



ART ON THE MOVE

ART ON THE MOVE
The National Exhibitions Touring
Structure for Western Australia

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Fremantle WA 6160

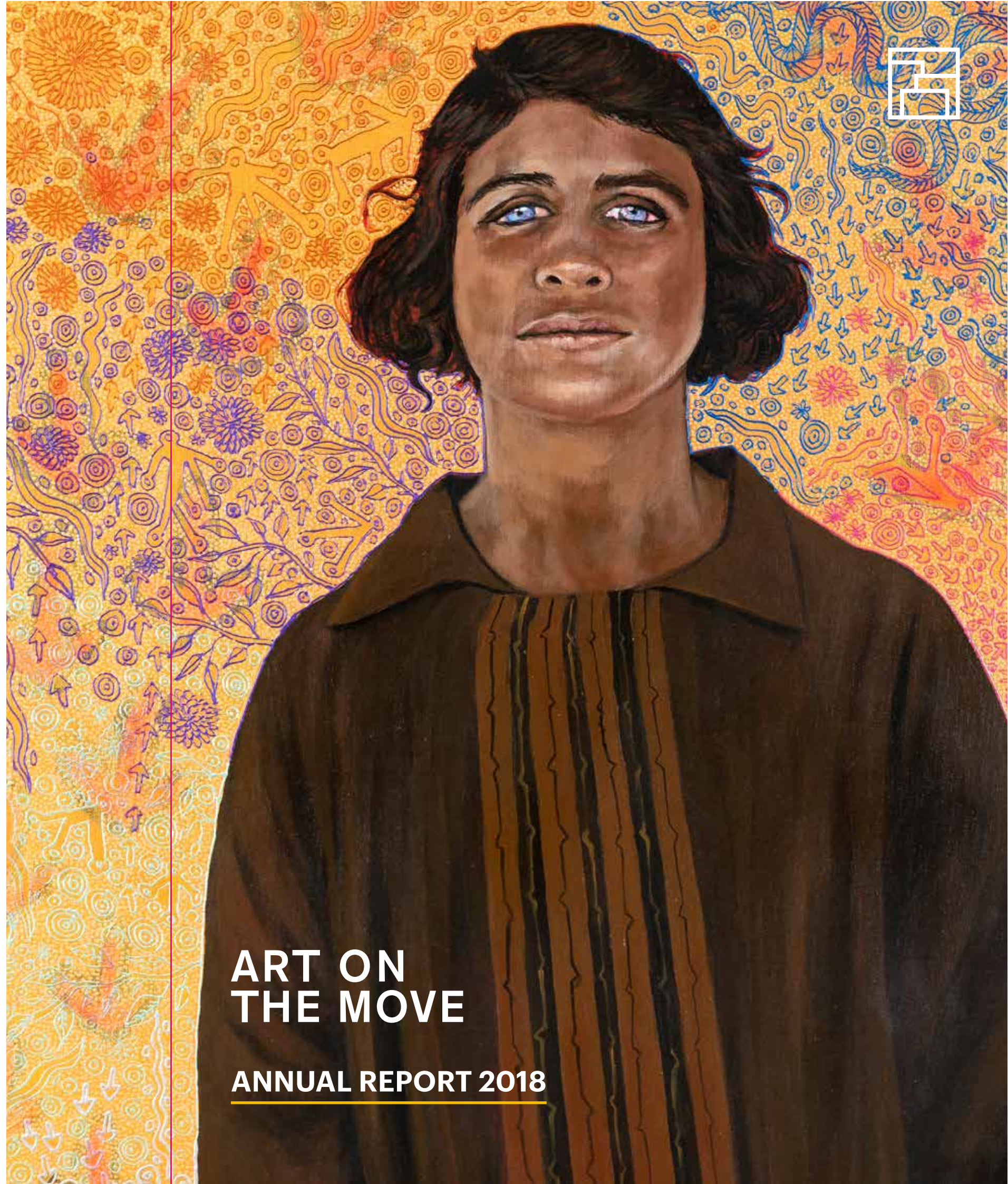
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ART ON
THE MOVE

ANNUAL REPORT 2018



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Acknowledgement To Country

ART ON THE MOVE acknowledges the traditional custodians and pays respect to all Elders, past, present and future, for they hold the memories, traditions, culture and hopes of Aboriginal and Torres Strait Islander peoples throughout Australia.

Design: Studio Papa
Editor: Tamara Clements

This page: Martine Perret *Ephemeral*, 2015. Image courtesy the artist.
Opposite page: Tony Albert *Brother (Our present)*, 2013. Image courtesy of the artist and Sullivan+Stumpf.

GETTING THE JOB DONE

VISION, MISSION AND PURPOSE

ART ON THE MOVE is Western Australia's only organisation dedicated to touring contemporary visual art exhibitions across the regions, interstate and beyond. We challenge and encourage the interaction of contemporary artists, audiences, educators and communities within a dynamic, creative, touring, professional development and learning program. Producing creative pathways for visitors and residents to explore their sense of place through art remains at the core of our vision, mission and purpose.

ART ON THE MOVE will be known for:

- flexibility in its presentation
- relevancy to its site
- engagement with its audience
- activation of imagination and creativity
- speaking to identity of place
- encouragement of new narratives and ideas

ART ON THE MOVE will be a platform for:

- experimentation
- curious exploration
- speaking to an entire ecosystem
- conduit for conversation and perspective
- a global audience
- sustaining visual arts practices

We will know we have achieved our vision, mission and purpose when:

- ART ON THE MOVE is known as a contributor to destination and place-making with visitors and residents, aware of each region's distinctive and unique voice
- Community activities thrive, with opportunities available to all people, irrespective of background and circumstances, on a fair and equitable basis
- Partners, audiences and collaborators are proud ambassadors of ART ON THE MOVE
- Creative talents will be realised, building community capacity and a sense of place and purpose
- ART ON THE MOVE is regarded for its exceptional engagement approach with high-quality exhibitions and programs
- Creative skills are strengthened as individuals and communities realise their creative potential
- The artistic capacity of regional galleries is achieved, leading to sustainable outcomes
- Regional venues attract new and diverse audiences
- Exhibitions and engagement programs result in transformative, artistic and personal experiences



CHAIRPERSON'S REPORT

2018 has seen the promise of 2017 realised, with the hard work of rebuilding and repositioning ART ON THE MOVE as a vital, connected capable organisation within the WA arts sector beginning to bear fruit.

ART ON THE MOVE's success in becoming funded as a lead agency in the State Government's Regional Exhibition Touring Boost (RETB) if performance requirements are achieved, opens the door to long-term growth, with improved resources and further substantial state-wide programming providing deeper engagement. In an environment of continuing modest public funding and the ongoing legacy of a complete cut of Australia Council funding, the RETB is most welcome. Securing ART ON THE MOVE's long-term financial viability remains a crucial challenge for the Board and Executive Director.

The organisation's shift to Fremantle has, as expected, been influential in allowing AOTM to become further connected and accessible to the sector and general community. The staff and board have all enjoyed the improved amenity and greater convenience of the relocation. The gallery space is a significant advantage by making metropolitan audiences more aware of ART ON THE MOVE's touring exhibition program. We have also made a great start in engaging the local community, as is required under our lease with the City of Fremantle.

With the clear leadership of Executive Director, Kim Jameson, the hard work of the staff and the tactful overseeing of the Board have combined to direct the organisation forward. Kim Jameson has continued to collaborate and strategise to reposition ART ON THE MOVE as a sector leading organisation, simultaneously with strengthening the staff's capacity and the organisational culture.

The first draft of a new Constitution was created in preparation for the new relevant State legislation. Thanks

to the long term support of the State Government, through the Department of Local Government, Sport and Cultural Industries, ART ON THE MOVE has remained supported and encouraged on this development path. Further support of education programs from Healthway through the Act-Belong-Commit campaign has enabled us to continue to collaborate with artists, regional communities and galleries.

From the board, we said farewell to Nadia Johnson who was instrumental in the creative development of our exhibition program, Lana Galic who was a diligent and engaging Treasurer, and to Tony Friday who convened on the Governance Sub-Committee offering salient advice on governance and board development.

We welcome to the Board Pilar Kasat, a former CEO of the Community Arts Network, who brings valuable sector, leadership and board experience to ART ON THE MOVE. We also welcome our new Treasurer, Karen Maher who has decades of expertise as an accountant servicing the small business sector, already providing exceptional service to the Board and staff. Thanks to all members of the Committee who continue to passionately and intelligently contribute to the vitality of ART ON THE MOVE.

