 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

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

Early adoption of standards

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. There has been no early adoption of any other Australian Accounting Standards that have been issued or amended [but not operative] by the Board for the annual reporting period ended 30 June 2017.

Note 2. Summary of Significant Accounting Policies

(a) General statement

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

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

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

(b) Basis of preparation

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

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

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

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

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

(c) Reporting entity

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

(d) Contributed equity

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

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

The transfers of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also Note 35 'Equity'.

(e) Income

Revenue recognition

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

Revenue is recognised for the major business activities as follows:

Sale of goods

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

Provision of services

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

Interest

Revenue is recognised as the interest accrues.

Service Appropriations

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

Grants, donations, gifts and other non-reciprocal contributions

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

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

Gains

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

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

Capitalisation/Expensing of assets

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

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

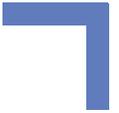
Initial recognition and measurement

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

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

Subsequent measurement

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



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

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

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

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

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

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

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

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

See also note 27 'Property, Plant and Equipment' and note 28 'Works of Art' for further information on revaluations.

De-recognition

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

Asset Revaluation Surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 27 'Property, Plant and Equipment' and note 28 'Works of Art'.

Depreciation

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

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

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

Works of art controlled by the Board are classified as property, plant and equipment. These are anticipated to have indefinite useful lives.



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Their service potential has not, in any material sense, been consumed during the reporting period and no depreciation has been recognised.

Land is not depreciated.

(g) Intangible assets

Capitalisation/expensing of assets

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

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

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

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

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

Software ^(a)	4 to 10 years
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^(a) Software that is not integral to the operation of any related hardware.

Computer Software

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

h) Impairment of assets

Property, plant and equipment, works of art and intangible assets are tested for any indication of impairment at the end of each reporting period.

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

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

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

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

See also note 31 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(p) 'Receivables' and note 23 'Receivables' for impairment of receivables.





Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

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

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

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

Financial assets at fair value through profit or loss

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

Impairment of financial assets

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

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

See also note 26 "Other Financial Assets".

(j) Leases

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

(k) Financial instruments

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

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

Financial instruments have been disaggregated into the following classes:

Financial Assets

- Cash and cash equivalents
- Restricted cash and cash equivalents
- Receivables
- Amounts receivable for services
- Other financial assets

Financial Liabilities

- Payables

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

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

(l) Cash and cash equivalents

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

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

(m) Accrued salaries

Accrued salaries (see note 32 'Payables') represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. The Board considers the carrying amount of accrued salaries to be equivalent to its fair value.

(n) Amounts receivable for services (holding account)

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

See also note 20 'Income from State Government' and note 25 'Amounts Receivable for Services (Holding Account)'.

(o) Inventories

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

See note 22 'Inventories'.

(p) Receivables

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

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

(q) Payables

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

See also note 2(k) 'Financial Instruments' and note 32 'Payables'.

(r) Provisions

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

Provisions – employee benefits

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

Annual leave

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

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

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



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Long service leave

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

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

An actuarial assessment of long service leave was undertaken by PWC at 30 June 2017.

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

Superannuation

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

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

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

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

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

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

Provisions – other

Employment on-costs

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

See also note 12 'Other Expenses' and note 33 'Provisions'.

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

(s) Superannation expense

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

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

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

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

(u) Foreign Currency Translation

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

(v) Comparative figures

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

Note 3. Department of Culture and the Arts

The Department of Culture and the Arts (DCA) provides support for capital projects to agencies in the Culture and Arts portfolio. DCA receives an appropriation for capital projects and minor asset equipment as part of the DCA PC Replacement Program.

These services, provided to the Board, but paid for by the Department, have been treated as 'Resources received free of charge' in the Income Statement.

The Department of Culture and the Arts provides shared corporate services to the Board which are not recognised in the Income Statement.

Note 4. Judgements Made By Management in applying accounting policies

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

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

There was a change in estimation for long service leave. The provision is outsourced to 3rd party actuaries in 2017 where it was computed inhouse in 2016.

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

The Board evaluates these judgments regularly.

Operating lease commitments

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





Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 5. Key sources of estimation uncertainty

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

Long Service Leave

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

Note 6. Disclosure of Changes in Accounting Policy and estimates

Initial application of an Australian Accounting Standard

The Board has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2016 that impacted on the Board:

AASB 1057	<i>Application of Australian Accounting Standards</i> This Standard lists the application paragraphs for each other Standard (and Interpretation), grouped where they are the same. There is no financial impact.
AASB 2014-3	<i>Amendments to Australian Accounting Standards - Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & 11]</i> The Board establishes Joint Operations in pursuit of its objectives and does not routinely acquire interests in Joint Operations. Therefore, there is no financial impact on application of the Standard.
AASB 2014-4	<i>Amendments to Australian Accounting Standards - Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]</i> The adoption of this Standard has no financial impact for the Board as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of future economic benefits.
AASB 2014-9	<i>Amendments to Australian Accounting Standards - Equity Method in Separate Financial Statements [AASB 1, 127 & 128]</i> This Standard amends AASB 127, and consequentially amends AASB 1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. As the Board has no joint ventures and associates, the application of the Standard has no financial impact.



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

AASB 2015-1 *Amendments to Australian Accounting Standards - Annual Improvements to Australian Accounting Standards 2012-2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 & 140]*

These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012-2014 Cycle in September 2014, and editorial corrections. The Board has determined that the application of the Standard has no financial impact.

AASB 2015-2 *Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]*

This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.

AASB 2015-6 *Amendments to Australian Accounting Standards - Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]*

The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. There is no financial impact.

AASB 2015-10 *Amendments to Australian Accounting Standards - Effective Date of Amendments to AASB 10 & 128*

This Standard defers the mandatory effective date (application date) of amendments to AASB 10 & AASB 128 that were originally made in AASB 2014-10 so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2016. There is no financial impact.

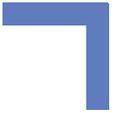
Voluntary changes in accounting policy

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

Future impact of Australian Accounting Standards not yet operative

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements or by an exemption from TI 1101. By virtue of a limited exemption, the Board has early adopted AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities. Where applicable, the Board plans to apply these Australian Accounting Standards from their application date:





Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Operative for reporting periods beginning on/after

AASB 9	<p><i>Financial Instruments</i></p> <p>This Standard supersedes AASB 139 Financial Instruments: Recognition and Measurement, introducing a number of changes to accounting treatments.</p> <p>The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and, AASB 2014-1 <i>Amendments to Australian Accounting Standards</i>. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 15	<p><i>Revenue from Contracts with Customers</i></p> <p>This Standard establishes the principles that the Board shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer.</p> <p>The Board's income is principally derived from appropriations which will be measured under AASB 1058 Income of Not-for-Profit Entities and will be unaffected by this change. However, the Board has not yet determined the potential impact of the Standard on 'User charges and fees' and 'Sales' revenues. In broad terms, it is anticipated that the terms and conditions attached to these revenues will defer revenue recognition until the Authority has discharged its performance obligations.</p>	1 Jan 2019
AASB 16	<p><i>Leases</i></p> <p>This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value.</p> <p>Whilst the impact of AASB 16 has not yet been quantified, the entity currently has operating lease commitments for \$39,000. See Note 37 'Commitments'. The worth of non-cancellable operating leases which the Board anticipates most of this amount will be brought onto the statement of financial position, excepting amounts pertinent to short-term or low-value leases. Interest and amortisation expense will increase and rental expense will decrease.</p>	1 Jan 2019

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

AASB 1058	<p><i>Income of Not-for-Profit Entities</i></p> <p>This Standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities, more closely reflecting the economic reality of NFP entity transactions that are not contracts with customers. Timing of income recognition is dependent on whether such a transaction gives rise to a liability, or a performance obligation (a promise to transfer a good or service), or, an obligation to acquire an asset. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2019
AASB 2010-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Int 2, 5, 10, 12, 19 & 127]</i></p> <p>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010.</p> <p>The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-1	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part E of this Standard makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by the Board to determine the application or potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-5	<p><i>Amendments to Australian Accounting Standards arising from AASB 15</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018



Notes to the Financial Statements

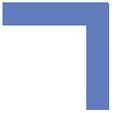
For the year ended 30 June 2017 – continued

AASB 2014-10	<p><i>Amendments to Australian Accounting Standards – Sale or Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 & 128]</i></p> <p>This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or joint venture. The mandatory effective date (application date) for the Standard has been deferred to 1 January 2018 by AASB 2015-10. The Board has determined that the Standard has no financial impact.</p>	1 Jan 2018
AASB 2015-8	<p><i>Amendments to Australian Accounting Standards – Effective Date of AASB 15</i></p> <p>This Standard amends the mandatory effective date (application date) of AASB 15 <i>Revenue from Contracts with Customers</i> so that AASB 15 is required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2017. For Not-For-Profit entities, the mandatory effective date has subsequently been amended to 1 January 2019 by AASB 2016-7. The Board has not yet determined the application or the potential impact of AASB 15.</p>	1 Jan 2019
AASB 2016-2	<p><i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107</i></p> <p>This Standard amends AASB 107 <i>Statement of Cash Flows</i> (August 2015) to require disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. There is no financial impact.</p>	1 Jan 2017
AASB 2016-3	<p><i>Amendments to Australian Accounting Standards – Clarifications to AASB 15</i></p> <p>This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. The Board has not yet determined the application or the potential impact.</p>	1 Jan 2018
AASB 2016-4	<p><i>Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities</i></p> <p>This Standard clarifies that the recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 <i>Fair Value Measurement</i>. The Board has not yet determined the application or the potential impact.</p>	1 Jan 2017

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

AASB 2016-7	<p><i>Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-Profit Entities</i></p> <p>This Standard amends the mandatory effective date (application date) of AASB 15 and defers the consequential amendments that were originally set out in AASB 2014-5 Amendments to Australian Accounting Standards arising from AASB 15 for not-for-profit entities to annual reporting periods beginning on or after 1 January 2019, instead of 1 January 2018. There is no financial impact.</p>	1 Jan 2017
AASB 2016-8	<p><i>Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities</i></p> <p>This Standard inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 and AASB 15. This guidance assists not-for-profit entities in applying those Standards to particular transactions and other events. There is no financial impact.</p>	1 Jan 2019
AASB 2017-2	<p><i>Amendments to Australian Accounting Standards - Further Annual Improvements 2014-2016 Cycle</i></p> <p>This Standard clarifies the scope of AASB 12 by specifying that the disclosure requirements apply to an entity's interests in other entities that are classified as held for sale, held for distribution to owners in their capacity as owners or discontinued operations in accordance with AASB 5. There is no financial impact.</p>	1 Jan 2017



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Note 7. Employee Benefits Expense

	2017	2016
	\$000	\$000
Wages and salaries ^(a)	4,522	4,253
Superannuation - defined contribution plans ^(b)	472	468
Annual leave ^(c)	595	584
Long service leave ^(c)	129	146
Other related expenses	15	50
	5,733	5,501

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

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

(c) Includes a superannuation contribution component.

