



Art Gallery of Western Australia

Location

Perth Cultural Centre, Western Australia

Postal Address

PO Box 8363
Perth Business Centre
PERTH WESTERN AUSTRALIA 6849

Contact

Info line: (08) 9492 6622
Telephone: (08) 9492 6600
Email: admin@artgallery.wa.gov.au
Website: www.artgallery.wa.gov.au

Opening hours

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

Admission

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

Regional Galleries

Geraldton Regional Art Gallery

24 Chapman Road, Geraldton WA 6630
Telephone: (08) 9964 7170
Email: grag@artgallery.wa.gov.au
Website: www.cgg.wa.gov.au/artgallery

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.

Friends of the Art Gallery of Western Australia

Membership and enquiries can be made by telephoning (08) 9492 6750, or by email: friends@artgallery.wa.gov.au

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2014-15 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 2014-2015 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).

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Statement of Compliance

Hon John Day, 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 2015.

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.



Nicholas Hasluck AM, QC
Chair
Board of the Art Gallery of Western Australia
13 November 2015



Brian Roche
Member
Board of the Art Gallery of Western Australia
13 November 2015

Who We Are

**We believe art matters,
that it is meaningful
and that it should be shared.**

The Art Gallery of Western Australia 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 theatre and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises over 17,000 works by Western Australian, Australian and International artists. 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, displayed and preserved to ensure that the Art Gallery of Western Australia 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.

Who We Are

We embrace the freedom of the frontier and the freedom to push boundaries.

We aim to be the centre of art in Western Australia and one of Australia's most influential arts advocates.

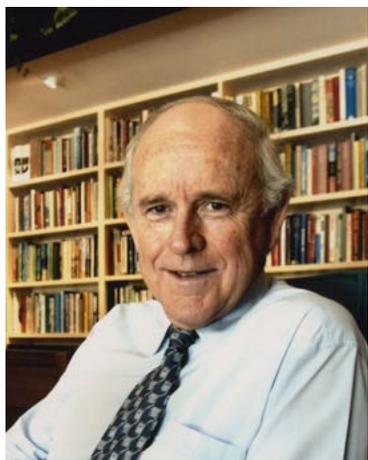
We aim to inspire our visitors and encourage them to reach out, investigate and discover through the display of Your Collection, stimulating exhibitions and associated programs. We strive to be the heart of the arts in Western Australia, stimulating conversations and providing new ways of looking and 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 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 unexpected.

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

Chair's Foreword



Nicholas Hasluck
AM, QC
Chair

The 2014–15 year has been one of renewal, with the Board working with the Director, Dr Stefano Carboni, and his team on a manifesto which underpins the Gallery's plans and program of exhibitions. On behalf of the Board I would like to acknowledge our staff and volunteers and thank them for their efforts throughout the year.

AGWA has now defined a strong vision for the future which will guide the strategies applicable to future exhibitions, collecting, programming and marketing. The Gallery aims to present Western Australians and visitors to the State the finest art of the region, the nation and of the world. In doing so, it will aim to provide leadership to the visual arts sector in Western Australia, to foster relationships providing support to the Gallery, and to plan for the future by maintaining and developing infrastructure.

During the year the Board set up a Review Implementation Steering Committee to follow up on recommendations contained in a report compiled by the Public Sector Commission. The aim of this review was to ensure that AGWA's activities are properly reflected in its internal administrative workings, and to that end the Gallery's operational structure is now aligned around three core capabilities: artistic programs, audience engagement and management.

I must also mention that arrangements have now been made for the Chairs of the various arts agencies adjoining the Perth Cultural Centre to meet on a regular basis. This will enable us to review matters of mutual interest concerning activities undertaken within the precinct and neighbouring premises.

As part of its goal of providing leadership to, and building relationships with, the visual arts sector in this State, in April the Gallery launched a new Western Australian artists program, consisting of a dedicated gallery space for the commissioning and presentation of existing and new Western Australian works. This presents the opportunity to offer our visitors unique art experiences which will showcase and promote the State's creative talent.

It was pleasing also that the Gallery was able to present the major exhibition *Mariko Mori: Rebirth* in partnership with the Perth International Arts Festival as part of the Festival's visual arts program. Mariko Mori is one of the world's leading contemporary artists.

This year saw two members leave the Board when their terms expired. My predecessor Fiona Kalaf in December 2014 after serving 11 and half years on the Board — the last four and a half as Chair, and Trish Ridsdale at the end of March 2015, after three years. I thank

Chair's Foreword continued

each of them for their wise counsel and valuable work. I welcome the appointments during the year of Andrew Forrest, Seva Frangos and Jason Ricketts.

On behalf of the Board I also thank the Foundation Council, led by Chairman Adrian Fini, together with members of the Foundation, for the contribution they make to the Gallery. Thanks go to former Chairman, Andrew Forrest, and I welcome new members Lyn Beazley, John Bond, Andrea Bux-Horwood, Sandy Honey and Paul O'Connor. With the support of the Foundation, our donors and lenders, the Gallery has again been able to acquire some outstanding works for the State Art Collection.

Thanks must also go to my Board colleagues for their commitment, and I also offer my thanks to our sponsors, benefactors and partners for their generosity and support.

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



Nicholas Hasluck AM, QC
Chair

Director's Report - The Year in Review



Stefano Carboni
Director

There is no question that the period July 2014 – June 2015 was a challenging one for the Gallery, as we reinvented our main exhibition program at short notice. However, I firmly believe that the inner strength of our organisation lies in the way it reacted positively to the challenges that are thrown at it and, despite the obstacles, we produced some very positive results.

2014 was therefore a time for us to refocus, to look to our core mission, who we are, what we stand for, who we exist for and what difference we make in the community. This was a useful and an exciting process which involved not only all my staff, but also peer reviewers and outside advisors.

At the beginning of 2015 we launched the year's exhibition program, which provides us with the opportunity to take the first step in AGWA's transition to becoming an art museum that is first and foremost vision-led and audience-focused. At that launch event I shared with the media and our stakeholders a document which I entitled "The Essence of AGWA" — a clear, simple, dynamic and powerful statement of what we are and where we wish to go. This document can be found at Appendix A.

The 2015 exhibition calendar is very inclusive and diverse: from showcasing local talent to broadening our horizons by presenting the art of Australia alongside that of our

international counterparts, to stimulating ideas and encouraging conversations, we will strive to provide a hub for visual artists in Western Australia.

I look forward to working with my staff and the Board as we continue on this new course and direction, which I am confident will deliver rewarding results.

Collection

One of AGWA's most important roles is the development of the State Art Collection. Our aim is to ensure it remains Western Australia's greatest visual art asset, and that it ranks amongst the best collections in the country, celebrating local distinction and global ambition. Through the Collection, we wish to bring to the people of Western Australia, and its visitors, the best of historical, contemporary and Indigenous art.

In 2014–15 we have used our exhibition program to highlight the strength of the Collection. We celebrated 25 years of the Art Gallery of Western Australia Foundation with an exhibition of some of the most important works acquired with funding from the Foundation. We highlighted the strength of our contemporary acquisitions through the AGWA-based Collection shows *IMPACT* and *new passports*, *new photography*, and presented the family-friendly *Animal Ark* which demonstrated the Collection's depth.

Director's Report continued

We have also introduced two new concepts. The first, 'WA Focus', consists of a dedicated gallery space for the commissioning and presentation of existing and new Western Australian works, which will allow us to engage more closely with local artists, and encourage reflection on Western Australia's place in the artistic world. The second new concept is 'Screen Space' and provides a gallery in which AGWA's growing filmic acquisitions can be shown, with a different work being screened every two months.

Exhibitions

Some highlights of the exhibition program are listed in the Programs section of this report (page 33). In addition to these and the Collection exhibitions mentioned above, we had the opportunity to present – at quite short notice, and with generous assistance from arts benefactor Simon Mordant AM, who played a central role in bringing it to Perth – *Lost Treasures of the Jewish Ghetto of Venice*. This was a small yet exquisite display of 38 sacred objects which had been lost for decades following the fascist and Nazi period in Italy and World War II, after they had been hidden by a Jewish couple in Venice who never returned from the concentration camp. The objects were only recently discovered within the wall of the main synagogue during restoration work.

A full summary of our 2014–15 exhibition program can be found in Appendix F (page 174) of this report.

Programs

2014–15 again saw many innovative programming initiatives in support of the exhibition schedule. In November, to celebrate the Foundation's 25th

birthday, we partnered with ABC Radio National for the live broadcast of a panel discussion on the role philanthropy can, or should, play in the future of the arts. The discussion was hosted by Radio National's Michael Cathcart, and I was joined on the panel by passionate Western Australian philanthropists and business leaders Michael Chaney, Helen Cook and Warwick Helmsley.

Over January and February we were able to open the Gallery rooftop on Friday nights to provide a bar and entertainment space to coincide with the presence of the Fringe World Festival in the Urban Orchard, opposite our front entrance in the Cultural Centre. This initiative proved extremely popular with every session being sold out, and visitors also taking advantage of viewing the Mariko Mori and new passports exhibitions. Making use of the roof space has been part of my vision for the Gallery since I first arrived, and it was very pleasing to see the success of this first small step in that direction.

Desert, River Sea: Kimberley Art Then and Now a six year project made possible through a partnership with Rio Tinto, launched its website at the end of 2014. This website is a growing online resource that will record and share the visual arts of the Kimberley as part of the most significant Indigenous cultural program undertaken by AGWA.

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. In support of the exhibition *For Love of Country*, which marked the Gallery's contribution to

ORGANISATIONAL STRUCTURE

Director's Report continued

Perth's commemoration of the 100th Anniversary of the First World War and the Australian Gallipoli campaign, family workshops were held to make poppies from recycled materials, culminating in a large installation of these flowers covering the curved staircase between the ground and first floors of the main Gallery building.

Acknowledgements

I express my sincere thanks to the many volunteers who make such a valuable contribution to the Gallery. To the Foundation, Friends of AGWA, and our sponsors, your continued support and involvement is very much appreciated. Thanks also to the many 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.

In conclusion, I must express my warmest thanks and gratitude to all our staff for their creativity, innovation and dedication during the year, and especially for their participation in workshops and other initiatives which we undertook as we worked on our vision for the future.



Stefano Carboni
Director



Visitors enjoying the Rooftop Bar.

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 John Day MLA
Minister for 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 2014-15 the Board held six ordinary meetings, one extraordinary meeting and one Planning Session.

Board Members

Board members in 2014-15 were:

Chair Fiona Kalaf (Term expired 31 December 2014)

Nicholas Hasluck AM, QC (Chair from 1 January 2015)

Members Michael Anghie

Helen Carroll Fairhall

Andrew Forrest (Appointed 29 October 2014)

Seva Frangos (Appointed 1 April 2015)

Trish Ridsdale (Term Expired 31 March 2015)

Jason Ricketts (Appointed 1 April 2015)

Brian Roche

Ex Officio Duncan Ord (Director General, Department of Culture and the Arts)

ORGANISATIONAL STRUCTURE

The Board



L to R : Seva Frangos, Brian Roche, Jason Ricketts, Nicholas Hasluck AM, QC, Helen Carroll Fairhall, Michael Anghie (Absent: Andrew Forrest) Photo Credit: Bo Wong

Board Member Profiles

Nicholas Hasluck AM, QC, Chair from 1 January 2015

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.

Fiona Kalaf, Chair until 31 December 2014

Fiona Kalaf is Chief Executive Officer of Lifeline WA, the State's peak body for suicide prevention, intervention and postvention services. A business development, strategic planning and marketing communications professional with experience in commercial, corporate and non-profit environments at general manager level, Fiona has held senior executive positions at HBF, Asgard Wealth Solutions, the Commonwealth Bank of Australia and Wesfarmers Limited. She holds a Bachelor of Arts (Fine Arts) and a Bachelor of Architecture from The University of Western Australia, and a Graduate Diploma of Business (Distinction) and Master of Business Administration (Advanced) from Curtin University of Technology. Fiona is a member of the Board of the Metropolitan Redevelopment Authority.

Michael Anghie

Michael is the Managing Partner for Ernst & Young's (EY) Western Region. EY is the largest professional services firm in Western Australia with over 650 team members. He is also the Oceania Resources Leader and a Mergers & Acquisitions Partner, and brings over 21 years of professional experience to these roles. As Managing Partner, his focus is to execute the firm's growth plans in Western Australia alongside ensuring that EY continues to make a strong contribution to the Western Australian community through its involvement in social, cultural and other community activities. Michael's role as Oceania Resources Leader is to lead EY's team into the Mining and Oil & Gas sectors, and in his Mergers & Acquisitions role, he works with a broad range of clients and advises them on their transactional opportunities across acquisitions, divestments, mergers, capital and debt raising and equity capital market activities.

Helen Carroll Fairhall

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.

BOARD AND COMMITTEES

Board Member Profiles continued

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 and implementing a national and state based infrastructure for touring exhibitions and managing the Board's program of Australian and international exhibitions. As Deputy Director/Director of Exhibitions and Development at AGWA for 10 years from 1987 Seva sourced and presented local, national and international exhibitions, and managed the Collection, educational, publication and marketing programs. For 3 years during this period she was a Member of the Visions of Australia Committee recommending assistance for national touring exhibitions to the Federal Minister. In 2005 Seva established Seva Frangos Art, a boutique gallery and consultancy which works closely with Indigenous art centres to present innovative exhibitions and projects. It recently expanded to include contemporary Australian and Chinese art.

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 Minderoo Foundation. Andrew and his wife, Nicola, became the first Australasian signatories to the Giving Pledge and now devote the vast majority of their time and fortune to create sustainable improvement in the lives of the world's most underprivileged. This is achieved through major campaigns such as GenerationOne: ending Indigenous disparity in

Australia and internationally, the Walk Free Foundation: eliminating modern day slavery in all forms, everywhere. Andrew is an Adjunct Professor at the Chinese Southern University and has been awarded the Australian Centenary Medal, the Australia Sports Medal, Ernst & Young Australian Social Entrepreneur of the Year, West Australia Citizen of the Year and The International Mining Journal's Lifetime Achievement Award.

Jason Ricketts

Jason is the Australian Managing Partner and International Partner for Clients and Sectors 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.

Trish Ridsdale

Trish Ridsdale is Managing Director of Board Business, a national consulting firm that specialises in strategy, risk, corporate governance and coaching of directors and executives. She holds directorships in the areas of travel and medical research and has previously been a Commissioner on the board of Tourism WA and held directorships in the wine and mining services sectors. Since 1997, Trish has been a director educator for the Australian Institute of Company Directors and is a Fellow of that organisation.

BOARD AND COMMITTEES

Board

Brian Roche

Brian Roche is the Public Trustee of Western Australia. He has 25 years' experience in managing strategic corporate services in Local and State Government as well as in the private sector including over 10 years with Coles Myer. Prior to his appointment as the Public Trustee, Brian held senior executive positions at the Department of Treasury and the Department of Commerce. Brian holds a Masters of Management from the University of Western Australia and a Bachelor of Business from Edith Cowan University. He is also a Board member of Alzheimer's Australia (Western Australia).

Board Meetings

The Board met in August, October, December, February, April and June. An additional Extraordinary meeting was held in December and a Strategy Review Workshop took place in March.

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 \$280 per Board Meeting

Members \$186 per Board Meeting

No payment is made for Committee Meetings.

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 & Risk Management Committee

assists the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.

Chair:

Brian Roche

Members:

Shane Devitt (PricewaterhouseCoopers)

Jason Ricketts

Trish Ridsdale (Term Expired 31 March 2015)

By Invitation:

Stefano Carboni, Director

Brian Stewart, Deputy Director | Director
Corporate Services

Rod Forgus, Internal Auditor

DCA Finance Business Manager

Office of the Auditor General Representative

Marketing & 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

Members:

Seva Frangos

Nicholas Hasluck AM, QC

Trish Ridsdale (Term Expired 31 March 2015)

Marie Mills (Mills Wilson)

By Invitation:

Stefano Carboni, Director

Lyn-Marie Hegarty, Development Director

Sharyn Beor, Marketing Manager

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

Members:

Brian Roche

Vacant

By Invitation:

Stefano Carboni, Director

Lyn-Marie Hegarty, Development Director

Brian Stewart, Deputy Director, Director
Corporate Services

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

Members:

Hamish Beck

Adrian Fini OAM

Andrew Forrest

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

Members:

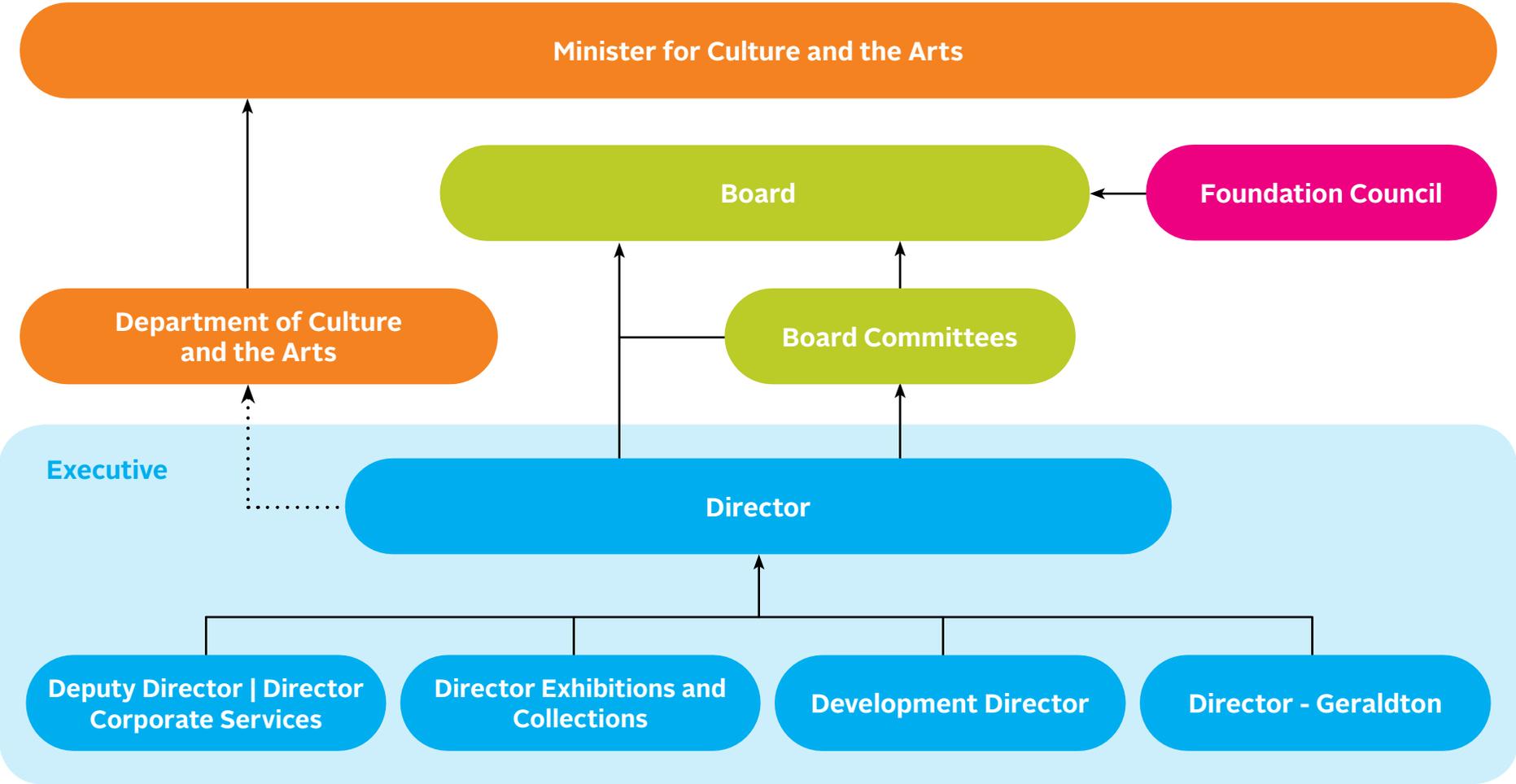
Michael Anghie

Jason Ricketts

Brian Roche

ORGANISATIONAL STRUCTURE

Organisational Chart (as at 30 June 2015)



Note: The Director General, Department of Culture and the Arts is the employing authority for Art Gallery of Western Australia staff.

EXECUTIVE MANAGEMENT TEAM

Executive Management Team

(Arranged alphabetically)



L to R : Stefano Carboni, Lynne Hargreaves, Lyn-Marie Hegarty, Brian Stewart (Absent: James Davies) Photo Credit: Bo Wong

Dr Stefano Carboni — Director

Dr Carboni was appointed Director of the Art Gallery of Western Australia in October 2008. He was previously (1992–2008) at New York's Metropolitan Museum of Art as Curator and Administrator in the Department of Islamic Art and Visiting Professor at the Bard Graduate Center in New York. 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.

James Davies — Director, Geraldton Regional Art Gallery

James has over 25 years' art related experience including extensive periods in regional arts management along with being a practising visual artist, actor and musician. He holds a BA (Fine Arts) degree. Since taking up his current role, James has overseen the restoration and framing of over 250 works held in the City of Geraldton Art Collection, established the annual \$45,000 non-acquisitive Mid West Art Prize and has initiated the complete restoration of the Geraldton Regional Art Gallery.

Lynne Hargreaves — Director, Exhibitions and Collections

Lynne is 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.

EXECUTIVE MANAGEMENT TEAM

Executive Management Team continued

Lyn-Marie Hegarty — Development Director

Lyn-Marie is responsible for philanthropy and fundraising including corporate sponsorship, partnerships and relationship-building and audience development through venue hire, in support of organisational goals. She has extensive experience in the arts, government, corporate and not-for-profit sectors and has successfully managed major campaigns and diverse teams. Lyn-Marie currently holds a non-voting role on the Friends of AGWA Council, 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 | Director Corporate Services

Brian is responsible for corporate services, commercial activities and information management. Brian has extensive curatorial and arts management experience including more than 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.

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

Art Gallery of Western Australia Foundation

Largely due to the generosity of donors and members of the Foundation, the Art Gallery of Western Australia holds one of Australia's finest art collections, including one of the most important Indigenous collections in the country and the pre-eminent collection of Western Australian art.

The key role of the Foundation is to raise funds and encourage donations to assist the Gallery in acquiring works for the State Art Collection. The Foundation also aims to broaden the knowledge, understanding and appreciation of art in the community. The Art Gallery of Western Australia Foundation forms the principal support group for the Gallery, enabling more than 80% of all acquisitions to the State Art Collection in recent years. The Foundation provides an opportunity for art lovers 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 your 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 2014–15 financial year were:

Chair Adrian Fini OA.

Councillors Professor Lyn Beazley AO FTSE

John Bond

Andrew Forrest

Sandy Honey

Andrea Horwood-Bux

Paul O'Connor

By Invitation Lyn-Marie Hegarty, Development Director

Teresa Fantoni, Foundation Manager

Adrian Fini, OAM, Chair from June 2014

Adrian Fini is Director of FJM Property Pty Ltd, a private property and investment group. Previously Adrian was appointed Managing Director of the Fini Group in 1994 and following its merger with Mirvac in 2001 became the Chief Executive of the expanded Mirvac Fini business. He was subsequently appointed an Executive Director of Mirvac responsible for the Mirvac Group's Development Division and later being appointed to the Mirvac Board. Adrian retired from Mirvac in 2009. Adrian is a current Board member of the University of Western Australia Business School Board, The Australian Urban Design Research Centre — WA, Giving West and member

Art Gallery of Western Australia Foundation continued

of UWA's New Century Committee. He was awarded the OAM in 2014 for his contribution to the Arts. Adrian was also a founding Board member Little World Beverages Ltd and recently resigned.

