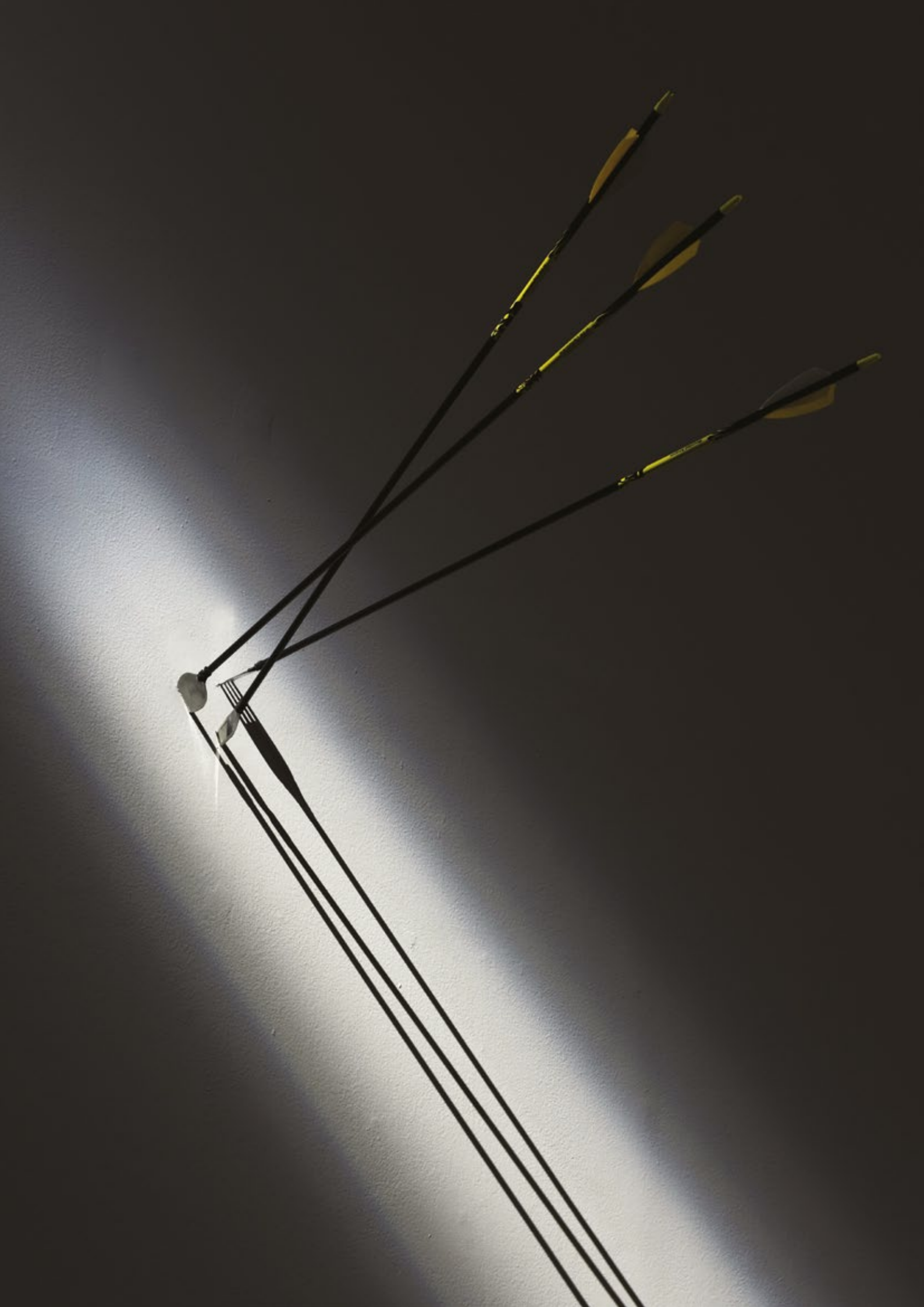


# ART ON THE MOVE

ANNUAL REPORT 2020

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# CONTENTS

|  |    |
|--|----|
| 2020 A Year of Resilience                  | 2  |
| Reports                                    | 4  |
| Investment Partners                        | 8  |
| Beach Street Activation                    | 9  |
| Regional Exhibition Touring Boost          | 10 |
| 2020 Touring Exhibitions and Itineraries   | 14 |
| Exhibitions Closed in 2020                 | 16 |
| 2020 Act-Belong-Commit Engagement Programs | 18 |
| Professional Services                      | 20 |
| Engagement with the Sector                 | 21 |
| Advocacy                                   | 22 |
| Impact and Value                           | 28 |
| Case Studies                               | 32 |
| Team                                       | 33 |
| Financial Statements                       | 36 |



## Acknowledgement To Country

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

**Design:** Angela Mitchell  
**Editor:** Tamara Clements

**This page:** Julie Dowling, *Icon to a Stolen Child - Guwiyarlara (Green)*, 2017. Image courtesy of the artist. **Opposite page:** Loren Kronemyer, *Wounded Amazon of the Capitalocene*, 2019. Image courtesy of Dan McCabe.