Employment on-costs such as workers' compensation insurance are included at note 12 'Other Expenses'.

Employment on-costs liability is included at note 33 'Provisions'.

Note 8. Supplies and Services

Exhibition fees	243	315
Advertising	275	345
Repairs and maintenance	-	113
Travel	61	165
Consultants and contractors	385	606

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	2017	2016
	\$000	\$000
Freight and cartage	96	220
Insurance premiums - current year	241	314
Materials	79	247
Consumables	157	258
Printing	172	145
Performance fees	64	202
Licences, fees and registrations	131	129
Communications	65	58
Motor vehicles	35	40
Minor equipment	16	41
Lease and hire costs	18	32
Exhibition construction costs	-	2
Entertainment expenses	70	4
Photographic services	46	29
Bank charges	8	7
Catering Costs	101	135
Other	54	115
	2,317	3,522

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 9. Depreciation and Amortisation Expenses

	2017 \$000	2016 \$000
Depreciation		
Buildings	477	459
Plant, equipment and vehicles	108	94
Office equipment	53	59
Total depreciation	638	612
Amortisation		
Intangible assets	-	2
Total amortisation	-	2
Total depreciation and amortisation	638	614

Note 10. Accommodation Expenses

Security services	1,423	1,644
Electricity and gas	734	894
Accommodation maintenance	1,094	1,081
Facilities management	-	103
Cleaning	148	149
Water	63	65
Other	25	30
	3,487	3,966

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 11. Grants and Subsidies

	2017 \$000	2016 \$000
Recurrent		
Bunbury Regional Art Galleries	-	170
	-	170

Note 12. Other Expenses

Prizes paid	-	14
Workers' compensation insurance - current year	20	27
Workers' compensation insurance - prior year	(6)	14
Audit fees	37	71
Inventory written off	30	23
Inventory Adjustment - current year	6	13
Inventory Impairment	(44)	(30)
Other Expenses	15	1
	58	133



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Note 13. User Charges and Fees

	2017	2016
	\$000	\$000
Exhibition revenue	213	339
ARTBAR	80	22
Venue hire	135	83
Public programs	30	35
Parking revenue	108	92
Reproduction	7	3
	573	634

Note 14. Trading Profit

Sales	598	570
Cost of sales:		
Opening inventory	(246)	(323)
Purchases	(354)	(293)
	(600)	(616)
Closing inventory	265	246
Cost of Goods Sold	(335)	(370)
Trading profit	263	200

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

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 15. Sponsorship

	2017	2016
	\$000	\$000
Cash sponsorship	1,079	1,220
Sponsorship in kind	117	177
	1,196	1,397

Note 16. Donated Works of Art

Donated works of art	793	632
	793	632

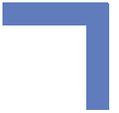
Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 28 'Works of Art'.

Note 17. Bequest Trust and Special Purpose Funds Contributions

Trust and special purpose funds contributions	915	1,145
	915	1,145

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





Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 18. Interest Revenue

	2017	2016
	\$000	\$000
Interest revenue	2	7
Bequest, trust and special purpose funds interest revenue	546	621
	548	628

Note 19. Other Revenue

Grants and contributions – local government and private	3	40
Revaluation of other financial assets ^(a)	860	795
Rental revenue	31	40
Recoups of expenditure	13	4
Donations	20	46
Commissions received	-	5
Dividend Income	160	25
Other revenue	40	5
	1,127	960

^(a) This represents unrealised gains arising from shares being fair valued at year end. See also note 26 'Other Financial Assets'.

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017	2016
	\$000	\$000
Note 20. Income from State Government		
Appropriation received during the period:		
Service appropriation ^(a)	9,199	9,645
	9,199	9,645
Assets transferred from/(to) other State government agencies during the period:^(b)		
State grants and contributions	454	368
Total assets transferred	454	368
Services received free of charge from other State government agencies during the period: ^(c)		
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	-	21
Repairs and Maintenance on Art Gallery	472	-
	472	21
	10,125	10,034

- (a) Service appropriation funds the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year.
- (b) Discretionary transfers of assets (including grants) and liabilities between State Government agencies are reported under Income from State Government. Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts.
- (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 2017 – *continued*

Note 21. Restricted cash and cash equivalents

	2017	2016
	\$000	\$000
Current		
Bequest, trust and special purpose accounts ^(a)	23,788	24,118
	23,788	24,118
Non-current		
Bequest, trust and special purpose accounts ^(c)	4,005	4,143
27th pay holding account with Treasury WA ^(b)	21	-
	4,026	4,143

(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.

(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.

Note 22. Inventories

Current		
Inventories held for resale:		
- Finished goods		
At cost	310	342

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017 \$000	2016 \$000
Provision for inventory adjustment	(6)	(13)
Provision for inventory impairment	(39)	(83)
	265	246
Balance at start of the year	(13)	(12)
Inventory adjustment recognised in the income statement ^(a)	(6)	(13)
Amounts written off during the year	13	12
	(6)	(13)
Balance at the start of the year ^(b)	(83)	(113)
Provision for inventory impairment	44	30
	(39)	(83)

(a) During the current year, inventory written off was \$29,611 (2016:\$ 23,451) and a provision of \$5,698 (2016 : \$12,822) was made for stock take variances.

(b) During the current year, a reduction in the impairment for inventory obsolescence of \$43,799 (2016: reduction of \$29,384) was made for inventory that had no movements for over a year. See also note 12 'Other Expenses'.

See also note 2(o) 'Inventories', note 12 'Other Expenses' and note 14 'Trading Profit'.

Note 23. Receivables

Current		
Receivables	72	66
Accrued interest	137	163



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	2017	2016
	\$000	\$000
GST receivable	82	102
	291	331

The Board does not hold any collateral or other credit enhancements as security for receivables.
See also note 2(p) 'Receivables' and note 41 'Financial Instruments'.

Note 24. Other current assets

Prepayments	-	2
	-	2

Note 25. Amounts Receivable for Services (Holding Account)

Non-current		
Asset Replacement ^(a)	7,448	6,669
Leave Liability ^(b)	274	274
Total	7,722	6,943

- (a) Represents the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.
See also note 2(n) 'Amounts receivable for services (holding account)'
- (b) Represents leave liability holding account with Treasury WA.

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 26. Other Financial Assets

	2017 \$000	2016 \$000
Non-Current		
At fair value:		
Fair value through profit and loss – ordinary listed shares	2,610	1,750
Total	2,610	1,750

The shares have been donated to the Art Gallery of Western Australia as part of the TomorrowFund. 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.

Note 27. Property, Plant and Equipment

Land		
At fair value ^(a)	-	17,200
	-	17,200
Buildings		
At fair value ^(a)	-	23,633
	-	23,633
Plant, equipment and vehicles		
At cost	2,367	2,367
Accumulated depreciation	(1,930)	(1,822)
	437	545

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017 \$000	2016 \$000
Office Equipment		
At cost	835	867
Accumulated depreciation	(722)	(707)
	113	160
	550	41,538

(a) Land and Buildings were revalued as at 1 July 2016 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2017 for land : \$16,922,000 (2016: \$17,200,000) and buildings : \$22,567,000 (2016 : \$22,633,000). For the remaining balance, fair value of buildings was determined on the basis of depreciated replacement cost and the fair value of land was determined on basis of comparison with market evidence for land with low level utility (high restricted use land). During the financial year 2016, Cabinet approved the amalgamation of land within the Perth Cultural Centre (PCC) into a single Crown Reserve 37000 to optimise performance. Consequently, a Management Order of the new Crown Reserve 37000 was granted to the Minister for Culture and the Arts in financial year 2017, which gave the power to the Minister to lease, sublease or licence the land (or any part of it). The Minister must keep and maintain the Reserve and all buildings and structures on the Reserve in good repair and structurally safe and undertake all necessary structural repairs where necessary. The land of \$16,922,000 and buildings of \$22,567,000 in the Perth Cultural Centre were transferred from the Board to the Department of Culture and the Arts on 30 June 2017. See also note 35 “Equity”.

Information on fair value measurements is provided within Note 29 ‘Fair Value Measurements’.

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

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

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

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2016					
Carrying amount at start of period	17,100	22,932	516	195	40,743
Additions	-	-	124	23	147
Revaluation increments/ (decrements)	100	1,160	-	-	1,260
Depreciation	-	(459)	(95)	(58)	(612)
Carrying amount at end of period	17,200	23,633	545	160	41,538

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

Note 28. Works of Art

	2017 \$000	2016 \$000
Carrying amount at start of period	297,265	212,535
Adjustments to carrying amount at start of period	(93)	-
Additions	412	2,351
Donations at fair value	794	632
Revaluation	-	81,747
	298,378	297,265

(a) Relates to freight expenses and over accruals due to movement in foreign exchange accrued and actual payment.

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

See also note 2(f) 'Property, plant and equipment and works of art' and note 35 'Equity'.



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 29. Fair Value measurements

Assets measured at fair value:	Level 1 \$000	Level 2 \$000	Level 3 \$000	Fair value At end of period \$000
2017				
Shares (note 26)	2,610	-	-	2,610
Land (note 27)	-	-	-	-
Buildings (note 27)	-	-	-	-
Works of Art (note 28)	-	298,378	-	298,378
	2,610	298,378	-	300,988
2016				
Shares (note 26)	1,750	-	-	1,750
Land (note 27)	-	-	17,200	17,200
Buildings (note 27)	-	-	23,633	23,633
Works of Art (note 28)	-	297,265	-	297,265
	1,750	297,265	40,833	339,848

In 2016, the Gallery's works of art were revalued. The valuer utilised inputs that were observable. Consequently, works of art were transferred from level 3 to 2 in 2016. There were no transfers between Levels 1, 2 or 3 in current year.

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Valuation techniques to derive Level 1 fair value

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

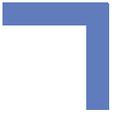
Valuation techniques to derive Level 2 fair value

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

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

Fair value measurements using significant unobservable inputs (Level 3)

	Land \$000	Buildings \$000
2017		
Fair value at start of period	17,200	23,633
Revaluation increments/(decrements) recognised in Profit or Loss	(278)	(589)
Depreciation expense	-	(477)
Transfer of land and buildings to Department of Culture and the Arts	(16,922)	(22,567)
Fair value at end of period	-	-



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Land \$000	Buildings \$000
2016		
Fair value at start of period	17,100	22,932
Revaluation increments/(decrements) recognised in Profit or Loss	100	1,160
Depreciation expense	-	(459)
Fair value at end of period	17,200	23,633

Land (Level 3 fair values)

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

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

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

Buildings and Infrastructure (Level 3 fair values)

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

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



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 30. Intangible Assets

	2017 \$000	2016 \$000
Computer software		
At cost	257	257
Accumulated amortisation	(257)	(257)
	-	-
Reconciliation:		
Computer software		
Carrying amount at start of period	-	2
Amortisation expense	-	(2)
Carrying amount at end of period	-	-

Note 31. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2017.