Thank you to all the staff for their commitment to ART ON THE MOVE and their willingness to rise and meet the challenges they encountered.

Thank you, as always, to our patron Nalda Searles, whose commitment to regional and remote West Australian visual arts continues to be an inspiration.

Jim Cathcart
Chairperson

EXECUTIVE DIRECTOR'S REPORT

Getting the job done was our mantra for 2018. New home, new brand, an invigorated team and exciting activities with the regions. Our partners and collaborators collectively set the tone for a dynamic, challenging and rewarding year.

Our focus on the regions did not waver as we continued to deliver nine exhibitions to 14 venues with new interactive gallery programs, learning materials that create accessible points of engagement, professional development programs covering a myriad of learning needs and over 30,000 km travelled with 45,000 people engaged - it was a busy year.

Relocating from Malaga to Fremantle into a fit for purpose space and transfer of our workshop to Belmont with over 30 years of history was a challenge. I congratulate the team in maintaining business while planning and preparing to move. Amy Stokes and Odd Anderson deserve recognition for creating a smooth process in a timely and professional manner.

We now have our own gallery space and a fit for purpose area to host our professional development and workshop programs.

We streamlined our business by working smarter, not harder. This involved changing and adapting our exhibition touring program and model of engagement by working in partnership with many organisations with whom ambitions, objectives and focuses are mutual. Our engagement program has extended to include a variety of art forms and new partners in Carnamah through the North Midlands Project and Nintirri Centre in Tom Price.

We have become very active in the advocacy arena, helping shape GalleriesWest, a new organisation that represents the issues of the public galleries sector in WA - engaging with NETS network, NAVA, Regional Galleries Association of South Australia, Public Galleries Association Victoria and Australia Museums & Galleries Association to ensure that public galleries voices are heard in an ever competitive environment.

Furthermore, we commenced an innovative and exciting partnership with the Art Gallery of WA. The Regional Exhibition Touring Boost is a \$8m State

Government election commitment to increase the number of touring visual arts exhibitions and provide the regions with increased access to the State's art collection. A pilot project is underway with seven regional galleries, and we are thrilled to play a lead part in this new initiative.

Major thanks to the ART ON THE MOVE team - Amy Stokes, Fiona Gavino, Grace Traeger, Olivia Nichols and Sarah Weber - who have contributed positive change, new ideas, energy, passion and action to all that we do. Our interns and volunteers Mikaela Miller, Ben Mitchell and Kate Lowe continue to help us build capacity internally and for the sector.

We said goodbye to Zoe Bloor who did a fantastic job in upscaling our marketing and communication goals and farewelled Odd Anderson in his intelligent approach to preparing our touring exhibitions for travel. Thank you to the Board for your time, guidance and exceptional governance. We thank our Chairperson, Jim Cathcart who is not only present for our victories but provides ongoing support when we need it most. Thank you, as always, to our ever-present and significant Patron, Nalda Searles.

Our regional partners, venues, funders and stakeholders continue to be a crucial part of the organisation's ambitions. Thank you for including us in your journey. We are stronger together.

Looking toward the future, we aim to develop a state visual art touring strategy that will build on the Regional Exhibition Touring Boost Pilot Program. We strive to share and advocate the results and key messages from a survey of the sector.

Our regions are culturally vibrant and well defined, stronger in their voice with creativity at every regional corner. We are asking the hard questions about our role and look forward to exploring them with you.

Kim Jameson

Executive Director



INVESTMENT PARTNERS

GRANTS

The Government of Western Australia: Department of Local Government, Sport and Cultural Industries: Organisational Investment Program

Sponsorship

Healthway: Act-Belong-Commit Engagement Program and Act-Belong-Commit ARTBUS

MEMBERSHIP

ART ON THE MOVE 2018 Membership:

Category A	5 members
Category B	11 members
Category C	8 members
Category D	26 members
Education	2 members
TOTAL	52 members



BEACH STREET

Our *Hello Fremantle* event held in November 2018 was the formal launch of our new home and our new touring exhibition by renowned artist, Julie Dowling. *Yagu Gurlbarl (Big Secret)* set the tone for ART ON THE MOVE to showcase a new exhibition before travelling to the regions, a standard we hope to implement for new touring exhibitions. Intern and artist Mikaela Miller played a key role in making the day a great success.

We have seen a variety of art forms come to life in the gallery as artists experiment and develop their work, creating a visual and performative conversation with the exhibitions presented in the space. We aim to continue building the sector through space activation by offering creative environments for experimentation.

2019 REGIONAL EXHIBITION TOURING BOOST

Regional Exhibition Touring Boost

The Regional Exhibition Touring Boost (RETB) program is an \$8 million State Government election commitment that will widen the sharing of Western Australian culture within the State. Public Galleries play a vital role in regional communities by supporting their social, cultural and economic growth.

The RETB will provide the building blocks for improved art and cultural experience for Western Australia.

The RETB aims to increase the number of touring visual arts exhibitions, providing the regions with increased access to the State's collections. Touring exhibitions form only part of the story. Local collections and local communities will be involved and engaged throughout the process.

The program will also consider the capacity of regional public galleries to receive and present touring visual art

exhibitions; through the provision of professional development for gallery staff and a small capital upgrade fund; delivered through the Department of Local Government Sports and Cultural Industries.

A pilot program is underway with ART ON THE MOVE and the Art Gallery of WA to deliver a series of capsule exhibitions comprised of works from the State art collection to participating regional galleries, listed as follows: Bunbury Regional Art Gallery, Carnarvon Library and Art Gallery, Collie Art Gallery, Ningaloo Centre, Geraldton Regional Art Gallery, Katanning Art Gallery, and the East Pilbara Arts Centre.

Freighting Ideas

Freighting Ideas challenges traditional exhibition touring by making artists, audiences, questions and creativity central to engagement with galleries. The model values the development of genuine relationships, meaningful encounters, community connections and the contribution of various diverse voices. The ultimate aim is for audiences to become content creators, playing a significant role in broader public conversations about creativity and the arts. Freighting Ideas poses the following questions: What is art? Who makes art? Who is art for?

Audience Ambassador

Famous Sharron is famous for nothing at all; she celebrates the world around her and is only now discovering art and art galleries. As Audience Ambassador for Freighting Ideas, Famous Sharron connects audiences and touring exhibitions. She reaches out across platforms with her unique Shazzisms, through direct engagement, provocations, book launch and site-specific activations.

Freighting Ideas Capsule One Exhibition - How Did I Get Here?

Curator: Robert Cook Curator of 20th Century Arts, AGWA

Artists: Tony Albert (QLD), Graham Miller (WA), Toni Wilkinson (WA), Michael Cook (WA), Anne Zahalka (NSW), Petrina Hicks (NSW) and David Rosetzky (VIC).

Drawn from the 17,000-plus items in the State Art Collection, these still-and moving-images represent some of the highest points of the Gallery's recent collecting in the arena of Australian photography and video.

Though coming from different places, generations and backgrounds, the artists included in *How Did I Get Here?* are united by their commitment to creating instantly accessible and appealing works that pull us into a prolonged engagement with their subjects or characters. Compact, potent and powerful is one way of viewing these visual short stories. Considered this way, we can catch how each artist's work flickers between reportage and the realm of fiction, drawing from real life to carefully craft new visions that speak of the challenges of coming of age, cultural continuity, maintaining a sense of self around others, changing social conditions, and much more.

How Did I Get Here? is a question that is, we believe, the start of something. In this spirit, as the show rolls through the regions, it will spark engagement with local collections and artists by featuring their works in displays to further create a dynamic set of encounters about our places and roles in the world, wherever we may be.

Regional Galleries Mapping and Needs Analysis Project

The Regional Galleries Mapping and Needs Analysis Project is an integral part of the Regional Exhibition Touring Boost. The project aims to map the regional venues, assess their level of resources and evaluate their capacity to present and receive high-quality touring exhibitions. The results of an initial survey will be announced in mid-2019.

This exhibition is an Art Gallery of WA and ART ON THE MOVE touring program developed as part of Freighting Ideas project.

This project has been made possible through the Regional Exhibition Touring Boost managed by the Department of Local Government Sport and Cultural Industries, supported by Royalties for Regions and delivered in partnership by ART ON THE MOVE and the Art Gallery of Western Australia.