# A YEAR OF RESILIENCE



## Vision

ART ON THE MOVE is the leading arts organisation in Western Australia for delivering high-quality contemporary touring exhibitions, creating connectivity between visual arts, culture and liveable communities.

## Purpose

Our purpose is to explore and activate the connections between art and place, and in doing so bring together and inspire diverse communities.

## Values

Accessible, Inclusive, Empowerment, Equity.

To achieve our vision and purpose we encourage:

- **innovative** artistic practices to flourish as artists respond to environments and audiences through ART ON THE MOVE tours;

- artists and audiences to **evolve** and grow through discussions surrounding the arts in meaningful and creative ways;
- **adaptability** in our work practices in response to the needs of artists, venues and audiences;
- **compassion** and understanding of the world by presenting and exploring universal themes that resonate at a local level.

## Goals

ART ON THE MOVE will continue to strengthen, develop and enrich the cultural landscape of WA by touring high-quality exhibitions to Western Australia and beyond. We do this by developing creative opportunities for WA artists to engage with new audiences. By presenting the stories and voices of WA, we elevate and contribute to WA's position as a culturally rich destination of choice for residents, visitors and businesses.

We will continue to work across four core areas that are all essential in the delivery and sustainability of high-quality contemporary art exhibitions:

- Development, production and management of touring contemporary art exhibitions that encourage critical discourse and new ways of looking at the world;
- Create inspiring pathways for participation and learning that develop a deeper connection to art, targeting existing and new audiences using multiple learning and engagement tools;
- Build the capacity of the sector to activate potential and develop the required skill set, knowledge and opportunities to present complex and challenging touring exhibitions in a variety of settings;
- Connect with the sector through advocacy and networking programs that contribute to sector growth.

## CONNECT

Work with challenging and relevant contemporary touring exhibitions that facilitate and foster connection between artists, creatives and communities.

### Strategies:

- Develop a regional visual art touring strategy that will inform the future of touring in WA;
- Continue to tour throughout metropolitan, regional and remote WA whilst strengthening interstate touring;
- Commission, curate, produce and present high-quality contemporary exhibitions that will tour nationally and internationally;
- Collaborate with collecting bodies to widen the exposure of collections, through creative and innovative programs and tours.

## ENGAGE

- Activate communities and deepen audience engagement, through quality cultural experiences that encourage connectivity with personal stories.

### Strategies:

- Develop and deliver learning programs that offer multiple access points for audiences including interactive, live, print and online platforms;
- Create artist-led engagement activities and resources;
- Develop place-based programs that reflect the dynamic voices of each area;
- Engage and activate a network of arts and non-arts environments.

## UNDERSTAND

Raise the level of professional practice that maximises potential, capacity and capability across the sector contributing to a strengthened, dynamic and capable workforce.

### Strategies:

- Support training programs that are in line with industry needs and recognised standards;
- Develop innovative programs that generate conversations and discourse in the national and international landscapes.

## BELONG

Activate appropriate resources to meet business objectives that lead and contribute to a healthy sector.

### Strategies:

- Develop a long-term financial plan to sustain viability and generate growth;
- Collaborate with First Nations peoples to ensure our work within the sector is authentic and meaningful;
- Activate partnerships and collaborations that add value to ART ON THE MOVE;
- Build and develop organisational stability through appropriate governance processes;
- Operate with a positive and engaging culture that empowers and encourages creative potential and positive working environments.

**Opposite page:** Tony Albert, *Brother (Our present)*, 2013, pigment print on paper.  
Image courtesy of the artist and Sullivan+Strumpf



# REPORTS

## PILAR KASAT

**What can we say about 2020 that has not been already said? A year we wish to forget, a year that changed everything, and the way we do business. The year of the worst recession on record. We have seen, on our TV screens, devastating images of people suffering in hospitals and mass burials in endless graveyards across the world. A year of heartache and suffering; of separations and reunions. And despite all this, WA has been spared the worst of the pandemic. This has been a complicated and absolutely extraordinary year.**

Paradoxically, 2020 has been one of the most remarkable years in the history of ART ON THE MOVE. In 2020, we were awarded our most substantial project grants since our incorporation 35 years ago. Thanks to the Department of Local Government Sport and Cultural Industries, and through the Regional Exhibition Touring Boost, we will be able to deliver visual art infrastructure, programs, and skills development to regional Western Australian communities for the next three years, and this is momentous!