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.

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

Sandy Honey

Sandy has many years of experience fundraising and organising community based philanthropic events and art exhibitions, including curating the most recent Art in Bloom at AGWA. She is the co-founder and current co-chair of the White Swans, an innovative and highly successful private giving circle

Art Gallery of Western Australia Foundation continued

at the Black Swan State Theatre Company. She is also actively involved in fundraising for WAAPA and the Kimberly 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 sun-care — 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.

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.

See Appendix 'D' for a full list of Foundation Members.

Friends of the Art Gallery of Western Australia

The role of the Friends of the Art Gallery of Western Australia (FAGWA), an independent incorporated society, is to broaden the audience of the Art Gallery of WA and develop appreciation of art within the wider community by:

- Running events that complement the Special Events/Exhibitions run by AGWA.
- Providing opportunities for members to engage more fully with the permanent collection.
- Educating members in art through such activities as conservation tours, studio tours, lectures, visits to private collections and other arts related activities.
- Maintaining a database of people interested in the visual arts.
- Directly marketing to members and potential members offering opportunities to appreciate art, attend events, be aware of exhibitions, attend lectures and participate in art based activities.

In 2014 FAGWA received a grant from LotteryWest to establish an independent stand-alone website and to build a Customer Relationship Management System (CRM).

A dedicated FAGWA website will provide easier and more immediate access for our members. It will also provide an Events calendar and on-line booking service and a membership-subscription facility to allow members to manage their accounts, membership, book for events and pay via the Internet.

The CRM will allow us to manage interactions with current and future members, allowing us to use technology to organise, automate, and manage our interactions with our members. The new system will be live August 2015.

These initial measures are assisting in improving services to members and ensuring that systems are transparent and robust. The Friends' office, which is in the AGWA's Centenary Galleries building, is staffed wholly by volunteers.

Friends Council

President	Carmel McLure
Vice Presidents	Kevin Jackson Kay Campbell
Secretary	Marcelle Anderson
Treasurer	Ian Adams
Councillors	Lin Arris Leanne Casellas Allan Drake-Brockman Fiona Johnson Kerren McCullagh Debbie Thornton Douglas Tweed Lyn-Marie Hegarty (AGWA Representative)

Performance Management Framework

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 of:

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

The Government Desired Outcome for the Gallery is that:

“Western Australia’s natural, cultural and documentary collections [State Art Collections] are preserved, accessible and sustainable.”

The funds allocated to the Gallery to achieve its outcomes are allocated under the DCA service 4 ‘Art Gallery Services’. Art Gallery Services are identified as:

“Delivery of the State Art Collection and access to art gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure that primary access to art, heritage and ideas locally, regionally and internationally are preserved and displayed for future generations.”

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

- The extent to which the part of the State Art Collection that requires preservation is preserved.

Accessibility

- The number of visitors to the Gallery per head of population of Western Australia.
- 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.

Sustainability

- Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.

Key Efficiency Indicator

- Average cost of art gallery services per Art Gallery access.

AGENCY PERFORMANCE

The Gallery's Agency performance for 2014–15 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget which is within the framework of the Gallery's Strategic Plan for 2011–16.

Collections

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

The Gallery's key strategies in 2014–15 to meet this objective were to:

1. Strengthen and develop the Collection, with targeted acquisitions.
2. Grow the funding available to support acquisitions.
3. Research, manage, store and preserve the Collection to international museum standards.

Overview

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

At 30 June 2015, the State Art Collection comprised 17,352 works.

Outcomes

In 2014–15 the Gallery acquired 94 works of art at a value of \$1,558,715, and was gifted an additional 9 works. Highlights include the acquisition of a superb landscape by the pioneering British modernist Spencer Gore, important paintings by the Western Australian Aboriginal artists Butcher Cherel and Queenie McKenzie, significant text-based works by Ian Burn, two videos by American artist Ryan Trecartin and works by Perth International Arts Festival-featured artist Mariko Mori.

During the year 116 works of art were introduced in to the Collection:

- 52% (38 artists) were works by Western Australian artists
- 34% (25 artists) were works by Australian artists
- 14% (10 artists) were works by International artists

94 purchases (totalling 81% of the acquisitions) were supported with funds:

- from the State Government
- the TomorrowFund
- the Leah Jane Cohen Bequest
- the Sir Claude Hotchin Art Foundation
- the Peter Fogarty Design Fund
- the Tom Malone Prize
- the James Welling Fund

See full list of acquisitions at Appendix 'E'

This financial year saw an increase in outward loans, which markedly impacted on the workload of the Registration and Conservation Departments. Loans from the State Art Collection to State, national and international institutions, exhibitions and Government departments totalled 72 works.

Collections continued

Three works were loaned to international institutions: William Kentridge *The Refusal of time* went to the City Gallery Wellington, New Zealand; Jessica Loughlin and Clare Belfrage glass works were included in the USA tour of *Links Australian Glass* and *Pacific Northwest*.

Twenty-one works were loaned to Australian institutions. Highlights included Robert Jacks *Four strips* lent to the *Robert Jacks Retrospective* at the National Gallery of Victoria; Robert MacPherson *White Drummer: 15 Frog Poems (Mamaragan)* to QAGOMA, Queensland; John Perceval *Angel standing on her head* to the *Delinquent Angel: John Perceval's Ceramic Angels* at Shepparton Art Museum, Victoria. Six works by four Indigenous artists Jimmy Tjampitjin, Sunfly Tjampitjin, John Tjapangarti, Noel Tjapanangka were lent to *Warlayirti: the Art of Balgo* at the RMIT Gallery Melbourne and Araluen Art Centre, Alice Springs. Eight jewellery works were lent to *A fine possession: Jewellery and identity* at the Powerhouse, NSW.

Brett Whiteley's *The American Dream*, Niki de Saint Phalle's *Black Beauty* and Allen Jones' *Secretary* were lent to *Pop and Popism* at the Art Gallery of NSW. *Martumili Ngurra* by Nora Wompi, Bugai Whyoulter and Nora Nungabar was lent to *Martu Art from the Far Western Desert* at the Museum of Contemporary Art, NSW.

Twenty-five works were loaned to Western Australian institutions — a highlight includes Pat Larter *Runaway blues* which was lent to *Pat Later Vs Lola Ryan* at the Lawrence Wilson Art Gallery, UWA.

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

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

Following on from stocktake activities in 2014–2015, recommendations were made to formally catalogue and accession a number of works that are in the Collection but which were not formally accessioned when they entered the Gallery. With the Board's approval of these recommendations for works on paper in February, 20 works have been accessioned into the State Art Collection to date, with the aim to complete that collection in the new financial year. The curatorial team have commenced inspecting historical paintings located during stocktake but which had also not been accessioned, and will make recommendations in the next financial year.

Major conservation work was undertaken on *American Dream* over six weeks by the Painting Conservator, Maria Kubik, and intern Valentine Klaasen. This involved panel by panel re-touching and preparation for display. *American Dream* is a multi-panel and also multi-component artwork, and along with the large panels being crated many component parts required separate and specialised packing to travel. Supervised by Senior Objects Conservator David Graves, the Conservation Technician Claire Canham and Installation Technician Ian Bell secured many individual pieces for transport. These included the iconic 3D components of the nest and dove integral to the work. At 2.5m high this was a big project and the work was fully surface-cleaned by the Technician and key parts of the artwork were consolidated and treated by the Senior Objects Conservator.

Niki de Saint Phalle's *Black Beauty* had a major surface clean together with other conservation work prior to the shipment of it and *American Dream* to the Art Gallery of New South Wales for the *Pop and Popism* exhibition, where *American Dream* in particular received much favourable publicity.

Collections continued

In addition to these two works, 20 others were condition checked, consolidated by conservators, packed, crated and sent to the galleries listed above. Packing artworks requires secure purpose-built archival boxes and housings to be constructed and fitted into crates that are safe and maintain the integrity of the artwork

The jewellery pieces lent to the Powerhouse Museum for the exhibition *A fine possession; jewellery and identity* all required individual packing and fit out of crates along with condition reporting and minor treatments. John Perceval's *Angel* a fragile ceramic piece, also required custom built packing and crating for safe transport.

The Framing Department made ready for display 366 works on paper for exhibitions, gallery changeovers, and loans, with works for the photographic exhibition *new passports, new photography* (many of them oversized) being a major undertaking. In addition, AGWA's Anzac Centenary of Service exhibition *For love of Country* saw a large number of prints and works on paper receive minor treatments, remounting and framing for exhibition. During the year a new frame was hand-carved for the Tom Roberts' painting *Mrs Tom Roberts*. Roberts' wife Lillie, the subject of the portrait, was also his framer, and its new frame is modelled on one of Lillie Roberts' designs.

Digitisation of works in the State Art Collection, which started in 2013–14, has continued this year, and where practicable works are photographed, colour-corrected and digitised as they are acquired, go on exhibition or go out on loan. These images are then incorporated into the Cumulus digital asset management database. Nearly 1,600 works in the State Art Collection have been digitised, and Cumulus contains almost 5,000 images. Integration of Cumulus with Vernon, AGWA's Collection cataloguing database is now complete.



Artwork Credit:
Tom Roberts
Mrs Tom Roberts c 1906
oil on canvas on hardboard
76.8 x 54 cm
State Art Collection, Art Gallery of Western Australia
Purchased with funds from the Hackett Bequest Fund, 1949

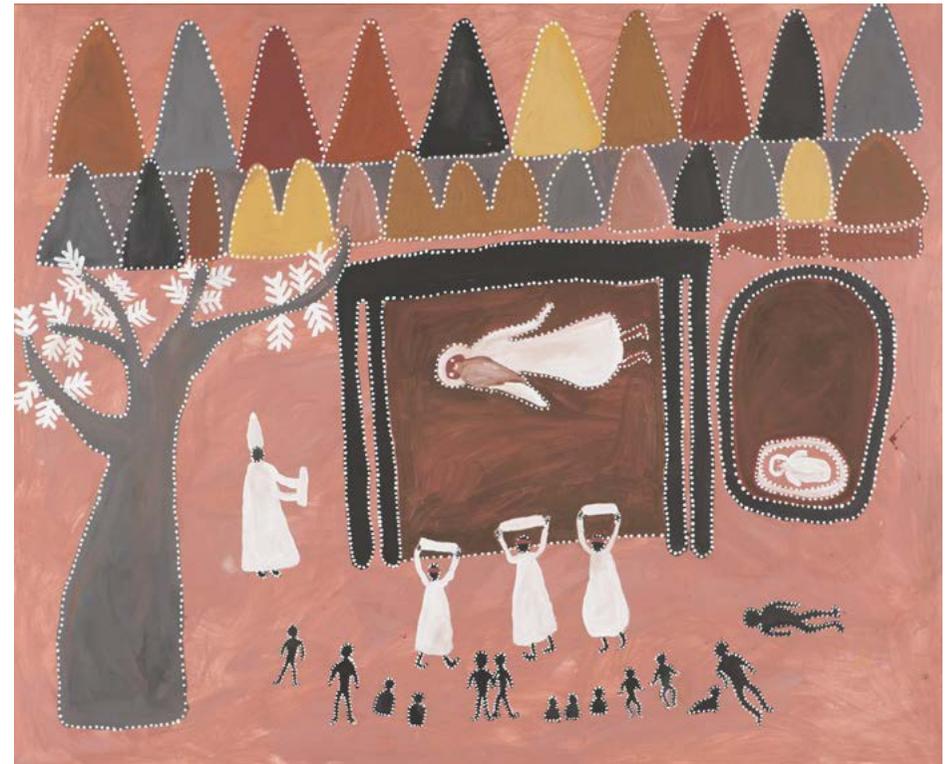
AGENCY PERFORMANCE

Collections continued

Some of the acquisitions purchased in 2014–15.



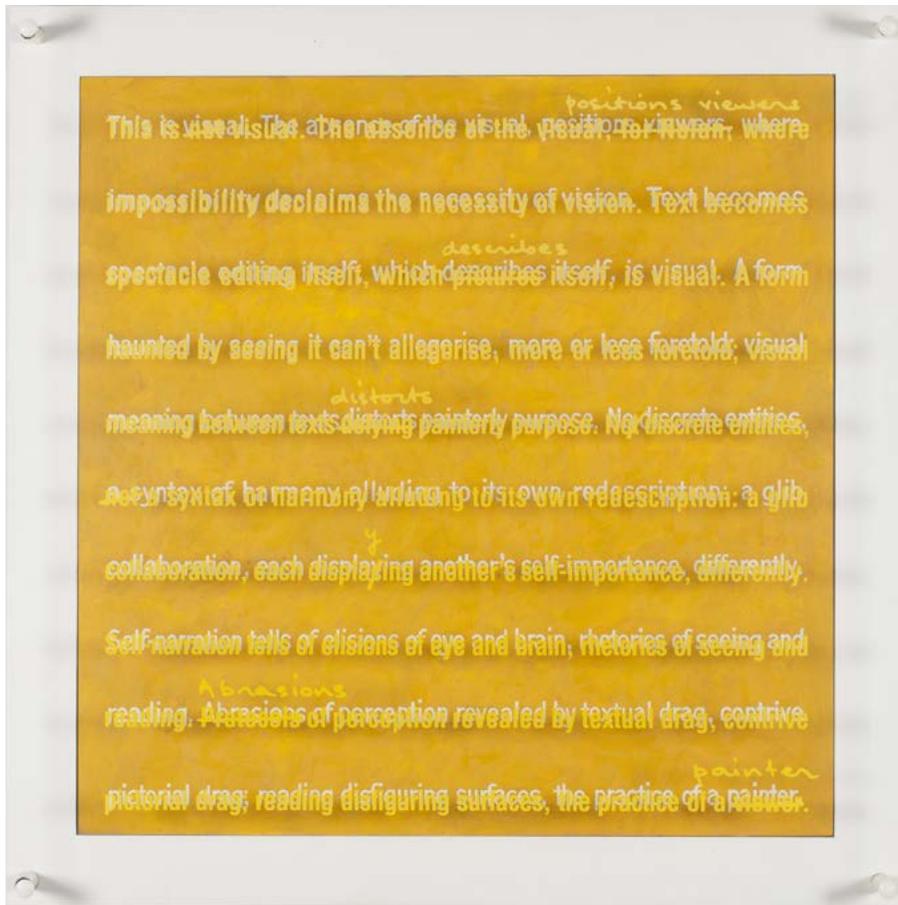
Spencer Gore
Sunset, Letchworth, with man and dog, 1912
oil on canvas
51 x 61 cm
Purchased 2015



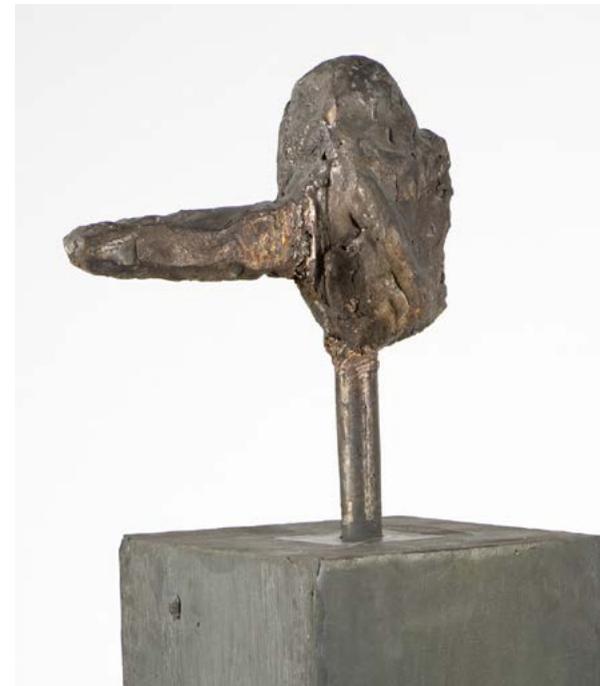
Queenie McKenzie
Holy Spirit Corroboree, 1995
ochre and natural earth pigments on linen
154 x 190 cm
Purchased through the Leah Jane Cohen Bequest, Art Gallery of Western Australia Foundation, 2014

AGENCY PERFORMANCE

Collections continued



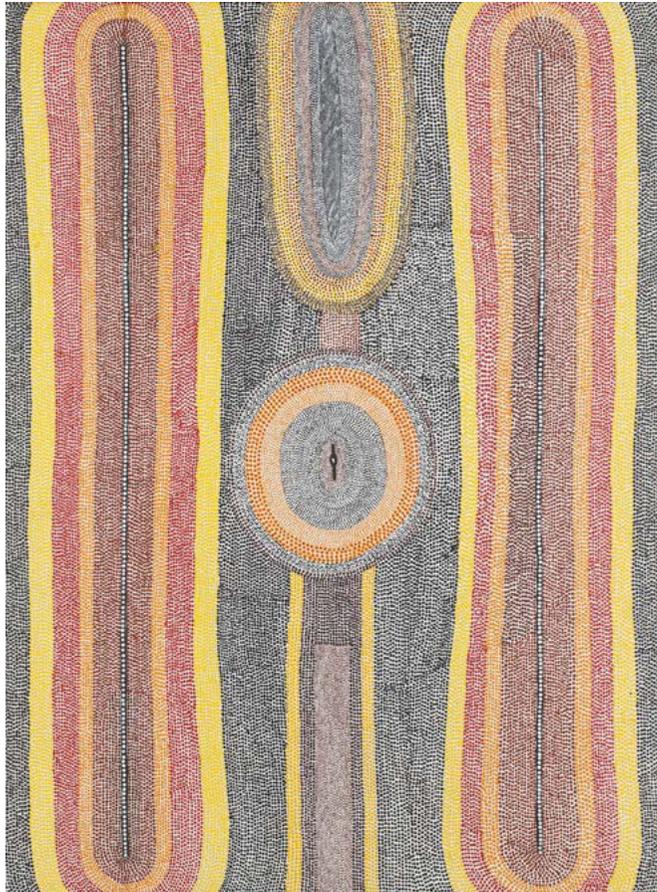
Ian Burn
This is not visual, 1993
oil, ink, wood, Perspex
83.5 x 83.5 x 10.5 cm
Gift of Avril Burn through the Commonwealth Government's Cultural Gifts Program, 2014



Mike Parr
Bronze Liars (Minus 1 - Minus 16) #16, 1997 (detail)
bronze on waxed wooden base, edition 2/3 from a series of 16
124.5 x 28 x 38.5 cm (base); 51 x 46 x 20 cm (head)
Purchased through the Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014
©Mike Parr, 1997, Courtesy of Anna Schwartz Gallery

AGENCY PERFORMANCE

Collections continued



Butcher Cheral Janangoo
Untitled, 1991
synthetic polymer paint on linen
137 x 101.5 cm
Purchased through the Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia Foundation, 2014



Sue Ford
Time series 1, 1962–1974
11 x 8 cm (each)
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2015, with the generous donations of Linda Savage, Susan Adler, Lisa Baker, Tracy Blake, Karen Brown, Catherine Cole, Susan Cullen, Elaine Featherby, Lisa Fini, Alison Gaines, Kathleen Hardie, Anne Holt, Gillian Johnson, Carmen La Cava, Heather Lyons, Joanne Motteram, Susan Pass, Lisa Telford, Clare Thompson

AGENCY PERFORMANCE

Collections continued



Mariko Mori
Primal memory, 2004
lucite
24.6 x 127 x 129.5 cm
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2015



Ryan Trecartin
Sibling topics (section a), 2009
HD video
51 minutes 26 seconds, edition 5/6 + 2AP
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2014

AGENCY PERFORMANCE

Collections continued



Tarryn Gill
Guardian (hairy-sub), 2014
foam, hair extensions, gemstones, thread, glow in-the-dark fimo, sub speaker
51 x 20 cm
Purchased through the Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015



Brooke Andrew
AUSTRALIA IV, 2013
mixed media on Belgian linen, silkscreen, gold foil
200 x 300 x 5 cm, edition 1/3 + 2AP
Purchased 2015

Programs

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

The Gallery's key strategies in 2014–15 to meet this objective were to:

1. Deliver an annual program of displays, exhibitions and events.
2. Develop online access to the State Art Collection and AGWA's program.
3. Develop audience engagement strategies and build advocacy in the Western Australian community for the State Art Collection and Gallery annual program.
4. Deliver an annual retail and commercial program.

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 an even 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 289,413 people visited the Gallery during the year, compared with 354,216 the previous year, a decrease which can be attributed to the reduced exhibition program in comparison with the previous year.

'Virtual' access to the Gallery continues to strengthen with AGWA's website attracting 176,653 unique visitors. AGWA is active in the social media space, with a Facebook following of 20,582 — 34% up on the previous year, 18,064 (an increase of 18%) following us on Twitter, and 3,134 following us on Instagram (an increase of 103%).

AGWA continued to support its exhibition programs with entertainment offerings. These included the final performance in the 2014 ArtBar series (international and national acts combining people, art and live entertainment), which supported the Richard Avedon exhibition and attracted 717 visitors. A new initiative this summer was the opening up of the main Gallery building's rooftop on four Friday nights over the summer, to coincide with the Fringe World and Perth International Arts Festivals.

Programs continued

This proved to be exceptionally popular, with every session selling out, and attracting a total of 1,077 visitors over the season. Additional guided tours of *Mariko Mori: Rebirth* were scheduled at 5.30pm and these were also very well attended. Much positive comment was received from visitors about their visit over these four Friday nights. Venue hire and exhibition opening night events attracted 7,210 people to the Gallery.

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.

Richard Avedon People

American photographer Richard Avedon produced portrait photographs that defined the twentieth century. The exhibition *Richard Avedon People* explored his photographic practice and included iconic portraits from the Richard Avedon Foundation collection. Avedon's work as a fashion photographer was ground breaking for its flair and dynamism. He also photographed cultural and political figures who strongly influenced life and society in the twentieth century and he created inspiring photographic portraits of performers, artists, writers and countercultural leaders. Avedon was also committed to the freedom of the individual in society and he produced captivating photographs of people on the streets of New York in the late 1940s, at Santa Monica Beach in the 1960s, and across the American West. By embracing the differences that make us who we are, Avedon's portraits are compelling for the time in which they were made, and for our own time. All the photographic prints in the exhibition were produced by Richard Avedon and his studio during his lifetime. Curated by the National

Portrait Gallery's Senior Curator, Dr Christopher Chapman in partnership with the Richard Avedon Foundation, New York, *Richard Avedon People* was the first Australian exhibition of Avedon's work.

"Congratulations to all the staff here at the gallery, you always are so consistently friendly and knowledgeable and make both my wife and my visits very enjoyable every time. Thank you."

"Richard Avedon exhibition was so beautiful, it inspired me to buy a new camera and start photography again."

"It was a great and honourable opportunity to see Avedon's work up close and personal. I study photography, and to attend this exhibition really inspired me and I appreciate portraiture even more."