**“This year I became the Face of WA.
Because no-one else wanted the job.
I love it, and I’ve been going regional,
to Bunbury, Geraldton, Karratha... all the
Hollywood locations and now I’ve been
given the inaugural honour of becoming
Audience Ambassador for Freighting
Ideas, a brand-new ART ON THE MOVE
and Art Gallery of WA touring program.
Isn’t that fabulous, dolls?”**

Famous Sharron



**“Access to professionally curated exhibitions
in a remote region of Western Australia would
not be possible without the wonderful work
of ART ON THE MOVE. These exhibitions play
an essential role, building on the social capital
of the community, developing cultural and
artistic awareness in those individuals who have
engaged with the exhibition. This particular
exhibition has helped to bond our community
and assisted us to build trust and recognition as
a feasible venue for visual art offerings.”**

Carnarvon Library & Gallery on hosting HomeFRONT

2018 TOURING EXHIBITIONS AND ITINERARIES



Bush Babies

Curator/Coordinator: Community Arts Network (CAN)

Artists: Mike Beckwith, Joan Crosby, Ned Crossley, Sharyn Egan, Margaret Fleay, Karen Keeley, Erica McQueen, Tash Nannup, Sue Riley, Jarrad Seng, Graham Smith, Ross Storey, Curtis Taylor, Helen Warrilow, Jay West, Michelle White

This portrait exhibition creates a greater understanding and appreciation of the respected Nyoongar Elders from the Wheatbelt region of Western Australia.

Shark Bay World Heritage Discovery Centre, Denham WA: April 20 - June 24



BETA BLOCKER

Curator/Artist: Miik Green

This exhibition showcases Green's *xylem series*, large-scale paintings on aluminium panels combining unlikely material, sealed within layers of resin. The term 'beta blocker' references a class of drugs that combat various heart conditions, and links the ideas of tension and disequilibrium in art practice with the biological.

Vancouver Arts Centre, Albany WA:
July 18 - August 18



HomeFRONT

Artist Collective: MIX Artists Incorporated

Curator: Paul Moncrieff

Coordinator: Annette Davis

Artists: Kerrie Argent, Lynley Campbell, Ann Copeman, Jenny Crisp, Peta Davies, Annette Davis, Renee Farrant, Indra Geidans, Jillian Green, Nikki Green, Michelle Frantom, Robyn Lees, Rachel Mordy, Terri Pikora, Nat Radivojevic, Sheryl Stephens

This exhibition transcends the personal and critiques the national veneration of the ANZAC myth. The 16 artists involved in this exhibition present their examination of this myth and pull apart assumptions embedded in this national day of remembrance.

**Carnarvon Library & Gallery,
Carnarvon WA:** March 22 - May 12



Mudlark (Jilinbirri) Metals

Curator/Coordinator: Sarah Trant

Artists: Jilinbirri Weavers - Antoinette Roe, Elaine Moncrieff, Marjorie Winmar, Avy Robinson

The Jilinbirri Weavers have worked together since 2004. They have dedicated their lives to cultural heritage and community through their arts practice, creating a unique and contemporary style that celebrates the Gascoyne region and their community. Through the use of local grasses, and experimenting with wire, seeds, banana fibre and wool, the Weavers have translated their woven forms into innovative cast-metal objects.

**Bunbury Regional Art Galleries,
Bunbury WA:** April 14 - May 27

Previous page: Yagu Gurlbarl (Big Secret), Julie Dowling. Installation view in Beach Street Gallery, Hello Fremantle Open Day 2018. **This page, left:** Ned Crossley Nana Mavis, 2014. Image courtesy the artist. **Right:** Miik Green xylem series - parenchyma5, 2013. Image courtesy the artist.

This page, left column: Ann Copeman Lament (installation view) 2015. Image courtesy the artist and Bo Wong. **Right column:** Avy Robinson Bronze Basket, 2012-14. Image courtesy the artist.



Creations from the man cave

Artist: Neil Elliott

A collection of creative sculptures created from found objects and recreated to tell a new story, breathing new life and new energy. An artist of the people with a prime objective to have fun.

Katanning Art Gallery, Katanning WA:
January 1 - March 2

City of Gosnells (5 venues), Gosnells WA: March 10 - March 17

Ningaloo Centre, Exmouth WA:
April 13 - May 6

Collie Art Gallery, Collie WA:
June 22 - July 22

Geraldton Regional Art Gallery, Geraldton WA: August 11 - August 22

Rockingham Arts Centre, Rockingham WA: October 19 - November 2

Dead Centre

Curators: Anna Louise Richardson, Abdul-Rahman Abdullah

Artists: Tony Albert, Abdul Abdullah, Olga Cironis, Barbara Cleveland, Nathan Beard, Megan Cope, Liam Colgan, Thea Costantino, Léuli Eshraghi and Angela Tiatia.

Dead Centre aims to contextualise a group of artistic voices from around the country that explore and celebrate marginalised identities in the broader spectrum of a multicultural society. The exhibition articulates some of the problematic expectations of individuals in finding their place in a social landscape characterised by simplistic and divisive assumptions. Drawing on the experiences of artists connected to different communities, including Aboriginal, Polynesian, Persian, Thai, Greek, Italian, Malay, LGBTIQ and Muslim. The exhibition offers a point of access to individual outlooks that contribute to and enrich the Australian social landscape.

Goldfields Art Centre, Kalgoorlie WA:
January 27 - March 11

Geraldton Regional Art Gallery, Geraldton WA: April 20 - June 17

Beach Street Gallery, Fremantle WA:
August 11 - September 28

Bunbury Regional Art Galleries, Bunbury WA: December 1 2018 - March 3 2019



Machines & Makers

Curator: Jude van der Merwe

Artists: Nalda Searles, Eva Fernandez, Angela McHarrie, Geoffrey Drake-Brockman, Susie Vickery, Coral Lowry, Paul Caporn, Mikaela Castledine, Judith Forrest, Stuart Elliott, Linda van der Merwe, Tee Ken Ng

This exhibition captures the extraordinary history of disruptive technology from the 19th century that changed the world, takes us through the magic of creating stitch, texture and beauty, reflecting on the disposable clothing culture of the 21st century.

Beach Street Gallery, Fremantle WA:
July 4 - August 10

Carnarvon Library & Gallery, Carnarvon WA: August 23 - October 13

Katanning Art Gallery, Katanning WA:
October 26 - November 24

Museum of the Goldfields, Kalgoorlie WA: December 8 2018 - February 10 2019



Ngala Wongga (Come Talk)

Curator/Artist: Martine Perret

Digital production, video and sound:
Jonathan Mustard

Ngala Wongga (Come Talk) is a collaboration with the Aboriginal community in the Goldfields, WA. It is a conceptual body of multimedia work that goes beyond documentary and photojournalism, creating an imaginative aesthetic platform that highlights the Elders' connection to land while illuminating the cultural significance of Australia's endangered languages.

Beach Street Gallery, Fremantle WA:
May 7 - June 22

Alcoa Mandurah Art Gallery, Mandurah WA: July 28 - September 1



Yagu Gurlbarl (Big Secret)

Artist: Julie Dowling

In *Yagu Gurlbarl (Big Secret)*, artist Julie Dowling explores the theme of the slavery of First Nations peoples both in past centuries and in current Australian society. The exhibition features a series of figurative paintings with embellished, glittering surfaces that draw in and engage viewers. Upon closer inspection, a robust political trajectory underlies the work, challenging the myth that First Nations peoples were/are lazy and a drain on society. The beauty presented in the works becomes a metaphor for the resilience and wisdom of First Nations peoples to overcome the narrow narrative that sanitises colonisation.

Beach Street Gallery, Fremantle WA:
November 14 - November 24

Goldfields Art Centre, Kalgoorlie WA:
November 30 2018 - January 13 2019



Pujiman

Artists: Spinifex Hill and Martumilli Artists

Pujiman is a multidisciplinary exhibition, and major collaboration between Spinifex Hill and Martumilli Artists, uniting to bring together the intergenerational voices of the last *pujiman* and their younger artists. The exhibition expresses a diverse narrative that combines animation, film and drawing as well as the painting practice that has been the foundation of both art centres, to present a showcase of the powerful and contemporary indigenous art practices of the Pilbara region in WA.