This signifies the standing of our organisation and the relevance of our offerings. In 2021 we will ensure this investment is enduring. Amongst many other things, we plan to develop a long-term visual arts strategy that goes beyond the next three years.

The groundwork of this achievement was done by our past Executive Director Kim Jameson and we are grateful for her vision and tenacity. Kim left the organisation in July, and in August we welcomed Dr Theo Costantino whose artistic and curatorial skills, experience and standing in the arts sector, are the perfect fit to take ART ON THE MOVE to the next level of its development.

The Board is optimistic and excited. We believe in 2021, we will witness a burst of creativity and a renewed sense of purpose for the arts community in which ART ON THE MOVE will consolidate the relevance of our services to regional communities.

We hope the role of the arts is better understood in a post-COVID-19 world. The arts not only helped us cope throughout this pandemic, but it also helped us make sense of what we have been going through, and no doubt will help us articulate the range of complex emotions we have been collectively experiencing during these turbulent times.

I hope as a result of this, we have sharpened our capacity for empathy and appreciation for life and the human experience, things the arts can cultivate and engender so well.

I'd like to thank our staff, partners, funders and my fellow Board members for their dedication and commitment to what ART ON THE MOVE represents.

***Dr Pilar Kasat***

*Chairperson*

ART ON THE MOVE Board



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**This page:** ART ON THE MOVE Chairperson Dr Pilar Kasat and former Executive Director Kim Jameson at the ART ON THE MOVE 2019 End of Year Event.  
Image courtesy Dana Weeks.

## THEO COSTANTINO

**I joined ART ON THE MOVE as Executive Director in August 2020. Despite the turmoil of the year, it has been a productive time for the organisation; this is a testament to my predecessor Kim Jameson's achievements in the role as well as the ability of the team to respond and adapt to challenging circumstances.**



**This page:** Participants at WA Showcase 2020. Image courtesy of Julian Bowron.

Kim has left a considerable legacy that is enabling ART ON THE MOVE to contribute to Western Australian culture at a time when we urgently need to protect the arts and invest in local economies. Thanks to the State Government's Regional Exhibition Touring Boost (RETB), we have been able to share Western Australian culture more widely in the form of touring exhibitions, and are building the capacity of regional public galleries to present high-quality exhibitions, attract visitors, engage with communities and create professional opportunities for artists and arts workers.

In 2020, ART ON THE MOVE had seven exhibitions on the road and reached over 12,000 audience members. We

launched three new tours: *Rules of Summer* by Shaun Tan, *Preppers*, and *There Were Moments of Transformation*. We concluded the tours of *Machines & Makers* curated by Jude van der Merwe, *Pujiman* by Spinifex Hill and Martumili Artists, and *Yagu Gurlbarl (Big Secret)* by Julie Dowling.

In 2020, we also closed *How Did I Get Here?*, the first touring exhibition to emerge from the partnership between ART ON THE MOVE and the Art Gallery of Western Australia, supported by the RETB. This exhibition brought contemporary artworks from the State Art Collection to Katanning, Collie, Exmouth, Bunbury, Geraldton, Newman and Carnarvon, alongside the work of



local artists. In September, ART ON THE MOVE emerged from COVID-19 lockdown with the second State Art Collection exhibition, *There Were Moments of Transformation*, presumably the first-ever exhibition to bring the work of old masters Renoir and Rodin to Exmouth, Kalgoorlie, Katanning and Collie, with more stops on the tour to come.

The RETB funding has come at a time when the regional arts sector is in the greatest need of support. In 2020, ART ON THE MOVE administered a \$180,000 Public Regional Galleries Relief Fund on behalf of the Department of Local Government, Sport and Cultural Industries, which enabled galleries to keep doors open and undertake essential upgrades before hosting the State Art Collection. In 2021, we will continue to administer the fund to improve the quality of arts and cultural infrastructure in regional WA.

In addition to contributing to thriving cultures and economies, art has the power to inspire, enrich, challenge and educate. It is also increasingly recognised that engagement with arts and culture has a positive impact on personal wellbeing and health; we promote this knowledge through our partnership with Healthway, which enables us to add value to our touring program through public programming, learning resources and community outreach.