Programs continued

Australian Design: Ten years of the Peter Fogarty Fund

This display brought together works acquired through the Peter Fogarty Design Fund, which was initiated in 2004 by Art Gallery of Western Australia Foundation Governor Dr Tim Jeffery in memory of his late partner Peter Fogarty. The Fund celebrates Peter's life and enthusiasm for design by enabling the Gallery to purchase works by Australian craftspeople and designers not yet represented in the Collection. To date, Dr Jeffery's generosity has accounted for the acquisition of more than 30 items, which have been truly transformative of the Collection, and formed the heart of all the Gallery's craft and design acquisitions over the last decade. The display demonstrated the diversity of the works, and included jewellery, ceramics, glass, wall pieces, furniture, lighting and desk top objects. The Fund's first acquisition was Debra Gurney's plastic neo-Pop wall piece, and the most recent is Dinosaur Designs' exhilaratingly colourful wall work and table. Also included in this display was jewellery by Mari Funaki, Cinnamon Lee, Helena Bogucki, Sally Marsland, furniture by Jon Goulder, Khai Liew, Dinosaur Designs, Korban/Flaubert, Penelope Forlano, Tomek Archer and Christopher Robins, ceramics by Kirsten Coehlo and Robin Best, glass by Jasper Dowding, stationery and vessels by DANIEL.EMMA, and knitted backpacks by Allysha Coghlan.

new passports, new photography

This considered combination of works by Western Australian, Australian and International artists, provided AGWA with the opportunity to celebrate recent acquisitions of contemporary photography around the theme of portraiture. It brought together over one hundred works — the majority on display for the first time — which explored how photographers use

the camera to reflect, construct and challenge identity. The diversity and unique nature of the photographs in the exhibition also provided a reflection of current photography practice in Australia and abroad, and strongly demonstrated the Gallery's focus and commitment to acquiring contemporary photographic works of art for Your Collection. The works in *new passports, new photography* ranged from soft, personal imagery to strong and powerful statements, from the intimate to the deeply political, and represented some of the ways identity is represented and self is shaped through this most accessible yet most challenging of contemporary art-forms.

Mariko Mori: Rebirth

Contemporary Japanese artist Mariko Mori is internationally renowned for her video, photographic and sculptural installation works. In *Mariko Mori: Rebirth* she transformed the gallery space into an immersive environment with installations, sound and video works, photographs and works on paper. Each piece forms part of an unfolding narrative which takes the viewer on a visual journey through time and space. In works such as *Flat Stone 2006* and *Transcircle 1.1 2004*, Mori draws influence from the philosophies and physical monuments of Japanese ancestors from the Jōmon period (14,000–300 BC). This inspiration centres on the Jōmon belief in the cycle of life, death and rebirth, which forms an alternative perspective on the view of life and death as disconnected states of being. By placing contemporary art in the context of ancient cultures, Mori reintroduces the practices of early humans to the present as a way of reminding us of our past and our possibility for a non-materialistic connection with the natural world.

A full list of exhibitions and displays shown in 2014-15 can be found at Appendix 'F'

Programs continued

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.

There are currently 133 Voluntary Gallery Guides: 70 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 19 are Associate Members who do not deliver tours but support the program by conducting 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.

This year the VGGs delivered tours as part of AGWA's Education program to 6,017 school aged children, 542 tertiary students, 835 students studying English as a Second Language, and 1,291 adults.

In addition, 3,339 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Walk-in Tours, including 440 *Animal Ark* Family Friendly tours, 28 Fringe Festival late night tours of new passports, new photography, and 334 late night tours of *Mariko Mori: Rebirth*. The guides provided their services to 1,536 invited guests at functions and events.

This year 20 Professional Development Sessions covered a range of themes, and highlights included walk-throughs of exhibitions: *Richard Avedon* with National Portrait Gallery curator Christopher Chapman, and *Treasures of the Jewish Ghetto* and the *Tom Malone Prize* with AGWA Director Stefano Carboni. Artists Abdul Abdullah and Helen Smith talked to the Guides about

their art practice and with the advent of the new *Screen Space* gallery for filmic works, they undertook a workshop on guiding video works.

Forty-two guides have now attained Life Membership status, which is granted after 20 years of continuous active service to the Guiding program. Life Members are not required to deliver tours, but of this group seven are still actively touring and six are Associate Members, and in 2014–15 Mrs Noreen Hones and Mrs Trish O'Connor were elevated to Life Membership.

In February 2015, 16 new recruits commenced their training to become VGGs, undertaking a year-long course which to date has included nine workshops where they have learned how to select and use works of art appropriately for school group tours while also catering for the different curriculum and learning outcome needs. Their fortnightly three-hour training sessions also cover areas such as visual awareness, constructing a tour and guiding techniques. Each trainee is assigned an active guide as a mentor to assist with their training.

"The guided tour of Avedon exhibition was fantastic. Very informative over a wide range of contexts. Well done! Keep up the good work - volunteer guides - you are amazing."

"Came for a class visit — so impressed by enthusiastic and knowledgeable tour guides. They did a marvellous job." — Visitor from Broome

AGENCY PERFORMANCE

Programs continued

“The guide was fantastic. I loved the Mariko Mori tour. I think the guide just adds that bit more to it. It was great to get some background information. I always try to fit in a tour when I’m in Perth.”

“I especially valued the informative free guided tour of the Mariko Mori exhibition. It added so much to my appreciation of this landmark exhibition.”

Education Programs

AGWA’s 2014–15 education program was extremely well supported with 15,982 students (primary, secondary, tertiary and those studying English as a second language) taking part.

From the middle of 2014, the Educators commenced a reworking of the State Art Collection tours and workshops on offer. In order to more closely align with the curriculum and in light of the introduction of the National Curriculum in a number of learning areas, it was necessary to redesign many of the tours and workshops and also introduce some new ones. New flyers were written and designed and uploaded to the AGWA website, where the tours and workshops pages were redesigned in an effort to make the information more visually appealing and easier to access. The program is

now organised in different year levels and individual tours and workshops are grouped in learning areas and this has had a noticeable impact on uptake. The Educators have also noticed an increase in participation in these workshops by groups other than traditional school classes, for example by special needs students from schools across the metropolitan area and home school group networks, as well as adults from a range of different organisations and disability groups.

Monthly briefings for AGWA security guards which started in 2013–14 continued this year. The Educators delivered State Art Collection briefings, while a number of special exhibition briefings were presented by the voluntary Gallery Guides.

“The guards were very helpful and nice, they told me about the different paintings and showed me details I wouldn’t have noticed if they hadn’t shown me. Thank you.” — Visitor from Norway

“The guard in the Forrest gallery was so helpful and knowledgeable about some of the art. Thank you — it made my visit so much more enjoyable.”

AGENCY PERFORMANCE

Programs continued

The family activity space within *Animal Ark* proved very popular; parents and children were encouraged to write stories about one of the animals featured in the exhibition, to draw pictures of their pets, or use a magnet board to create images of animals using coloured pieces of vinyl. Didactic labels designed for families and children were incorporated into the design, and these labels were used to link with other works within the exhibition, thereby providing a path through the display. Family-friendly guided tours in weekends and school holidays were also well supported.

"We love the children-friendly activities. We really enjoyed bringing 5,6,7 yr old boys. They enjoyed it too. Oh and the staff were terrific."

Three Education resources were written and produced during 2014-15, and made available for teachers to download and print from the AGWA website. The first was a small but comprehensive and well-illustrated resource that accompanied the exhibition *Australian Design: Ten years of the Fogarty Foundation*. A resource was also written to accompany the international exhibition *Mariko Mori: Rebirth*.

In January 2015 the inaugural issue of AGWA's quarterly electronic Ed News went out to all teacher subscribers. The newsletter provides teachers with reminders about events and exhibitions and allows for more detailed current information about our programs. The aim of these regular communications with teachers is that they will come to expect the newsletters in their in-boxes at the commencement of each term and thereby keep AGWA at the forefront of their minds.



Visitors to the *Animal Ark* family activity space.

Infrastructure

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

The Gallery's key strategies in 2014–15 to meet this objective were to:

1. Deliver Building Renewal Capital Works Program.
2. Deliver improved facilities for storage, display, exhibition and events.

Overview

A key issue for the Art Gallery of Western Australia is the ongoing maintenance of its highly utilised buildings within a limited budget in order to ensure they meet visitor expectations and international standards for the display and storage of collections. An important consideration is that the Gallery buildings are all heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.

The capital works program for maintenance infrastructure supports renewal to maintain and enhance Collection displays and visitor facilities.

The Gallery contributes directly to improving regional facilities by working with the City of Greater Geraldton to implement the master plan for the Geraldton Regional Art Gallery re-development. When requested, AGWA also provides professional advice to support regional gallery development.

Outcomes

Throughout the year ongoing maintenance programs have ensured that key systems work effectively to maintain environmental controls essential for the safety and preservation of the State Art Collection and loan exhibitions.

This year has been one of investigation pending future funding. Two major areas of concern have been identified; the roof of the main Gallery building and the air conditioning in the Centenary Galleries. Consultants were engaged to identify the issues and work required to rectify deterioration to the main Gallery roof structure which had been identified when the building was re-clad three years ago. In addition it was concluded that the stormwater drainage system was insufficient for the roof space and that additional block work required repair.

Cost pressures across the collecting sector have prompted action regarding the need for flexibility in relation to climate control. A set of interim guidelines initiated by the Australian Institute for the Conservation of Cultural Material, endorsed by the Council of Australian Art Museum Directors, was tabled at the International Councils of Museums conference held in September 2014. There was general support for the need to conserve energy and costs, and the proposal will now go to the next conference of the International

Infrastructure continued

Institute for Conservation of Historic and Artistic Works Conference for further discussion.

The Gallery continues its commitment to more sustainable facilities management and has actively been making improvements to reduce utility usage. In 2014–15, with assistance from the State Government Infrastructure Improvement Program, AGWA has been able to reduce electricity usage by a gradual change to LED light fittings and globes, which are not only energy-efficient but last considerably longer than those used previously.

The Art Gallery of Western Australia continues to work closely with the Metropolitan Redevelopment Authority (MRA) on improvements to, and master planning of, the Perth Cultural Centre, including potential redevelopment of the Art Gallery precinct. AGWA continues to collaborate with MRA to ensure participation and partnership in suitable public events aimed at adding vibrancy to the Cultural Centre. For example, the Urban Orchard, situated opposite the Gallery's main entrance was again one of the main venues for the 2015 Fringe World Festival held in February, and this provided an opportunity for AGWA to remain open until 7pm on Friday, Saturday and Sunday evenings during the Festival season so as to be accessible to for after-hours visitors to the area.

Relationships

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

The Gallery's key strategies in 2014–15 to meet this objective were to:

1. Create a wide network through which support and advocacy are built and fostered.
2. Achieve sustainable ongoing Government funding for the Gallery's operations in order to meet required service delivery outcomes.

Overview

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

Outcomes

Art Gallery of Western Australia Foundation

The Foundation places a very high value on its relationship with members and hosted a series of special events throughout the year. These included exclusive previews held before exhibition openings, tours with curators and Gallery guides, and the monthly Picture Club which allows Foundation members to expand their knowledge about the State Art Collection in a

social setting. Gallery guides and arts specialists take participants on a monthly adventure through art to further develop their understanding and appreciation of the treasures in the Gallery.

Following on from the success of previous overseas art tours to Venice, New York and Istanbul, this year Foundation members at the level of Fellow and above were offered the opportunity to join AGWA Director, Stefano Carboni, on two tours — one interstate to Hobart and Melbourne in October, and the other to Berlin and Dresden in May. These visits, which again proved to be very successful, are fully funded by participating Foundation members.



Tour members discussing works of Islamic art in the conservation laboratory of the Pergamon Museum, also called Archäologisches Zentrum, Berlin.

Relationships continued

Highlights included a behind-the-scenes tour of the Museum of Old and New Art (MONA) and the opportunity to meet with artists Julie Gough and Pat Brassington in Hobart. In Melbourne, there were special tours of the National Gallery of Victoria, Heide Museum of Modern Art and TarraWarra Museum of Art and meetings with artists Brent Harris and Andrew Browne. In Berlin, there were memorable visits to the conservation lab of the Museum of Islamic Art, the private Boros Collection housed in a WWII bunker and the Jewish Museum. The group also enjoyed a very special private tour of the Bundestag (Parliament building) and its art collection. In Dresden highlights were visits to the Gemäldegalerie, one of the most important collections of old master paintings in the world, and the recently reinstalled Green Vaults with the collections amassed by Augustus the Strong.

The Foundation provided funds to the Board for the acquisition of 89 works of art for the State Art Collection 2014–15.

Sponsorship makes a vital contribution to AGWA. The support of our corporate partners adds to important initiatives such as exhibitions, showcasing the State Collection, research and development projects, public programs and guided tours, and AGWA celebrations, openings and events.

The Gallery is grateful to each of its sponsors for the part they play in AGWA's success and the importance they place in understanding the value of enriching the lives of their clients, their staff and their community through experiencing the stimulation and joy of art.

Annual Sponsors

AGWA's **Principal Partner, Wesfarmers Arts**, leads the way in our

community through their diverse support of art and culture. A financial supporter of the Gallery since 1990 and now AGWA's Principal Partner, the relationship between AGWA and Wesfarmers Arts is continually evolving, and is distinctive for its collaborative endeavours and for the range and depth of benefits enjoyed by both parties. Wesfarmers understands the distinction and importance of both corporate philanthropy and corporate sponsorship. This is demonstrated through being one of the four lead corporate donors contributing \$1 million to the AGWA Foundation's TomorrowFund campaign in 2008, and through Wesfarmers Arts renewal of their Principal Partner sponsorship for the Gallery's exhibition and public programs.

303LOWE forms part of AGWA's creative team, providing valuable in-kind communications, design and advertising resources and advice.

Singapore Airlines — International Airline Sponsor has provided significant in-kind support for AGWA by way of international flight and cargo support. AGWA and Singapore Airlines also collaborate closely to promote key exhibitions to their employees and Singapore Airlines loyalty and privileged memberships, and throughout their international flying networks

Audi is both an annual sponsor of the Gallery and the key sponsor of ARTBAR, the Gallery's sell-out late night offering where art, entertainment, food and wine come together.

The Audi/AGWA partnership is an innovative and exciting sponsorship that allows AGWA to reach new audiences in new ways, with the ARTBAR driven by Audi brand inspiring other galleries around the country.

Relationships continued

Gage Roads Brewing Company is the Gallery's annual beer sponsor, providing us with in-kind support for all AGWA's official openings as well as ARTBAR and our summer time Rooftop Bar.

Exhibition Sponsors

Ernst & Young, International Touring Exhibitions — Principal Sponsor has been a major supporter of key international exhibitions at AGWA since 2007, including being Principal Sponsor of the Gallery's exclusive five-year *Great Collections of the World Series*. EY is known for their support of the visual arts around the world, collaborating with AGWA to share the richness of each exhibition with clients, employees and their families and the community.

Year 12 Perspectives Exhibition

The Water Corporation proudly sponsored Perth's popular annual exhibition, Year 12 Perspectives which reflects the Corporation's vibrancy and community focus. Their sponsorship also includes the People's Choice Award where members of the public have a chance to cast a vote for their favourite work.

Education Sponsors

The **Education Department**, the **Curriculum and Standard Authority**, and the **Catholic Education Office**. The Gallery is grateful for the generous support of all our 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 is a key Indigenous art focus for AGWA through to 2018. Funded by the [Rio Tinto Community Investment Fund](#) the project evolved out of two years research and consultation with Arts Centre Communities, Aboriginal elders and key community stakeholders in the Kimberley. *Desert River Sea: Kimberley Art Then and Now* stems from AGWA's strong desire to work with Indigenous peoples in new, engaging and mutually beneficial ways. Galleries and museums around Australia have for a number of decades developed a model of working with, and displaying the culture and creative material of, Aboriginal and Torres Strait Islander people. While such models have been instrumental in educating and celebrating these unique living cultures, they possess their own distinct set of limitations. Through the development of a model that specifically responds to the desires and aspirations of Indigenous art-makers throughout the Kimberley region of Western Australia, AGWA hopes to transform the way it connects with Indigenous Australia.

Through ongoing engagement with the Kimberley's diverse art-making communities, AGWA is working with artists, art centres and arts workers to develop a rich and comprehensive online portal ([desertriversea.com.au](#)) which celebrates the visual traditions of the Indigenous peoples of this region.

Relationships continued

Friends of the Art Gallery of Western Australia

To support the Gallery the Friends run guided tours of AGWA's exhibitions, thus providing opportunities for members to engage more fully with both *Your Collection* and travelling exhibitions. The Friends also educate and inform members about the visual arts through such activities as visits to artists' studios and private collections, lectures and film. They also support AGWA through social media and regular electronic newsletters to their members.



Friends of the Art Gallery enjoying a tour of *Treasures of the Jewish Ghetto* with AGWA Curator Melissa Harpley

In 2014–15 the Friends hosted several well-attended tours of AGWA exhibitions including *Richard Avedon People*, *Mariko Mori: Rebirth* and *Treasures of the Jewish Ghetto*.

During the year Friends continued their series of lectures run in co-operation with Australians Studying Abroad (ASA), which again proved extremely successful with members.

Volunteers and Interns

In 2014–15 the Art Gallery of Western Australia had a total of 128 volunteers, comprised of 70 active Voluntary Gallery Guides, 50 volunteers who contributed to daily operations at the front desk, and other (many long-term) volunteers who assist with administration and research in various departments.

The Gallery now has a comprehensive and detailed role description for its front of house volunteers who assisting the Visitor Information Assistants to provide a world class visitor experience. In addition to regular shifts during opening hours, volunteers also contributed to special events, such as exhibition opening night functions, ArtBar and the Friday night Rooftop Bar during summer. 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 enhanced visitors' Gallery experience. Of the 50 volunteers in this area, there are 38 rostered volunteers, six relief volunteers, and six volunteers who assist specifically with visitor surveys. The current volunteer pool is made up of a diverse group, ranging from fine arts and arts management students wishing to

Relationships continued

gain real world experience, retirees, international students, and those who are looking to make a contribution to the Perth arts scene.

In addition, AGWA has also been fortunate to have the assistance of several student volunteers (from both local and overseas institutions) who are required to undertake a formal internship as part of their university course.

During the year the front-of-house volunteer co-ordinator undertook research into the roles of volunteers and interns in arts organisations and made recommendations to the Executive as to how the Gallery could improve its relationship with its volunteers and interns. As a result, a formal induction plan has been established for interns, with the aim of establishing a welcoming environment which will maximise the effectiveness of the volunteer/intern program, so that participants feel engaged in meaningful tasks. This approach assists both them and the Gallery to obtain maximum benefit from the relationship.

Sponsor and Corporate Events

Sponsors and corporate clients hosted events throughout the year. A wide range of organisations took advantage of being able to provide their guests with access to AGWA exhibitions in a social context. Nearly 300 staff from the Wesfarmers group enjoyed a private viewing of *Richard Avedon People* accompanied by a fashion showcase. The Department of Foreign Affairs and Trade hosted 100 international guests from the G20 Development Working Group at a Welcome Reception where guests were able to view AGWA exhibitions throughout the evening. The Perth International Arts Festival Visual Arts launch event was held in conjunction with the opening

of AGWA's exhibition *Mariko Mori: Rebirth*, and attracted a crowd of over 530 people, and the Royal Australasian College of Surgeons hosted a dinner for national and international guests.

Performance

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

The Gallery's key strategies in 2014–15 to meet this objective were to:

1. Refinement, alignment and cross-Gallery implementation of AGWA's internal and external brand values.
2. Improve organisational capability to deliver strategic plan.

Overview

In 2014–15 the first steps were undertaken to embed a new vision and future direction for the Gallery.

The Director's vision for AGWA was distilled into a refreshed Essence of AGWA that was shared with the arts community and AGWA supporters at the 2015 program launch. This Essence of AGWA now sits at the heart of AGWA's planning and brand development.

The Essence of AGWA and accompanying brand values were developed through a process that involved peer review of a white paper on AGWA's strategic direction followed by staff workshops which allowed staff to actively contribute to the organisation's future.

AGWA develops marketing and audience attraction strategies that are brand-driven, targeted and monitored for performance. This requires AGWA 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.

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

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 Gallery undertook strategic marketing campaigns across 2014–15 to support the exhibition schedule and attract diverse audiences for program and events. Campaigns were initiated for *Richard Avedon People*, *Animal Ark*, *Mariko Mori: Rebirth* and *Year 12 Perspectives*.

AGENCY PERFORMANCE

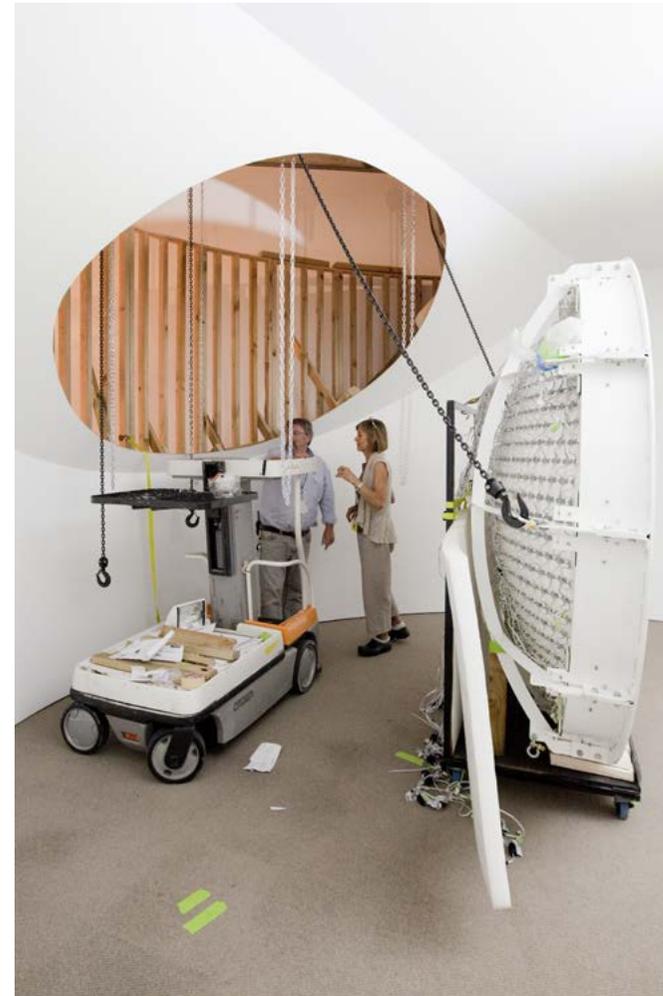
Performance continued

Programming and marketing have been aligned to audience expectations by increased use of research data, including audience segmentation. During the year, the Gallery undertook membership research to further understand its audience and potential for connections.

AGWA's 2015 program was launched at a function held the beginning of 2015, attended by key supporters and the arts community. This was a new initiative for the Gallery that will continue in 2015–16.

Professional development opportunities for staff were available through the Gallery's partnerships in presenting international exhibitions. AGWA staff benefitted by working closely with curatorial and/or conservation staff from the National Portrait Gallery in Canberra, and the Richard Avedon Foundation in New York, and with Japanese artist Mariko Mori, who spent some time in Australia during the installation and opening phases of her exhibition, *Mariko Mori, Rebirth*. The close collaboration between AGWA's Marketing Manager and her counterparts at New York's Museum of Modern Art during the 2012–2013 series of exhibitions from MoMA culminated in a joint AGWA–MoMA presentation at the international Communicating the Museum Conference held in Sydney in October 2014. Members of the registration, curatorial and conservation teams regularly act as couriers for important artworks going on loan to national and international institutions.

Media coverage increases the prominence and standing of the Gallery in local and national audiences. Over 2,100 reports positively impacted the Gallery's awareness and position across the year.



AGWA Registrar Jude Savage and Exhibition and Display Coordinator Peter Voak discuss installation of artwork in *Mariko Mori: Rebirth*

Regions

Desert River Sea: Kimberley Art Then and Now

Desert River Sea: Kimberley Art Then and Now is a six year \$1.8 million partnership with Rio Tinto, which was initiated in 2013 and extends through to 2018. It encompasses research of Kimberley Indigenous artists, a commitment to knowledge exchange, and the creation of long-term relationships that will extend well beyond the duration of the project. It will culminate in a final exhibition and major publication.