CLOSING EXHIBITIONS IN 2018

Beta Blocker

- Toured from December 2016 until December 2018
- Exhibited 249 Days
- Travelled to 7 venues
- Connected with 8,284 people across Western Australia

Bush Babies

- Toured from April 2016 until July 2018
- Exhibited 231 Days
- Travelled to 9 venues
- Connected with 10,526 people across Western Australia

HomeFRONT

- Toured from July 2016 until June 2018
- Exhibited 205 Days
- Travelled to 5 venues
- Connected with 8,723 people across Western Australia

Mudlark (Jilinbirri) Metals

- Toured from June 2015 until June 2018
- Exhibited 231 Days
- Travelled to 6 venues
- Connected with 18,022 people across Western Australia

LEARNING AND COMMUNITY ENGAGEMENT



In 2017, ART ON THE MOVE recognised that Gallery education in Western Australia was proceeding through a paradigm shift, with communities requiring new creative approaches to learning. In response, ART ON THE MOVE revisited its traditional education services targeted at educational institutions, moving towards a lifelong learning philosophy for all visitors that facilitates a more responsive and flexible approach. ART ON THE MOVE aims to work to, for and with communities by identifying needs and offering flexible learning programs.

By adopting a dynamic community engagement model, we aim to create a variety of accessible platforms that enable new and established audiences to engage with art in a non-threatening, creative environment; encouraging critical discourse and breaking down barriers.

Active, healthy communities exist when people participate. It's ART ON THE MOVE's role to support the creation of active communities by offering platforms to tell stories through art and lead to healthy, engaged and connected communities.

With Healthway's support, as part of the Act-Belong-Commit message, we delivered more collaborative, innovative projects, working with regional centres

and artists for a healthier and engaged community.

ART ON THE MOVE continued its Act-Belong-Commit ARTBUS program, which provides a subsidy to schools that are not in a position to finance travel to exhibition venues to participate in the program.

In 2018, each touring exhibition travelled with a learning resource, providing the opportunity for visitors to engage with the artworks in a meaningful way. 61 learning resources were distributed to 61 schools interested in visiting exhibitions or participating in an Act-Belong-Commit Engagement program.

For the first time, ART ON THE MOVE created a podcast featuring artist Julie Dowling discussing her work, life and

influences. This podcast is part of the Act-Belong-Commit engagement program, produced by Meri Fatin. Soundscape by Carol Dowling and Julie Dowling.

Healthway and ART ON THE MOVE co-produced an Act-Belong-Commit/ART ON THE MOVE colouring sheet activity and colouring wall activation. ART ON THE MOVE commissioned WA artist Caroline J. Dale to create a map of Western Australia representing the state's diverse flora and fauna. The map was printed on self-adhesive paper as a large-scale wall poster for exhibition venues to exhibit and audiences to colour-in. Nine regional and remote venues received a poster. This reached 36,300 people, and 5,204 actively participated in the colouring wall activity, as well as 500 participants of the colouring-in sheet.

These engagement activities actively invited visitors to spend more time in the galleries, promoting wellbeing through encouraging curiosity and active minds.

"My son never believed he belonged. He always felt like an outsider, isolated and disconnected with himself and his peers. The digital workshop was an awakening moment for him, for the first time, seeing his capabilities, he discovered what he was meant to do with his life. The workshop was a window into his world, he found his place and as a result, has completely changed his outlook on life. He has moved from a reserved and inactive character to someone with a vision, drive and energy to see his future that speaks to his truth."

- Mother of workshop participant (anonymous)



PROFESSIONAL SERVICES

ART ON THE MOVE crates and packages to international museum standards across all exhibitions, providing industry standard documentation for condition reports and exhibition handling, coordinating all of the logistics of the tour. In addition to our core business and services, we provide design and fabricate touring crates and exhibition furniture using our in-house skills, knowledge and extensive workshop facilities. In 2018, ART ON THE MOVE moved workshop locations from Malaga to Belmont where **Yagu Gurlbarl (Big Secret)** was crated for touring.



“Nathan was a very natural advocate for the Act-Belong-Commit message. I think people related well to his analogy of mental health being as important as physical health, especially as country towns and regional centres such as Geraldton have a heavy emphasis on sport.

When the talk encroached on people’s mental relationship to their physical appearance, I felt a lot of the attendees became more aware or comfortable for the time being with their own ‘imperfect’ bodies.”

Ellen Norrish, Gallery Officer Geraldton Regional Art Gallery

PROFESSIONAL DEVELOPMENT

The visual arts sector training ART ON THE MOVE offered in 2018 saw a diverse and dynamic program that responded to the needs of the Western Australia visual arts industry. The Professional Development Program built on partnerships developed in 2017, in particular, Telling Our Stories, an initiative of the Collections Sector Working Group which saw ART ON THE MOVE and Museums and Galleries Australia, Western Australia present a two-day program at the Vancouver Art Centre in Albany. This program saw the ignition of creative curatorial minds while delivering the framework for best practice.



Our new Beach Street location in Fremantle provided an exciting evolution in facilitating professional development. We are now able to deliver related aspects of the program in a dedicated gallery space where participants receive real-world experience in all facets of working with touring exhibitions, condition reporting, installing 2D, 3D and digital media artworks and basic lighting techniques.

In 2018, ART ON THE MOVE had the opportunity to travel deep south to Manjimup, delivering an artist-specific learning day in ‘developing a cohesive body of work’ and ‘curating a cohesive group exhibition’ on behalf of the ‘Connect to the Creative Grid’ program, an initiative of the Regional Arts Partnership Program. The program is supported by the State Government of WA and Country Arts WA and is an excellent engagement that supports regional WA artists.



The Professional Development Program is delivered through commissioned training modules written by industry experts and tailored workshops designed to meet the evolving needs of the sector, emerging professionals and artists. We want to acknowledge and thank all the trainers, artists and specialists for giving their time and knowledge to build regional capacity, develop professional practice and contribute to a sustainable and competent workforce.

“Great to get professional development in this creative way. I look forward to more.”

- Marina Baker, artist and relief teacher

“Fantastic lecturer, thank you, Fiona.”

- Deborah Bettoni, artist

This page, left column: ART ON THE MOVE Professional Development Installing 3D Artworks at Beach Street Gallery Fremantle, 2018. Image courtesy ART ON THE MOVE.
Right column: ART ON THE MOVE Professional Development Politics & Place with Marissa Tindall, 2018. Image courtesy ART ON THE MOVE. **Opposite page:** Act-Belong-Commit Connect Carnarvon, 2018. Image courtesy Carnarvon Art Gallery and Library.



“It was a great mix of the broad and the macro (curatorial premise) generation versus touring insurance tips. It was all useful. Anna was extremely knowledgeable and open to answering any questions the participants had.”

Jacqui Monks, Project Officer Curtin University Gallery

ACTIVE ENGAGEMENT IN THE SECTOR

PARTNERSHIPS & COLLABORATIONS

ART ON THE MOVE hosting venues

Katanning Art Gallery
City of Gosnells
Ningaloo Centre
Collie Art Gallery
Geraldton Regional Art Gallery
Rockingham Arts Centre
Beach Street Gallery
(ART ON THE MOVE)
Goldfields Art Centre
Carnarvon Library & Gallery
Museum of the Goldfields
Alcoa Mandurah Art Gallery
Bunbury Regional Art Gallery
Vancouver Arts Centre
Shark Bay World Heritage
Discovery Centre

NETS Australia

ART ON THE MOVE continues to contribute to the National Exhibitions Touring Support (NETS) Australia network to ensure we are involved in and informing the national agenda for touring visual art exhibitions. The group is involved in developing the 2018 Public Galleries Summit held in Sydney during the 2018 Sydney Biennale.

Propel Youth Arts WA and Perth Centre for Photography

The Act-Belong-Commit Connect program is a statewide partnership between Propel Youth Arts and PCP, as well as Carnarvon Library and Art Gallery, North Midlands Project and Nintirri in Tom Price. The project explores the creative development of self and place through a series of photo media projects, encouraging regional communities to participate in the state-wide MOSAIC photography project by Propel Youth Arts WA. AOTM delivered three one-week photography workshops with young people in three regional communities, delivered by artists Jacqueline Warrick (Camera Story), Martine Perret (Ngala Wongga) and Anton Blume.