2020 has been a powerful reminder of the vulnerability of our societies, our interdependence with our communities and environment, and the systemic inequalities that must be reckoned with to build a better world. As a conduit for Western Australian art and culture, ART ON THE MOVE supports the urgent reflection on our places, identities, relationships and histories in all their



richness and complexity, and provides points of connection despite the distances between us.

Many thanks to our staff, Board, members, stakeholders, funding bodies and collaborators for supporting ART ON THE MOVE and the Western Australian arts sector.

### **Dr Theo Costantino**

*Executive Director*

August 2020 - present

**This page:** ART ON THE MOVE Executive Director Theo Costantino.  
Image courtesy ART ON THE MOVE.

# INVESTMENT PARTNERS

## GRANTS

### The Government of Western Australia:

- Department of Local Government, Sport and Cultural Industries:
  - Arts Organisational Investment Program
- Department of Local Government, Sport and Cultural Industries supported by Royalties for Regions:
  - Regional Exhibition Touring Boost
  - Regional Public Galleries Improvement Fund Australia Council Resilience Fund 2020
- Lotterywest Resilience Fund 2020
- *Preppers* - Auspice Australia Council Resilience Fund 2020

## SPONSORSHIP

### Healthway:

- Act-Belong-Commit Engagement Program and Act-Belong-Commit Access Art

## MEMBERSHIP

### ART ON THE MOVE 2020 Membership:

|                   |   |
|-------------------|---|
| <b>Tier One</b>   | 10 members                                    |
| <b>Tier Two</b>   | 7 members                                     |
| <b>Tier Three</b> | 2 members                                     |
| <b>Tier Four</b>  | 71 (11 lifelong, 14 paid, 46 artists) members |
| <b>TOTAL</b>      | <b>90 members</b>                             |

**This page:** Act-Belong-Commit Dynamic Engagement Training at Katanning Art Gallery for *There Were Moments of Transformation*, December 2020. Image courtesy ART ON THE MOVE. Ian Fairweather Head, 1946. State Art Collection, Art Gallery of Western Australia. Gift of Lina Bryans, 1992. © Ian Fairweather / DACS. Copyright Agency, 2020.



# BEACH STREET ACTIVATION



At our Beach Street Gallery, we launch our touring exhibitions and offer artists a creative environment to develop new work, create a visual and performative conversation with the exhibitions presented and the use of the space itself. In 2020, activation of the space was halted as a result of COVID-19. The program resumes in January 2021 with the exhibition *Playing the Man* by Graham Miller as part of Fringe World.

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## ART ON THE MOVE Exhibitions

*Pujiman*

Martumili and Spinifex Hill Artists  
as part of Fringe World Festival 2020

Beach Street Gallery  
January 13 - February 17, 2020

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## Multi-Art Form Residencies

Due to COVID-19 restrictions the Beach Street Gallery was closed to the public from the end of March 2020 and residencies cancelled. The program resumes in 2021 with the lifting of restrictions.

This page: ART ON THE MOVE End of Year Event, 2020. Image courtesy of Dana Weeks.



# REGIONAL EXHIBITION TOURING BOOST

The Regional Exhibition Touring Boost (RETB) program is an \$8 million McGowan Government election commitment that aims to share Western Australian culture more widely within Western Australia and attract visitors through the touring of high-quality art exhibitions. RETB will increase the number of touring visual arts exhibitions and increase regional access to the State's Art Collection. The program will also build the capacity of regional public galleries to receive and present touring visual art exhibitions, by providing capacity building programs for gallery staff.

This program provides an exceptional platform for ART ON THE MOVE to grow, develop and activate the collective ambitions of the sector, and to share and celebrate our State and regional collections whilst building authentic and meaningful engagement with communities and regions. RETB provides the building blocks for improved arts and cultural experience for all Western Australians.

## Freighting Ideas

This concept is the premise on which RETB has been built and recognises the importance of grassroots engagement. 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?

*How Did I Get Here?* is the first of two exhibitions presented in the first phase of the Freighting Ideas program. The second exhibition, *There Were Moments of Transformation* was due to begin touring in March 2020, however, due to the COVID-19 pandemic, the tour was postponed until September 2020 where it launched at the Ningaloo Centre in Exmouth.

Participating regional galleries: Albany Town Hall, Bunbury Regional Art Gallery, Carnarvon Library and Art Gallery, Collie Art Gallery, Ningaloo Centre, Geraldton Regional Art Gallery, Goldfields Art Centre, Katanning Art Gallery, and the East Pilbara Arts Centre.