From its inception, it was felt important that the project had a regional base. However the coordination of a remote-location, extended research project has inevitable challenges which have required flexibility and resourcefulness. The Broome Office is 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. They have a core role of initiating and building on the relationships and informal networks indicated as an essential component of the project. Due to the vastness of the Kimberley region communications are often difficult.

For much of the 2014–15 year the Community Liaison Officer role was vacant, and the Project Officer, Geraldine Henrici took on responsibility for the majority of the work undertaken during the year, including the year's highlight — the launch, in October of the dedicated *Desert River Sea* website (desertriversea.com.au), which is another key element of the partnership which will provide an overview of the Kimberley's cultural landscape and will grow as the project develops. In March Philippa Jahn, a passionate advocate for Indigenous art, was appointed to the Indigenous Community Liaison position. Based in the East Kimberley for the past nine years, Philippa has managed art centres at the remote Kalumburu and Ringer Soak communities and has spent the past three years engaged in



(L to R) Garry Sibosado, Michael Jalaru Torres, Mark Nodea, Bianca Nargoodah, Lillie Spinks, Amanda Smith & Japarti Joseph Nuggett at the Visual Arts Leadership Program at the University of Notre Dame, Broome, May 2015. © AGWA 2015

Regions continued

doctoral research into historical and contemporary art practice of the north Kimberley region.

Desert River Sea is designed to map current and emerging Kimberley Aboriginal art practices, enabling the Gallery to build on existing collection holdings that have documented the visual languages and traditions of the region's Indigenous peoples and their significant art movements over the last four decades. At its heart, the project has a focus on collaboration and partnerships, with an ethos of supporting long-term and sustainable outcomes for Kimberley communities.

AGWA believes its role is three-fold. Firstly, to collate and share the art and stories that inform current and emerging arts practices in the Kimberley in order to celebrate the region's creativity and diversity, through both the online research portal and a major survey exhibition at the end of the project. Secondly, to inform these stories through research activity and thirdly, to support artists and arts workers through the Visual Arts Leadership (VAL) Program. This sees Aboriginal artists and arts workers from across the Kimberley involved in the development of the project as it progresses, offering extended community networking and exposure to professional development opportunities.

This year's gathering of members of the Visual Arts Leadership program took place in Broome in May 2015. This event focused on the conceptual and practical components of storytelling, particularly its place in visual art. Participants were equipped with skills to continue generating video content for their own art practice or art centre use, something which *Desert River Sea* also hopes to use for documentation and exhibition purposes.

As a practical gesture supporting Kimberley artists and art centres, the

regional office is also developing the comprehensive Kimberley Aboriginal Art Trail Map. This guide identifies the major art producing centres of the Kimberley and will be available as a hard copy brochure as well as a downloadable PDF on the website.

In late 2014, AGWA brokered a partnership with the Western Australian-based Film and Television Institute (FTI) as part of their Indigenous Community Stories (ICS) project. This project uses high-definition digital video technology and professional film crews to create and preserve detailed records of the cultural practices and important historical accounts of WA's Indigenous people. Realising the project has brought together two institutions with different organisational skills and common goals. A two-week pilot field trip in October 2014 targeted the East Kimberley. The film crew, coordinated by Geraldine Henrici and led by Indigenous Director Jub Clerc, recorded stories from 22 artists working out of Waringarri, Warmun and Yarliylil Art Centres. A second trip to Kalumburu in the North Kimberley is planned for July. This access to broadcast-quality film footage will enable AGWA to celebrate the region's culture in a high-quality visual format through both the Gallery's electronic portal and later public programs supporting the final exhibition.

The footage will be archived at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in Canberra and the State Library of WA, with copies provided for the artists' communities. Short promotional videos are also being produced for the *Desert River Sea* website, to initiate a better cultural understanding of Kimberley Indigenous art and culture in the lead-up to the exhibition at AGWA. Equally important, the videos will be used by the communities themselves: encouraging a sense of local cultural pride, acknowledging artistic merit, and for their own promotional use.

Regions continued

Geraldton Regional Art Gallery

Geraldton Regional Art Gallery 2014–2015 Annual Report.

Located in the heart of the City, the Geraldton Regional Art Gallery is housed in the former 1907 Town Hall and opened as the first West Australian regional 'A' class venue on 6 August 1984.

It continues to be managed by staff of the Art Gallery of Western Australia and is co-funded by the City of Greater Geraldton which also owns and maintains the facility.



Mid West Art Prize \$20,000 Overall Award Winner:
Artist: Paul Kaptein
Title: *Everything is Nothing*

On February 28 the Gallery re-launched the annual \$45,000 non-acquisitive state wide Mid West Art Prize after a break in 2014, due to previously reported (2013–14 AGWA Annual Report) extensive renovations and upgrades to the building. The Mid West Art prize 2015 was opened by Geraldton born University of Western Australia Winthrop Professor Ted Snell, and it was both a success and a celebration with 480 people in attendance. The winner of the \$20,000 overall award for excellence was Paul Kaptein for his sculpture piece, *Everything is Nothing*.

The aforementioned refurbishment project will ensure that this wonderful community facility will again operate as an 'A' Class venue for at least the next three decades and beyond. Critically, it now means that negotiations can commence with respect to borrowing key works from State and National sources such as the Art Gallery of WA and the National Gallery of Australia. The Gallery is also now also better equipped to care for the City of Greater Geraldton Art Collection with many new works now being acquired from the annual Mid West Art Prize.

The Gallery provides 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. In this way, the Gallery aims to meet the artistic and cultural needs of the Mid West residents as well as state, national and international visitors. The Gallery conducts education and youth activities, including artists' talks and children's programs including the fourth annual Genesis exhibition that brings together student works from all five Geraldton Senior High Schools.

Gallery Director, James Davies was invited to speak to a number of corporate and private organisations throughout the year including; The

Regions continued

2014 Museums Australia State Conference, The Batavia Coast Rotary Club, The Geraldton Greenough Rotary Club and Hot FM Radio during their annual valued customer corporate function as held at the Gallery as part of their ongoing sponsorship of the Mid West Art Prize.

The Gallery maintains a strong volunteer organisation that is estimated to contribute an in-kind dollar amount of \$20,000 per annum. The current eighteen volunteers assist either through the week in customer service or at official opening via the service of food and/or beverages.

Care of Inside Australia

The Gallery continued to provide conservation support for Antony Gormley's Inside Australia at Lake Ballard in the Shire of Menzies. As the first step in a large-scale rebasing project, a new base design for the sculptures was developed and prototypes manufactured. Testing of the new design has commenced at AGWA with onsite testing planned for later in the year.

Significant issues impacting the Art Gallery

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

- AGWA faces the challenge of continuing to organise and deliver outstanding major exhibitions within a rich and varied program which meets public expectations, is financially sustainable and embraces the recently released new vision statement, ensuring that the Gallery makes a dynamic contribution to the State through its services.
- Another significant challenge relates to managing the workforce in a tight budgetary environment. Whereas basic services are covered, usually by a single employee for each service, complicating factors such as financial liabilities tied to long-service leave clearance cause delays and prevent smooth progress and planning of all activities. The Gallery constantly applies creative ideas to minimise this challenge, while at the same time maintaining good staff morale and acceptable levels of delivery of programs.
- The Gallery manages a precinct which includes three heritage-listed buildings. These buildings are essential to the delivery of services to the community. The Gallery's maintenance program focuses on ensuring the safety and security of the State's collections held in these buildings, and the safety of staff and visitors. The key challenge is to maintain fit-for-purpose buildings so that contemporary art gallery services can be delivered. The Government has provided the Culture and Arts portfolio with \$7.8 million funding over four years, starting in 2014-15, to support fit-for-purpose improvement projects.
- Planning for infrastructure improvements and developments, in particular storage facilities and display spaces to meet critical needs for storing and displaying the State Art Collection, is actively being pursued, in order to maintain international museum standards and meet visitor demand for services. The lack of adequate storage space has a significant impact on AGWA's ability to display the State Art Collection.
- The successful conclusion of the TomorrowFund campaign in 2011, with government, corporate and private support, now allows AGWA to make significant acquisitions of contemporary art. The Gallery is developing strategies to improve funding for purchases in the area of historical and modern art and design in order to strengthen these areas of the State Art Collection.
- AGWA needs to deploy technology to create a more accessible and engaging experience for visitors, as well as improving the way it does business and the productivity of the workforce. This requires a comprehensive digital strategy backed by a budget which supports development and delivery of integrated audience engagement, communication, marketing, programming strategies and the online services that the community expects of a contemporary state art museum.

Significant Issues Impacting the Art Gallery continued

- Regional programs and activities involve a significant number of staff and resources. The Gallery employs the staff managing the Geraldton Regional Art Gallery and provides a grant for the activities of the Bunbury Regional Art Gallery. The Gallery is actively working with the Department of Culture and the Arts to deliver a strategic plan for more comprehensive regional outreach.
- The *Desert River Sea* six-year Kimberley art research initiative is ground-breaking with national significance and long-term benefits to remote Indigenous Western Australian communities. Delivered in partnership with Rio Tinto, it expands the platform for programming and offers opportunities to broker new alliances. Staffing and coordinating a remote office in Broome brings challenges of continuity in service provision and maintaining alignment to long-term project outcomes.

Financial Statements

Certification of Financial Statements

for the year ended 30 June 2015

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 2015 and the financial position as at 30 June 2015.

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.



Tony Loiacono
Chief Financial Officer
10 November 2015



Nicholas Hasluck AM, QC
Chair
Board of the Art Gallery of Western Australia
10 November 2015



Brian Roche
Member
Board of the Art Gallery of Western Australia
10 November 2015

FINANCIAL STATEMENTS

Statement of Comprehensive Income for the year ended 30 June 2015

	Note	2015 \$000	2014 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	8	5,371	5,686
Supplies and services	9	2,698	5,478
Depreciation and amortisation expense	10	627	660
Accommodation expenses	11	3,282	3,645
Grants and subsidies	12	170	175
Cost of sales	15	330	332
Loss on sale of non current assets	21	1	-
Other expenses	13	1,298	128
Total cost of services		13,777	16,104
Income			
Revenue			
User charges and fees	14	519	1,944
Sales	15	534	712
Sponsorship	16	632	1,582
Donated works of art	17	141	135
Bequest trust and special purpose funds contributions	18	611	1,136
Interest revenue	19	796	783
Other revenue	20	185	906
Total Revenue		3,418	7,198
Total income other than income from State Government		3,418	7,198
NET COST OF SERVICES		10,359	8,906

FINANCIAL STATEMENTS

Statement of Comprehensive Income continued

	Note	2015 \$000	2014 \$000
Income from State Government	22		
Service appropriation		8,604	15,155
Royalties for Regions Fund		551	-
Liabilities assumed		-	(1,690)
Assets transferred		60	1,151
Resources received free of charge		19	25
Total income from State Government		9,234	14,641
SURPLUS / (DEFICIT) FOR THE PERIOD		(1,125)	5,735
OTHER COMPREHENSIVE INCOME			
Changes in asset revaluation surplus	37	(1,014)	(285)
Total other comprehensive income		(1,014)	(285)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(2,139)	5,450

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

FINANCIAL STATEMENTS

Statement of Financial Position as at 30 June 2015

	Note	2015 \$000	2014 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	38	1,299	2,949
Restricted cash and cash equivalents	23, 38	23,198	22,785
Inventories	24	323	490
Receivables	25	332	313
Other current assets	26	2	2
Total Current Assets		25,154	26,539
Non-Current Assets			
Restricted cash and cash equivalents	23, 38	3,923	4,097
Amounts receivable for services	27	6,323	5,838
Other financial assets	28	955	2,175
Property, plant and equipment	29	40,743	42,366
Works of art	30	212,535	210,885
Intangible assets	32	2	4
Total Non-Current Assets		264,481	265,365
TOTAL ASSETS		289,635	291,904

FINANCIAL STATEMENTS

Statement of Financial Position continued

	Note	2015 \$000	2014 \$000
LIABILITIES			
Current Liabilities			
Payables	34	660	1,075
Provisions	35	1,166	1,271
Other current liabilities	36	385	397
Total Current Liabilities		2,211	2,743
Non-Current Liabilities			
Provisions	35	369	197
Total Non-Current Liabilities		369	197
TOTAL LIABILITIES		2,580	2,940
NET ASSETS		287,055	288,964
EQUITY			
	37		
Contributed equity		81,802	81,572
Reserves		207,718	208,411
Accumulated deficit		(2,465)	(1,019)
TOTAL EQUITY		287,055	288,964

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 2015

	Note	Contributed equity	Reserves	Accumulated surplus / (deficit)	Total equity
		\$000	\$000	\$000	\$000
Balance at 1 July 2013	37	81,342	207,555	(5,613)	283,284
Change in accounting policy or correction of prior period errors		-	-	-	-
Restated balance at 1 July 2013		81,342	207,555	(5,613)	283,284
Surplus / (deficit)		-	-	5,735	5,735
Other Comprehensive Income		-	(285)	-	(285)
Total comprehensive income for the period		-	(285)	5,735	5,450
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		-	-	-	0
Distributions to owners		-	-	-	0
Transfer from accumulated surpluses to reserves		-	1,141	(1,141)	-
Total		230	1,141	(1,141)	230
Balance at 30 June 2014		81,572	208,411	(1,019)	288,964

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

FINANCIAL STATEMENTS

Statement of Changes in Equity continued

	Note	Contributed equity	Reserves	Accumulated surplus / (deficit)	Total equity
		\$000	\$000	\$000	\$000
Balance at 1 July 2014	37	81,572	208,411	(1,019)	288,964
Change in accounting policy or correction of prior period errors		-	-	-	-
Restated balance at 1 July 2014		81,572	208,411	(1,019)	288,964
Surplus / (deficit)		-	-	(1,125)	(1,125)
Other Comprehensive Income		-	(1,014)	-	(1,014)
Total comprehensive income for the period		-	(1,014)	(1,125)	(2,139)
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	-
Other contributions by owners		-	-	-	-
Distributions to owners		-	-	-	-
Transfer from accumulated surpluses to reserves		-	321	(321)	-
Total		230	321	(321)	230
Balance at 30 June 2015		81,802	207,718	(2,465)	287,055

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 2015

	Note	2015 \$000	2014 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		8,119	14,674
Capital appropriation		230	230
State Grants and Subsidies		60	975
Royalties for Regions Fund		551	-
Net cash and cash equivalents transferred		-	159
Net Cash provided by State Government		8,960	16,038
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(5,717)	(7,799)
Supplies and services		(2,631)	(7,027)
Accommodation		(3,263)	(3,596)
Grants and subsidies		(170)	(175)
GST payments on purchases		(635)	(918)
GST payments to tax authority		(35)	(18)
Other payments		48	(134)
Receipts			
Sale of goods and services		539	736
User charges and fees		504	1,944
Interest received		896	890
GST receipts on sales		130	371
GST receipts from taxation authority		525	448
Other receipts		1,136	2,545
Net cash used in operating activities	38	(8,673)	(12,733)

FINANCIAL STATEMENTS

Statement of Cash Flows continued

	Note	2015	2014
		\$000	\$000
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current assets		(1,698)	(1,765)
Net cash used in investing activities		(1,698)	(1,765)
Net increase / (decrease) in cash and cash equivalents		(1,411)	(1,540)
Cash and cash equivalents at the beginning of period		29,831	28,291
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	38	28,420	29,831

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

NOTES TO THE FINANCIAL STATEMENTS

Notes to the Financial Statements for the year ended 30 June 2015

Note 1. Australian Accounting Standards

General

The Board's financial statements for the year ended 30 June 2015 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.

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 5 '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 6 '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 financial year.

(c) Reporting entity

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

(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.

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 37 '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 22 '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.

Royalties for Regions funds are recognised as revenue at fair value in the period in which the Board obtains control over the funds. The Board obtains control of the funds at the time the funds are deposited into bank account.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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

Capitalisation/Expensing of assets

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

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

Initial recognition and measurement

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

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

Subsequent measurement

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

Where market-based evidence is available, the fair value of land and buildings and works of art are 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 assets is 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.

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.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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 useful 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 revaluation commenced in 2014-15 and is expected to be completed in 2015-16.

See also note 29 'Property, Plant and Equipment' and note 30 '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 29 'Property, Plant and Equipment' and note 30 '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. 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.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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 33 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(p) 'Receivables' and note 25 'Receivables' for impairment of receivables.

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Non-Current assets are recognised at fair value, and are disclosed separately from other assets in the Statement of Financial Position. Assets classified as financial assets at fair value are not depreciated or amortised.

The Board classifies its investments into the following categories, financial assets at fair value through profit or loss, loans and receivables, held to maturity investments and available-for-sale financial assets. The classification depends on the purpose for which the investments were acquired. Management determines the classification of its investments at initial recognition and re-evaluates this designation at the end of the reporting period.

The Board assesses at each balance date whether there is objective evidence that a financial asset or group of financial asset is impaired.

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

See also note 28 "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 two categories of financial instrument:

- Loans and receivables; 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
- Financial Liabilities Payables

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost 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.

(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 2015 continued

(m) Accrued salaries

Accrued salaries (see note 34 '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 22 'Income from State Government' and note 27 '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 24 '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 25 '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 34 '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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of the settlement.

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

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

Long service leave

A liability for long service leave is recognised after an employee has completed four years of service based on remuneration rates current as at the end of the reporting period.

An actuarial assessment of long service leave undertaken by PWC at 30 June 2014 determined that the liability measured using the short-hand measurement technique above was not materially different from the liability determined using the present value of expected future payments. This calculation is consistent with the Board's experience of employee retention and leave taken.

Unconditional service leave provisions are classified as current liabilities as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting

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

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.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

The GSS is a defined benefit 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 13 'Other Expenses' and note 35 'Provisions'.

(s) Superannation expense

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

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

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

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

(u) Foreign Currency Translation

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

(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 provides support for capital projects to agencies in the Culture and Arts portfolio. The Department 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. Machinery of Government

Arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Salary costs, superannuation, fringe benefits tax expenses which were previously appropriated to the Department of Culture and the Arts and treated as 'Resources received free of charge' are now being appropriated direct to the Board of the Art Gallery. This had the following impact in 2014:

- (a) an increase in the 'Appropriation received from State Government' and a corresponding decrease in 'Services provided by the Department of Culture and the Arts'. See note 22 'Income from State Government'.

- (b) employee benefit provisions, such as annual leave, long service leave and employment on-costs, previously held by the Department of Culture and the Arts are transferred to the Art Gallery of Western Australia with effect from 1 July 2013. See note 22 'Income from State Government' and 35 'Provisions'.
- (c) account balances, such as accrued salaries and leave liability accounts with Treasury WA previously held by the Department of Culture and the Arts are transferred to the Art Gallery of Western Australia with effect from 1 July 2013. See note 22 'Income from State Government', note 23 'Restricted cash and cash equivalents' and note 27 'Amounts Receivable for Services (Holding Account)'.

Note 5. 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.

Several estimations and assumptions used in calculating the Authority'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 computed inhouse in 2015 where it was outsourced to 3rd party actuarials in 2014.

The Board evaluates these judgments regularly.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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.

Note 6. 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 7. 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 2014 that impacted on the Board:

Int 21

Levies

This Interpretation clarifies the circumstances under which a liability to pay a government levy imposed should be recognised. There is no financial impact for the Board at reporting date.

AASB 10

Consolidated Financial Statements

This Standard, issued in August 2011, supersedes AASB 127 *Consolidated and Separate Financial Statements* and Int 112 *Consolidation – Special Purpose Entities*, introducing a number of changes to accounting treatments.

The adoption of the new Standard has no financial impact for the Board as it does not impact accounting for related bodies and the Board has no interests in other entities.

AASB 11

Joint Arrangements

This Standard, issued in August 2011, supersedes AASB 131 *Interests in Joint Ventures*, introduces new principles for determining the type of joint arrangement that exists, which are more aligned to the actual rights and obligations of the parties to the arrangement.

There is no financial impact for the Board as the new standard continues to require the recognition of the Board's share of assets and share of liabilities for the unincorporated joint operation.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

AASB 12 *Disclosure of Interests in Other Entities*
This Standard, issued in August 2011, supersedes disclosure requirements in AASB 127 *Consolidated and Separate Financial Statements*, AASB 128 *Investments in Associates* and AASB 131 *Interests in Joint Ventures*.
There is no financial impact.

AASB 127 *Separate Financial Statements*
This Standard, issued in August 2011, supersedes AASB 127 *Consolidated and Separate Financial Statements* removing the consolidation requirements of the earlier standard whilst retaining accounting and disclosure requirements for the preparation of separate financial statements. There is no financial impact.

AASB 128 *Investments in Associates and Joint Ventures*
This Standard supersedes AASB 128 *Investments in Associates*, introducing a number of clarifications for the accounting treatments of changed ownership interest.
The adoption of the new Standard has no financial impact for the Board as it does not hold investments in associates and joint ventures.

AASB 1031 *Materiality*
This Standard supercedes AASB 1031 (February 2010), removing Australian guidance on materiality not available in IFRSs and refers to guidance on materiality in other Australian pronouncements. There is no financial impact.

AASB 1055 *Budgetary Reporting*
This Standard requires specific budgetary disclosures in the general purpose financial statements of not-for-profit entities within the General Government Sector. The Board is exempted on disclosure of additional budgetary information and explanations of major variances between actual and budgeted amounts, though there is no financial impact.

AASB 2011–7 *Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5, 7, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 & 1038 and Int 5, 9, 16 & 17]*
This Standard gives effect to consequential changes arising from the issuance of AASB 10, AASB 11, AASB 127 *Separate Financial Statements* and AASB 128 *Investments in Associates and Joint Ventures*. There is no financial impact for the Board.

AASB 2012–3 *Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132]*
This Standard adds application guidance to AASB 132 to address inconsistencies identified in applying some of the offsetting criteria, including clarifying the meaning of “currently has a legally enforceable right of set-off” and that some gross settlement systems may be considered equivalent to net settlement. There is no financial impact.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

AASB 2013-3 *Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets.*

This Standard introduces editorial and disclosure changes. There is no financial impact.

AASB 2013-4 *Amendments to Australian Accounting Standards – Novation of Derivatives and Continuation of Hedge Accounting [AASB 139]*

This Standard permits the continuation of hedge accounting in circumstances where a derivative, which has been designated as a hedging instrument, is novated from one counterparty to a central counterparty as a consequence of laws or regulations. The Board does not routinely enter into derivatives or hedges, therefore there is no financial impact.

AASB 2013-8 *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities [AASB 10, 12 & 1049]*

The amendments, issued in October 2013, provide significant guidance in determining whether a not-for-profit entity controls another entity when financial returns are not a key attribute of the investor's relationship. The Standard has no financial impact in its own right, rather the impact results from the adoption of the amended AASB 10.

AASB 2013-9 *Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments*

Part B of this omnibus Standard makes amendments to other Standards arising from the deletion of references to AASB 1031 in other Standards for periods beginning on or after 1 January 2014 (Part B). It has no financial impact.

AASB 2014-1 *Amendments to Australian Accounting Standards*
Part A of this Standard consists primarily of clarifications to Accounting Standards and has no financial impact for the Board.

Part B of this Standard has no financial impact as the Board contributes to schemes that are either defined contribution plans, or deemed to be defined contribution plans.

Part C of this Standard has no financial impact as it removes references to AASB 1031 *Materiality* from a number of Accounting Standards.