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

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 32. Payables

	2017	2016
	\$000	\$000
Current		
Trade payables	258	273
Payables for works of art acquisitions	77	1,932
Accrued salaries	21	-
Accrued expenses	61	364
Total Current	417	2,569

See also note 2(q) 'Payables', note 2(m) 'Accrued Salaries' and note 41 'Financial Instruments'.

Note 33. Provisions

Current		
Employee benefits provision		
Annual leave ^(a)	439	406
Long service leave ^(b)	685	532
	1,124	938
Other Provisions		
Employment on-costs ^(c)	139	142
	1,263	1,080
Non-current		
Employee benefits provision		

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017 \$000	2016 \$000
Long service leave ^(b)	186	367
Other provisions	186	367
Employment on-costs ^(c)	20	68
	206	435

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

Within 12 months of the end of the reporting period	300	302
More than 12 months of after the end of the reporting period	139	104
	439	406

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

Within 12 months of the end of the reporting period	300	532
More than 12 months of after the end of the reporting period	571	367
	871	899

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense has been disclosed in note 12 'Other Expenses'.

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017 \$000	2016 \$000
Movements in each class of provisions during the financial period, other than employee benefits, are set out below.		
Employment on-cost provision		
Carrying amount at start of period	210	213
Additional provisions recognised	18	6
Payments/other sacrifices of economic benefits	(69)	(9)
Carrying amount at end of period	159	210

Note 34. Other Liabilities

Current		
Income received in advance	215	153
Total Current	215	153

Note 35. Equity

The West 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.

	2017 \$000	2016 \$000
Contributed equity		
Balance at start of period	82,424	81,802

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017	2016
	\$000	\$000
Contributions by owners		
Capital appropriation ^(a)	218	230
Fit for Purpose ^(b)	104	392
Total contributions by owners	322	622
Distribution to owners		
Transfer of land and buildings to Department of Culture and the Arts ^(c)	(39,489)	-
Total distribution to owners	(39,489)	-
Balance at end of period	43,257	82,424

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

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

(c) See also Note 27 "Property, Plant and Equipment"

Reserves		
Asset revaluation surplus		
Balance at start of period	256,529	173,522
Net revaluation increments/(decrements):		
Land	(278)	100
Buildings	(589)	1,160
Works of art ^(a)	-	-
Transfer from reserves to accumulated surpluses ^(b)	(109,589)	-
Balance at end of period	146,073	256,529

(a) See also note 28 'Works of Art'.

(b) The asset revaluation reserve of land \$13,675,000 and buildings \$95,914,000 were transferred to accumulated surplus on 30 June 2017. See also note 27 "Property, Plant and Equipment".



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	2017	2016
	\$000	\$000
Bequest, trust and special purpose reserve^(b):		
Balance at start of period	14,294	14,777
Transfer from accumulated surplus	1,335	(483)
Balance at end of period	15,629	14,294

(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^(c):		
Balance at start of period	20,051	19,419
Transfer from accumulated surplus	793	632
Balance at end of period	20,844	20,051
Balance at end of period	182,546	290,874

(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	(818)	(2,465)
Result for the period	3,307	1,796
Transfer from reserves to accumulated surpluses ^(a)	109,589	-
Transfer from accumulated surpluses to reserves	(2,128)	(149)
Balance at end of period	109,950	(818)
Total Equity at end of period	335,753	372,480

(a) The asset revaluation reserve of land \$13,675,000 and buildings \$95,914,000 were transferred to accumulated surplus on 30 June 2017. See also note 27 “Property, Plant and Equipment”.

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 36. Notes to the Cash Flow Statement

Reconciliation of cash

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

	2017	2016
	\$000	\$000
Cash and cash equivalents	224	601
Restricted cash and cash equivalents ^(a)	27,814	28,041
	28,038	28,642
Reconciliation of net cost of services to net cash flows used in operating activities		
Net cost of services	(6,818)	(8,238)
Non-cash items:		
Depreciation and amortisation expense ^(b)	638	614
Resources received free of charge ^(c)	472	21
Donated works of art ^(d)	(793)	(632)
Inventory write-off ^(e)	30	23
Adjustment for other non-cash items	26	(598)
(Increase)/decrease in assets:		
Current receivables	253	(50)
Current inventories	(5)	82
Increase/(decrease) in liabilities:		
Current payables	(1,145)	(927)



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	2017	2016
	\$000	\$000
Other current liabilities	(41)	762
Change in GST in receivables/payables	(275)	74
Net cash used in operating activities	(7,658)	(8,869)

- (a) See note 21 'Restricted cash and cash equivalents'
- (b) See note 9 'Depreciation and Amortisation expenses'
- (c) See note 20 'Income from State Government'
- (d) See note 16 'Donated Works of Art'
- (e) See note 12 'Other Expenses'

Note 37. Commitments

The commitments below are inclusive of GST where relevant.

Non-Cancellable Operating Lease commitments

Commitments for minimum lease payments are payable as follows:

Within 1 year	33	40
Later than 1 year and not later than 5 years	6	44
	39	84

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

Note 38. Contingent Liabilities and Contingent Assets

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



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Note 39. Events Occurring After the end of the reporting period

On 28 April 2017, the Premier announced Machinery of Government (MOG) changes which would include establishment of a new Department of Local Government, Sport and Cultural Industries from 1 July 2017. The new Department will be formed through amalgamation of the Department of Culture and the Arts with Department of Sport and Recreation, the Department of Racing, Gaming and Liquor, the Aboriginal History Unit of the Department of Aboriginal Affairs, the Office of Multicultural Interests and the Local Government functions of the Department of Local Government and Communities.

Note 40. Explanatory Statement

All variances between estimates (original budget) and actual results for 2017, and between the actual results for 2017 and 2016 are shown below. Narratives are provided for key variations selected from observed major variances, which are generally greater than:

- (a) 5% and \$0.5 million for the Statements of Comprehensive Income and Cash Flows; and
- (b) 5% and \$0.5 million for the Statement of Financial Position

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Statement of Comprehensive Income						
Expenses						
Employee benefits expense		5,433	5,733	5,501	300	232
Supplies and services	A	2,258	2,317	3,522	59	(1,205)
Depreciation and amortisation expense		779	638	614	(141)	24
Accommodation expenses		3,831	3,487	3,966	(344)	(479)
Grants and subsidies		-	-	170	-	(170)
Cost of sales		325	335	370	10	(35)
Other expenses		81	58	133	(23)	(75)
Total cost of services		12,707	12,568	14,276	(139)	(1,708)



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Income						
User charges and fees		344	573	634	229	(61)
Sales		750	598	570	(152)	28
Sponsorship		1,000	1,196	1,397	196	(201)
Donated works of art	1	-	793	632	793	161
Bequest trust and special purpose funds contributions	2	44	915	1,145	871	(230)
Interest revenue		767	548	628	(219)	(80)
Commonwealth grants and contributions		-	-	72	-	(72)
Other revenue	3	165	1,127	960	962	167
Total Revenue		3,070	5,750	6,038	2,680	(288)
Total income other than income from State Government		3,070	5,750	6,038	2,680	(288)
NET COST OF SERVICES		(9,637)	(6,818)	(8,238)	2,819	1,420

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Income from State Government						
Service appropriation		9,284	9,199	9,645	(85)	(446)
Assets transferred		-	454	368	454	86
Services received free of charge	4	1,093	472	21	(621)	451
Total income from State Government		10,377	10,125	10,034	(252)	91
SURPLUS / (DEFICIT) FOR THE PERIOD		740	3,307	1,796	(2,567)	1,511

Major Estimate and Actual (2017) Variance Narratives

1. Donated Works of Art

These are artworks donations to the Gallery which vary annually and the value of the donations was not in the budget.

2. Bequest trust and special purpose funds contributions

The increase of \$871,000 was largely due to a donation received for purchase of artwork sculptures. Donations received was not included in the budget.

3. Other revenue

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

4. Services received free of charge

Lesser actual spend for building maintenance than budgeted.

Major Actual (2017) and Actual (2016) Variance Narratives

A. Supplies and Services

The decrease of 34% was due to higher expenses in 2016 from a one off fit out expense for the new Micro Galleries and decreases in exhibition, related programming and marketing costs due to no major exhibition and lesser Gallery activities in 2017.

Notes to the Financial Statements

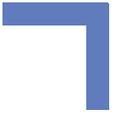


	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Statement of Financial Position						
ASSETS						
Current Assets						
Cash and equivalents	1	836	224	601	(612)	(377)
Restricted cash and cash equivalents	2	21,990	23,788	24,118	1,798	(330)
Inventories		323	265	246	(58)	19
Receivables		334	291	331	(43)	(40)
Other current assets		2	-	2	(2)	(2)
Total Current Assets		23,485	24,568	25,298	1,083	(730)
Non-Current Assets						
Restricted cash and cash equivalents	2	3,942	4,026	3,923	84	103
Amounts receivable for services	A	7,722	7,722	6,943	-	779
Other financial assets	3, B	1,750	2,610	1,750	860	860
Property, plant and equipment	4, C	43,258	550	41,538	(42,708)	(40,988)
Works of art	5, D	217,812	298,378	297,265	80,566	1,113
Total Non-Current Assets		274,484	313,286	351,419	38,802	(38,133)
TOTAL ASSETS		297,969	337,854	376,717	39,885	(38,863)

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
LIABILITIES						
Current Liabilities						
Payables	E	351	417	2,569	66	(2,152)
Provisions		993	1,263	1,080	270	183
Other current liabilities		153	215	153	62	62
Total Current Liabilities		1,497	1,895	3,802	398	(1,907)
Non-Current Liabilities						
Provisions		482	206	435	(276)	(229)
Total Non-Current Liabilities		482	206	435	(276)	(229)
TOTAL LIABILITIES		1,979	2,101	4,237	122	(2,136)
NET ASSETS		295,990	335,753	372,480	39,763	(36,727)
EQUITY						
Contributed equity	6,F	83,593	43,257	82,424	(40,336)	(39,167)
Reserves	7,G	214,157	182,546	290,874	(31,611)	(108,328)
Accumulated deficit	8,H	(1,760)	109,950	(818)	(111,710)	110,768
TOTAL EQUITY		295,990	335,753	372,480	39,763	(36,727)



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Major Estimate and Actual (2017) Variance Narratives

1. **Cash and cash equivalents**
Decrease due to artwork purchases not in budget.
2. **Restricted cash and cash equivalents**
Higher balance is due to a major contribution for artwork, share dividends of \$160,000 and other donations not in the budget.
3. **Other financial assets**
Higher balance is due to year end revaluation of shares of \$860,000.
4. **Property Plant and Equipment**
Decrease is mainly due to transfer of land and buildings to Department of Culture and the Arts not in the budget.
5. **Works of Art**
Increase due to artwork revaluation of \$81 million not in the budget.
6. **Contributed Equity**
Decrease is due to transfer of land and buildings to Department of Culture and the Arts this year.
7. **Reserves**
Decrease is due to transfer of land and building asset reserves to accumulated surplus and artwork revaluation of \$81 million not in the budget.
8. **Accumulated (deficit)/surplus**
Increase is due to transfer of land and building asset reserves to accumulated surplus not in the budget.