**This page:** Freighting Ideas exhibition *There Were Moments of Transformation* opening event at Ningaloo Centre, Exmouth, September 2020. Image courtesy of Ningaloo Centre. Holly Grace *Gulf Hut – Remnants* 2017. Blown glass with fired-on glass enamel paints and decals, sandblasted imagery, gilded gold leaf interiors and found metal handle. State Art Collection, Art Gallery of Western Australia. Purchased 2018. © Holly Grace 2017.





## 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 launches and site-specific activations.

*"This is my second year as the Glambassador for ART ON THE MOVE and the Art Gallery – and the Face of Wah (WA). Normally I would have been jet-setting and driving all over this fabulous state, but for a few very strange months I couldn't leave the house! ART ON THE MOVE quickly shifted to online programming and I spent a wonderful few days with audiences online learning how to 'Art at Home', 'Care for Art' and most importantly how to 'Show it Off'. It was a hoot, but I can't wait to leave the house more in 2021 and see you all again."*

– Famous Sharron (Two R's, one of them's silent)

## Conversations with Rain

The learning resource travelling with *There Were Moments of Transformation* explores children's creative relationships with the weather, as a way of potentially transforming our climate futures. The project harnesses learning methodologies that prioritise creativity, participation and engagement. During the height of the pandemic, AGWA and AOTM developed a digital workshop for regional primary school teachers called Unlocking Imagination, which taught teachers how to deliver the *Conversations with Rain* journal to students.

During COVID-19 lockdown, the *Conversations with Rain* journal was reformatted into a downloadable resource for teachers to use in both remote and in-class teaching, with the interactive component travelling as part of the exhibition tour commencing in Ningaloo, September 2020.

**This page:** Freighting Ideas exhibition *There Were Moments of Transformation* opening event at Goldfields Arts Centre, Kalgoorlie, November 2020. Image courtesy of Melissa Drummond. Nick Mount *Red Plate* 1993. Blown Glass. State Art Collection, Art Gallery of Western Australia. Purchased 1993. © Nick Mount 1993; Eubena Nampitjin *Untitled* 2002. Fused glass. State Art Collection, Art Gallery of Western Australia. Gift of Dr Ian and Sue Bernadt, 2018. © Eubena Nampitjin / Copyright Agency.

## **Regional Public Galleries Mapping and Needs Analysis Project**

The Regional Public Galleries Mapping and Needs Analysis Report contributes to the business development and capacity building of the regional arts sector, by providing valuable analysis of the challenges facing regional public galleries. Over 66% of venues are operating with a volunteer base, and infrastructure with limited or no gallery materials to present quality contemporary art exhibitions, as well as minimal resources to deliver basic exhibitions and public programs.

The report outlines implications for artists and arts organisations who they work with, whilst identifying significant constraints on the mounting or touring of exhibitions. The report also offers options to strengthen and contribute to regional activation, leading to improved well-being, community cohesion, enhancing identity and contributing to WA's cultural tourism portfolio.

Using the data from this project, ART ON THE MOVE collaborated with GalleriesWest and the National Public Galleries Alliance to launch the Australian Public Galleries Snapshot report. The Alliance is a network of Australian State and Territory public gallery peak body and industry organisations working collaboratively to advance the sector, including ART ON THE MOVE.

The Australian Public Galleries Snapshot report combines data from all States and Territories and clearly articulates the rich and varied models of delivery, numbers of people visiting galleries and reinforces key sector issues including the reliance on volunteers to operate and manage public gallery spaces.

Collectively, the group is working towards the development of a national benchmarking program that will create a shared set of standards for the public galleries sector extending beyond the current standards, which focus on climate conditions and environmental controls of gallery spaces.

## **Public Regional Galleries Relief Fund**

ART ON THE MOVE administered the 2020 Public Regional Galleries Relief Fund (PRGRF) on behalf of the WA Department of Local Government, Sport and Cultural Industries to support eligible public arts and cultural galleries in regional Western Australia who had to cancel exhibitions and close their doors due to COVID-19. The funding strengthens galleries' capacity to host visual art exhibitions and activities in the future as part of the RETB, and assists in re-establishing vital community arts activity in challenging times. The fund has enabled public regional galleries to undertake activities to support their recoveries, such as the resuming of business activity or improvements to soft and physical infrastructure.

\$180,000 was distributed to seven regional galleries to support the following objectives:

- Improve the quality of arts and cultural infrastructure in regional WA;
- Mitigate and support regional creative development to maintain regional activation at a time of crisis;
- Contribute to the long-term sustainability of arts and cultural galleries in regional WA;
- Improvement to galleries in readiness for receiving the State Art Collection.