AASB 2015-7 *Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities*

This Standard relieves not-for-profit public sector entities from the reporting burden associated with various disclosures required by AASB 13 for assets within the scope of AASB 116 that are held primarily for their current service potential rather than to generate future net cash inflows. It has no financial impact.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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:

		Operative for reporting periods beginning on/after
AASB 9	<i>Financial Instruments</i> This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i> , introducing a number of changes to accounting treatments. 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.	1 Jan 2018
AASB 15	<i>Revenue from Contracts with Customers</i> This Standard establishes the principles that the Board shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. The Board has not yet determined the application or the potential impact of the Standard.	1 Jan 2017

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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 2013-9	<p><i>Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments</i></p> <p>Part C of this omnibus Standard defers the application of AASB 9 to 1 January 2017. The application date of AASB 9 was subsequently deferred to 1 January 2018 by AASB 2014-1. The Board has not yet determined the application or the potential impact of AASB 9.</p>	1 Jan 2015
AASB 2014-1	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part E 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 2015
AASB 2014-3	<p><i>Amendments to Australian Accounting Standards – Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & 11]</i></p> <p>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.</p>	1 Jan 2016
AASB 2014-4	<p><i>Amendments to Australian Accounting Standards – Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]</i></p> <p>The adoption of the new 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.</p>	1 Jan 2016

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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 2017
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
AASB 2014-8	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) – Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]</i></p> <p>This Standard makes amendments to AASB 9 Financial Instruments (December 2009) and AASB 9 Financial Instruments (December 2010), arising from the issuance of AASB 9 Financial Instruments in December 2014. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2015
AASB 2014-9	<p><i>Amendments to Australian Accounting Standards – Equity Method in Separate Financial Statements [AASB 1, 127 & 128]</i></p> <p>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. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
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 Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

AASB 2015-1	<p>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]</p> <p>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 Department has not yet determined the application or the potential impact of the Standard..</p>	1 Jan 2016
AASB 2015-2	<p><i>Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]</i></p> <p>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.</p>	1 Jan 2016
AASB 2015-3	<p><i>Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality</i></p> <p>This Standard completes the withdrawal of references to AASB 1031 in all Australian Accounting Standards and Interpretations, allowing that Standard to effectively be withdrawn. There is no financial impact.</p>	1 Jul 2015
AASB 2015-6	<p><i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]</i></p> <p>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. The Board has not yet determined the application of the Standard, though there is no financial impact.</p>	1 Jul 2016

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 8. Employee Benefits Expense

	2015 \$000	2014 \$000
Wages and salaries ^(a)	4,137	4,666
Superannuation - defined contribution plans ^(b)	446	475
Annual leave ^(c)	519	482
Long service leave ^(c)	240	55
Other related expenses	29	8
	5,371	5,686

(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 13 'Other Expenses'.

Employment on-costs liability is included at note 35 'Provisions'.

Note 9. Supplies and Services

Exhibition fees	283	2,163
Advertising	381	456
Repairs and maintenance	20	28
Travel	145	215
Consultants and contractors	333	294

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	2015 \$000	2014 \$000
Freight and cartage	445	1,136
Insurance premiums - current year	174	64
Insurance premiums - prior year	-	(97)
Materials	114	118
Consumables	139	130
Printing	46	160
Performance fees	87	82
Licences, fees and registrations	120	148
Communications	68	68
Motor vehicles	43	56
Minor equipment	21	25
Lease and hire costs	32	120
Exhibition construction costs	21	1
Entertainment expenses	8	6
Photographic services	28	22
Bank charges	8	93
Catering Costs	110	96
Other	72	40
	2,698	5,478

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 10. Depreciation and Amortisation Expenses

	2015 \$000	2014 \$000
Depreciation		
Buildings	470	492
Plant, equipment and vehicles	94	96
Office equipment	61	58
Total depreciation	625	646
Amortisation		
Intangible assets	2	14
Total amortisation	2	14
Total depreciation and amortisation	627	660

Note 11. Accommodation Expenses

Security services	1,452	1,481
Electricity and gas	990	1,201
Accommodation maintenance	584	690
Facilities management	48	54
Cleaning	121	137
Water	57	55
Other	30	27
	3,282	3,645

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 12. Grants and Subsidies

	2015 \$000	2014 \$000
Recurrent		
Bunbury Regional Art Galleries	170	175
	170	175

Note 13. Other Expenses

Prizes paid	12	79
Workers' compensation insurance - current year	32	25
Workers' compensation insurance - prior year	(79)	(104)
Audit fees	35	47
Revaluation of other financial assets	1,220	0
Inventory written off	-	238
Provision for doubtful debts	-	-
Inventory Adjustment - current year	8	4
Inventory Adjustment - prior year	-	(229)
Inventory Impairment	57	56
Other Expenses	13	12
	1,298	128

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 14. User Charges and Fees

	2015 \$000	2014 \$000
Exhibition revenue	210	1,475
ARTBAR	28	53
Venue hire	140	139
Public programs	38	181
Parking revenue	97	96
Reproduction	5	-
Discards	1	-
Hire of works of art	-	-
	519	1,944

Note 15. Trading Profit

Sales	534	712
Cost of sales:		
Opening inventory	(490)	(961)
Purchases	(163)	139
	(653)	(822)
Closing inventory	323	490
Cost of Goods Sold	(330)	(332)
Trading profit	204	380

See also note 2(o) 'Inventories' and note 24 'Inventories'.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 16. Sponsorship

	2015 \$000	2014 \$000
Cash sponsorship	508	1,343
Sponsorship in kind	124	239
	632	1,582

Note 17. Donated Works of Art

Donated works of art	141	135
	141	135

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 30 'Works of Art'.

Note 18. Bequest Trust and Special Purpose Funds Contributions

Trust and special purpose funds contributions	611	1,136
	611	1,136

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 2015 continued

Note 19. Interest Revenue

	2015 \$000	2014 \$000
Interest revenue	58	33
Bequest, trust and special purpose funds interest revenue	738	750
	796	783

Note 20. Other Revenue

Grants and contributions – local government and private	12	24
Revaluation of other financial assets	-	655
Rental revenue	62	80
Recoups of expenditure	5	7
Donations	34	24
Commissions received	7	4
Dividend Income	65	100
Other revenue	-	12
	185	906

Note 21. Net loss on disposal of non-current assets

Proceeds from disposal of non-current asset		
Plant, equipment and vehicles	-	-

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	2015 \$000	2014 \$000
Carrying amount of non-current assets disposed		
Plant, equipment and vehicles	1	-
Net loss	1	-

Note 22. Income from State Government

Appropriation received during the period:		
Service appropriation ^(a)	8,604	15,155
	8,604	15,155
Liabilities assumed by other State Government agencies during the period:^(b)		
Annual Leave Provision	-	(522)
Long Service Leave Provision	-	(929)
Provision for Employment on-costs	-	(239)
Total liabilities assumed	-	(1,690)
Assets transferred from/(to) other State government agencies during the period:^(b)		
State grants and contributions	60	718
Accrued salaries 27th pay holding account with Treasury WA	-	159
Leave liability holding account with Treasury WA	-	274
Total assets transferred	60	1,151

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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:		
Salaries, wages, allowances and employee reimbursements ^(a)	-	-
Superannuation ^(a)	-	-
Fringe benefits tax ^(a)	-	-
Minor Equipment – PC Replacement Program	19	25
Repairs and Maintenance on Art Gallery Facade	-	-
	19	25
	9,234	14,641

- (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.
- In addition, arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Employee costs which were previously 'Resources received free of charge' and appropriated to the Department of Culture and the Arts are now being appropriated direct to the Board of the Art Gallery. This has resulted in an increase in the 'Service appropriation' and a corresponding decrease in 'Services provided by the Department of Culture and the Arts'. Also see note 4 'Machinery of Government'.
- (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. Accrued salaries and leave liability accounts with Treasury WA as well as the annual leave, long service leave and on costs provisions have been transferred from Department of Culture and the Arts to the Art Gallery, Also see note 4 'Machinery of Government', note 27 'Amounts receivable for Services (Holding Account)' and note 35 'Provisions'.
- (c) This is a sub-fund within the over-arching 'Royalties for Regions Fund'. The recurrent funds are committed to projects and programs in WA regional areas.
- (d) 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 2015 continued

Note 23. Restricted cash and cash equivalents

	2015 \$000	2014 \$000
Current		
Bequest, trust and special purpose accounts ^(a)	22,990	22,785
27th pay holding account with Treasury WA ^(c)	208	0
	23,198	22,785
Non-current		
Bequest, trust and special purpose accounts ^(b)	3,923	3,924
27th pay holding account with Treasury WA ^(c)	0	174
	3,923	4,098

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

(b) 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.

(c) These are restricted balances for the 27th fortnightly salaries pay occurring in 2015–16. See also note 4 'Machinery of Government'.

Note 24. Inventories

	2015 \$000	2014 \$000
Current		
Inventories held for resale:		
- Finished goods		
At cost	448	550

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Provision for inventory adjustment	(12)	(4)
Provision for inventory impairment	(113)	(56)
	323	490
Balance at start of year	(4)	(229)
Inventory adjustment recognised in the income statement ^(a)	(8)	(4)
Amounts written off during the year	0	229
	(12)	(4)
Balance at the start of the year ^(b)	(56)	-
Provision for inventory impairment	(57)	(56)
	(113)	(56)

(a) During the current year, inventory written off was \$nil (2014: \$237,747) and a provision of \$8,361 (2014: \$4,130) was made for stock take variances.

(b) During the current year, an impairment for inventory obsolescence of \$56,811 (2013: \$55,516) was made for inventory that had no movements for a year. See also note 13 'Other Expenses'.

See also note 2(o) 'Inventories', note 13 'Other Expenses' and note 15 'Trading Profit'.

Note 25. Receivables

	2015 \$000	2014 \$000
Current		
Receivables	75	43
Allowance for impairment of receivables	-	-

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Accrued interest	172	207
GST receivable	85	63
Accrued income	-	-
	332	313

The Board does not hold any collateral or other credit enhancements as security for receivables. See also note 2(p) 'Receivables' and note 43 'Financial Instruments'.

Note 26. Other current assets

Prepayments	2	2
	2	2

Note 27. Amounts Receivable for Services (Holding Account)

	2015 \$000	2014 \$000
Non-current		
Asset Replacement ^(a)	6,049	5,564
Leave Liability ^(b)	274	274
Total	6,323	5,838

(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. See also note 4 'Machinery of Government' and note 22 'Income from State Government'.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 28. Other Financial Assets

Non-Current		
At fair value:		
Fair value through profit and loss – ordinary listed shares	955	2,175
Total	955	2,175

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

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

Note 29. Property, Plant and Equipment

	2015 \$000	2014 \$000
Land		
At fair value ^(a)	17,100	18,000
	17,100	18,000
Buildings		
At fair value ^(a)	22,932	23,517
	22,932	23,517
Plant, equipment and vehicles		
At cost	2,243	2,230
Accumulated depreciation	(1,727)	(1,636)
	516	594

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Office equipment		
At cost	844	844
Accumulated depreciation	(649)	(589)
	195	255
	40,743	42,366

- (a) Land and buildings were revalued as at 1 July 2014 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2015 and recognised at 30 June 2015. In undertaking the revaluation, fair value was determined by reference to market values for land : \$17,100,000 (2014 : \$18,000,000) and buildings : \$22,932,000 (2014 : \$23,517,000) . For the remaining balance, fair value on buildings was determined on the basis of depreciated replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level utility (high restricted use land)..

Information on fair value measurements is provided within Note 31 '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
2015					
Carrying amount at start of period	18,000	24,194	593	256	42,366
Additions	-	-	18	-	18
Other disposals	-	-	(1)	-	(1)
Transfers	-	-	-	-	-
Revaluation increments/ (decrements)	(900)	(115)	-	-	(1,015)
Depreciation	-	(470)	(94)	(61)	(625)
Carrying amount at end of period	17,100	22,932	516	195	40,743

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2014					
Carrying amount at start of period	18,100	24,194	689	185	43,168
Additions	-	-	-	129	129
Other disposals	-	-	-	-	-
Transfers	-	-	-	-	-
Revaluation increments/ (decrements)	(100)	(185)	-	-	(285)
Depreciation	-	(492)	(96)	(58)	(646)
Carrying amount at end of period	18,000	23,517	593	256	42,366

Information on fair value measurements is provided in Note 31 'Fair Value measurements'.

Note 30. Works of Art

	2015 \$000	2014 \$000
Carrying amount at start of period	210,885	209,889
Additions	1,509	861
Donations at fair value	141	135
Revaluation	-	-
	212,535	210,885

During the year, in accordance with the Gallery's policy, the Gallery commenced valuation of its entire art collection. The valuation was not finalised at year end but is expected to be completed in 2015-16.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

The market values given by valuers are an indication of the proceeds of selling the item after all expenses (including commissions). See also note 2(f) 'Property, plant and equipment and works of art' and note 37 'Equity'.

Note 31. Fair Value measurements

Assets measured at fair value:	Level 1 \$000	Level 2 \$000	Level 3 \$000	Fair value At end of period \$000
2015			-	
Shares (note 28)	955	-	-	955
Land (note 29)	-	-	17,100	17,100
Buildings (note 29)	-	-	22,932	22,932
Works of Art (note 30)	-	-	212,535	212,535
	955	-	252,567	253,522
2014				
Shares (note 28)	2,175	-	-	2,175
Land (note 29)	-	-	18,000	18,000
Buildings (note 29)	-	-	23,517	23,517
Works of Art (note 30)	-	-	210,885	210,885
	2,175	-	252,402	254,577

There were no transfers between Levels 1, 2 or 3 during the current and previous periods.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 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 2015 is used to determine the fair value.

Fair value measurements using significant unobservable inputs (Level 3)

	Land \$000	Buildings \$000	Works of Art \$000
2015		-	
Fair value at start of period	18,000	23,517	210,885
Additions	-	-	1,650
Revaluation increments/(decrements) recognised in Profit or Loss	(900)	(115)	-
Revaluation increments/(decrements) recognised in other Comprehensive Income	-	-	-
Depreciation expense	-	(470)	-
Transfers (from/(to) Level 2)	-	-	-
Disposals	-	-	-
Fair value at end of period	17,100	22,932	212,535
Total gains or losses for the period included in profit or loss, under Other Gains'	-	-	-
Change in unrealised gains or losses for the period included in profit or loss for assets held at the end of the reporting period	-	-	-

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	Land \$000	Buildings \$000	Works of Art \$000
2014			
Fair value at start of period	18,100	24,194	209,889
Additions	-	-	996
Revaluation increments/(decrements) recognised in Profit or Loss	(100)	(185)	-
Revaluation increments/(decrements) recognised in other Comprehensive Income	-	-	-
Depreciation expense	-	(492)	-
Transfers (from/(to) Level 2)	-	-	-
Disposals	-	-	-
Fair value at end of period	18,000	23,517	210,885
Total gains or losses for the period included in profit or loss, under 'Other Gains'	-	-	-
Change in unrealised gains or losses for the period included in profit or loss for assets held at the end of the reporting period	-	-	-

Valuation processes

There were no changes in valuation techniques during this period.

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.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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.

Fair value for Works of Art involve comparing data from multiple sources such as auction houses, private and corporate collectors, curators, art dealer activities, gallerists, experienced consultants and specialised market analysts to arrive at a value.

Basis of Valuation

In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 3 of the fair value hierarchy on an existing use basis. The existing use basis recognises that restrictions or limitations have been placed on their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Information about significant unobservable inputs (Level 3) in fair value measurements

Description	Fair value 2015 \$'000	Fair value 2014 \$'000	Valuation technique(s)	Unobservable inputs	Range of unobservable inputs (weighted average) 2015	Range of unobservable inputs (weighted average) 2014	Relationship of unobservable inputs to fair value
Land	17,100	18,000	Market Approach	Selection of land with similar appropriate utility	\$1,470 per m ²	\$1,546 per m ²	Lower value of similar land lowers estimated fair value
Buildings	22,932	23,517	Depreciated Replacement Cost	Consumed economic benefit/ obsolescence of asset	2.21% - 2.23% per year (2.22% per year)	2.21% - 2.23% per year (2.22% per year)	Greater consumption of economic benefits lower fair value
				Historical cost per square metre floor area (m ²)	\$653.21 - \$2,732.60 per m ² (\$2,210 per m ²)	\$693.17 - \$2,785.74 per m ² (\$2,210 per m ²)	Higher historical cost per m ² increases fair value
Works of Art	212,535	210,885	Existing Use	Selection of artworks with similar characteristics such as historical, contemporary, international, indigenous	0 to 2.63% per year	0 to 2.63% per year	Higher value of similar artwork pieces increases fair value

Reconciliations of the opening and closing balances are provided in notes 29 and 30.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 32. Intangible Assets

	2015 \$000	2014 \$000
Computer software		
At cost	257	257
Accumulated amortisation	(255)	(253)
Accumulated impairment losses	-	-
	2	4
Reconciliation:		
Computer software		
Carrying amount at start of period	4	18
Amortisation expense	(2)	(14)
Carrying amount at end of period	2	4

Note 32. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2015.

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.

All surplus assets at 30 June 2015 have either been classified as assets held for sale or written off.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 34. Payables

	2015 \$000	2014 \$000
Current		
Trade payables	106	97
Payables for works of art acquisitions	135	289
Accrued salaries	159	125
Accrued expenses	260	564
Total Current	660	1,075

See also note 2(q) 'Payables', note 2(m) 'Accrued Salaries' and note 43 'Financial Instruments'.

Note 35. Provisions

Current		
Employee benefits provision		
Annual leave ^(a)	411	441
Long service leave ^(b)	606	642
	1,017	1,083
Other Provisions		
Employment on-costs ^(c)	149	188
	1,166	1,271
Non-current		
Employee benefits provision		

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	2015 \$000	2013 \$000
Long service leave ^(b)	305	177
Other provisions	305	177
Employment on-costs ^(c)	64	20
	369	197

(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	298	291
More than 12 months of after the end of the reporting period	113	150
	411	441

(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	606	642
More than 12 months of after the end of the reporting period	305	177
	911	819

(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 22 'Income from State Government'.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	2015 \$000	2014 \$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	208	-
Additional provisions recognised	5	239
Payments/other sacrifices of economic benefits	-	(31)
Carrying amount at end of period	213	208

Arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Employee costs which were previously Resources received free of charge and appropriated to the Department of Culture and the Arts are now being appropriated direct to the Board of the Art Gallery. This has resulted in employee benefits provisions in this financial year. Also see note 2(r) 'Provisions' and note 4 'Machinery of Government' and note 22 'Income from State Government'.

Note 36. Other Liabilities

Current		
Income received in advance	385	397
Total Current	385	397

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 37. 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.

	2015 \$000	2014 \$000
Contributed equity		
Balance at start of period	81,572	81,342
Contributions by owners		
Capital appropriation ^(a)	230	230
Total contributions by owners	230	230
Balance at end of period	81,802	81,572
 (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'.		
Reserves		
Asset revaluation surplus		
Balance at start of period	174,536	174,821
Net revaluation increments/(decrements):		
Land	(900)	(100)
Buildings	(114)	(185)
Works of art	-	-
	(1,014)	(285)
Balance at end of period	173,522	174,536

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Bequest, trust and special purpose reserve^(a):		
Balance at start of period	14,597	13,591
Transfer from accumulated surplus	180	1,006
Balance at end of period	14,777	14,597
(a) 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^(b):		
Balance at start of period	19,278	19,143
Transfer from accumulated surplus	141	135
Balance at end of period	19,419	19,278
Balance at end of period -reserves	207,718	208,411
(b) 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	(1,019)	(5,613)
Result for the period	(1,125)	5,735
Transfers to above reserves	(321)	(1,141)
Balance at end of period – accumulated surplus	(2,465)	(1,019)
Total Equity at end of period	287,055	288,964

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 38. Notes to the Cash Flow Statement

Reconciliation of cash

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

	2015 \$000	2014 \$000
Cash and cash equivalents	1,299	2,949
Restricted cash and cash equivalents ^(a)	27,121	26,882
	28,420	29,831
Reconciliation of net cost of services to net cash flows used in operating activities		
Net cost of services	(10,359)	(8,906)
Non-cash items:		
Depreciation and amortisation expense ^(b)	627	660
Loss on disposal of fixed assets ^(c)	1	-
Resources received free of charge ^(d)	19	25
Donated works of art ^(e)	(141)	(135)
Inventory write-off ^(f)	-	238
Adjustment for other non-cash items	1,277	(749)
(Increase)/decrease in assets:		
Current receivables	(10)	725
Current inventories	110	241
Increase/(decrease) in liabilities:		
Current payables	(509)	(4,867)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Other current liabilities	92	(40)
Provisions	230	230
Change in GST in receivables/payables	(10)	(155)
Net cash used in operating activities	(8,673)	(12,733)
(a) See note 23 'Restricted cash and cash equivalents'		
(b) See note 10 "Depreciation and Amortisation expense"		
(c) See note 21 "Net loss on disposal of non current assets"		
(d) See note 22 'Income from State Government'		
(e) See note 17 'Donated Works of Art'		
(f) See note 13 'Other Expenses'		

Note 39. Commitments

The commitments below are inclusive of GST where relevant.

Non-Cancellable Operating Lease commitments

Commitments for minimum lease payments are payable as follows:

	2015 \$000	2014 \$000
Within 1 year	22	21
Later than 1 year and not later than 5 years	30	2
	52	23

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 40. Contingent Liabilities and Contingent Assets

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

Note 41. Events Occurring After the end of the reporting period

The Board has no subsequent events (other than those events whose financial effects have already been brought to account) to report.

Note 42. Explanatory Statement

Significant variations between Board approved estimates and actual results for 2014, and between the actual results for 2015 and 2014 are shown below. Significant variations are considered to be those greater than 10% and \$100,000.

Significant variances between estimated and actual result for 2015

	2015 Estimate \$000	2015 Actual \$000	Variation \$000
Other expenses	7	1,298	1,291
Sponsorship revenue	798	632	(166)
Donated works of art	-	141	141
Bequest trust and special purpose funds contributions received	732	611	(121)
Royalties for Regions Fund	-	551	551

Other Expenses

Actual other expenses are higher to year end revaluation of shares and a provision for slow moving inventory.

Sponsorship

Actual sponsorship is lower than estimates due to a major sponsor deferring to the next year.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Donated works of art

These are artworks donations to the Gallery.

Bequest trust and special purpose funds contributions received

Lower than expected actual contributions were largely due to timing differences on donations towards the Tomorrow Fund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

Royalties for Regions Fund

Funding was received to support gallery services in the regions.

Significant variances between actual results for 2014 and 2013

	2015 \$000	2014 \$000	Variance Over/(Under) \$000
Expenses			
Supplies and services	2,698	5,478	(2,780)
Accommodation expenses	3,282	3,645	(363)
Other expenses	1,298	128	1,170
Income			
User charges and fees	519	1,944	(1,425)
Sales	534	712	(178)
Sponsorship	632	1,582	(950)
Bequest trust and special purpose funds contributions received	611	1,136	(525)
Other revenue	185	906	(721)
Services appropriation	8,604	15,155	(6,551)
Liabilities Assumed	-	(1,690)	1,690
Assets Transferred	60	1,151	(1,091)

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Supplies and services

Lower exhibition related costs, such as insurance and exhibition fees, are due to a reduced exhibition program.

Accommodation expenses

Lower accommodation expenses are due to lower electricity usage due to lesser gallery activities this year, and less building maintenance projects carried out in this year.