Major Actual (2017) and Actual (2016) Variance Narratives

- A. **Amounts receivable for services**
The increase is for capital purchases in 2017 and allocated by Treasury.
- B. **Other financial assets**
Increase is due to year end revaluation of shares of \$860,000.
- C. **Property, plant and equipment**
Decrease is mainly due to transfer of land and buildings to Department of Culture and the Arts in 2017.
- D. **Works of art**
Increase is due to current year acquisitions and donations.
- E. **Payables**
2016 balance was higher due to major artwork acquisitions of \$1.932 million.
- F. **Contributed Equity**
Decrease is due to transfer of land and buildings to Department of Culture and the Arts this year.
- G. **Reserves**
Decrease is due to transfer of land and building asset reserves to accumulated surplus.
- H. **Accumulated (deficit)/ surplus**
Increase is due to transfer of land and building asset reserves to accumulated surplus.

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Statement of Cash Flows						
CASH FLOWS FROM STATE GOVERNMENT						
Service appropriation		8,505	8,420	9,025	(85)	(605)
Capital appropriation	1	1,169	323	622	(846)	(292)
State Grants and Subsidies		-	454	124	454	330
Net Cash provided by State Government		9,674	9,197	9,771	(477)	(574)
CASH FLOWS FROM STATE GOVERNMENT						
Payments						
Employee benefits		(5,491)	(5,773)	(5,672)	(282)	(101)
Supplies and services	2, A	(2,111)	(2,802)	(3,392)	(691)	590
Accommodation	B	(2,738)	(3,045)	(3,877)	(307)	832
Grants and subsidies		-	-	(170)	-	170
GST payments on purchases		(581)	(576)	(735)	5	159
GST payments to tax authority		-	(24)	(32)	(24)	8
Other payments		(556)	(128)	(164)	428	36

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Variance Note	Estimate 2017 \$000	Actual 2017 \$000	Actual 2016 \$000	Variance between estimate and actual \$000	Variance between actual results for 2017 and 2016 \$000
Receipts						
Sale of goods and services		750	599	570	(151)	29
User charges and fees		344	569	628	225	(59)
Commonwealth grants and contributions		-	70	72	70	(2)
Interest received		767	733	661	(34)	72
GST receipts on sales		159	160	288	1	(128)
GST receipts from taxation authority		422	377	548	(45)	(171)
Other receipts	3	1,068	2,182	2,406	1,114	(224)
Net Cash used in operating activities		(7,967)	(7,658)	(8,869)	309	1,211
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current assets	4, C	(1,169)	(2,143)	(680)	(974)	(1,463)
Net Cash used investing activities		(1,169)	(2,143)	(680)	(974)	(1,463)
Net increase / (decrease) in cash and cash equivalents		538	(604)	222	(1,142)	(826)
Cash and cash equivalents at the beginning of period		27,181	28,642	28,420	1,461	222
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD		27,719	28,038	28,642	319	(604)

Notes to the Financial Statements

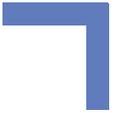
For the year ended 30 June 2017 – *continued*

Major Estimate and Actual (2017) Variance Narratives

1. **Capital appropriation**
Lesser capital works utilised than budgeted.
2. **Supplies and services**
Higher supplies and services is due to costs of Artball not included in estimates at beginning of the year.
3. **Other receipts**
Increase attributed to Bequest and Trust Contributions not in budget.
4. **Purchase of non-current assets**
Payment of some 2016 artwork acquisitions occurring in 2017 not in budget.

Major Actual (2017) and Actual (2016) Variance Narratives

- A. **Supplies and services**
Lower expenses were due to one-off fit out expenses for the new Micro Galleries in 2016 and decreased Gallery activities.
- B. **Accommodation**
Lower security, utilities were incurred this year due to improvements in static security and utilities contract. Less building maintenance was done this year as a result of previous work.
- C. **Purchase of non-current assets**
Payment of a 2016 major artwork acquisition of \$1.932 million occurred in 2017.



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 41. Financial Instruments

(a) Financial risk management objectives and policies

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

Credit risk

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

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

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

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

Liquidity risk

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

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

Market risk

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

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

(b) Categories of financial instruments

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

	2017 \$000	2016 \$000
Financial Assets		
Cash and cash equivalents	224	601
Restricted cash and cash equivalents	27,814	28,041
Loans and receivables ^(a)	7,931	7,172
Other financial assets	2,610	1,750
Financial Liabilities		
Financial liabilities measured at amortised cost	417	2,569

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

Credit Risk

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

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

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Ageing analysis of financial assets

	Carrying Amount \$000	Not past due and not impaired \$000	Past due but not impaired					Impaired financial assets \$000
			Up to 1 month \$000	1 - 3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000	
2017								
Cash and cash equivalents	224	224	-	-	-	-	-	-
Restricted cash and cash equivalents	27,814	27,814	-	-	-	-	-	-
Receivables ^(a)	209	181	5	21	2	-	-	-
Amounts receivable for services	7,722	7,722	-	-	-	-	-	-
Other financial assets	2,610	2,610	-	-	-	-	-	-
	38,579	38,551	5	21	2	-	-	-
2016								
Cash and cash equivalents	601	601	-	-	-	-	-	-
Restricted cash and cash equivalents	28,041	28,041	-	-	-	-	-	-
Receivables ^(a)	229	185	32	7	5	-	-	-
Amounts receivable for services	6,943	6,943	-	-	-	-	-	-
Other financial assets	1,750	1,750	-	-	-	-	-	-
	37,564	37,520	32	7	5	-	-	-

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

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Liquidity risk and interest rate exposure

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

Interest rate exposure and maturity analysis of financial assets and liabilities

	Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure		Nominal Amount \$000	Maturity Dates				
			Variable interest rate \$000	Non-interest bearing \$000		Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000
2017										
Financial Assets										
Cash and Cash equivalents	1.98	224	24	200	224	224	-	-	-	-
Restricted cash and cash equivalents	1.98	27,814	27,814	-	27,814	27,814	-	-	-	-
Receivables ^(a)		209	-	209	209	209	-	-	-	-
Amounts receivable for services		7,722	-	7,722	7,722	-	-	-	-	7,722
Other financial assets		2,610	-	2,610	2,610	-	-	2,610	-	-
		38,579	27,838	10,741	38,579	28,247	-	2,610	-	7,722
Financial Liabilities										
Payables		417	-	417	417	417	-	-	-	-
		417	-	417	417	417	-	-	-	-

Notes to the Financial Statements

For the year ended 30 June 2017 – continued

	Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure		Nominal Amount \$000	Maturity Dates				
			Variable interest rate \$000	Non-interest bearing \$000		Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000
2016										
Financial Assets										
Cash and Cash equivalents	2.27	601	241	360	601	601	-	-	-	-
Restricted cash and cash equivalents	2.27	28,041	28,041	-	28,041	28,041	-	-	-	-
Receivables ^(a)		229	-	229	229	227	-	2	-	-
Amounts receivable for services		6,943	-	6,943	6,943	-	-	-	-	6,943
Other financial assets		1,750	-	1,750	1,750	-	-	1,750	-	-
		37,564	28,282	9,282	37,564	28,869	-	1,752	-	6,943
Financial Liabilities										
Payables		2,569	-	2,569	2,569	2,569	-	-	-	-
		2,569	-	2,569	2,569	2,569	-	-	-	-

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

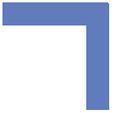
Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Interest rate sensitivity analysis

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

	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2017					
Financial Assets					
Cash and cash equivalents	224	(2.24)	(2.24)	2.24	2.24
Restricted cash and cash equivalents	27,814	(278.14)	(278.14)	278.14	278.14
Total Increase/(Decrease)		(280.38)	(280.38)	280.38	280.38
	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2016					
Financial Assets					
Cash and cash equivalents	601	(6.01)	(6.01)	6.01	6.01
Restricted cash and cash equivalents	28,041	(280.41)	(280.41)	280.41	280.41
Total Increase/(Decrease)		(286.42)	(286.42)	286.42	286.42



Notes to the Financial Statements

For the year ended 30 June 2017 – continued

Fair Values

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

Note 42. Compensation of Key Management Personnel

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

Compensation of members of the accountable authority

	2017	2016
Compensation band (\$)		
\$0 - \$10,000	8	8

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

Compensation of senior officers

Compensation band (\$)		
\$20,001-\$30,000	1	
\$60,001 - \$70,000	1	-
\$90,001 - \$100,000	1	-
\$110,001-\$120,000	1	1
\$150,001 - \$160,000	-	1
\$160,001 - \$170,000	2	-
\$170,001-\$180,000	1	1
\$300,001 - \$310,000	1	-
\$320,001-\$330,000	-	1

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	2017	2016
	\$000	\$000
Base remuneration and superannuation	959	787
Annual leave and long service leave accruals	62	30
Other benefits	91	122
Total compensation of key management personnel	1,112	939

The total compensation includes the superannuation expense incurred by the senior officers.

Note 43. Remuneration of Auditor

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

Auditing the accounts, financial statements and key performance indicators	37	37
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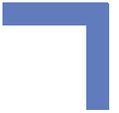
The amounts disclosed above will be different from the amounts recognised in note 12 'Other expenses', and represents the totals of interim and final audit fee for the current year's financial statement.

Note 44. Related Bodies

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

Note 45. Affiliated Bodies

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



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 46. Special Purpose Accounts

Special Purpose Account

The Art Gallery of Western Australia Foundation

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

	2017 \$000	2016 \$000
Balance at the start of the period	24,018	24,560
Receipts	1,888	1,892
Payments	(604)	(2,434)
Balance at the end of the period	25,302	24,018

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

See also note 26 'Other financial assets'

Note 47. Supplementary Financial Information

(b) Losses through theft, defaults and other causes		
Write off shop inventory loss	(30)	(23)
	(30)	(23)

Also see note 22 'Inventories'



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 48. Related Party Transactions

The Board is a wholly owned and controlled entity of the State of Western Australia. In conducting its activities, the Board is required to pay various taxes and levies based on the standard terms and conditions that apply to all tax and levy payers to the State and entities related to State.

Related parties of the Board include:

- all 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 public sector entities, including related bodies included in the whole of government consolidated financial statements;
- associates and joint ventures, that are included in the whole of government consolidated financial statements; and
- the Government Employees Superannuation Board (GESB)

Significant transactions with government related entities

The Board had no material related party transactions with Ministers / Senior Officers or their close family members or their controlled (or jointly controlled) entities for disclosure.