To be eligible to apply, public regional galleries were required to:

- Be a part of the RETB program;
- Be located in regional Western Australia;
- Be operated, owned or leased by a regional LGA or not-for-profit organisation with a non-statutory base; who either own or have a lease on an eligible gallery for at least 10 years from the date of the PRGRF funding application. Note: funding was not able to be used for staff wages in LGA (Local Government Authority) galleries;





- Have the capacity to activate engagement in their spaces;
- Be a full or associate member of ART ON THE MOVE or Galleries West;
- Not currently in receipt of Royalties for Regions funding for infrastructure projects; and
- (in the case of multipurpose or co-located facilities) demonstrate that upgrades were intended to support the delivery of its arts and cultural services and functions.
- Be resuming programmed, planned and funded visual and cultural arts activity and can demonstrate this in the application.

Eligible to be funded:

- Major Technical Equipment Upgrades
- Minor Technical Equipment Upgrades
- Art collection management
- Online activation

### **Support for Applicants**

As administrators of the fund, ART ON THE MOVE provided one-on-one consultations for eligible applicants, discussing venue needs alongside Facility Reports and eligibility criteria.

### **Assessment**

Funding applications were assessed by a peer panel including Olivia Nichols, James Davies, Julian Bowron and Ryan Taaffe. Theo Costantino chaired the assessment meeting, and Jade Balfour, Senior Industry and Partnerships Officer at DLGSC observed.

### **Outcomes**

The following applicants were awarded funds:

Collie Art Gallery, Geraldton Regional Art Gallery, Tantabiddi Art Gallery, Katanning Public Art Gallery, Bunbury Regional Art Gallery, Goldfields Art Gallery, and Albany Town Hall.

The funding has enabled major gallery renovations, exhibition lighting, conservation standard climate control, security upgrades, essential gallery equipment purchases, and staffing support. These upgrades have increased the capacity of galleries to present high-quality exhibitions, loan collection-based artworks, and receive the second RETB exhibition *There Were Moments of Transformation*, comprised of objects from the State Art Collection.

**This page:** Freightling Ideas exhibition *There Were Moments of Transformation* installed at Goldfields Arts Centre, November 2020. Image courtesy Melissa Drummond.

# 2020 TOURING EXHIBITIONS AND ITINERARIES

In 2020, ART ON THE MOVE launched three new touring exhibitions: *Shaun Tan: Rules of Summer*, *Preppers*, and *There Were Moments of Transformation*. COVID-19 restrictions caused production delays and the cancellation of ten exhibition bookings, the majority of which were rescheduled. A total of seven exhibitions toured, with 16 presentations in regional public galleries, showcasing 84 artists, installing 168 artworks, and travelling over 16,500km.



## RULES OF SUMMER

**Artist** Shaun Tan

*Rules of Summer* features a set of original paintings from Shaun Tan made for the picture book of the same title. The exhibition explores the friendship of two young boys as it is challenged by many difficult and irrational situations, each one a metaphor for familiar childhood experiences. The story is little more than a list of mysterious rules, 'Never step on a snail', 'Never leave the back door open overnight' or 'Never leave a red sock on the clothesline'. As each rule is broken – not always by accident – surprising consequences ensue and audiences are invited to decide for themselves what is really happening, and why.

**Cannery Arts Centre, Esperance WA**  
September 18 - November 8, 2020

**Geraldton Regional Art Gallery,  
Geraldton WA**  
November 20 - December 12, 2020



## PREPPERS

**Artists** Tiyan Baker, Loren Kronemyer, Guy Loudon, Dan McCabe and Thomas Yeomans.

Around the world, thousands of people are steadfastly preparing for the end of civilisation as we know it. Doomsday preppers, as they're known, collect specialised survival products, skills, and knowledge, both in real life and as members of online communities. The prepper phenomenon is an expression of widely relatable cultural anxieties. *Preppers* examines this global subculture and its distinct aesthetics, jargon and apocalyptic fantasies. The exhibition features five cutting edge Australian and international artists presenting sculpture, installation, video, and prints that reflect their fascination with, and participation in, the culture of doomsday prepping. *Preppers* invites audiences to engage with a plan for action in the face of current cultural anxieties, through high tech and physically engaging contemporary works.

In Memory of Paul Thompson.

**Geraldton Regional Art Gallery,  
Geraldton WA**  
August 22 - September 26, 2020

**Katanning Art Gallery, Katanning WA**  
November 9 - December 5, 2020

**Museum of the Goldfields, Kalgoorlie WA**  
December 14, 2020 - January 31, 2021



## THERE WERE MOMENTS OF TRANSFORMATION

**Artists** Giampaolo Babetto, Kirsten Coelho, Jacob Epstein, Ian Fairweather, Mari Funaki, Holly Grace, Tony Jones, Inge King, William Kentridge, Bethamy Linton, James W R Linton, Jeremy Lepisto, James Lynch, Gabriella Mangano, Silvana Mangano, Nick Mount, Eubena Nampitjin, Rosie Nanyuma, John Nixon, Wendy Ramshaw, Pierre-Auguste Renoir, Auguste Rodin, Michael Rowe, Alister Yiap, Lucy Yukenbarri.