Other expenses

Other expenses are higher in 2015 due to year end revaluation of shares and a provision for slow moving inventory.

User charges and fees

Less admissions income due to no ticketed major exhibitions.

Sales

Lower shop sales is caused by a decline in visitation to the Gallery from previous years.

Sponsorship

Lower sponsorship is in line with a reduced exhibition program in 2015.

Bequest trust and special purpose funds contribution

Contributions were higher in 2014 due to the receipt of the final instalments of pledged amounts for the Tomorrow Fund.

Other revenue

Other revenue in 2014 was higher due to year end revaluation of shares and grant monies received for the Western Australia Indigenous Art Award.

Service appropriation

In 2014, higher one-off service appropriations were given for funding of the Museum of Modern Art Exhibition Series. There were no such occurrences in 2015.

Liabilities Assumed

In 2014, there was a one-off transfer of provisions for annual leave, long service leave and employee on-costs to the Art Gallery from the Department of Culture and the Arts in 2014, following Machinery of Government changes.

Assets Transferred

In 2014, there as a one-off transfer of accounts with Treasury WA to the Art Gallery from the Department of Culture and the Arts, following the Machinery of Government changes. 2015 balance was due to recoup of capital works from Department of Culture and the Arts.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 43. 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 receivables, 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 25 '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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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

(b) Categories of financial instruments

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

	2015 \$000	2014 \$000
Financial Assets		
Cash and cash equivalents	1,299	2,949
Restricted cash and cash equivalents	27,121	26,882
Loans and receivables ^(a)	6,570	6,088
Other financial assets	955	2,175
Financial Liabilities		
Financial liabilities measured at amortised cost	660	1,075

(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 2015 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	
2015								
Cash and cash equivalents	1,299	1,299	-	-	-	-	-	-
Restricted cash and cash equivalents	27,121	27,121	-	-	-	-	-	-
Receivables ^(a)	247	218	10	13	-	6	-	-
Amounts receivable for services	6,323	6,323	-	-	-	-	-	-
Other financial assets	955	955	-	-	-	-	-	-
	35,945	35,916	10	13	-	6	-	-
2014								
Cash and cash equivalents	2,949	2,949	-	-	-	-	-	-
Restricted cash and cash equivalents	26,882	26,882	-	-	-	-	-	-
Receivables ^(a)	250	242	-	8	-	-	-	-
Amounts receivable for services	5,838	5,838	-	-	-	-	-	-
Other financial assets	2,175	2,175	-	-	-	-	-	-
	38,094	38,086	-	8	-	-	-	-

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 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
2015										
Financial Assets										
Cash and Cash equivalents	2.7	1,299	939	360	1,299	1,299	-	-	-	-
Restricted cash and cash equivalents	2.7	27,121	26,913	208	27,121	27,121	-	-	-	-
Receivables ^(a)		247	-	247	247	235	10	2	-	-
Amounts receivable for services		6,323	-	6,323	6,323	-	-	-	-	6,323
Other financial assets		955	-	955	955	-	-	955	-	-
		35,945	27,852	8,093	35,945	28,655	10	957	-	6,323
Financial Liabilities										
Payables		660	-	660	660	660	-	-	-	-
		660	-	660	660	660	-	-	-	-

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Nominal Amount	Maturity Dates				
			Variable interest rate	Non- interest bearing		Up to 1 month	1-3 months	3 months to 1 year	1-5 years	More than 5 years
			%	\$000		\$000	\$000	\$000	\$000	\$000
2014										
Financial Assets										
Cash and Cash equivalents	2.8	2,949	2,749	200	2,949	2,949	-	-	-	-
Restricted cash and cash equivalents	2.8	26,882	26,882	-	26,882	26,882	-	-	-	-
Receivables		250	-	250	250	233	11	6	-	-
Amounts receivable for services		5,838	-	5,838	5,838	-	-	-	-	5,838
Other financial assets		2,175	-	2,175	2,175	-	-	2,175	-	-
		38,094	29,631	8,463	38,094	30,064	11	2,181	-	5,838
Financial Liabilities										
Payables		1,075	-	1,075	1,075	1,075	-	-	-	-
		1,075	-	1,075	1,075	1,075	-	-	-	-

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 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
2015					
Financial Assets					
Cash and cash equivalents	1,299	(12.99)	(12.99)	12.99	12.99
Restricted cash and cash equivalents	27,121	(271.21)	(271.21)	271.21	271.21
Total Increase/(Decrease)		(284.20)	(284.20)	284.2	284.2
	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2014					
Financial Assets					
Cash and cash equivalents	2,949	(29.49)	(29.49)	29.49	29.49
Restricted cash and cash equivalents	26,882	(268.82)	(268.82)	268.82	268.82
Total Increase/(Decrease)		(298.31)	(298.31)	298.31	298.31

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 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 44. Remuneration of Members of the Board and Senior Officers

Remuneration of members of the Board

The number of members of the Board, whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	2015	2014
Remuneration band (\$)		
\$0 - \$10,000	8	8
	\$000	\$000
Base remuneration and superannuation		
Annual leave and long service leave accruals	-	-
Other benefits	2	3
The total remuneration of the members of the Board is:	2	3

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

Remuneration of senior officers

The number of senior officers, other than senior officers reported as members of the Board, whose total fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

	2015	2014
Remuneration band (\$)		
\$110,001 - \$120,000	-	-
\$120,001 - \$130,000	-	-
\$130,001 - \$140,000	-	-
\$140,001 - \$150,000	1	2
\$150,001 - \$160,000	2	1
\$160,001 - \$170,000	-	-
\$180,001 - \$190,000	-	-
\$250,001 - \$260,000	-	-
\$280,001 - \$290,000 ^(a)	-	-
\$290,001 and above ^(b)	1	2

(a) In the 2014 Annual Report, one of the remuneration band disclosures for senior officers was incorrect. 1 senior officer in the band \$180,000 - \$190,000 had been incorrectly disclosed. There should be a nil disclosure in the band \$180,000 - \$190,000 and this has been rectified in the comparatives in the 2015 Annual Report.

(b) In 2014, 1 senior officer was in the remuneration band \$290,001 and above as he had received voluntary severance. The position was abolished.

	\$000	\$000
Base remuneration and superannuation	585	973
Annual leave and long service leave accruals	9	6
Other benefits	193	156
The total remuneration of the members of the Board is:	787	1,135

The total remuneration includes the superannuation expense incurred by the Board in respect of senior officers other than senior officers reported as members of the Board.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

Note 45. Remuneration of Auditor

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

	2015 \$000	2014 \$000
Auditing the accounts, financial statements and key performance indicators	39	39

The amounts disclosed above will be different from the amounts recognised in note 13 'Other expenses', and represents the totals of interim and final audit fee for the current year's financial statement.

Note 46. Related Bodies

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

Note 47. Affiliated Bodies

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

Note 48. 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.

Balance at the start of the period	23,981	22,982
Receipts	1,371	1,877
Payments	(792)	(878)
Balance at the end of the period	24,560	23,981

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2015 continued

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

See also note 28 'Other financial assets'

Royalties for Regions

The purpose of the Royalties for Regions funds is to assist support service delivery in the Bunbury and Geraldton regional art galleries in 2014-15 in order to promote visual arts in the regions, contribute to regional economic activity by providing activities and events which boost the local economy and attract visitation, provide access by the public to significant art collections held by local governments, and preserve and grow local art collections which reflect and strengthen regional visual arts.

Balance at the start of the period	-	-
Receipts	551	-
Payments	(551)	-
Balance at the end of the period	-	-

Note 49. Supplementary Financial Information

	2015 \$000	2014 \$000
(b) Losses through theft, defaults and other causes		
Write off shop inventory loss	-	(238)
	-	(238)

Also see note 24 'Inventories'

Note 50. Schedule of Income and Expenses by Service

For the financial year ended 30 June 2015, the Art Gallery of Western Australia operated under one service titled 'Art Gallery Services' and therefore service information is reflected in the Statement of Comprehensive Income.

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

I have audited the accounts and financial statements of The Board of the Art Gallery of Western Australia.

The financial statements comprise the Statement of Financial Position as at 30 June 2015, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

Board's Responsibility 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 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.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Board's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

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

Basis for Qualified Opinion

The Board of the Art Gallery of Western Australia's works of art collection was last comprehensively valued in 2010. The revaluation of the collection is currently in progress, and the Board expects it to be completed in the next few months. Nevertheless, because the collection has not been revalued with sufficient regularity in accordance with AASB 116 Property, Plant and Equipment, I am unable to determine whether the Works of Art carrying amount of \$213 million in the Statement of Financial Position at 30 June 2015 represents fair value.

Auditor's Opinion continued

Qualified Opinion

In my opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of The Board of the Art Gallery of Western Australia at 30 June 2015 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasure's Instructions.

Report on Controls

I have audited the controls exercised by The Board of the Art Gallery of Western Australia during the year ended 30 June 2015.

Controls exercised by The Board of the Art Gallery of Western Australia are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

Board's Responsibility for Controls

The Board is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by The Board of the Art Gallery of Western Australia based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that the Board complies with the legislative provisions. The procedures selected depend on the auditor's judgement and include an evaluation of the design and implementation of relevant controls. I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, 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 2015.

Report on the Key Performance Indicators

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2015.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

Board's Responsibility 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 controls as the Board determines necessary to ensure that the key performance indicators fairly represent indicated performance.

AUDITOR'S OPINION

Auditor's Opinion continued

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments the auditor considers internal control relevant to the Board's preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

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

Opinion

In my opinion, 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 2015.

Independence

In conducting this audit, I have complied with the independence requirements of the Auditor General Act 2006 and Australian Auditing and Assurance Standards, and other relevant ethical 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 2015 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.



GLEN CLARKE
ACTING AUDITOR GENERAL
Delegate of the Auditor General for Western Australia
Perth, Western Australia
12 November 2015

KEY PERFORMANCE INDICATORS

Key Performance Indicators

Certification of Key Performance Indicators for the year ended 30 June 2015

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 2015.



Nicholas Hasluck AM, QC
Chair, Board of the Art Gallery of Western Australia
10 November 2015



Brian Roche
Member, Board of the Art Gallery of Western Australia
10 November 2015

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 of:

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

The Government Desired Outcome for the Gallery is that:

“Western Australia’s natural, cultural and documentary collections [State Art Collections] are preserved, accessible and sustainable.”

The funds allocated to the Gallery to achieve its outcomes are allocated under the DCA service 4 ‘Art Gallery Services’. Art Gallery Services are identified as:

“Delivery of the State Art Collection and access to art gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure that primary access to art, heritage and ideas locally, regionally and internationally are preserved and displayed for future generations.”

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

Indicator 1: The extent to which the part of the State Art Collection that requires preservation is preserved

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

Key Effectiveness Indicators	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	2014-15 Target
Proportion of time that the storage and display environment has not been breached	96.3%	96.8%	98.67%	98.77%	96.0%

Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the 'storage and display environment' are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of $21^{\circ}\text{C} \pm 2^{\circ}\text{C}$ and relative humidity of $50\% \pm 5\%$ as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and two 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 Storage Area. Averages for these are calculated at 98.9%, 99.02%, 99.20%, 99.30%, and 98.30%, respectively for humidity and 98.65%, 99.25%, 99.84%, 99.17%, and 96.03%, for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 98.94%, of the time and temperature for 98.59%, of the time which produces a combined average of 98.77%, of operational hours when the storage and display environment was maintained within the standards.

KEY PERFORMANCE INDICATORS

Accessibility

Indicator 2.1: The extent to which art gallery services are accessible

An indicator of accessibility is the number of visitors to the Gallery per head of population of Western Australia.

Key Effectiveness Indicators	2011–12 Actual	2012–13 Actual	2013–14 Actual	2014–15 Actual	2014–15 Target
Number of accesses	495,505	753,767	619,485	477,353	550,000
Number of accesses to State Art Collection per capita.	208 per 1,000	305 per 1,000	243 per 1,000	183 per 1,000	217 per 1,000
Population (Per Capita) based on ABS data table for Western Australia at time of annual reports: 2011–12 = 2,387,200; 2012–13 = 2,472,700; 2013–14 = 2,550,900, 2014–15 = 2,581,300.					

Explanatory notes

Accesses are determined by the number of attendances, internet user sessions (website hits) and attendances at venue hire functions. Accesses are expressed per capita, based on the population of Western Australia. The number of Gallery visitors was 289,413 and 7,210 people attended functions for a total of 296,623 attendances. The website unique visitors totalled 180,730.

The overall number of visitors was significantly lower than the previous annual visitation and current year targets. The reduction in 2014–15 visitation in comparison with the 2013–14 actuals and 2014–15 targets was due to a reduced exhibition program.

KEY PERFORMANCE INDICATORS

Accessibility continued

Indicator 2.2: The extent to which art gallery services are accessible

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 client satisfaction with Gallery art services. The Gallery engages a market research firm to survey customers.

Key Effectiveness Indicator	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	2014-15 Target
Percentage of clients satisfied with the services associated with accessing the State Art Collection	96%	94%	93%	93%	93%

Explanatory notes

Client satisfaction with art gallery services 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 +/-2.38% 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 50% 'very satisfied' with their visit to the Art Gallery and 43% were 'quite satisfied' (so net satisfaction of 93%). The 2014-15 result shows no shift in overall level of satisfaction from the previous year.

KEY PERFORMANCE INDICATORS

Sustainability

Indicator 3: The extent to which the State Art Collection and art gallery services are sustainable

Key Effectiveness Indicator	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	2014-15 Target
Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value	0.88%	1.23%	0.58%	0.91%	0.80%

Explanatory notes

The Gallery is sustainable if, on an ongoing basis, it has the capacity to build its Collection, develop content for publications, displays and exhibitions and maintain the physical integrity of the State Art Collection. A gauge of this sustainability is represented by the direct costs associated with these activities as a proportion of the total value of the State Art Collection. As the value of the Collection increases, if the funds available to maintain these activities remain stagnant or are reduced, the sustainability indicator decreases. The sustainability indicator is based on a 5-year rolling average of the annual direct costs as a proportion of the value of the State Art Collection.

The sustainability measure has increased from 0.58% in 2013-14 to 0.91% in 2014-15. The 2014-15 Actual is also 0.11% higher than the 2014-15 Target. This increase is explained by the higher total value of major acquisition purchases in 2014-5.

KEY PERFORMANCE INDICATORS

Efficiency Indicators

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

Key Effectiveness Indicator	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	2014-15 Target
Average cost of art gallery services per Art Gallery access	\$43.31	\$27.99	\$25.27	\$28.65	\$29.00

Explanatory notes

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

$$\frac{\text{Total cost of services}^*}{\text{Number of accesses}}$$

*Note. The total cost of services excludes DCA overheads.

The difference between 2014-15 Actual and Target in the average cost of art gallery services is mainly due to the decreased cost of services.

The difference between the 2013-14 and 2014-15 Actuals is due to the decrease in the number of accesses.

OTHER FINANCIAL DISCLOSURES

Ministerial Directives & Other Financial Disclosures

Ministerial Directives

No ministerial directives were received during the year.

Other Financial Disclosures

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

There were no capital projects completed in 2014–15.

OTHER FINANCIAL DISCLOSURES

Employment and industrial relations

Staff Profile

The Gallery employed 69 people in 2014 representing an average of 52.58 full time equivalents (FTE) over the year. AGWA relies heavily on volunteers throughout the year, and recruits casual staff during exhibitions to meet short-term needs.

During 2014–15, 11 casual, 2 full time and 1 part-time 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.

Staff turnover of permanent and contract staff during the 2014–15 year was 22.08%, which was due to resignations, transfers to other agencies, including within the Department of Culture and the Arts, and expiration of fixed-term contracts. The Gallery continued to work hard to attract and retain a diverse workforce, with workforce representation remaining across all target areas.

	2013–14	2014–15
Women	54	50
Men	20	19
	74	69

	2013–14	2014–15
FTEs at 30 June	57.86	52.58
	2013–14	2014–15
Permanent - full-time	37	39
Permanent - part-time	16	11
Fixed term - full-time	7	6
Fixed term - part-time	6	8
Casual	8	5
Other*	0	0
	74	69

*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.)

OTHER FINANCIAL DISCLOSURES

Employment and industrial relations continued

Staff development and recruitment

Art Gallery of Western Australia 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. In 2014–15, for budgetary and operational reasons, assistance with attendance at interstate and overseas conference was Staff received support for attendance at Perth-based workshops and seminars, study assistance for formal studies, and recognition of prior learning. In 2014–15, for budgetary and operational reasons, assistance with attendance at interstate and overseas conferences was again minimal.

The Art Gallery's recruitment and selection policies and procedures aim to attract and retain the most suitably qualified and experienced people. During the year, the Gallery, in conjunction with the Department of Culture and the Arts, worked on improved workforce planning, including strategies to improve recruitment.

Occupational Health, Safety and Injury Management

The Department of Culture and the Arts is committed to providing and maintaining a healthy and safe working environment for all of its employees, contractors and visitors. We demonstrate this through our policies, procedures and work practices to ensure that all employees are safe from harm in the workplace. 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.

The Gallery 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 the Gallery are compliant with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*. AGWA has developed formal, documented return to work programs for employees requiring modified and alternative duties or equipment upon returning to work from an injury or illness.

A formal review of the DCA's OH&S management system was undertaken in 2012 using the WorkSafe Plan. A plan has been developed to address gaps identified through this process and focuses on the audit recommendations in the areas of management commitment, planning, consultation, hazard management and training.

Mechanisms for consultation with staff

The Gallery has an active Occupational Health and Safety Committee. Membership has been expanded this year to include staff from reception and administration to assist with the implementation of safety initiatives. Safety representatives undertake monthly site inspections, which inform improvements. A cross-Gallery storage review was initiated this year to

OTHER FINANCIAL DISCLOSURES

Employment and industrial relations continued

assess the storage and deployment of equipment and to minimise the need for re-working. Outcomes to date have been a centralised location for display cases, acquisition of equipment to move audio visual equipment for public programs bump in, the improved storage and handling of records and dedicated framing storage. The wellness program continues to be a core strategy, with monthly staff morning teas providing the opportunity to discuss health and safety matters in a more informal and relaxed manner. The 2014 AGWA Safety Month Program combined healthy choice activities including the 'Get on Track' challenge and 'HBF Stretch & Relax' which targeted food and exercise routines. Managers, supervisors and safety representatives also attended incident management, manual handling, building resilience and plant safety training workshops during this month. The Safety Month program was run in conjunction with WorkSafe, which also undertook a drop-in site assessment which, the Gallery passed without issue. All senior managers and supervisors have undergone training on Workers Comp procedures and management.

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.

OTHER FINANCIAL DISCLOSURES

Compliance with injury management requirements

The Gallery 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 the Department 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	2013-14	2014-15	2014-15 Targets
Number of fatalities or severe claims	0	0	0%
Number of lost time injuries (LTI/D) incidence rate	0	3.77	0 or 10% reduction on previous year
Lost time injury severity rate	0	0	0 or 10% reduction on previous year
Percentage of injured workers returned to work within (i) 13 weeks	0%	100%	Greater than or equal to 80% return to work within 26 weeks
(ii) 26 weeks	0%	100%	
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	100%	76%	Greater than or equal to 80%

The most common injuries in 2014-15 were minor and Workers' compensation instruction was undertaken as part of the OS&H training. In 2014-15, 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.

The Art Gallery's Occupational Safety and Health Committee met regularly during 2014-15 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

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 the Art Gallery of Western Australia.

Director's liability insurance

AGWA, through RiskCover, has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the Art Gallery of Western Australia Board and senior management. The Gallery contributed \$3,352 to the annual premium in 2013-14.

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
Chair	Fiona Kalaf	Per Meeting	11 years	\$840.00
Member	Trish Risdale	Per Meeting	3 years	\$744.00
			Total:	\$1,584.00

* 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
Advertising Agencies	
303Lowe	\$32,735
Market research agencies	
Morris Hargreaves McIntyre	\$72,292
Expenditure with polling agencies	
	Nil
Expenditure with direct mail agencies	
	Nil
Expenditure with media advertising agencies	
Optimum Media Decisions	\$228,498
Other	\$2,637
Total expenditure	\$336,162

Compliance with Public Sector Standards and Ethical Codes

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

The Department of Culture and the Arts employs Art Gallery staff. Human resource services are provided by the Human Resource Unit of the Department of Culture and the Arts. They provide specific advice on compliance with the Standards in regard to recruitment, transfer, secondment, redeployment, termination, discipline, temporary deployment and grievance resolution. Shared services to support the processing of human resource functions are also provided.

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. No compliance issues arose during 2014-15 in regard to Public Sector Standards, the WA Code of Ethics or the Department of Culture and the Arts Code of Conduct.

Initiatives in 2014-15 to prevent non-compliance included:

- supporting attendance of Gallery management at forums on human resource management standards, particularly those pertaining to recruitment, selection and appointment.
- maintaining information on standards and codes of conduct including on the departmental intranet and continuing to promote it as an important part of the induction program for new staff.
- a performance management system, the Staff Development System, is in operation and all staff participate in the process. This process meets the requirements of Public Sector Standards in Human Resource Management for Performance Management.

Disability access and inclusion plan outcomes

In 2014–15, 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 will be amended as priorities and needs change.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2014-15 were:

- continuation of the Alzheimer's Art Adventures tour and workshop program. During the year 186 people participated in tours, and 180 people attended the workshops.
- AGWA offers Art and Memories guided tours for people with dementia; in 2014-15 two of these tours took place, with two groups bringing in 18 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.
- 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 and this popular event held annually at Cottesloe Beach.

- education staff participated in the Annual International Conference of Alzheimer's Disease International, organised by the Alzheimer's Disease International which was held in Perth from 15-18 April. As "break-out" activities during the conference, delegates attended Art & Memories Tours and workshops at AGWA.
- partnership with Awesome Arts Festival for Bright Young Things and DADAA a display of *Tristan's Monsters* at AGWA during the October 2014 school holidays. Tristan Goldsmith is a 9 year old boy with a passion for the arts. At age 2, he was diagnosed with classic autism moderate severity. With the support of his parents his love of art has flourished and he has created stunning artworks of sharks, dinosaurs and other monsters.

OTHER LEGAL REQUIREMENTS

Disability access and inclusion plan outcomes continued

Gallery activities and initiatives in 2014-15 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 floor galleries with ease.

Outcome 3:

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

- provision of essential product information, including signs and didactic materials, in various forms. This includes the provision of labels for major exhibitions in large font formats, 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.

OTHER LEGAL REQUIREMENTS

Disability access and inclusion plan outcomes continued

Outcome 5:

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

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

Outcome 6:

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

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

Outcome 7:

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

- ensure recruitment policies and practices are inclusive.



Participants in an Alzheimer's Art Adventures workshop

Record-keeping plan

During 2014-15 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and an ongoing approach to improving record-keeping. Continuing emphasis has been given to supporting improved electronic record-keeping within the organisation with increased use of record-keeping on the TRIM system.

The quality of record-keeping has been tested as a part of various audits which have included an evaluation of the way records are kept and maintained. The Gallery has had no adverse significant findings in relation to record-keeping.

Ongoing Staff training, including addressing an employee's role and responsibility in regard to the keeping of records as part of the formal induction process, continues to be an important part of the Gallery's focus to maintain a strong record-keeping culture.

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.