Professional Development

ART ON THE MOVE partnered with many diverse arts organisations in 2018 to deliver new and exciting professional development programs to reach new audiences. This included partnering with:

- Connecting to the Creative Grid: Polishing Professional Practice, Manjimup, WA. Developing a cohesive body of work and curating a group exhibition,
- Telling Our Stories - Museums Galleries Australia, Western Australia, Albany WA. A two-day training course focused on curating, preparing presenting and interpreting an exhibition whether artistic or historic.



ADVOCACY

GalleriesWest

Following on from the 2016 Regional Galleries Forum (documented in AOTM 2016 Annual Report), GalleriesWest has been formed as an independent body to represent Western Australian regional galleries.

The organisation has built a website and is in the process of developing a strategic plan. Key projects include working in partnership with ART ON THE MOVE and Art Gallery of Western Australia through the Regional Exhibition Touring Boost to participate in the map and gap research.

Collections Sector Working Group

This project is a working group of state collecting institutions and peak organisations, working together to generate a framework for the support and development of the broader collecting sector. Chaired by Alec Coles, CEO of Western Australian Museum, two key priorities were identified:

1. **Skills Development** – Museums Galleries Australia WA and ART ON THE MOVE partnered to deliver an integrated Professional Development Program for the museum and visual art sector.
2. **Digital Collections Platform** – Developing a searchable digital platform for all WA collections to make it possible to share stories of local, state and national significance. A range of options have been considered, with support from the sector we are now in the planning phase.

Think Tank

Executive Director and Exhibitions Touring Officer participated in CircuitWest Think Tank summit which featured over 26 organisations involved in touring. The purpose is to develop a coordinated approach to touring into regional WA.

Conference Attendance

Executive Director attended:

- **Civic City in a Nomadic World July 2018** presented by Charles Landry and hosted by FORM
- **Pilbara Creative and Cultural Forum**, Pilbara, September 2018. Hosted by the Pilbara Development Commission in partnership with FORM

Executive Director and Exhibitions Touring Officer attended:

- **Art & Artists: Public Galleries Summit 2018**, Sydney, March 2018. Presented by Carriageworks and Regional and Public Galleries of NSW in association with Museums & Galleries of NSW
- **The 21st Biennale Sydney**, March 2018

Learning and Community Engagement Officer attended:

- **Creating a State of Creativity: Creative Learning with Paul Collard**, March 2018. Hosted by FORM
- **WA Showcase 2018: Playing the State**, May 2018. Hosted by Circuit West
- Launch of **Drawing Breath Resource**, September 2018. Hosted by Art Gallery of WA

Speaking Engagements

On behalf of GalleriesWest the Executive Director spoke at the Public Galleries Forum South Australia: Same Same but Different, Adelaide June 2018. Hosted by the Regional Galleries Association of South Australia

This page: ART ON THE MOVE Board Member Anton Blume and Chairperson Jim Cathcart at Hello Fremantle Open Day 2018. **Opposite page:** Dead Centre at Bunbury Regional Art Galleries. Abdul Abdullah. *We are blood and bone*, 2014 (left), *We are sweat and tears*, 2014 (right). Photographer: Sam Beard.



Staff Development

Executive Director attended:

- Communication Intelligence training event hosted by Australia HR Institute
- Employment Law and Arts hosted by the Chamber of Culture and the Arts

Community Engagement and Learning Officer attended:

- Engaging with Influence Workshop hosted by IAP2

Supporting the Sector

Outside ART ON THE MOVE Memberships in 2018

- Artsource
- ArtsHub
- Artist's Chronicle
- Arts Law
- Australia Museums and Galleries Association (AMaGA)
- Community Arts Network (CAN)
- Country Arts WA
- Chamber of Arts and Culture WA
- Chamber of Commerce and Industry (WA)
- GalleriesWest
- National Association for the Visual Arts (NAVA)
- NETS Australia



“Having an artist from elsewhere come to our school gave us a sense of being connected to a wider world. ART ON THE MOVE is a wonderful program...”

Jessica Dyer, Spirit of Play

Community School of Denmark, WA



NUMBER OF
PROFESSIONAL
ARTISTS/ARTS WORKERS
ENGAGED FROM
COMMUNITIES OF
PRACTICE

9,495

TOTAL ATTENDANCES
AT PROFESSIONAL
SKILLS AND
DEVELOPMENT
PROGRAMS

122

NUMBER OF
ATTENDANCES
FROM REGIONAL/
REMOTE WESTERN
AUSTRALIAN
AUDIENCES

31,436

NUMBER OF FIRST
TIME REGIONAL/
REMOTE AUDIENCES
TO ART FORM/
ORGANISATION

24,068

IMPACT AND VALUE

Working with the Department of Local Government, Sport and Cultural Industries, the following performance indicators were created to meet funding outcomes:

KPI'S

High-quality arts and cultural programs – presentation of existing work

Total number of arts and cultural events/activities programmed	225
Total number of professional artists engaged	229

Artists from specific communities of practice are engaged in the creation and presentation of work

Number of professional artists/arts workers engaged from communities of practice	9,495
Number of new arts and cultural works created/presented as a result of engaging these communities of practice	194

Collaborations with regional/remote, national and international artists and communities to create and present new work

Number of collaborations	59
Regional	57
National	2
Number of professional artists engaged as a result of collaborative works	59
Regional	58
National	1
Total number of works created/presented as a result of collaborations	128
Regional	126
National	2

Delivering high-quality and relevant skills and professional development services for the arts and cultural sector

Number of professional skills and development programs delivered	57
Total attendances at professional skills and development programs	122

Creation of ongoing opportunities through touring and remounting of works

Number of outbound tours of extant works	25
Within Western Australia	25
Interstate	0
Number of weeks of employment during remount periods	241
Number of weeks of employment during outbound tours	138

Opposite page: Martine Perret presenting a school talk at Carnarvon Library & Gallery as part of touring exhibition Ngala Wongga. Image courtesy Carnarvon Library & Gallery.

Leading by example

Number of board members	8
Number of organisation members (paying)	52
Number of regular board meetings per year	5

Activities that target and engage regional audiences and participants

Number of regional/remote activities	122
Number of attendances from regional/remote Western Australian audiences	31,436
Number of participants in regional/remote Western Australia	4,472
Number of first time regional/remote audiences to art form/organisation	24,068

Activities that target and engage outer-metropolitan audiences and participants

Number of outer metropolitan activities	41
Number of attendances from outer-metropolitan Perth	12,559
Number of participants in outer-metropolitan Perth	2,489
Outer-metropolitan audiences/participants new to art form/organisation	4,031

Programs targeting young people in education settings

Number of programs targeting young people in education settings	1,529
Number of attendances/participants at programs targeting young people in school settings	9,303
Targeted age groups	4,823

High-quality service delivery to communities of interest

Number of service delivery agreements	100
Number of partnerships with local communities organisations for service delivery	89
Number of services delivered annually	816

Progressive approaches to engaging audiences and participants

Number of attendances/participants at public programs	8,795
Percentage of positive feedback from client surveys	108%
Number of interpretative materials supporting programs	4,659
Number of social media platforms	4

Providing high-quality volunteering opportunities

Number of volunteers engaged	68
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EXHIBITION STATISTICS

Exhibition	Total number of exhibition days	Average length of exhibition in days	Kilometres travelled
<i>Yagu Gurlbarl (Big Secret)</i>	7	7	45
<i>Dead Centre</i>	116	38	1,932
<i>Machines & Makers</i>	119	29	1,810
<i>Ngala Wongga</i>	64	32	175
<i>Creations from the man cave</i>	184	26	4,677
<i>HomeFRONT</i>	51	51	1,789
<i>Mudlark Metals</i>	45	45	353
<i>Beta Blocker</i>	73	36	970
<i>Bush Babies</i>	72	72	1,654

That's a total of nine exhibitions, over 731 days, travelling 13,405 kilometres.



This page: Jacqueline Warrick of Camera Story presenting a photography workshop at Tom Price for the Act-Belong-Commit Connect Project. Image courtesy Jacqueline Warrick, Camera Story.