*There Were Moments of Transformation* is the second exhibition of the WA regional exhibition touring program, Freighting Ideas. The exhibition explores the power and fragility of transformation through sculpture, jewellery, ceramics, glass and video works from the State Art Collection. Featuring international and WA artists, the exhibition asks audiences to consider the creation of these works, how materials change, how they change us, and how they change the world around us.

### **Ningaloo Centre, Exmouth WA**

September 26 - October 25, 2020

### **Goldfields Art Centre, Kalgoorlie WA**

November 7 - December 2, 2020

### **Katanning Art Gallery, Katanning WA**

December 12, 2020 - January 1, 2021

**This page:** Mari Funaki, *Ring*, 2006. 18k white gold, rhodium plated. State Art Collection of Western Australia. Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2014.



# EXHIBITIONS CLOSED IN 2020



## MACHINES & MAKERS

**Curator** Jude van der Merwe

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

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

**Bunbury Regional Art Gallery,  
Bunbury WA**

December 14, 2019 – February 16, 2020



## PUJIMAN

**Artists** Spinifex Hill and Martumili Artists

*Pujiman* is a multidisciplinary exhibition and major collaboration between Spinifex Hill and Martumili 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 and showcase the powerful and contemporary Indigenous art practices of the Pilbara region in WA.

**Beach Street Gallery, Fremantle WA**

January 16 – February 13, 2020

**Katanning Art Gallery, Katanning WA**

February 2 – March 21, 2020

**This page, left:** Judith Forrest, *Back Stitch: Decorating with Needles*, 2016, oil on canvas. Photographer: Eva Fernandez. **Right:** Delroy Gardiner, *My Jamu (Grandfather)*, 2017. Image courtesy of Spinifex Hill Artists.



### YAGU GURLBARL (BIG SECRET)

**Artist** Julie Dowling

In *Yagu Gurlbarl (Big Secret)*, artist Julie Dowling explores the theme of 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.

**Collie Art Gallery, Collie WA**

July 3 – August 16, 2020

**Bunbury Regional Art Gallery,  
Bunbury WA**

September 5 – November 29, 2020



### HOW DID I GET HERE?

**Artists** Tony Albert, Michael Cook, Petrina Hicks, Graham Miller, David Rosetzky, Toni Wilkinson, Anne Zahalka.

*How Did I Get Here?* is the first capsule exhibition from the Art Gallery of Western Australia (AGWA) State Art Collection featuring video and photographic works by seven Australian contemporary artists. These works were interwoven with complementary pieces from the local art collections. By asking the question 'How Did I Get Here?' audiences are invited to contemplate how their relationships and environments define their sense of self.

**Bunbury Regional Art Gallery,  
Bunbury WA**

January 18 – March 1, 2020

**Geraldton Regional Art Gallery,  
Geraldton WA**

March 14 – March 24, 2020

\*closed early due to COVID-19

**East Pilbara Art Centre, Newman WA**

July 4 – August 8, 2020

**Carnarvon Library and Gallery,  
Carnarvon WA**

September 25 – November 8, 2020

**This page, left:** Julie Dowling, *Granny Mary*, 2017. Image courtesy of City of Greater Geraldton. **Right:** Graham Miller, *Kayleigh #1*, 2015. Digital photographic print. State Art Collection, Art Gallery of Western Australia. Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund 2016.

# 2020 ACT-BELONG-COMMIT

## ENGAGEMENT PROGRAMS

**ART ON THE MOVE** aims to work to, for and with communities by offering bespoke and flexible learning programs. Through the adoption of an engagement model, we create a variety of accessible platforms that enable new and established audiences to engage with art, encouraging critical discourse and breaking down barriers to participation. In 2020, **ART ON THE MOVE** collaborated with artists across artforms and created programs that not only enhance visual arts literacy but also inspire communities to engage with their identity and sense of place.



**This page:** Broomhill Primary School students participating in the Act-Belong-Commit workshop led by artist Dan McCabe for *Preppers*, November 2020. Image courtesy Dan McCabe.