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

Note 49. Schedule of Income and Expenses by Service

	Managing the collection		Cost of Gallery Access		Total	
	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000
COST OF SERVICES						
Expenses						
Employee benefits expense	459	473	5,274	5,028	5,733	5,501
Supplies and Services	185	173	2,132	3,349	2,317	3,522
Depreciation and amortisation expense	-	-	638	614	638	614
Accommodation expenses	279	617	3208	3,349	3,487	3,966
Grants and subsidies	-	-	-	170	-	170
Cost of sales	-	-	335	370	335	370
Loss on sale of non-current assets	-	-	-	-	-	-
Other expenses	-	-	58	133	58	133
Total cost of services	923	1,263	11,645	13,013	12,568	14,276

Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Managing the collection		Cost of Gallery Access		Total	
	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000
Income						
Revenue						
User charges and fees	46	56	527	578	573	634
Sales	48	50	550	520	598	570
Sponsorship	96	124	1,100	1,273	1,196	1,397
Donated works of art	63	56	730	576	793	632
Bequest trust and special purpose funds contributions	73	101	842	1,044	915	1,145
Interest revenue	44	56	504	572	548	628
Commonwealth grants and contributions	-	6	-	66	-	72
Other revenue	90	85	1,037	875	1,127	960
Total Revenue	460	534	5,290	5,504	5,750	6,038
Total Income other than income from State Government	460	534	5,290	5,504	5,750	6,038
NET COST OF SERVICES	463	729	6,355	7,509	6,818	8,238



Notes to the Financial Statements

For the year ended 30 June 2017 – *continued*

	Managing the collection		Cost of Gallery Access		Total	
	2017 \$000	2016 \$000	2017 \$000	2016 \$000	2017 \$000	2016 \$000
Income from State Government						
Service appropriation	676	853	8,523	8,792	9,199	9,645
Assets transferred	33	33	421	335	454	368
Services received free of charge	35	2	437	19	472	21
Total Income from State Government	744	888	9,381	9,146	10,125	10,034
SURPLUS / (DEFICIT) FOR THE PERIOD	281	159	3,026	1,637	3,307	1,796
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus	-	-	(867)	83,007	(867)	83,007
Total other comprehensive income	-	-	(867)	83,007	(867)	83,007
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD	281	159	2,159	84,644	2,440	84,803

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 2017, 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 2017 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 2017.

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 2017. 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 2017.

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 2017 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

11 September 2017



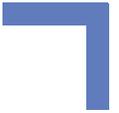
Key Performance Indicators

Certification of Key Performance Indicators for the year ended 30 June 2017

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 2017.

Sam Walsh AO
Chair, Board of the Art Gallery of Western Australia
8 September 2017

Jason Ricketts
Member, Board of the Art Gallery of Western Australia
8 September 2017



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 Culture and the Arts (DCA).

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

“Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.”

The Government Desired Outcomes for the Gallery are that:

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

The funds allocated to the Gallery to achieve its outcomes are allocated under Services identified as:

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

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





Key Performance Indicators

Preservation

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

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

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

Key Effectiveness Indicators	2013-14 Actual	2014-15 Actual	2015-16 Actual	2016-17 Actual	2016-17 Target
Proportion of time that the storage and display environment has not been breached	98.67%	98.77%	98.08%	98.40%	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 principal storage and display environments within the Art Gallery: The Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, and the Conservation area. Averages for these are calculated at 96.93%, 99.12%, 98.65%, 99.75%, and 94.27%, respectively for humidity and 97.39%, 99.35%, 98.90%, 99.63%, and 99.99%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 97.74%, of the time and temperature for 99.05%, of the time which produces a combined average of 98.40%, of operational hours when the storage and display environment was maintained within the standards. The actual is in line with the previous year and above the target.





Key Performance Indicators

Accessibility

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

Indicator 2.1: Number of people accessing the Collection

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

Key Effectiveness Indicators	2013–14 Actual	2014–15 Actual	2015–16 Actual	2016–17 Actual	2016–17 Target
Total number of visitors	354,216	296,623	284,677	317,932	350,000
Total number of online visitors to website	265,269	180,730	189,262	199,694	175,000

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 304,700 and 13,232 people attended functions for a total of 317,932 attendances.

Total number of online visitors to website consists of the unique visitors totalling 199,694.

The website traffic was 14% ahead of target due to the popularity of exhibitions such as *The Rise of Sneaker Culture* and an increased social media presence connecting back to the Gallery’s website.

Gallery visitation was up 12% on 2015–16 and 91% of the target. Visitation successes were *The Rise of Sneaker Culture* exhibition and the continued popularity of the *Black Swan Prize for Portraiture*. *Year 12 Perspectives* remained popular.



Key Performance Indicators

Accessibility – continued

Indicator 2.2: Percentage of visitors satisfied with visit overall

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

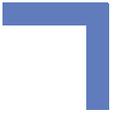
Key Effectiveness Indicator	2013-14 Actual	2014-15 Actual	2015-16 Actual	2016-17 Actual	2016-17 Target
Percentage of visitors satisfied with visit overall	93%	93%	94%	93%	93%

Explanatory notes

Visitor satisfaction with their overall visit is primarily measured by surveying visitors to the Gallery to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used provides a maximum survey error of +/-2.07% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

‘Thinking about your visit to Art Gallery of Western Australia today, including the exhibitions on display and the facilities provided, how satisfied or dissatisfied were you with the experience overall?’

Overall satisfaction was high with 93% ‘very satisfied’ or ‘satisfied’ with their visit to the Art Gallery. 81% stated they were either quite likely or very likely to visit AGWA again. There was no significant shift in satisfaction between 2015-16 and 2016-17, and it is in line with the target.



Key Performance Indicators

Efficiency indicators

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

Key Effectiveness Indicator	2013-14 Actual	2014-15 Actual	2015-16 Actual	2016-17 Actual	2016-17 Target
Average cost of managing the Collection per Art Gallery object	\$72.06	\$67.17	\$72.53	\$57.56	\$61.65

Explanatory notes

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

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

The total cost of the Cultural Heritage Management and Conservation service was \$1,020,210 and the total number of objects in the Collection was 17,725.

The decrease in the average cost of managing the Collection per Art Gallery object services in 2016-17 is mainly due to the decreased accommodation expenses involved in managing the Collection.





Key Performance Indicators

Efficiency Indicators

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

Key Effectiveness Indicator	2013–14 Actual	2014–15 Actual	2015–16 Actual	2016–17 Actual	2016–17 Target
Average cost of art gallery services per Art Gallery access	\$23.95	\$26.21	\$26.71	\$22.31	\$21.36

Explanatory notes

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

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

The total cost of the Cultural Heritage Access and Community Engagement service was \$11,546,705 and the total number of Art accesses was 517,626.

The decrease in the average cost of art gallery services in 2016–17, compared to 2015–16 is due to a 36% decrease in supplies and services (2017: \$2.132 million; 2016: \$3.349 million) and by 9.22% increase in Gallery accesses (2017: 517,626; 2016: 473,939). The actual cost is consistent with the target.



Appendix A • Gallery Staff

Gallery Staff (as at 30 June 2017 and arranged alphabetically within work groups)

Executive

Stefano Carboni, Director and Chief Executive Officer
Robert Cook, Acting Director, Exhibitions and Collections
James Davies, Acting Director, Exhibitions and Collections
Lynne Hargreaves, Director, Exhibitions and Collections (until January 2017)
Lyn-Marie Hegarty, Development Director
Brian Stewart, Deputy Director | Director of Corporate Services
Chris Travers, Director, Audience and Stakeholder Engagement

Executive Support

Giselle Baxter, Executive Assistant
Camille Chen, Executive Officer | Board Support (until December 2016)
Annette Stone, Executive Officer | Board Support
Maria Tagliaferri, Administrative Assistant

Curatorial

Robert Cook, Curator of Contemporary Design and International Art
Jenepher Duncan, Curator of Contemporary Australian Art
Carly Lane, Curator of Aboriginal and Torres Strait Islander Art
Melissa Harpley, Manager of Curatorial Affairs | Curator of Historical and Modern Art
Dunja Rmandić, Associate Curator, Projects

Conservation

Trevor Gillies, Framer
David Graves, Senior Conservator: Objects and Projects
Maria Kubik, Senior Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

Nicola Baker, Installation Assistant
Adrian Baldsing, Installation Assistant (from April 2017)
Emma Bitmead, Digital Asset Management Co-ordinator
Kyle Cannon, Installation Assistant (until June 2017)
Peter Casserly, Collection Stores Coordinator
Tanja Coleman, Assistant Registrar
Giovanni Di Dio, Installation Assistant
Geraldine Henrici, Project Support Officer, Desert River Sea
Philippa Jahn, Indigenous Community Liaison and Project Sea (until April 2017)
Coordinator, Desert, River Sea (until April 2017)
Eileen Jellis, Collection Management System Officer
Dani Lye, Exhibition Designer
Daniel Mead, Installation Assistant

Appendix A • Gallery Staff

Gallery Staff – continued

Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Dean Russell, Graphic Designer
Jude Savage, Registrar of Collections
Jann Thompson, Installation Assistant
Peter Voak, Exhibition and Display Coordinator

Audience and Stakeholder Engagement

Sharyn Beor, Marketing Manager
Tamara Blom, Shop Assistant
Siaw Chan (from March 2017)
Kerri Dickfos, Visitor Experience Manager (parental leave)
Jenny Emmeluth, Community Relations Coordinator (until July 2016)
Luc Felix, Website Services Developer (from December 2016)
Greg Fletcher, Web and Engagement Officer
Richard Green, Visitor Information Assistant
Toban Harris, Visitor Experience Manager
Sally Mauk, Finance Officer
Laura Money, Visitor Information Assistant
Dharti Patel, Website Services Developer (from April 2017)
Liam Smith, Visitor Development Assistant (from February 2017)
Ida Sorgiovanni, Retail Manager
Tanya Sticca, Community Relations Coordinator

Andrea Tenger, Coordinator of Volunteer Guides
Laura Watts, Visitor Development Assistant (until February 2017)
Sue Way, Administrative Assistant
David Wingrove, Front Desk Coordinator
Lisa Young, Educator

Development

Rebecca Anderson, Events Manager
Teresa Fantoni, Foundation Manager (parental leave – returned part-time February 2017)
Rebecca Keis, Foundation Manager (part-time – from May 2017)
Kylie King, Foundation Manager (extended leave from January 2017)
Josie Tanham, Partnership Manager
Gabby Thomas-Miller, Membership Manager (from January 2017)

Operations

Rosemary Carroll, Information Management Officer
Rob De Ray, Database Coordinator
Adrian Griffiths, Gallery Facilities Coordinator
Belinda Wood, Records Assistant

Geraldton Regional Art Gallery

Julie-Anne Sproule, Administration Officer (until December 2016)