EXHIBITION TOURING PROGRAM



9

Exhibitions
toured



25

Exhibition
installations



130

Artists
represented



34,390

Total exhibition
attendances

EDUCATION AND PUBLIC PROGRAMS



61

Schools
participated



79

Artist on the
Move talks



10,423

Audiences
reached



143

Students participated
in Act-Belong-Commit ARTBUS

Regions covered

Albany, Bunbury, Busselton, Carnarvon, Collie, Geraldton, Gosnells, Mandurah, North Midlands, Perth Metro Area, Kalgoorlie, Katanning, Rockingham, Shark Bay, Tom Price

PROFESSIONAL DEVELOPMENT



10

Number of experts
employed



24

Number of workshops
presented



162

Number of
participants



41

Number of
modules
presented



19

Number of
locations

METRO REACH



3

Number of venues



3

Metro
Visits



3

Exhibitions



3

Number of
schools

MARKETING



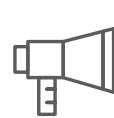
27

Press mentions



20,557

Number of
website visits



4

Radio interviews
and announcements

SOCIAL MEDIA FACEBOOK

213

Facebook posts

1,285 » 1,559

from January 1, 2018,
to December 31, 2018

ECONOMIC RESOURCES AND IMPACT

373 HRS

In-house ART
ON THE MOVE
volunteer
(in-kind)

=

\$11,190

Economic
worth

321 HRS

ART ON THE
MOVE staff
volunteer
(in-kind)

=

\$17,665

Economic worth

725 HRS

Number
of Board
member

=

\$21,054

Economic worth

2,584 HRS

Volunteer hours in
venues supporting
exhibition programs
(state-wide)

=

\$77,520

Economic worth

4,000hrs = \$127,429

TOTAL HOURS AND VALUE OF IN-KIND WORK



ART ON THE MOVE ON THE MOVE

Travelling metro and regionally
across WA and beyond

68,673

Kilometres
travelled
Staff travel

4,563

Kilometres
travelled
Board travel

• **PILBARA**
2 Regional visits

• **GASCOYNE**
2 Exhibitions

• **MIDWEST**
1 Exhibition

REGIONAL REACH



11

Venues



61

Schools

• **WHEATBELT**
2 Exhibitions

• **GOLDFIELDS/ESPERANCE**
1 Regional visits
3 Exhibitions

• **PEEL**
3 Regional visits
1 Exhibitions

• **GREAT SOUTHERN**
2 Regional visits
1 Exhibitions

• **SOUTH WEST**
2 Regional visits
2 Exhibitions

CASE STUDIES

LEARNING AND COMMUNITY ENGAGEMENT

Act-Belong-Commit Connect Program

- The Act-Belong-Commit Connect program engaged 126 students in Carnarvon, Carnamah and Tom Price
- ART ON THE MOVE touring exhibition *Ngala Wongga* and *Dead Centre* were directly referenced in the program. Both exhibitions were exhibited for over 180 days and reached 10,606 audiences in four regions

CONNECT

These workshops were a result of a collaboration between Propel Youth Arts WA and ART ON THE MOVE, leading up to the MOSAIC project. MOSAIC is a crowdsourced photography project and free public exhibition, capturing a day in WA by harnessing photography contributions from people from all over Western Australia and all walks of life.

ENGAGE

ART ON THE MOVE approached Carnarvon Library and Art Gallery to participate in this project, knowing that Cheryl Weston, the Coordinator of Library Services at Carnarvon Library and Art Gallery had been trying to find opportunities to involve young people between the ages of 12 and 16 in creative activities, as well as work in a meaningful way with local artists. Tying in this knowledge with the Act-Belong-Commit Connect Program, ART ON THE MOVE collaborated with Carnarvon-based artist Anton Blume to deliver the workshops. The program was designed to enhance the understanding of the Act-Belong-Commit message by modelling and teaching the message and offering opportunities to live its meaning.

UNDERSTAND

Anton taught students practical photography skills and increased their overall confidence that facilitated the enhancement of their communications skills. 80% of the students loved their involvement in the activity. 95% reported that they learnt to express themselves and how to tell a story through photography.

BELONG

The Act-Belong-Commit Connect Program in Carnarvon supported the creation of a healthier and more engaged community, deepening the sense of belonging for the students.

“The talks and presentation were about feeling connected and belonging in a community, encouraging diversity...”

Amber Norrish, Staff Member,
Bunbury Regional Art Gallery

PROFESSIONAL DEVELOPMENT

Telling Our Stories

CONNECT

- Telling Our Stories was developed and presented in partnership with ART ON THE MOVE and Museums Galleries Australia WA, supported by the Collections Sector Working Group and Department of Local Government, Sport and Cultural Industries
- The two-day course focused on curating, preparing, presenting and interpreting an exhibition, whether artistic or historical
- Training event in 2018 was held at the Vancouver Arts Centre 17-17 of May 2018 and supported by the Connect to the Creative Grid program, an initiative of the Regional Arts Partnership Program

ENGAGE

- Participants included representatives from small community organisations to large cultural/heritage institutions including educators, curators,
- This was a cross-sectorial partnership contributing shared practice and standards to expand skillsets of professionals across WA
- 93% of expectations were met
- 93% thought the content material was useful and relevant (58% excellent, 32% very good)
- 77% believe all skills relevant were covered

UNDERSTAND

- Community and participants gained a greater understanding of industry standards within historical and artistic contexts
- Participants obtained new skills, confidence and understanding benefiting their professional practices

BELONG

- The program has had a positive impact on regional and metropolitan communities with small and medium scale cultural institutions gaining valuable skills to articulate the stories of our state and regions

“I really enjoyed learning best practice and improving skills. Thank you.”

Tess Bryant, Albany WA

TEAM



CURRENT TEAM

Executive Director

Kim Jameson

Finance and

Administration Officer

Amy Stokes

Marketing and

Communications Officer

Grace Traeger
(commenced July 2018)

Training Officer

Fiona Gavino

Exhibitions Touring Officer

Olivia Nichols

Learning and Community Engagement Officer

Sarah Weber

TEAM MEMBERS WHO LEFT IN 2018

Marketing Officer

Zoe Bloor (May 2018)

Workshop Technician

Odd Anderson (November 2018)

EXTENDED ART ON THE MOVE TEAM

REGIONAL EXHIBITION TOURING BOOST (RETB) - AGWA TEAM

Director of Engagement

Christopher Travers

Senior Objects and Projects Conservator

David Graves

Senior Paintings Conservator

Dr. Maria Kubik

Director of Exhibitions

James Davies

Registrar of Collections

Jude Savage

Manager Visitor Experience

Kate Roberts

Works on Paper Conservator

Kate Woollett

Educator and Visitor Experience Officer

Lilly Blue

Curator of 20th Century Art

Robert Cook

Marketing and Promotions Manager

Sharyn Beor

RETB AUDIENCE AMBASSADOR

Famous Sharron

Bonnie Davies, Gelo

Vince Cargeeg, Gelo

RETB - PILOT VENUES

Bunbury Regional Art Gallery

Sharon Chapman and Stephanie
Addison-Brown

Carnarvon Library and Gallery

Cheryl Weston and
Vanessa Deetlefs

Collie Art Gallery

Geoff Blackford and Jim Henderson

Geraldton Regional Art Gallery

Eve York, Sara Walker and
Ellen Norrish

Katanning Art Gallery

James Wood and
Denise Gallanagh Wood

Ningaloo Centre

Jaci Cutler and Bradley Dohnt

East Pilbara Art Gallery (Martumili Artists)

Amy Mukherjee and Jenna Dodge

RETB - MAP AND GAP STEERING GROUP

Anne Robertson, Public Galleries
Association Victoria

Fiona Sinclair, GalleriesWest/
Country Arts WA

James Davies, Art Gallery of
Western Australia

Julian Bowron, GalleriesWest
Kirstie Davies, Western Australia
Local Government Association

Caroline O’Neil, Senior Policy
Officer Regional Culture and the
Arts (WA) DLGSC



FRAMING AND CONSERVATION

Plastic Sandwich
Stephanie Bailey

FREIGHT AND ART HANDLING

Art Install
Millenium Removals

CULTURAL ADVISOR

Ron Bradfield

ACT-BELONG-COMMIT ENGAGEMENT PROGRAM

Nathan Beard
Lynley Campbell
Liam Colgan
Caroline J.Dale
Julie Dowling
Carol Dowling
Sharyn Egan
Neil Elliott
Meri Fatin
Miik Green
Megan Hyde
Martine Perret
Abdul Rahman-Abdullah
Anna Louise Richardson
Antoinette Roe
Adrian Sardi
Curtis Taylor
Jude Van der Merwe
Susie Vickery