Foundation Members

Honorary Patron

Her Excellency the Honourable Kerry Sanderson AO
Governor of Western Australia

Honorary Arts Patron

The late Robert Juniper

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
The late Dr Harold Schenberg
Anonymous Donor
Wesfarmers Limited
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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
Anonymous Donor
John McBride
The late Dr Rose Toussaint
Barbara and the late Albert Tucker

APPENDIX B FOUNDATION MEMBERS

Governors

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

Brian Blanchflower

Robert and Lesley Girdwood

Bob Brighton

Margot Bunning and family

Dr David Cooke

Lorraine Copley

Rick and Carol Crabb

Rosanna DeCampo and Farooq Khan

James Fairfax, AO

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Sandra Galvin

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Evelyn and the late Kemp Hall

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Janet Holmes à Court, AO

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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

Spirac Pty Ltd

Timothy Roberts

Kerry Stokes, AO

Brett and Pieta Taylor

The late Sheila and the late Howard Taylor, AM

Lyn Williams

APPENDIX B 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 Lady Cruthers

Brett and Angelina Davies

Lauraine Diggins

Marco D'Orsogna

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Judith Gedero

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Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

J. Barris and Judith Lepley

McCusker Charitable Foundation

Catriona and Simon Mordant

Graeme Morgan

Callum Morton

The late Judge Jim O'Connor

The Shell Company of Australia Limited

Mitchiko Teshima

The Myer Foundation

Alan and Marisa Tribe

Sheila Wileman

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Robert Baines

Hamish and Ngaire Beck

Dr Bruce Bellinge

Barbara Blackman

Lin Bloomfield

E.L. (Mick) Bolto

Sue Bolto

Eileen Bond

John Bond

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Olive, Luka and Coco Butcher

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Professor Ian Constable, AO

Syd and Danae Corser

The late Anne Cranston

Megan and Arthur Criddle

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Rodney Glick

Julian Goddard and Glenda de Fiddes

David Goldblatt

Robert and Barbara Gordon

The late Helen Grey-Smith and children

Gerie and Ole Hansen

Nicholas Hasluck AM

Di and Jeffrey Hay

Lyn-Marie Hegarty

Kevin and Jan Jackson

The late Cliff Jones

APPENDIX B FOUNDATION MEMBERS

Fellows continued

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The Late Dr Graham Linford	The Peploe family	Vivienne Stewart
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Darryl Mack and Helen Taylor	The late Adam Rankine-Wilson	Brian Swan
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Merenda Gallery	Susan and Don Russell	Ray van Kempen and Ann Kosonen
Dan Mossenson	Dr John and Thea Saunders	Elizabeth and Max Vinnicombe
Brandon and Angela Munro	Linda Savage and Dr Stephen Davis	Lynnette Voevodin
Dr Fred and Mrs Georgina Nagle	Anna Schwartz	David Walker
Tony Nathan	Gillian Serisier	Mary Ann Wright
Avril S. and Brian J. O’Brien	The late Christine Sharkey	Women’s Service Guild of Western Australia
Stephen and Corinne Onesti	Andrew and Judy Shearwood	Ashley Zimpel

APPENDIX B FOUNDATION MEMBERS

Members

(Not less than \$5,000)

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Frank and Margaret Bongers	Jody and Fred Chaney	Camillo and Joanne Della Maddalena
Juliet Borshoff	Estate of John Chilvers	Fire & Emergency Services Authority
Michael and Rachael Borshoff	Joe Chindarsi and Andrew Patrick	Brahma Dharmananda
Angela Bowman	Nic Christodoulou	Pamela Douglas
Keith Bradbury	Susan Clements	The Hon Peter and Mrs Benita Dowding

APPENDIX B FOUNDATION MEMBERS

Members continued

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Hollis Dufour

Meredith Dufour

Edwin Eames

Bev East

Peter Eggleston

The late David Englander

Gift of the Estate of Barbara and Margaret
Evans

Peter Evans

Jenny and the late Bill Fairweather

Michael J. Fallon

Elaine Featherby

Lisa Fini

Allan and Lynette Fletcher

Annie and Brett Fogarty

Mark Fraser

Simone Furlong

A. Gaines

Leonie and David Garnett

Gary Giles

Tarryn Gill and Pilar Mata Dupont

David and Hannah Goldstone

Mark Grant

Alix and Geoffrey Grice

Robert Grieve

Karen and William Groves

Lloyd and Jan Guthrey

Sean Hamilton

John Hanley, AM

Patrick Hanrahan

Dorothea Hansen-Knarhoi

Kathy Hardie

Lynne Hargreaves and Andrew Winkley

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Michael Hoad

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Estate of Dr Ernest Hodgkin

Diana Hodgson

John and Linda Hoedemaker

Scoop Publishing

Anne Holt

Sandy and Peter Honey

Glen Host and Jill Potter

Julie Hoy

John Hughan

Don and Joan Humphreys

Ricardo Idagi

Jim and Freda Irenic

Di and the late Peter Ingelse

Eric and Louise Isaachsen

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Stewart and Gillian Johnson

Ishbelle Johnstone

Angus and Louise Jones

Ashley and Nina Jones, Gunyulgup Galleries

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Nancy Keegan and Don Voelte

Annie Keeping Hood

Melissa and Kasia Kelly Dang

Jennie Kennedy

Jeff Kerley

Denis and Valerie Kermode

Greg and Nikki King

Mrs Jan Miller and Dr Stuart Miller

Carmen La Cava

Estate of Clifford Last

APPENDIX B FOUNDATION MEMBERS

Members continued

Janine Lauder	Marshall McKenna	Helen and Barry Osboine
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Cherry Lewis	Allan Miles	Mimi and Willy Packer
Christine J Lewis	Mrs Jan and Dr Stuart Miller	Angela Padley
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Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM	The late Emeritus Professor John Milton-Smith and Mrs Carolyn Milton-Smith	Susan Pass
Lauder and Howard	The late Esther Missingham	Shane Pavlinovich
Gianluca Lufino	Möet & Chandon Art Foundation	Georgina Pearce
Heather Lyons	Michael and Judy Monaghan	Todd and Alisa Pearson
Michele MacKellar	Milton Moon	John and Anita Percudani
Bea Maddock	Tim and Rose Moore	Leon and Moira Pericles
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Bettina Mangan	Charles and Caroline Morgan	Bob and Ann Poolman
Pasquale Cianfagna and Aneka Manners	Geoffrey and Valmae Morris	Rosemary Pratt
Jan and Bill Manning	Jock and Jane Morrison	Jamie Price and Gillian Gallagher
Paul and Jenny Martin	Joanne and Geoff Motteram	Mark and Ingrid Puzey
The late Dr Anthony McCartney and Jacinta McCartney	The late Kenneth Myer	Marijana Ravlich
Bryant and Tedye McDiven	Etsuko Nishi	Howard and Lindsey Read
John McGlue and Sharon Dawson	Nofra Klinik	Yacht Grot
Amanda McKenna	Robert O'Hare	Estate of Ian Richmond
	Norah Ohrt	Ross and Alexandra Roberston
		Mr Nigel and Dr Heather Rogers

APPENDIX B FOUNDATION MEMBERS

Members continued

John and Yvonne Roston
Jann Rowley
Sue and Hans Sauer
Sally and Vincenzo Savini
John and Debbie Schaffer
Jenny and Wyborn Seabrook
Roslyn Seale
Celia Searle
The late Eve Shannon-Cullity
Asher and Fraida Shapiro
Stirling and Judy Shaw
J & J Shervington
John and Marie-Louise Simpson
Patricia Simpson
Singapore Airlines
Cecily Skrudland
The late Garnett Skuthorp
Darryl and Heather Smalley
Helen Smith
Jan Spriggs and Perry Sandow
Kathryn Stafford-Rowley
The late Tom Gibbons and Miriam Stannage

Brian Stewart
Lina Stowe
Paul and Carla Sullivan
The Sullivan Family
The late Geoffrey Summerhayes, OAM
Gloria Sutherland
Greenhill Galleries
John and Antoinette Tate
Natasha and Ross Taylor
Lisa and Andrew Telford
Andrea Tenger
The Feilman Foundation
Anonymous
Rodney and Sandra Thelander
Alexandra Thompson and Peter Smith
Clare Thompson
Rodney and Penelope Thompson
Jennifer Thornton
Edna Trethowan
Peter Tyndall
Dave and Patty van der Walt
Patsy Vizents

Mark Walker
Patti Warashina
Davson+Ward
Diana and the late Bill Warnock
Darryl and Margaret Way
Estate of Ian Whalland
Donna White
Ian and Jean Williams
Ron and Sandra Wise
Mark Woffenden
Brigid Woss
The late Michael J M Wright
Melvin Yeo
Simon and Gillian Youngleson
Clifford and Gillian Yudelman
Carlos Zerpa
Dr Dolph W. Zink, AM, and Mrs Zink

APPENDIX C GALLERY STAFF

Gallery Staff (as at 30 June 2015 and arranged alphabetically)

Executive

Stefano Carboni, Director and Chief Executive Officer
James Davies, Director Geraldton
Lynne Hargreaves, Director Collections and Exhibitions
Lyn-Marie Hegarty, Development Director
Brian Stewart, Deputy Director | Director of Corporate Services

Executive Support

Giselle Baxter, Executive Assistant
Ragen Haythorpe, Executive Officer | Board Support
Maria Tagliaferri, Administrative Assistant

Curatorial

Clotilde Bullen, Curator of Indigenous Art (until February 2015)
Robert Cook, Curator of Modern and Contemporary Photography and Design
Jenepher Duncan, Curator of Contemporary Australian Art
Lucy Harper, Associate Curator of Historical Works on Paper (until August 2014)
Carly Lane, Curator, WA Indigenous Art Awards (from March 2015)
Melissa Harpley, Curator of Historical Painting, Sculpture & Design
Dunja Rmandić, Associate Curator, Projects (from March 2015)

Conservation

Stephanie Baily, Paper Conservator
Claire Canham, Technician
Trevor Gillies, Framer
David Graves, Senior Objects Conservator
Maria Kubik, Senior Paintings Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

Ian Bell, Installation Assistant
Emma Bitmead, Digital Asset Management Coordinator (until October 2014)
Kyle Cannon, Installation Assistant
Peter Casserly, Collections Stores Coordinator
Tanja Coleman, Assistant Registrar
Sophie Davidson, Copyright and Reproduction Officer
Giovanni Di Dio, Installation Assistant
Richard Green, Visitor Information Assistant
Geraldine Henrici, Project Support Officer, *Desert River Sea*
Philippa Jahn, Indigenous Community Liaison and Project Coordinator, *Desert, River Sea* (from March 2015)
Eileen Jellis, Database Officer
Dani Lye, Exhibition Designer

APPENDIX C GALLERY STAFF

Gallery Staff continued

Alexa Magladry, Visitor Information Assistant (until April 2015)
Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Dean Russell, Graphic Designer
Jude Savage, Registrar of Collections
Jenny Scott, Visitor Information Assistant (until September 2014)
Jann Thompson, Installation Assistant
Peter Voak, Exhibition and Display Coordinator
David Wingrove, Front Desk Coordinator

Community Relations

Sharyn Beor, Marketing Manager
Carol Cheung, Acting Marketing Manager (from March 2015)
Kerri Dickfos, Visitor Experience Manager
Jenny Emmeluth, Community Relations Coordinator
Greg Fletcher, Educator/Visitor Development Officer
Renaë Newman, Community Relations Coordinator (until October 2014)
Tanya Sticca, Community Relations Coordinator
Andrea Tenger, Coordinator of Volunteer Guides
Sue Way, Administrative Assistant
Lisa Young, Educator
Di Yarrall, General Manager, Community Relations (until January 2015)

Development

Teresa Fantoni, Foundation Manager
Kylie King, Events Manager
Josie Tanham, Partnership Manager

Operations

Tamara Blom, Shop Assistant
Rosemary Carroll, Information Management Officer
Rob De Ray, Database Coordinator
Adrian Griffiths, Gallery Services Coordinator
Sally Mauk, Finance Officer
Annette Stone, Executive Assistant
Ida Sorgiovanni, Shop Co-ordinator
Belinda Wood, Records Assistant

Geraldton Regional Art Gallery

Julie-Anne Sproule, Administration Officer

APPENDIX D STAFF COMMUNITY ENGAGEMENT

Staff Community Engagement

Stephanie Bailly

- Treasurer, Western Australian division, Australian Institute for the Conservation of Cultural Material

Sharyn Beor

- Presenter, Communicating the Museum, Sydney
- Member, Department of Culture and the Arts International Reference Group

Clotilde Bullen

- Judge, 2014 Telstra National Aboriginal and Torres Strait Islander Art Awards
- Recipient, ACCELERATE 2014, the British Council's annual leadership award for Aboriginal and Torres Strait Islander People

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia

- Chair, Council of Australian Art Museum Directors (CAAMD)
- Member, Alliance of chairpersons of CAAMD, CAMD, ICOM-Australia and Museums Australia
- Visiting Scholar, Museum of Islamic Art, Doha November 2014
- Co-Chairperson Public Art Network Selection Committee for the New Perth Stadium 2014–2015
- Member, Symbiotica Advisory Committee
- Judge, Tom Malone Prize, 2014
- Judge, Black Swan Art Prize, 2014
- Opened, Francesco Villicich exhibition at Linton & Kay September 2014
- Opened, Felicity Peters exhibition at Art Collective July 2014
- Opening speech, Geraldton Regional Gallery re-opening August 2014
- Attended Australia Council events for the new Australian Pavillion at Venice Biennale May 2015
- Conducted International Art Tour to Berlin and Dresden for Foundation members May 2015

- Keynote Speaker, Dialogue Australasia Network Conference in Brisbane April 2014
- Lecturing on Islamic Art, Friends of the Art Gallery lecture series July 2014
- Lecturing on Islamic Art, University of Western Australia March 2015
- Nominator, Sovereign Art Prize 2014

Carol Cheung

- Member, Department of Culture and the Arts International Reference Group March 2015

Tanja Coleman

- Member, Australasian Registrar's Committee (ARC)

Robert Cook

- *Helen Britton* catalogue essay in *Helen Britton in context*, Holmes a Court Gallery at Vasse Felix, 2015
- *Lover, Fighter* (essay on the Abdullah brothers), *Art Monthly Australia*, April 2015

APPENDIX D STAFF COMMUNITY ENGAGEMENT

Staff Community Engagement continued

- *Softenings: from subjects to object in Glass – architecture, art & design*, Eds. Brian Parkes and Margaret Hancock Davis, 2015, Jam Factory, Adelaide
- *A new sea made from the old water in Better Half* – Jackson Eaton, 2014, Pearce Press, Melbourne
- *Paper mountain thing*, paper given on Artist Run Initiatives at the Keep Running forum, March 2015, Perth
- PhD examiner for Monash University, Melbourne

James Davies

- Presenter, 2014 Museums Australia State Conference, October 2014
- Guest Speaker, Batavia Coast Rotary Club, February 2015.
- Guest Speaker, Geraldton Greenough Rotary Club, May 2015
- Guest Speaker, Hot FM Radio Corporate function as held at the Gallery as part of ongoing sponsorship of the *Mid West Art Prize*
- Curator, \$45,000 Non-Acquisitive 2015 *Mid*

West Art Prize

- Curator, 2015 *Genesis* Combined Annual Geraldton High Schools Exhibition
- Presenter, Geraldton Regional Art Gallery Management Committee/City of Greater Geraldton regarding recommendation of eleven new acquisitions from 2015 *Mid West Art Prize*, March 2015

Kerri Dickfos

- Continued, Graduate Diploma in International Relations, University of Western Australia, July-November 2014
- Presenter, *WA Focus* AGWA Talk Abdul Rahman and Abdul-Abdullah Rahman, Art Gallery of Western Australia, May 2015

Jenepher Duncan

- Co-curator, *For Love of Country*, April 2015
- Co-presenter, *For Love of Country*, Guides talk, April 2015
- PhD assessor, exhibition and thesis, Monash University Art & Design, Melbourne, June 2015

- Opening interview with curator Chelsea Hopper, *On Sincerity*, Moana, Perth, November 2014
- Talk, new acquisitions by two women artists, Linda Savage TomorrowFund group, April 2015
- Year 12, VIP exhibition talk, March 2015
- Interview, *Animal Ark*, Doug Spencer, *Books & Arts*, ABC, July 2014

Greg Fletcher

- Completed a BA in Fine Art and Art and Design from Curtin University, 2014

Adrian Griffiths

- AGWA representative on PACA (Protecting Australasian Cultural Artifacts) museums and art galleries across Australia and New Zealand
- Panel member for the selection of state suppliers for electricity CUA

Lynne Hargreaves

- Presenter, Embroidery Guild Western Australia

APPENDIX D STAFF COMMUNITY ENGAGEMENT

- Panellist Film and Television Institute, Indigenous Community Stories screening for *Revealed 2015*
- Kimberley travel for *Desert River Sea* staff recruitment and launch of website.
- Kimberley local radio interviews
- Essayist Museum Australia Magazine Desert River Sea project

Melissa Harpley

- Presenter, *Celebrating 25 Years of the AGWA Foundation*, Guides talk, July 2014
- Member, Selection Panel Bessie Rischbieth Sculpture commission, MRA
- Presenter, Weld Club, September 2014
- Coordinator, *Treasures of the Jewish Ghetto of Venice*, December 2014
- Supervisor, UWA Student placement
- Co-curator, *For Love of Country*, April 2015
- Co-presenter, *For Love of Country*, Guides talk, April 2015
- Presented *For Love of Country* to AGWA Foundation members, April 2015
- Presented *For Love of Country* to Artistic

Lyceum, Karrakatta Club, May 2015

Ragen Haythorpe

- Member, Graduate Management Association
- Membership Director, Australian Institute of International Affairs
- Committee Member, Department of Culture and the Arts Substantive Equality Committee
- Member, Toastmasters International
- Member, The University Club of Western Australia

Lyn-Marie Hegarty

- Member, Fundraising Institute Australia
- AGWA representative on the Council of Friends of Art Gallery of Western Australia

Geraldine Henrici

- Presenter, *Desert River Sea* project and preview of web portal, The Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) annual

Kimberley Regional General Meeting, Mangkaja Arts Resource Centre, Fitzroy Crossing, October 2014.

Phillippa Jahn

- Panellist Film and Television Institute, Indigenous Community Stories screening for *Revealed 2015*

Melanie Morgan

- Member, Australasian Registrar's Committee (ARC)

Maria Kubik

- National Coordinator, AICCM Paintings Special Interest Group
- Member, International Council of Museums

Sue Sauer

- Secretary, AGWA Voluntary Gallery Guides

Jude Savage

- Chair, ART ON THE MOVE, The National

APPENDIX D STAFF COMMUNITY ENGAGEMENT

Exhibitions Touring Structure for Western Australia

- Member, Australasian Registrar's Committee (ARC)

Third Age on the topic of work or works from the State Art Collection, June 2015

- Judged and opened Penrhos College Year 12 Art exhibition, November 2014.
- Member, Art Education Association of Western Australia

Brian Stewart

- Committee Member, Geraldton Regional Art Gallery Committee
- Article, 'Pictures into words', *The Indexer*, Vol. 33, no. 1 March 2015

Di Yarrall

- Vice-President, Alliance Française de Perth
- Committee Member, Women in Media WA
- Co-ordinator, Dirk Hartog 400th Anniversary Committee
- Contributed chapter on WA photographer Richard Woldendorp for book on Dutch immigration to Western Australia (Curtin University)

Lisa Young

- Delivered lecture to the University of the

APPENDIX E ACQUISITIONS

Purchases

Western Australian Art

Contemporary

ABDULLAH, Abdul
Aussie icons (Kylie, Elle and Lleyton),
2013
oil on canvas
91 x 91 cm
Consolidated Account

ABDULLAH, Abdul
Entertainers (Kanye, Beyonce and Madonna), 2013
oil on canvas
91 x 91 cm
Consolidated Account

ABDULLAH, Abdul
Heroes (Batman, Wolverine and Buffy),
2013
oil on canvas
91 x 91 cm
Consolidated Account

ABDULLAH, Abdul
For peace, 2014
C-type print on aluminium
155 x 110 cm
Consolidated Account

ABDULLAH, Abdul
The disaffected by product of the colonies, 2014
C-type print on aluminium
155 x 110 cm
Consolidated Account

ABDULLAH, Abdul-Rahman
Big moon, 2015
black stain, pencil, ply
140 cm diameter
Consolidated Account

ABDULLAH, Abdul-Rahman
Self portrait as the 99 servants, 2011
digital print; edition 3/5 + 2AP
119 x 84 cm
Consolidated Account

BALL, Jacqueline
Back home, wet checks, 2015
inkjet print on Canson rag Photographique 310gsm, artist's frame
77.5 x 52.5 cm, edition 1/5
Consolidated Account

BALL, Jacqueline
Bees, night swim, 2015
Inkjet print on Canson rag Photographique 310gsm, artist's frame
62.5 x 45.5 cm, edition 1/5
Consolidated Account

BALL, Jacqueline
Regional hospital, dense sky, 2015
Inkjet print on Canson rag Photographique 310gsm, artist's frame
92.5 x 65.5 cm, edition 1/5
Consolidated Account

BALL, Jacqueline
Subduction, slow leak, 2015
inkjet print on Canson rag Photographique 310gsm, artist's frame
92.5 x 60.5 cm, edition 1/5
Consolidated Account

BALL, Jacqueline
Wind chill, 2015
Inkjet print on Canson rag Photographique 310gsm, artist's frame
92.5 x 58.5 cm, edition 1/5
Consolidated Account

APPENDIX E ACQUISITIONS

Purchases continued

<p>COSTANTINO, Thea <i>Deplorable mortality</i>, 2014 giclee print, edition 2/3 59 x 56 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>COSTANTINO, Thea <i>Kabbarli is here (Daisy Bates)</i>, 2014 giclee print, edition 2/3 77 x 57 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>COSTANTINO, Thea <i>Mrs Dance makes the first cut</i>, 2014 giclee print, edition 2/3 84 x 47.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GEORGE, Teelah <i>Like Watching Rage</i>, 2014 power tack, house paint and graphite on watercolour paper 165 x 115 x 6 cm (framed) The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014</p>
<p>GILL, Tarryn <i>Gods of Freud (1)</i>, 2014–2015 nine drawings, mixed media on paper 24 x 17 cm each The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Gods of Freud (2)</i>, 2014–2015 nine drawings, mixed media on paper 24 x 17 cm each The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Grubby gods (Female statuette)</i>, 2015 mixed media, five statues dimensions variable The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Grubby gods (Figure of Anubis)</i>, 2015 mixed media dimensions variable The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>
<p>GILL, Tarryn <i>Grubby gods (Horse figurine)</i>, 2015 mixed media dimensions variable The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Grubby gods (Sphinx)</i>, 2015 mixed media dimensions variable The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Grubby gods (Thoth)</i>, 2015 mixed media dimensions variable The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>GILL, Tarryn <i>Guardian (hairy-sub)</i>, 2014 foam, hair extensions, gemstones, thread, glow in-the-dark fimo, sub speaker 51 x 20 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>

APPENDIX E ACQUISITIONS

Purchases continued

GILL, Tarryn
Guardian (ghost), 2014
 foam, fabric, thread, LED lights,
 electrical cord
 42 x 22 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2015

GILL, Tarryn
Guardian (gold sequin bust), 2014
 foam, fabric, thread, papier-mâché,
 beads
 43 x 16 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2015

GILL, Tarryn
Guardian (grey one-armed knight),
 2014
 foam, fabric, thread, beads, fringing,
 poly pipe, speaker
 19 x 14 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2015

GILL, Tarryn
Guardian (sphinx), 2014
 foam, fabric, thread, glass cat eyes,
 speaker
 44 x 18 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2015

HAY, David
A need for balance, 2014
 overlay, blown, sandblasted and carved
 glass
 22 x 22 x 24 cm
 Consolidated Account