Appendix B • Staff Community Engagement

Staff Community Engagement

Sharyn Beor

- Member, Department of Culture and the Arts International Reference Group

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Recipient of the Premio Italia Nel Mondo Award 2016
- Member, Council of Australian Art Museum Directors (CAAMD)
- Co-Chairperson, Public Art Network Selection Committee, New Perth Stadium
- Member, Selection Panel, WA Rhodes Scholarship Program
- Member, Advisory Panel, Collecting the West ARC Linkage Project
- Member, Symbiotica Advisory Committee
- Keynote speaker, cILM Conference, Adelaide, July 2016
- Keynote speaker at CxO Disrupt, November 2016
- Lecturer, Philosophy of Art, August 2016
- Lecturer, Tom Malone Prize, April 2017
- Lecturer, Weld Club, June 2017
- Lecturer, Australia Council group at Venice Biennale vernissage, May 2017
- Lecturer, Department of Italian Studies, UWA

- Panelist, Round Table with Geraldine Doogue at the opening of the AAGGO Conference, March 2017
- Leader, Annual Foundation tour to Japan, October 2016
- Judge, Albany Art Prize, August 2016
- Judge, Sculpture by the Sea, Cottesloe, March 2017
- Judge, Tom Malone Prize, March, 2017
- Opening speaker, Hossein Valamanesh Exhibition, October 2016
- Opening speaker, Miik Green Exhibition, June 2017
- Host, Consul General of India, July 2016
- Host, High Commissioner Delegate to Brunei, August 2016
- Host, Consul General to Turkey and Bali, March 2017
- Host, Australian Designate Ambassador to Morocco, May 2017

Tanja Coleman

- Member, Australasian Registrar's Committee (ARC)
- Continued, Diploma in Law and Collections Management (Dip LCM), Institute of Art & Law / Australasian Registrar's Committee, March–June 2017

Robert Cook

- Examiner, PhD, Victorian College of the Arts, University of Melbourne
- Examiner, PhD, Edith Cowan University

- Member, Editorial Committee, Garland magazine
- Author, essay: for The Park, Toni Wilkinson, Perth Centre for Photography, February 2017
- Lecturer, at Curator Forum: What to do when things get rough: Justene Williams, PICA, October 2016
- Opening Speaker, Lux Interior: Curtin Photomedia Graduates, Perth Centre for Photography, November 2017
- Opening Speaker, Gian Mannick and David Charles Collins, FORM, June 2017
- Judge, Tom Malone Prize, March, 2017
- Guest, discussing The Rise of Sneaker Culture, ABC radio, April 2017
- Guest, discussing The Rise of Sneaker Culture, RTR radio, April 2017
- Guest, discussing The Rise of Sneaker Culture, Today Tonight, Channel 7, April 2017
- Guest, discussing The Rise of Sneaker Culture, Dockers TV, April 2017
- Guest, University of Western Australia, event for Dr. Sook Kyung Lee, Senior Research Curator, Tate Research Centre: Asia-Pacific, Tate Gallery, London

James Davies

- Selection Panel member for the 2017 Mid West Art Prize. March 2017.
- Opening night guest speaker for the 2017 Mid West Art Prize. June 2017.



Appendix B • Staff Community Engagement

Staff Community Engagement – *continued*

- Guest speaker at the past Director's Forum celebrating the 30th anniversary of the opening of the Bunbury Regional Art Gallery. February 2017
- Advisor to the Mid West Office of Department of Parks and Wildlife re. Artists Commissions for the proposed Kalbarri Skywalk Project. 2017
- Inaugural member of the steering committee overseeing the development of "Galleries West" – The first West Australian Regional Galleries Association. Dec 2016

Giovanni Di Dio

- Project Coordinator (Technical), Blue Sky with Rainbow, Julianne Swartz. 2016 - 2017
- Project Coordinator (Technical), Rodgers Gormley Gallery, November 2016

Jenepher Duncan

- Opening speaker, Robert Dickerson, Gallows Gallery, Mosman Park, July 2016
- Keynote speaker, The Forever Now- Collections in the 21st Century Collection Conference, Museum of Contemporary Art, Sydney, September 2016
- Guest, University of Western Australia, event for Dr. Sook Kyung Lee, Senior Research Curator, Tate Research Centre: Asia-Pacific, Tate Gallery, London
- Co-judge, Castaways Sculpture Awards, City of Rockingham, October 2016

- Contributor, MCA Collection Handbook, Museum of Contemporary Art, Sydney, published November, 2016
- Guest speaker, Wesfarmers, new premises launch event, December 2016
- Opening speaker, Sculpture at Bathers, Fremantle, February 2017
- Speaker, Memorial for artist Philip Hunter, Sophie Gannon Gallery, Melbourne, May 2017

Adrian Griffiths

- AGWA representative on PACA (Protecting Australasian Cultural Artifacts) museums and art galleries across Australia and New Zealand

Toban Harris

- Chairperson (until March 2017) & Board member (from March 2017), The Last Great Hunt

Melissa Harpley

- Research Travel Grant, Gordon Darling Foundation
- Partner Investigator, Collecting the West, ARC grant

- Presenter, "Unknown Land", to WA historical societies, August 2016
- Lecture on Continental Shift to U3A, August 2016
- Lecture on Continental Shift to UWA students, August 2016
- Presenter, Day of Ideas, UWA, October 2016
- Presenter, AAGGO Conference, Perth, March 2017
- Lecture, National Trust of WA, Albany, March 2017
- Presenter, workshop, British Museum, London, May 2017

Lyn-Marie Hegarty

- Member, Creative Partnerships Australia, Plus 1 Assessment Panel
- Member, Fundraising Institute Australia
- AGWA representative on the Council of Friends of Art Gallery of Western Australia

Geraldine Henrici

- Promotional/educational industry stand, Darwin Aboriginal Art Fair, August 2016
- Facilitator, Watercolour workshop at Mowanjum (Derby), August 2016



Appendix B • Staff Community Engagement

Staff Community Engagement – *continued*

Philippa Jahn

- Presenter, AAGGO Conference, Perth, March 2017
- Promotional/educational industry stand, Darwin Aboriginal Art Fair, August 2016
- Facilitator, Watercolour workshop at Mowanjum (Derby), August 2016

Carly Lane

- Attended National Aboriginal and Torres Strait Islander Art Awards and Darwin Art Fair, August 2016
- Member of First Nations Curators Exchange Program, New Zealand, November 2016
- Presenter, AAGGO Conference, Perth, March 2017
- Member of First Nations Curators Exchange Program, Venice Biennale, Italy, May 2017
- Attended National Indigenous Art Triennial opening events, May 2017
- Judge Noongar Country Art Award, Bunbury Regional Art Gallery, June 2017

Melanie Morgan

- Member, Australasian Registrar's Committee (ARC)

Dunja Rmandić

- DCA Art Collection and Acquisition Committee member—December 2015–current Opening speaker, St George's Art Exhibition, 2016
- Participant, Curtain Call: 1000 2000s SOAP exhibition, 2016
- Speaker, Commonwealth Bank Client Dinner, Art Gallery of Western Australia, 2017
- Pre-selection judge, Wearable Art Mandurah, City of Mandurah, 2017
- Catalogue contributor, Past and Present Tense: Robinson Collection, Devonport Regional Gallery, 2017

Jude Savage

- Adviser, ART ON THE MOVE, The National Exhibitions Touring Structure for Western Australia
- Member, Australasian Registrar's Committee (ARC)

Brian Stewart

- Committee Member, Geraldton Regional Art Gallery Committee (to end of December 2016)
- Member, Art Gallery Corporate Management Group
- Member, WA Collections Sector Working Group

Andrea Tenger

- Attended the Association of Australian Gallery Guiding Organisations (AAGGO) meeting in Adelaide.

Kate Woollett

- State President, Australian Institute for the Conservation of Cultural Materials (AICCM),
- AICCM National Council meeting, Australian Museum, Sydney

Lisa Young

- Member, Art Education Association of Western Australia
- Member, Art on the Move
- Registered member of Teachers Registration Board, WA
- Supervisor, UWA student placement
- Presenter Catholic Education Western Australia Secondary the Arts Visual Arts Network Day
- Presenter Art Education Association AGM
- Presenter Curtin Arts Education Guest Speaker Program – Creativity, Visual Literacy/Communication and Arts Integration
- Presenter Heritage Perth's Draw on our Heritage Professional Learning Weekend for teachers



Appendix C • Acquisitions

Donations

Western Australian Art

Contemporary

HEINE, Martin
Shunga II, 2007
oil on Polyester mesh
Gift of Zita Heine and Family, 2017

HEINE, Martin
Zeitgeist, 2008
oil on canvas
Gift of Zita Heine and Family, 2017

HEINE, Martin
Downtown, 2013
oil on Polyester silkscreen material
Gift of Zita Heine and Family, 2017

NATHAN, Tony
Untitled (from *Kawah Ijen* series), 2011
inkjet prints, 6 works
Gift of the artist under the
Commonwealth Government's Cultural
Gifts Program, 2017

NATHAN, Tony
Untitled (Volcano) (from *Kawah Ijen* series),
2011
inkjet print on aluminium
Gift of the artist under the Commonwealth
Government's Cultural Gifts Program, 2017

NATHAN, Tony
Night Waves #1 and #2, 2015
inkjet prints, 2 works
Gift of the artist under the Commonwealth
Government's Cultural Gifts Program, 2017

NATHAN, Tony
Meat #1, #2, #3, 2015
inkjet prints, 3 works
Gift of the artist under the Commonwealth
Government's Cultural Gifts Program, 2017

WLODARCZAK, Gosia
East Wall, 2002
pigment marker, canvas panels, 28 parts
Gift of Dr Andrew Lu, OAM under the
Commonwealth Government's Cultural Gifts
Program, 2017

Historic

None





Appendix C • Acquisitions

Donations – *continued*

Western Australian Art

Indigenous

BENT, Hughie (Munangu)
Pirrini, 1998
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BENT, Hughie (Munangu)
Puntarr, 2000
synthetic polymer paint on board
Gift of Brigitte Braun, 2017

BENT, Hughie (Munangu)
Puntarr, 2000
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BENT, Jinny Ngarta
Wailba, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BENT, Jinny Ngarta
Kupanjati, 2000
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BENT, Jinny Ngarta
Wayambadyarri, 2000
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BENT, Jinny Ngarta
Kayilajartu, 2001
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BILLABONG, Willy
Yunpu (Mokai), 1998
synthetic polymer paint on canvas on plywood
Gift of Brigitte Braun, 2017

BILLABONG, Willy
Yungupalyi (Corroboree), 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BILLABONG, Willy
Untitled, 2002
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BILLABONG, Willy
Untitled, 2002
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BILLABONG, Willy
Travel to soak, 2003
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – continued

Western Australian Art Indigenous

BILLABONG, Willy
Untitled, 2003
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

BRITTEN, Jack (Warningayiriny)
Fish traps no 2, 1993
earth pigments and natural binder on canvas
Gift of Brigitte Braun, 2017

BRITTEN, Jack (Warningayiriny)
Purnululu water, 2001
natural ochre and pigments on canvas
Gift of Brigitte Braun, 2017

BROWN, Nyuju Stumpy
Untitled, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

CARTER, Claude
Holy water, 2008
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