HELLO FREMANTLE

Mikaela Miller
Jane Barwell, Inkling Arts
Ilish Coolican
Tom Coolican
Circus WA
Kaleisha Dutton, Kings & Queens
Sarah Gamble, Sartori & Gamble
Richard Glover, Kings & Queens
Sandra Harben
Samantha Hughes, Inkling Arts
Anne Nordgard, Ocean Flow Yoga
Jacob Sartori, Sartori & Gamble
Chloe Schofield
Josie Wowolla Boyle

ACT-BELONG-COMMIT CONNECT

Anton Blume
David Bowman-Bright, North Midlands Project
Monique Douglas Propel Youth Arts
Brie Healy, Nintirri Centre
Jamie McGleave Propel Youth Arts
Christine Tomas, Perth Centre of Photography
Jacqueline Warrick, Camera Story

ARTIST IN RESIDENCE PROGRAM

Georgia King, Whiskey & Boots
Mark Storen, Whiskey & Boots
Holly Garvey

THE ELDERS PROJECT

Melissa Cantwell, The Kabuki Drop
Sarah Rowbottom

PROFESSIONAL DEVELOPMENT TRAINING

Anna Richardson - Artist and Curator
Emily Arnold - City of Mandurah
Fiona Sinclair - Southern Forest Arts and Project Coordinator for the Connect to the Creative Grid Program
Georgia Malone - Marketing Consultant
Gill Nichol - Director Audience Engagement MCA
Janet Carter - Artist and Visual Art Industry Technician and Consultant
Robert Mitchell - Australia Museum and Galleries Association
Roly Skender - Artist, Musician and Producer

PROFESSIONAL LEARNING

Curtis Taylor - Artist and Filmmaker
Glenn Isegar - Pilkington - Curator and Indigenous Art Consultant
Marisa Tindal - Artist

ARTISTS/CURATORS ON TOUR

Bush Babies

Community Arts Network (CAN)
Mike Beckwith
Joan Crosby
Ned Crossley
Sharyn Egan
Margaret Fleay
Karen Keeley
Erica McQueen
Tash Nannup
Sue Riley
Jarrad Seng
Graham Smith
Ross Storey
Curtis Taylor
Helen Warrilow
Jay West
Michelle White

Beta Blocker

Miik Green

HomeFRONT

MIX Artists Incorporated
Paul Moncrieff
Kerrie Argent
Lynley Campbell
Ann Copeman
Jenny Crisp
Peta Davies
Annette Davis
Renee Farrant
Indra Geidans
Jillian Green
Nikki Green
Michelle Frantom
Robyn Lees
Rachel Mordy
Terri Pikora
Nat Radivojevic
Sheryl Stephens
Mudlark Metals
Sarah Trant

Jilindirri Weavers

Antoinette Roe,
Elaine Moncrieff
Marjorie Winmar
Avy Robinson

Creations from the man cave

Neil Elliott

Dead Centre

Anna Louise Richardson
Abdul-Rahman Abdullah
Tony Albert, Abdul Abdullah
Olga Cironis
Barbara Cleveland
Nathan Beard
Megan Cope
Liam Colgan
Thea Costantino
Léuli Eshraghi
Angela Tiat

Machines and Makers

Jude van der Merwe
Nalda Searles
Eva Fernandez
Angela McHarrie
Geoffrey Drake-Brockman
Susie Vickery
Coral Lowry
Paul Caporn
Mikaela Castledine
Judith Forrest
Stuart Elliott
Linda van der Merwe
Tee Ken Ng

Ngala Wongga

Martine Perret
Jonathan Mustard
Yagu Gurlbarl (Big Secret)
Yamaji Arts
Julie Dowling
Pujiman
Spinifex Hill
Martumili Artists

BOARD

Patron

Nalda Searles

Cultural Advisor

Ron Bradfield

Committee Members

Jim Cathcart (Chairperson) (Metro)
Anton Blume (Carnarvon)
Julian Bowron (Bunbury)
Eve York (Geraldton)
Indra Geidans (Albany)
Christophe Canato (Metro)
Karen Mahar (Treasurer) (Metro) (October 2018)
Pilar Kasat (Secretary) (Metro) (October 2018)

Board Members who left in 2018

Anthony Friday (Secretary) (East Pilbara) (July 2018)
Lana Galic (Treasurer) (Metro) (October 2018)
Nadia Johnson (Metro) (April 2018)

SUB-COMMITTEES

Governance – Funding and Advocacy:

Jim Cathcart (Chairperson)
Karen Mahar (Treasurer)
Pilar Kasat (Secretary)

Digital Strategy:

Christophe Canato
Anton Blume (Chairperson)
Jim Cathcart

Exhibitions:

Jim Cathcart
Julian Bowron
Christophe Canato
Indra Geidans (Chairperson)
Anton Blume

WORKSHOP CONTRACTORS

Matt Bairstow
Alex Coles

OH&S CONSULTANT

Janet Carter

FINANCIAL SUPPORT

Carol Bell Accounting
Francis A Jones

INTERNS/VOLUNTEERS

Ben Mitchell - Marketing
Kate Lowe - Front of House
Lilly Gillespie - Front of House
Mikaela Miller - Learning, Community Engagement and Exhibitions

PHOTOGRAPHERS/ VIDEOGRAPHERS

Christophe Canato
Michael Jepson - Inception Video

DESIGNERS

Nude Design Studio
Studio Papa

ORGANISATIONAL CULTURE

Azure HR - Organisational Culture and HR advice
Sandra Booth - Believe/Achieve Coaching and Team Development

OTHER

Sue Scrutton - Editor

Education and Marketing:

Jim Cathcart (Chairperson)
Anton Blume
Indra Geidans

Professional Training and Publications:

Anron Blume
Jim Cathcart

FINANCIAL STATEMENTS

Ray Woolley Pty Ltd, 17 Russley Grove, Yanchep, WA 6035

INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2018

	31/12/2018	31/12/2017
	\$	\$
INCOME		
Dept. of Culture & The Arts Grant	524,511.24	488,699.36
Healthway Funding	75,101.91	38,080.00
Membership	3,984.55	4,670.00
Interest Received	2,111.29	4,057.58
Sundry Income	79,092.63	119,873.89
	684,801.62	655,380.83
EXPENSES		
Production and Venue Expenses	70,656.08	92,985.52
Exhibition Touring Fund Expenses	0.00	46,434.13
Marketing & Promotion Expenses	25,401.84	29,399.59
Public Program Expenses	66,686.99	38,370.70
Relocation Expenses	22,131.31	0.00
RETB Expenses	26,762.61	0.00
Depreciation & Amortisation	15,685.15	17,483.18
Administration Expenses	610,863.20	620,684.19
Total Expenses	838,187.18	845,357.31
Operating Deficit for the Year	-153,385.56	-189,976.48
Transfers from Reserves		
Marketing Reserve	0.00	38,342.00
Project Reserve	0.00	23,178.00
Building Reserve	0.00	81,037.00
Deficit for the Year	-\$153,385.56	-\$47,419.48

The accompanying notes form part of these financial statements.

BALANCE SHEET AS AT 31 DECEMBER 2018

	31/12/2018	31/12/2017
	\$	\$
MEMBERS' FUNDS		
Retained Surplus Brought Forward	457,654.38	505,073.86
Operating Surplus for the year	-153,385.56	-47,419.48
TOTAL MEMBERS' FUNDS	\$304,268.82	\$457,654.38
Represented By:		
CURRENT ASSETS		
Cash on Hand	270.00	85.35
Cash at Bank	551,128.76	181,597.40
Cash on Deposit	25,019.58	225,062.50
Trade Debtors	4,954.00	16,700.00
Prepayments	0.00	2,607.33
Bond	17,600.00	24,567.00
TOTAL CURRENT ASSETS	598,972.34	450,619.58
NON-CURRENT ASSETS		
Office Equipment - cost	53,315.86	67,526.06
Less: Accumulated Depreciation	-35,674.80	-44,825.75
	17,641.06	22,700.31
Gallery Fittings & Equipment - cost	15,882.46	21,048.41
Less : Accumulated Depreciation	-12,267.98	-14,854.40
	3,614.48	6,194.01
Plant & Equipment - cost	122,119.88	122,119.88
Less : Accumulated Depreciation	-91,743.04	-82,889.80
	30,376.84	39,230.08
Leasehold Improvements - cost	12,405.00	16,655.75
Less: Accumulated Amortisation	-2,481.01	-16,655.75
	9,923.99	0.00
TOTAL NON-CURRENT ASSETS	61,556.37	68,124.40
TOTAL ASSETS	660,528.71	518,743.98
CURRENT LIABILITIES		
Trade Creditors	2,060.62	26,020.50
Sundry Payables and Accrued Expenses	7,245.87	2,450.62
Funding in Advance	303,514.95	0.00
Provision for Annual Leave Entitlements	20,969.73	13,885.59
Provision for Long Service Leave Entitlements	7,414.68	6,181.85
TOTAL CURRENT LIABILITIES	341,205.85	48,538.56
NON - CURRENT LIABILITIES		
Provision for Long Service Leave Entitlements	15,054.04	12,551.04
TOTAL LIABILITIES	356,259.89	61,089.60
NET ASSETS	\$304,268.82	\$457,654.38