HAY, David
Passage in time, 2014
 Overlay, blown, sandblasted and en-
 graved glass
 45 x 20 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

JEPPE, Thomas
Dame Nellie Melba Suite (Conrad),
 2014
 oil and enamel on linen, artist's frame
 62 x 53.3 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

JEPPE, Thomas
Dame Nellie Melba Suite (Satie), 2014
 Oil and enamel on linen, artist's frame
 62 x 53.3 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

PRYOR, Greg
Elachbutting, 2014
 watercolour on paper
 18.5 x 28 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

PRYOR, Greg
Holes, 2014
 watercolour on paper
 19 x 28.2 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

PRYOR, Greg
Mearnsii, 2014
 watercolour on paper
 22 x 19 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

PRYOR, Greg
Net, 2014
 watercolour on paper
 27.8 x 38.3 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2014

APPENDIX E ACQUISITIONS

Purchases continued

SMITH, Helen <i>May 2014 Alighiero e Boetti from Wikipedia, United Nations</i> , 2014 oil on canvas 150 x 210 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	THEUNISSEN, Michele <i>Ways to nothing #4</i> , 2013–14 acrylic, pigment, ink on canvas 167.4 x 136.6 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	UHLMANN, Paul <i>Islands of sleep II</i> , 2003 oil on canvas 106.5 x 65.8 cm and 106.5 x 61.2 cm (diptych) The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	VICKERS, Trevor <i>Untitled</i> , 2009 synthetic polymer on canvas 111.5 x 121.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014
VICKERS, Trevor <i>Untitled</i> , 2012 synthetic polymer on canvas 75.5 x 106.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	WILKINSON, Toni <i>Bomb shell</i> , 2014 53.5 x 42 cm, edition 2/5 inkjet print on paper The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	WILKINSON, Toni <i>Park Ave 2</i> , 2014 inkjet print on paper 53.5 x 42 cm, edition 2/5 The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	WILKINSON, Toni <i>Queen Victoria</i> , 2014 inkjet print on paper 53.5 x 42 cm, edition 2/5 The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014
WYBRANIEC, Jurek <i>Disappear (Scene 4)</i> , 2011 paper, gouache, graphite, synthetic polymer paint and wood, anime cell background, 5 panels 33 x 43 x 5 cm each The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014	WYBRANIEC, Jurek <i>Disappear (Scene 5)</i> , 2011 paper, gouache, graphite, synthetic polymer paint and wood, anime cel background 4 panels, 33 x 43 x 5 cm each The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014		

APPENDIX E ACQUISITIONS

Purchases continued

Indigenous

JANANGO, Butcher Cherele
Untitled, 1991
synthetic polymer paint on linen
137 x 101.5 cm
The Sir Claude Hotchin Art
Foundation, Art Gallery of Western
Australia Foundation, 2014

MCKENZIE, Queenie
Holy Spirit Corroboree, 1995
ochre and natural earth pigments on
linen
154 x 190 cm
Art Gallery of Western Australia
Foundation: The Leah Jane Cohen
Bequest

Australian Art

Contemporary

ARMANIOUS, Hany
The pomegranate, 2013
cast pigmented polyurethane resin
117 x 50 x 40 cm, edition of 2 + 1AP
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

BERTOLI, Damiano
Augusta, 2012
pencil on paper
119.5 x 84.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BERTOLI, Damiano
Franz, 2012
pencil on paper
119.5 x 84.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BERTOLI, Damiano
Alberto, 2014
pencil on BFK Rieves 320gsm paper
119.5 x 84.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BERTOLI, Damiano
Prospero, 2014
pencil on BFK Rieves 320gsm paper
119.5 x 84.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BRAM, Stephen
Untitled (Two point perspective), 2007
synthetic polymer paint on canvas
120 x 289.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BRIAND, Mathieu
Grand Crane, 2010
selective laser sintering, material: poly-
amide
31 x 22 x 33 cm, edition 3/3 + 1AP
Art Gallery of Western Australia
Foundation: TomorrowFund, 2014

BROWNE, Andrew
FICTIONS #1 to #5, 2013
intaglio prints, edition of 10 + APs
89 x 59.5 cm (image, each)
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

APPENDIX E ACQUISITIONS

Purchases continued

BURN, Ian

This is not political, 1992

oil, ink, Perspex on hardboard

83.5 x 83.5 x 10.5 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

BURN, Ian

This is not a text, 1992

oil, ink, wood, Perspex

83.5 x 83.5 x 10.5 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

COCKBURN, Cobi

Close to white, 2014

Cold-worked, fused and cane glass

130 x 130 x 8 cm

Art Gallery of Western Australia
Foundation: Tom Malone Prize, 2015

FORD, Sue

Faces 1976–1996, 1976–1996

DVD video projection transferred from
original 16mm black & white film, silent
13 minutes, edition 1/3

Art Gallery of Western Australia
Foundation: TomorrowFund with the
generous donations of Linda Savage,
Susan Adler, Lisa Baker, Tracy Blake,
Karen Brown, Catherine Cole, Susan
Cullen, Elaine Featherby, Lisa Fini,
Alison Gaines, Kathleen Hardie, Anne
Holt, Gillian Johnson, Carmen La Cava,
Heather Lyons, Joanne Motteram,
Susan Pass,
Lisa Telford, Clare Thompson

FORD, Sue

Time series 1, 1962–1974

silver gelatin photographs, 6 diptychs
11 x 8 cm (each)

Art Gallery of Western Australia
Foundation: TomorrowFund with the
generous donations of Linda Savage,
Susan Adler, Lisa Baker, Tracy Blake,
Karen Brown, Catherine Cole, Susan
Cullen, Elaine Featherby, Lisa Fini,
Alison Gaines, Kathleen Hardie, Anne
Holt, Gillian Johnson, Carmen La Cava,
Heather Lyons, Joanne Motteram,
Susan Pass, Lisa Telford, Clare Thomp-
son

HAGERTY, Marie

Salver (grey, blue, red), 2014

anodised aluminium

12 x 73 x 40 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

MANGAN, Nicholas

*Matter over mined (for A World
Undone)*, 2012

c-type on cotton paper

69 x 103 cm

edition 4/5 + 1AP

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

MANGAN, Nicholas

Matter over mined, 2012

c-type on cotton paper

69 x 103 cm

edition 4/5 + 1AP

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

APPENDIX E ACQUISITIONS

Purchases continued

<p>MILLS, Jennifer <i>In the echo chamber (Grade 4, 1976: 31 colours)</i>, 2013 watercolour, gouache, ink and pencil on paper 74.3 x 93 x 35cm (framed) The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014</p>	<p>NIXON, John <i>Nut pendant</i>, 2011–2012 steel 2 x 2 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NOONAN, David <i>Untitled</i>, 2015 Silkscreen on linen collage 104 x 74cm Consolidated Account</p>	<p>PARR, Mike <i>Bronze Liars (Minus 1 – Minus 16) #11</i>, 1997 bronze on waxed wooden base, edition 2/3 from a series of 16 124 x 38 x 38 cm (base); 40 x 45 x 23 cm (head) The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014</p>
<p>PARR, Mike <i>Bronze Liars (Minus 1 – Minus 16) #16</i>, 1997 bronze on waxed wooden base, edition 2/3 from a series of 16 124.5 x 28 x 38.5 cm (base); 51 x 46 x 20 cm (head) The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2014</p>	<p>ROONEY, Robert <i>Howard Arkley 1A</i>, 1980 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>ROONEY, Robert <i>Howard Arkley 2</i>, 1980 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>ROONEY, Robert <i>Jenny Watson 1</i>, February 1979 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>
<p>ROONEY, Robert <i>Jenny Watson 2</i>, February 1979 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>ROONEY, Robert <i>John Nixon 1</i>, January 1979 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>ROONEY, Robert <i>John Nixon 2</i>, January 1979 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>	<p>ROONEY, Robert <i>Maria Kozic and Philip Brophy 2</i>, 1981 digital photographic print from original 35mm slide, edition of 15 + 2APs 20 x 30.5 cm The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia Foundation, 2015</p>

APPENDIX E ACQUISITIONS

Purchases continued

ROONEY, Robert

Paul Taylor 1, 1984

digital photographic print from original
35mm slide, edition of 15 + 2APs
20 x 30.5 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

ROONEY, Robert

Peter Booth 1, September 1978

digital photographic print from original
35mm slide, edition of 15 + 2APs
20 x 30.5 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

ROONEY, Robert

Philip Brophy 2, 1980

digital photographic print from original
35mm slide, edition of 15 + 2APs
20 x 30.5 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

ROSETZKY, David

Against Type, 2012

pigment prints (series of 10)
62 x 47 cm (each), edition of 6

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

ROSETZKY, David

Half Brother, 2013

HD digital video, colour, sound
10 minutes, 33 seconds, edition 1/2 AP

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2015

STUART, Guy

Suspended Net, 1970

pastel on paper
104.5 x 69 cm

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

STUART, Guy

Continuous Wooden Floor, 1970

conté pencil and synthetic polymer
paint on paper

69 x 104.5 cm
The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

VALAMANESH, Hossein

Hasti Masti, 2014

ink on paper
132.5 x 132.5 cm (framed)

The Sir Claude Hotchin Art Foundation,
Art Gallery of Western Australia
Foundation, 2014

APPENDIX E ACQUISITIONS

Purchases continued

Indigenous

ANDREW, Brook
AUSTRALIA IV, 2013
 mixed media on Belgian linen, silk-screen, gold foil
 200 x 300 x 5 cm, edition 1/3 + 2AP
 Consolidated Account

APUATIMI, Jean Baptiste (Pulukatu)
Parlini Jilamara (Tunga), 2009
 natural ochres and earth pigments on bark
 58 x 38 x 24 cm
 The Sir Claude Hotchin Art Foundation,
 Art Gallery of Western Australia
 Foundation, 2015

KNGWARREYE, Kudditji
My country, 2009
 acrylic on linen
 296 x 181.5 cm
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2015

PUANTULURA, Natalie
Jilamara, 2010
 ochre on linen
 244 x 183 cm
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2015

THOMPSON, Christian
We bury our own (series of 8), 2012
 C-type photographs
 98 x 98 cm each
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2015

TYLOR, James
(Deleted scenes) From an untouched landscape #1, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 2/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

TYLOR, James
(Deleted scenes) From an untouched landscape #3, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 3/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

TYLOR, James
(Deleted scenes) From an untouched landscape #6, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 2/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

TYLOR, James
(Deleted scenes) From an untouched landscape #9, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 2/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

TYLOR, James
(Deleted scenes) From an untouched landscape #10, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 2/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

TYLOR, James
(Deleted scenes) From an untouched landscape #13, 2013
 inkjet print on Hahnemuhle paper
 50 x 50 cm, edition 2/5
 Art Gallery of Western Australia
 Foundation: The Leah Jane Cohen
 Bequest, 2014

APPENDIX E ACQUISITIONS

Purchases continued

International Art

Contemporary

WONG, Cheong Hoy
Doghole, 2010
 single channel HD video, edition 1/8
 22 minutes
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

KELLEY, Mary Reid
Priapus Agonistes, 2013
 single-channel HD video with sound,
 made with Patrick Kelley
 15 minutes 9 seconds, edition 2/6
 Consolidated Account

MORI, Mariko
Kudaka Island site installation III, 2004
 Piezo dye print
 128.3 x 111.2 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

MORI, Mariko
Primal memory, 2004
 lucite
 24.6 x 127 x 129.5 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

MORI, Mariko
Stone circle, Ōyu, 2004
 piezo dye print
 55.2 x 68.1 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2015

O'NEIL, Robyn
A birth in grief and ashes, 2007
 graphite on paper
 194.3 x 365.8 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

O'NEIL, Robyn
Crowd scene 1, 2014
 graphite and oil pastel on paper
 31.2 x 36.8 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

O'NEIL, Robyn
Forgetting, again, 2008
 graphite on paper
 167.6 x 167.6 cm
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

TRECARTIN, Ryan
CENTER JENNY, 2013
 HD video
 53 minutes 15 seconds, edition 5/6 +
 2AP
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

TRECARTIN, Ryan
Sibling topics (section a), 2009
 HD video
 51 minutes 26 seconds, edition 4/5 +
 2AP
 Art Gallery of Western Australia
 Foundation: TomorrowFund, 2014

GORE, Spencer
Sunset, Letchworth, with man and dog,
 1912
 oil on canvas
 51 x 61 cm
 Consolidated Account

POWER, Cyril Edward
Skaters, c.1932
 colour linocut, edition 50/60
 19.8 x 31.6 cm
 Consolidated Account

APPENDIX E ACQUISITIONS

Donations

Western Australian Art

Contemporary

GILL, Tarryn & MATA DUPONT, Pilar
In their dash to victory the runners circle the main stadium, 2009
giclee print on aluminium, edition 1/3
180 x 99 cm
Gift of the artists under the Australian Government's Cultural Gifts Program, 2015

GILL, Tarryn & MATA DUPONT, Pilar
Under blue skies, in b golden sunlight all spectators have eyes riveted on gallant no. 306, 2009
giclee print on aluminium, edition 3/3
95 x 180 cm
Gift of the artists under the Australian Government's Cultural Gifts Program, 2015

SMITH, Helen
Pink Diptych #1, 2000
oil on canvas
150 x 239 x 6 cm
Gift of the Goddard / de Fiddes family in memory of Alex Goddard, under the Australian Government's Cultural Gifts Program, 2015

TAYLOR, Howard
Twisted figure, 1983
oil on plywood panel
75 x 35.7cm
Gift of Gary Giles through the Australian Government's Cultural Gifts Program, 2015

Indigenous

ARCHIE, Penny; BEEBE, Gloria; BEEBE, Margaret; BITTING, Patrick; BLOOMER, Richard; DRILL, Kelly-Anne; NEWRY, Glennis Galbatt; GALLAGHER, Barbara; LEERING, Brian; MALARVIE, Kittey; MENGIL, Gloria; MENGIL, Sarah; MURIELLE, Bryan; NAMALA, Quebec; WARD, Ben
Wesfarmers Arts BOAB100 Project, 2013
cast aluminium
various sizes, edition 2/100
Gift of Wesfarmers in 2014 on the occasion of the company's Centenary

MACK, Clifton
The big rain, 2014
Synthetic polymer on canvas
87.2 x 97.3 cm
Gift of Rio Tinto Iron Ore, 2015

APPENDIX E ACQUISITIONS

Donations continued

Australian Art

Contemporary

Australian Centre for Concrete Art (AC4CA)
CLIFFORD, Julianne; GÖTTIN, Daniel; NIXON, John;
SMITH, Helen; SPREMBERG, Alex; TREMLETT, David;
VAN DER PLOEG, Jan; WYBRANIEC Jurek
AC4CA 2011, Series 2, 2011
eight serigraphs on Rives BFK paper
53 x 75 cm (each), edition 18/20
Gift of the Australian Centre for Concrete Art, 2015

BAINES, Robert
Meaner than yellow, pendant, 2008
silver, powdercoat, paint
27.8 x 17 x 6 cm
Gift of Robert Baines through the Australian
Government's Cultural Gifts Program, 2014

BURN, Ian
This is not visual, 1993
oil, ink, wood, Perspex
83.5 x 83.5 x 10.5 cm
Gift of Avril Burn through the Australian
Government's Cultural Gifts Program, 2014

Exhibitions

State Art Collection Displays | Your Collection 1800 – Today

Since 2011

The relocation of the State Art Collection (renamed *Your Collection*) to the ground floor of the Gallery in 2011, marked a dynamic new initiative presenting the State Art Collection for the first time as integrated chronological displays. These displays, which are constantly changing, bring together painting, sculpture, decorative arts, photography, design, works on paper and video/filmic works. Works range from the age of discovery, Australian colonial times, modernity, land and landscape to contemporary art produced in the 21st century. Favourites such as *Down on his luck* by Frederick McCubbin, purchased within a year of the Gallery opening in 1895, are on display alongside many of the Collection's cherished gifts, some of which have not been seen for several years.

William Kentridge's Shadow quartet

Since May 2011

South African artist William Kentridge is one of the most compelling artists of our time, with his work spanning an extraordinary range encompassing drawing, sculpture, film, opera, tapestry and more. *Shadow Quartet* forms an ensemble of four individual sculptures; each one of the figures is actually a cluster of multiple shadow figures with different personas that appear and disappear as visitors walk around and between them.

Guy Grey Smith: Art as Life

21 March – 14 July 2014

Guy Grey-Smith (1916-1981) was a Western Australian artist whose

challenging paintings of the Western Australian landscape secured his position as an artist of national importance in the 1960s and 1970s. This widely-acclaimed AGWA exhibition was the first full retrospective of the work of this important artist since his death.

Animal Ark

7 June – 19 October 2014

Animals made themselves at home on the walls of AGWA. From paws and claws to wings and things, Animal Ark featured works from the State Art Collection that highlight the many ways in which the animal motif has been used by generations of artists. A family activity space and art trails made the exhibition a great adventure for the young ones, and the underlying exploration of mythology, symbolism and representation of animals through paintings, sculpture, decorative art and works on paper, also added appeal to adults.

Celebrating 25 Years of the AGWA Foundation

21 June – 1 December 2014

2014 marked the 25th anniversary of the Art Gallery of Western Australia Foundation. Since its inception in 1989, the Foundation has helped the Gallery purchase over 4,500 works for the State Art Collection. In the last five years, Foundation funds have accounted for 80% of all recent acquisitions. To celebrate this milestone, a showcase of significant works acquired through the Foundation's vital support was on display in the latter half of 2014.

APPENDIX F EXHIBITIONS

Richard Avedon People

2 August – 17 November 2014

Richard Avedon People celebrated the work of American photographer Richard Avedon (1923 to 2004). With work from 1949 to 2002, the exhibition offered an in-depth overview of Avedon's achievements in the art of black and white portraiture photography. In the show, instantly recognisable and influential artists, celebrities, and political activists including Truman Capote, Elizabeth Taylor, Twiggy, Malcolm X, and Bob Dylan were presented alongside portraits of the unknown or long forgotten.

Australian Design: Ten Years of the Peter Fogarty Fund

16 August 2014 – 9 March 2015

The Peter Fogarty Design Fund was established by Art Gallery of Western Australia Foundation Governor Dr Tim Jeffery to support the acquisition of works by Australian designers and craftspeople not yet represented in the Collection. *Australian Design: Ten years of the Peter Fogarty Fund* presents the exceptional works purchased from the Fund over the past 10 years.

Treasures of the Jewish Ghetto of Venice

Restored by Venetian Heritage | 10 October 2015 – 31 January 2016

This exhibition featured a selection from a collection of precious silver and bronze objects dating from the 1700s to early 1900s, which were hidden in 1943 from the approaching Nazi armies by two Venetian Jewish religious leaders who never returned from the concentration camps. These valuables, which represent traditional Venetian Jewish silversmithing and bronze-casting methods, were forgotten until they were unearthed during

the restoration of the Scuola Spagnola (or Ponentina) in the Venetian ghetto a few years ago.

new passports, new photography

15 November – 8 February 2015

new passports, new photography celebrated the Gallery's recent acquisitions of contemporary photography around the theme of portraiture. It brought together over one hundred works – the majority of which had not previously been displayed – that explore how photographers use the camera to reflect, construct and challenge identity.

Mariko Mori: Rebirth

8 February – 29 June 2015

Tokyo-born, New York and London-based Mariko Mori is one of the most important artists of our time. Through an exploration of themes, such as life, death and rebirth, her work resonates with audiences around the world. *Rebirth* provided an immersive, contemplative experience composed of installations, glowing LED sculptures, photographs, drawings and videos. Quiet and beautiful, this thoughtful and absorbing exhibition took visitors from a sculpture symbolising the eternal cycle of life to the creation of a pulsing white hole – where stars are born.

Tom Malone Prize 2015

4 March – 6 April 2015

The Tom Malone Prize 2015 brought together many of Australia's best glass artists. Featuring the 12 artists short-listed for the annual acquisitive award,

APPENDIX F EXHIBITIONS

it included vessels and large scale sculpture, and is the perfect vehicle for the short-listed artists' exploration of a range of themes, from the personal to the observational. The diverse group of work on show demonstrated that glass is a medium of almost endless possibility. The winner of the Tom Malone Prize 2015 for contemporary glass artists was Cobi Cockburn for the work *Close to white*.

Year 12 Perspectives 2014

7 March – 1 June 2015

Year 12 Perspectives is a yearly taste of art by some of the best, brightest and most talented graduating high school artists in the State. An annual barometer of what our youth are thinking and feeling, it is also a rich celebration of the role the arts play in the development of individual identities.

For Love of Country

4 April – 20 July 2015

For Love of Country marked the Gallery's contribution to Perth's commemoration of the 100th Anniversary of the First World War and the Australian Gallipoli campaign. Drawn from the State Art Collection, this exhibition presented a compelling mix of historical works from the First and Second World Wars, together with contemporary works that reflected on wider issues and conflicts. The exhibition provided a powerful visual narrative of the many forms of conflict across generations and countries and offered a reflective experience for viewers of war's grim legacy on people and places.

SCREEN SPACE

A new work is screened every two months in this dedicated space for AGWA's growing collection of filmic acquisitions.

David Rosetzky's Nothing Like This

13 December 2014 – 1 March 2015

The space debuts with David Rosetzky's 2007 work *Nothing Like This*. The work is largely set by the ocean and follows the almost dream like interactions of a group of young people. Suffused with greens, yellow and refracted light, the film draws on the stylised look of contemporary advertising modes. A tone of slow melancholy builds as the sound track records the imagined monologues of youthful selfdoubt and questioning. Languor and unease pervade this contemplative evocation of life, while the beauty of the unfolding landscape contrasts with the young players' personal reflections.

Wong Hoy Cheong Dog Hole

7 March – 17 May 2015

This haunting video is a dramatic recreation of the brutal occupation of Malaysia by the Japanese in World War II. It portrays the 1942 Sook Ching massacre through the account of Wong Kum Peng, one of very few survivors of the detention cells. From this disturbing account, Wong has created a work of beauty, and ultimately – by the end of the film – redemption.

APPENDIX F EXHIBITIONS

Susan Norrie, Enola

30 May – 16 August 2015

Enola's title refers to the American plane Enola Gay that dropped an atomic bomb on Hiroshima in 1945. Norrie's interest in nuclear and environmental issues influences this work. The setting is a children's architectural theme park in Nikko, Japan that once displayed miniature versions of iconic international buildings. The camera's slow-panning around the park is set to muzak suggesting a harmonious world, not the dystopian reality of the post-nuclear age.

WA FOCUS

A new annual program dedicated to displaying the work of Western Australian artists, WA Focus showcases recent and new work by local artists, selected to represent a mix of gender, experience and medium. AGWA will work closely with Western Australian artists and the art community to present exhibitions that display the range and depth of our state's creative talent.

Abdul-Rahman Abdullah And Abdul Abdullah

22 April – 27 July 2015

The program began with Abdul-Rahman Abdullah's sculptures and installations and Abdul Abdullah's interdisciplinary work, as the brothers, who often collaborate, explore themes of cultural identity, memory and narrative.



PARR, Mike

Bronze Liars (Minus 1 - Minus 16) #16, 1997
bronze on waxed wooden base, edition 2/3 from a series of 16
124.5 x 28 x 38.5 cm (base); 51 x 46 x 20 cm (head)

The Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia, 2014

Front Cover Image:

GORE, Spencer

Sunset, Letchworth, with man and dog, 1912

oil on canvas

51 x 61cm

Purchased 2015