CHUGUNA, Jukuna Mona
Untitled, 1998
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

COOPER, Revel
Untitled (Karri trees), late 1960s
gouache on illustration board
Gift in memory of Jean and Roland Stebbins,
2017

DAWSON, Alkawari
Untitled, 2002
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The runaway, 1993
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Julie—Yamatji Girl, 1995
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Carol Oakes, 1996
synthetic polymer paint and red ochre on
canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Jesus loves Mollie, 1996
synthetic polymer paint, red and yellow ochre
and blood on canvas
Gift of Brigitte Braun, 2017

Julie DOWLING
The runaway, 1993
© Julie Dowling/Licensed
by Viscopy, 2017





Appendix C • Acquisitions

Donations – continued

Western Australian Art

Indigenous

DOWLING, Julie
Nunifah baby, 1996
synthetic polymer paint and red ochre on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Lost Nunifa, 1996
synthetic polymer paint and red ochre on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Self-portrait (with blackened face), 1996
synthetic polymer paint, red ochre and ash (gumtree) on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Icon to a stolen child: No, 1997
synthetic polymer paint, red ochre, blood and gold on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Molly Latham, Grandmother, 1997
synthetic polymer paint, red ochre and blood on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Self-portrait as a child, 1997
synthetic polymer paint, red ochre and blood on hessian canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Andrew: The lost boy (from *The Family series*), 1999
synthetic polymer paint and red ochre on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Elizabeth: The free (from *The Family series*), 1999
synthetic polymer paint, red ochre and gold on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
George: The blind (from *The Family series*), 1999
synthetic polymer paint, red ochre and blood on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Icon to a stolen child: Teacher, 1999
synthetic polymer paint, red ochre and plastic on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Icon to a stolen child: Void, 1999
synthetic polymer paint and plastic on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Molly: No talk (from *The Family series*), 1999
synthetic polymer paint, red ochre and plastic on canvas
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – continued

Western Australian Art

Indigenous

DOWLING, Julie
Protest, 1999
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Ronnie: The neurotic (from *The Family* series),
1999
synthetic polymer paint and red ochre on
canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Self-portrait: City girl (from *The Family* series),
1999
synthetic polymer paint, red ochre and gold
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The heavy weight (from *the Boxing* series),
1999
synthetic polymer paint and red ochre on
canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The storm in me: Babies, 1999
mixed media on paper
Gift of Brigitte Braun, 2017

DOWLING, Julie
The storm in me: Grandfather, 1999
mixed media on paper
Gift of Brigitte Braun, 2017

DOWLING, Julie
The storm in me: Thin, 1999
mixed media on paper
Gift of Brigitte Braun, 2017

DOWLING, Julie
Boongaree, 2001
synthetic polymer paint, red ochre and
plastic on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Jackie-Jackie, 2001
oil and red ochre on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Yalgoo, 2002
synthetic polymer paint, red ochre and oil on
canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The black pearl, 2002
synthetic polymer paint, red ochre and pearl
shell on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Self-portrait: Black bird, 2002
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

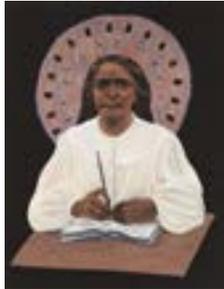




Appendix C • Acquisitions

Donations – continued

Western Australian Art Indigenous



Julie DOWLING

Making her mark 2003
© Julie Dowling/Licensed
by Viscopy, 2017

DOWLING, Julie
Cookie, 2002
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Nite-Lite, 2002
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The visit, 2002
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
The drover's boy, 2002
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Cross your heart, 2003
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Unidentified: Aboriginal New South Wales,
2003
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Making her mark, 2003
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Black Madonna: Omega, 2004
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Unknown woman and baby 1, 2005
synthetic polymer paint, red ochre and plastic
on canvas
Gift of Brigitte Braun, 2017

DOWLING, Julie
Lillith and Adam, 2005
oil on canvas
Gift of Brigitte Braun, 2017

DOWNS, Jarinyanu David
Headress, 1992
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

DOWNS, Jarinyanu David
Kurtal figure, 1994
synthetic polymer paint and earth pigments
on canvas
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – continued

Western Australian Art

Indigenous



David Jarinyanu DOWNS

Kurtal figure 1994

© David Jarinyanu Downs/Licensed by Viscopy, 2017

DOWNS, Jarinyanu David
Kurtal figure, 1994
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Jimbila, 1998
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Galaroo Mindi ingi, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Jilawoona, 1999
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Tharloo, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Wiyayooji, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Dilly bag, 2000
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Dilly bag, 2001
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Larri Gorge, 2001
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

JANANGOO, Butcher Cherel
Wirriwirri, Mangi and Boonarra, 2005
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017

JANDANY, Hector
Ngarrgooroon Country, 2001
natural ochre and pigments on canvas
Gift of Brigitte Braun, 2017

McCALE, Tiny
Umarlie Coolabee, 2004
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – *continued*

Western Australian Art

Indigenous

MCKENZIE, Queenie (Garagarag)
Banana Springs, Minurr'dur 1993
earth pigments, natural binder and MSN
adhesive on canvas
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Jilji, 1993
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Jubinga, 1993
synthetic polymer paint on canvas board
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Kalajudee Jilgee, 1993
synthetic polymer paint on canvas board
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Father's Country, 1994
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Tangiyi, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Wayampajarti, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

NERRIMAH, Mawukura Jimmy
Tapu Country, 2002
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

ROBERTSON, Arthur Tjatitjarra
Tingary (Men's business), 2002
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

SANDY, Aileen
Colours through the rocks, 2015
synthetic polymer paint on canvas
Gift of Rio Tinto from the "Colours of our
Country" exhibition, 2016

SKIPPER, Peter Pijaju
Larripuka looking for water, 1992
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

SKIPPER, Peter Pijaju
Ngurrarra, 1999
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – *continued*

Western Australian Art

Indigenous

SURPRISE, Scotty Nyurta
Untitled (Body painting), 1998
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

SURPRISE, Scotty Nyurta
Untitled (with Jimmy Pike), 1998
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

SURPRISE, Scotty Nyurta
Love story, 1999
synthetic polymer paint on canvas board
Gift of Brigitte Braun, 2017

SURPRISE, Scotty Nyurta
Watikujarra, 1999
synthetic polymer paint on canvas board
Gift of Brigitte Braun, 2017

THOMAS, Madigan
Fish hole, 1993
ochre on canvas
Gift of Brigitte Braun, 2017

TJAKAMARRA, John Kipara
Tingari, 2001
synthetic polymer paint on canvas
Gift of Brigitte Braun, 2017

UNKNOWN (Indigenous)
Untitled (from Warringarri Arts), 1987
carved slate
Gift of Brigitte Braun, 2017

YANKARR, Paji Honeychild
Untitled, 1996
synthetic polymer paint on paper
Gift of Brigitte Braun, 2017





Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

GRAHAM, Peter
Don't spoil the night vision: (Installation of 21 components) (Don't disturb the Vision) (#14) (Stuck eye. The spoiling of the night vision) (Hungry eye) (#15) (#4) (#5) (#6) (#20) (#18) (#7) (#8) (#9) (#10) (Masked bandit) (Mythical flight) (#2) (Reef break) (Moon halo) (#1) (Burn my eye—sun flower eclipse. The fiery fibres), 2000
 installation, 21 parts; ink, gouache, charcoal and chalk on paper
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts Program, 2017

HARRIS, Brent
Agenda, 1991
 aquatint etchings with black and yellow ink
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

HARRIS, Brent
Agenda II, 1991
 aquatint etchings with black and yellow ink
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

HARRIS, Brent
Untitled, 1991
 aquatint etching
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017



Brent HARRIS
Study for "To the forest" (No. 6) 1997
 © Brent Harris, 1997

HARRIS, Brent
Second trial for 'Drift', third trial for 'Drift', fourth trial for 'Drift', fifth trial for 'Drift', trial for 'Drift' IX, 'Untitled (Unnumbered Trial for Drift)' 1997
 a, b & d: etching in black and brown ink
 c: etching in black, yellow and brown ink
 e & f: etching. Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

HARRIS, Brent
Study for 'To the forest' (No. 6) E, 1997
 pencil and colour pencil on paper
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

HARRIS, Brent
Drift (a suite of ten intaglio prints): Title page, Drift I, Drift II, Drift III, Drift IV, Drift V, Drift VI, Drift VII, Drift VIII, Drift IX and Drift X, 1997–1998
 silkscreen in brown ink and etchings in brown ink
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

HARRIS, Brent
The Untimely (No. 10), 1998
 colour pencil, pencil on tracing paper attached to white paper
 Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017



Appendix C • Acquisitions

Donations – continued

Australian Art

Contemporary

HARRIS, Brent

Study for "Swamp" (No. 3) C, Study for "Swamp" (No. 4), Study for "Swamp" (No. 5), 1999

colour pencil, pencil on paper

Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

McDIARMID, David

Rainbow Aphorisms series So many pills so little time sweetie, from the Rainbow Aphorisms series I'm too sexy for my T-cells, from the series Rainbow Aphorisms I want a future that lives up to my past, from the series Rainbow Aphorisms Q, from the series Rainbow Aphorisms Only the shallow know themselves, from the series Rainbow Aphorisms That's Miss poofter to you asshole, from the series Rainbow Aphorisms Fierce bitch seeks future ex-husband, from the series Rainbow Aphorisms It's my party and I'll die if I want to, sugar, from the series Rainbow Aphorisms, 1994

Computer-generated prints on paper

Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

NORRIE, Susan

Grey scale (Grey Goods series), 1998

oil on canvas, 20 parts

Gift of John McBride AM under the Commonwealth Government's Cultural Gifts program, 2017

PAPAPETROU, Polixeni

The players, 2009

pigment ink print; ed. of 8

Gift of Felicity Johnston and Richard Barker, 2017

Historic

HALPERN, Stanislaw (Stacha)

Mountains, 1960

oil on paper

Gift of John McBride under the Commonwealth Government's Cultural Gifts Program, 2017

HALPERN, Stanislaw (Stacha)

Mountains, 1962

oil on canvas

Gift of John McBride under the Commonwealth Government's Cultural Gifts Program, 2017

HALPERN, Stanislaw (Stacha)

Self portrait, 1967

oil on paper

Gift of John McBride under the Commonwealth Government's Cultural Gifts Program, 2017



Appendix C • Acquisitions

Donations – continued

Australian Art

Indigenous

CROFT, Brenda L.
She expresses no bars (linear burn), 2005
Giclée print on Hahnemühler paper
Gift of Brigitte Braun, 2017

International Art

Contemporary

TALBOT, Emma
Sex Fantasy, 2016
lithograph on Atsu Unryu Japanese paper,
folded print in bespoke, embossed slip case
Gift of anonymous donor, 2016

Historic

BALMER, George; CRESWICK, Thomas;
FINDEN, William
*Hartlepool from The Ports, Harbours,
Watering-Places and Coast Scenery of Great
Britain*, 1842
steel engraving on paper
Gift of Cynthia Harvey Baker, 2017