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2018

	31/12/2018	31/12/2017
	\$	\$
Cash Flows from operating activities		
Receipts from Members	3,984.55	4,670.00
Receipts from Dept. of Culture & The Arts Grant	524,511.24	488,699.36
Receipts from Healthway Funding	81,101.91	38,080.00
Interest Received	2,111.29	4,057.58
Other Receipts	388,353.58	111,698.89
Payment to suppliers and employees	-818,254.48	-794,789.22
Net cash provided by operating activities	181,808.09	-147,583.39
Cash Flows from Investing Activities		
Purchase of Fixed Assets	-12,405.00	-6,895.31
Cash Flows from Financing Activities		
Proceeds from Disposal of Fixed Assets	270.00	1,085.46
Net increase (decrease) in cash held	169,673.09	-153,393.24
Cash at beginning of the year	406,745.25	560,138.49
Cash at the end of the year	\$576,418.34	\$406,745.25
(Deficit) for the year	-153,385.56	-47,419.48
Depreciation	15,685.15	17,483.18
(Loss)/ Profit on Sale of Assets	3,017.88	860.73
Transfers from Reserves	0.00	-142,557.00
Changes in:		
Trade Debtors	11,746.00	-8,175.00
Prepayments	2,607.33	32,396.57
Bond	6,967.00	0.00
Trade Creditors	-23,959.88	21,159.96
Sundry Payables and Accrued Expenses	4,795.25	-674.22
Funding in Advance	303,514.95	0.00
Provision for Annual Leave Entitlements	7,084.14	-1,498.94
Provision for Long Service Leave Entitlements	3,735.83	-19,159.19
Net Cash from Operating Activities	\$181,808.09	-\$147,583.39

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

	Retained Surplus	Building Reserve	Marketing Reserve	Project Reserve
Balance at 1 January 2017	505,073.86	81,037.00	38,342.00	23,178.00
Movement in the Year	-47,419.48	-81,037.00	-38,342.00	-23,178.00
Balance at 31 December 2017	457,654.38	0.00	0.00	0.00
Movement in the Year	-153,385.56	0.00	0.00	0.00
Balance at 31 December 2018	304,268.82	0.00	0.00	0.00

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The board of management have prepared the financial statements on the basis that the incorporation is a non-reporting entity because there are no users dependent on general purpose financial statements. The financial statements are therefore special purpose financial statements that have been prepared in accordance with the requirements of section 60.40 of *Australian Charities and Not-for-profits Commission Regulation 2013* (ACNC Regulation) and in order to meet the needs of members.

The financial statements have been prepared in accordance with the significant accounting policies disclosed below, which the board of management have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless stated otherwise.

The financial statements have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of the statements are as follows:

a. Income Tax

The incorporation is exempt from income tax.

b. Property, Plant and Equipment

All property, plant and equipment except for freehold land and buildings are initially measured at cost and are depreciated over their useful lives on a straight-line basis. Depreciation commences from the time the asset is available for its intended use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The carrying amount of plant and equipment is reviewed annually by board of management to ensure it is not in excess of the recoverable amount. Freehold land and buildings are carried at their recoverable amounts, based on periodic, but at least triennial, valuations by the board of management. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the asset's employment and subsequent disposal. The expected net cash flows have not been discounted in determining recoverable amounts.

c. Trade and Other Receivables

Trade receivables are recognised initially at cost and are subsequently measured at cost less any provision for impairment. Most sales are made on the basis of normal credit terms and are not subject to interest.

At the end of each reporting period, the carrying amounts of trade and other receivables are reviewed to determine whether there is any objective evidence that the amounts are not recoverable. A provision for impairment is established when there is objective evidence that the incorporation will not be able to collect all amounts due according to the original terms of the receivables.

d. Impairment of Assets

At the end of each reporting period, property, plant and equipment, intangible assets and investments are reviewed to determine whether there is any indication that those assets have suffered an impairment loss. If there is an indication of possible impairment, the recoverable amount of any affected asset (or group of related assets) is estimated and compared with its carrying amount. The recoverable amount is

the higher of the asset's fair value less costs to sell and the present value of the asset's future cash flows discounted at the expected rate of return. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount and an impairment loss is recognised immediately in profit or loss.

e. Trade Payables

Trade payables represent the liabilities for goods and services received by the incorporation that remain unpaid at the end of the reporting period. They are recognised at their transaction price. Trade payables are subject to normal credit terms (30–60 days) and do not bear interest.

f. Employee Benefits

Provision is made for the incorporation's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus any related on-costs. At the year-end there is a contingent liability for sick leave of \$15,118.

g. Provisions

Provisions are recognised when the incorporation has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

i. Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

j. Revenue and Other Income

Revenue is measured at the value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

All revenue is stated net of the amount of goods and services tax (GST).

k. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO), in which case the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables stated are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the balance sheet.

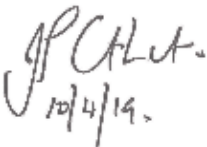
BOARD OF MANAGEMENT'S DECLARATION

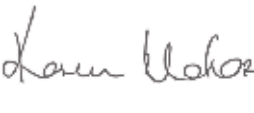
The board of management have determined that the incorporation is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in the notes to the financial statements.

The board of management declare that:

1. The attached financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*; and
2. in the board of management's opinion there are reasonable grounds to believe that the incorporation will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*:


Chairperson


Treasurer

Dated this 10th day of April 2019

INDEPENDENT AUDITOR'S REPORT

OPINION

We have audited the accompanying financial report, being a special purpose financial report, of National Exhibition Touring Structure for Western Australia Inc. (the association), which comprises the Committee's report, the balance sheet and statement of changes in equity as at 31 December 2018, the income statement and the cash flow statement for the year then ended and notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Committee.

In our opinion, the financial report presents fairly, in all material respects, the financial position of National Exhibition Touring Structure for Western Australia Inc. as at 31 December 2018 and its financial performance for the year then ended in accordance with the accounting policies described in note 1 to the financial statements, and the requirements of the Associations Incorporation act of WA, and the Australian Charities and Not-for-profits Commission act 2012 (ACNC act 2012) .

BASIS OF OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Committee's APES 110: Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

EMPHASIS OF MATTER – BASIS OF ACCOUNTING

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the association to meet the requirements of the Associations Incorporation Act of WA and the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act 2012) . As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

COMMITTEE'S RESPONSIBILITY FOR THE FINANCIAL REPORT

The Committee of National Exhibition Touring Structure for Western Australia Inc. is responsible for the preparation of the financial report, and has determined that the basis of preparation described in note 1 is appropriate to meet the requirements of the Associations Incorporation act of WA and the Australian Charities and Not-for-profits Commission act 2012 (ACNC act 2012) and is appropriate to meet the needs of the members. The Committee's responsibility also includes such internal control as the Committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Committee is responsible for assessing the association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Committee either intends to liquidate the association or to cease operations, or has no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

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

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

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee.
- Conclude on the appropriateness of the Committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Ray Woolley Pty Ltd
Ray Woolley
Registered Auditor No
16396
26 March 2019
17 Russley Grove
Yanchep
WA 6035















ART ON THE MOVE

The State Government supports ART ON THE MOVE through the Department of Local Government, Sport and Cultural Industries.

Act-Belong-Commit Engagement Program 2018 is proudly sponsored by Healthway promoting the Act-Belong-Commit message and is presented by ART ON THE MOVE.





Freighting Ideas

This is an ART ON THE MOVE and Art Gallery of WA touring program developed as part of Freighting Ideas project.

This project has been made possible through the Regional Exhibition Touring Boost managed by the Department of Local Government Sport and Cultural Industries, supported by Royalties for Regions and delivered in partnership by ART ON THE MOVE and the Art Gallery of Western Australia.