EMES, Rebecca & BARNARD, Edward
Pepper pot, 1810
sterling silver
Gift of the estate of Barbara Harper-Nelson,
2017

FINN, Elizabeth Anne (after); DAY, John B
(lithographer)
*Landscapes around Jerusalem and
Bethlehem*, c1850
colour lithograph on paper, 13 parts
Gift of Mrs Kingdom, 1960

HARDING, James Duffield; FINDEN, William
*Blyth from The Ports, Harbours, Watering-
Places and Coast Scenery of Great Britain*,
1842
steel engraving on paper
Gift of Cynthia Harvey Baker, 2017





Appendix C • Acquisitions

Donations – continued

International Art

Historic

HOUGHAM, Solomon
Coffee pot, 1800
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

van der MEULEN, Adam Frans; BOUDEWIJNS,
 Adriaen Frans
*Not titled (landscape scene with figures, tree
 and village gate)*, 1665–1690
 etching on paper
 Gift of Cynthia Harvey Baker, 2017

van der MEULEN, Adam Frans; BOUDEWIJNS,
 Adriaen Frans
*Not titled (landscape scene with figures and
 houses)*, 1665–1690
 etching on paper
 Gift of Cynthia Harvey Baker, 2017

PILLING, Charles Clement
Bon-bon dish, 1910
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

SHAW, John
Vinaigrette, 1811
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

SHUBEI II, Kato
*Plate with chrysanthemum and paulownia
 decoration*, 1860–1890
 ceramic
 Gift of Support Net “Niji No Kai” Inc, 2017

UNKNOWN
Pepper caster, 1739
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

UNKNOWN
Salt cellar, 1744
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

UNKNOWN
Pair of candlesticks, 1748
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

UNKNOWN
Jug, 1761
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

UNKNOWN
Jug, 1761
 sterling silver
 Gift of the estate of Barbara Harper-Nelson,
 2017

UNKNOWN
Beaker, 1793
 sterling silver and horn
 Gift of the estate of Barbara Harper-Nelson,
 2017



Appendix C • Acquisitions

Donations – continued

International Art

Historic

<p>UNKNOWN <i>Jug</i>, 1796 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Cream ewer</i>, 1797 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Set of teaspoons (6)</i>, 1797 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Quart tankard</i>, 1805 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>
<p>UNKNOWN <i>Bowl</i>, 1813 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Miniature candlestick</i>, 1836 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Valentines (Valentines Day Cards)</i>, c1850 Machine-cut paper stencil, colour print and pressed textile, 2 parts Gift of Mrs Ernest Cull, 1930</p>	<p>UNKNOWN <i>Caddy spoon</i>, 19th Century sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>
<p>UNKNOWN <i>Snuff box</i>, 19th Century sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Spoon</i>, 19th Century sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Tea service</i>, 19th Century sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>	<p>UNKNOWN <i>Pair of pepperettes</i>, 1902 sterling silver Gift of the estate of Barbara Harper-Nelson, 2017</p>
<p>WESTALL, William <i>Bradford from Great Britain Illustrated: A series of original views from drawings by William Westall A.R.A.</i>, 1830 hand-coloured steel engraving on paper Gift of Cynthia Harvey Baker, 2017</p>			

UNKNOWN
Quart tankard 1805





Appendix C • Acquisitions

Purchases

Western Australian Art Contemporary



Nathan BEARD
Nathan Beard
Rampai/Samniang/Ratana/Pornjit
(from the series Ad Matres) 2014-2017
© Nathan Beard

BEARD, Nathan
Sompong (from the series *Ad Matres*),
2015–2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Boonda (from the series *Ad Matres*),
2015–2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Boonlaern (from the series *Ad Matres*),
2015–2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Samlee (from the series *Ad Matres*), 2015–
2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Supodj (from the series *Ad Matres*), 2015–2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Hoong, 2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Hoongtong, 2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

BEARD, Nathan
Rampai/Samniang/Ratana/Pornjit 2017
digital print on Canson Baryta, Swarovski
elements
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

CASTLEDEN, Susanna
Warwick Long Bay, 2012
gesso and screen print on paper
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

ELSON, Sarah
Lament of the labellum—transfiguration 1,
2016
reclaimed sterling silver on beading thread
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

ELSON, Sarah
Lament of the labellum—transfiguration 2,
2016
reclaimed silver, copper and gold on beading
thread
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

ELSON, Sarah
Lament of the labellum—transfiguration 3,
2016
reclaimed silver, copper and gold on beading
thread
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017



Appendix C • Acquisitions

Purchases – continued

Western Australian Art Contemporary

GEORGE, Teelah
The Persistent Yellowing (Time Piece), 2016
cotton thread, linen, bronze
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

KOTAI, Eveline
Trace Elements, 2016
acrylic, nylon thread, linen
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

HARRY, Larz
Shirt 1 Ice, 2016
high density chambray cotton with paraffin
coating with swing tag and water cut metal label
Art Gallery of Western Australia TomorrowFund:
Peter Fogarty Design Fund, 2017



Siné MACPHERSON
John 2016
© Siné MacPherson, 2016

HARRY, Larz
Shirt 1 Lime, 2016
high density chambray cotton with paraffin
coating with swing tag and water cut metal label
Art Gallery of Western Australia TomorrowFund:
Peter Fogarty Design Fund, 2017

HARRY, Larz
Shirt 1 Yellow, 2016
high density chambray cotton with paraffin
wax coating with swing tag and water cut
metal label
Art Gallery of Western Australia
TomorrowFund: Peter Fogarty Design Fund,
2017

LEIB, Marc
Inner core, 2016
kiln-formed glass, kiln-formed murrines, cold-
worked and polished
The Tom Malone Prize, Art Gallery of Western
Australia Foundation, 2017

MACPHERSON, Siné
John, 2016
oil on canvas
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

RICHARDS, Trevor
Future past, 2016
acrylic polymer paint on canvas
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

STRANGE, Ian
Help (from the series *Island*), 2016
digital photographic print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

STRANGE, Ian
Run (from the series *Island*), 2016
digital photographic print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

STRANGE, Ian
S.O.S. (from the series *Island*), 2016
digital photographic print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

THEUNISSEN, Michele
I am because you are #3, 2016
acrylic, ground pigment, artist's ink on canvas
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016





Appendix C • Acquisitions

Purchases – *continued*

Western Australian Art Contemporary

TOLONEN, Juha
The black drum, 2011
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

TOLONEN, Juha
The lamp post, 2011
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

TOLONEN, Juha
The yellow tree, 2011
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

TOLONEN, Juha
The puddle, 2014
Giclée print, 2 parts
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016

WILKINSON, Toni
Gatehouse (from the series *The Park*), 2017
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

WILKINSON, Toni
Lovekin raven (from the
series *The Park*), 2017
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

WILKINSON, Toni
The tower (from the series *The Park*), 2017
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

WILKINSON, Toni
The Wagon (from the series *The Park*), 2017
Giclée print
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

TOLONEN, Juha
The Runners, 2014
Giclée print, 2 parts
Art Gallery of Western Australia Foundation:
TomorrowFund, 2016





Appendix C • Acquisitions

Purchases – *continued*

Western Australian Art Historic

GREY-SMITH, Guy
Pot with Lizard Motif, 1951
earthenware with hand-painted slip
Consolidated account, 2016

Western Australian Art Indigenous

MAY, Ngarralja Tommy
Raining on Kurtal, 2016
scratched enamel on tin
Consolidated account, 2017

McAULLAY BOTT, Janine
My brother's keeper, 2016
palm fronds (Queen Palm), gumnut seed pod,
wood and cotton
Consolidated account, 2017

McAULLAY BOTT, Janine
Upright urn, 2016
palm fronds (Queen Palm), gumnut seed pod,
wood and cotton
Consolidated account, 2017



Appendix C • Acquisitions

Purchases – *continued*

Australian Art

Contemporary

GEORGETTI, Diena
Cable, 2016
 synthetic polymer paint on canvas
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017

ISHAK, Raafat
Betel, 2017
 oil on MDF
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017

ISHAK, Raafat
Pistachio, 2017
 oil on MDF
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017

PARRISH, Tommi
*Yet here we are dealing with the things we
 should have ignored*, 2016
 Zine, printed comic
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

PARRISH, Tommi
Perfect hair, 2016
 printed comic
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

USSHER, Michelle
Anuspod, 2017
 porcelain
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

USSHER, Michelle
Pod, 2017
 porcelain
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017

USSHER, Michelle
Dong, 2017
 porcelain
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017

USSHER, Michelle & LEITH, Oliver Christophe
*Currency, Mantra, Medusa Song and Sex
 Dance*, 2017
 digital sound
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2017





Appendix C • Acquisitions

Purchases – continued

Australian Art

Historic

BECKETT, Clarice
Stormy seas Mentone cliffs, c1930
oil on board
Consolidated account, 2017

LEWERS, Margo
Red door, 1954
oil on hardboard
Consolidated account, 2017

O'BRIEN, Justin
Boy in costume, c1949
oil on canvas on hardboard
Consolidated account, 2016



Michael COOK
Mother (Merry-go-round) 2016
© Michael Cook, 2016

Australian Art

Indigenous

BENNETT, Gordon
Performance with Object for the Expiation of Guilt (Apple Premiere Mix), 1995
single-channel Standard Definition video, 4:3,
colour, sound
Art Gallery of Western Australia Foundation:
TomorrowFund, 2017

COOK, Michael
Mother (Hopscotch), 2016
inkjet print on paper; ed. 6/8
Purchased 2017

COOK, Michael
Mother (Ice cream), 2016
inkjet print on paper; ed. 6/8
Purchased 2017

COOK, Michael
Mother (Merry-go-round), 2016
inkjet print on paper; ed. 6/8
Purchased 2017

COOK, Michael
Mother (Seesaw), 2016
inkjet print on paper; ed. 5/8
Purchased 2017

PALPATJA, Tiger
Wanampi Tjukurpa, 2007
synthetic polymer paint on canvas
Purchased 2016





Appendix C • Acquisitions

Purchases – *continued*

International Art

Contemporary

PORCELLINO, John
King-Cat Comics and Stories Nos.72, 73, 74
 and 75, 2011; 2012; 2013; 2014
 Zine, printed comic
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

REGE, Jr., Ron
*Diana! The Most Powerful and Captivating Girl
 of Modern Times!!*, 2013
 Zine, Xerox copied comic
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

REGE, Jr., Ron
*Cosmogenesis: Illustrated Selections from the
 Secret Doctrine of H.P.B.*, 2014
 Zine, Xerox copied comic
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

TALBOT, Emma
Unravel these knots, 2016
 Zine and essay, printed book
 Art Gallery of Western Australia Foundation:
 TomorrowFund, 2016

Historic

UNKNOWN (Philippines)
Buraq figure, 20th Century
 carved wood with attached openwork
 repoussé metal plaques
 Purchased 2017