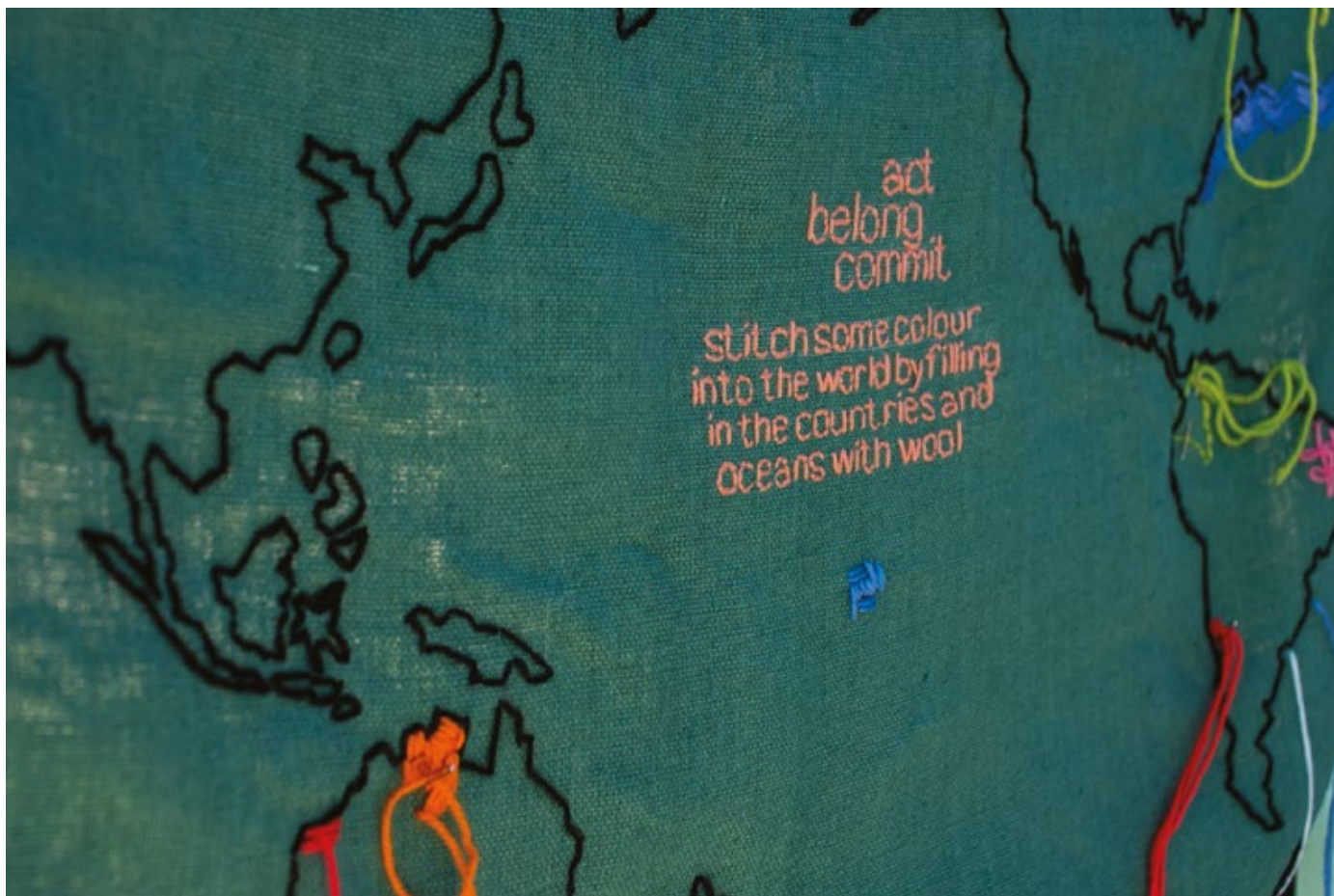
ART ON THE MOVE supports the creation of healthy environments by creating a platform to tell stories through art. With Healthway's support, as part of the Act-Belong-Commit message, in 2020 we delivered collaborative and innovative projects, working with regional centres and artists to grow active and engaged communities.

The impact of COVID-19 led ART ON THE MOVE to pivot its engagement programming to meet the challenges brought on by the pandemic. Engagement programs came to a halt over the lockdown period in WA as galleries closed across the State. To adapt, ART ON THE MOVE moved some engagement programs online by leading Zoom workshops in place of

traditional face-to-face arts workshops, and collaborating with artists to create an interactive and innovative online gallery experience for new touring exhibition *Preppers*. Communication with regional galleries across the State was maintained to ensure programming would be on track to return to galleries with the lifting of lockdown restrictions and aligned to State health advice and restrictions.

Due to the pandemic, face-to-face engagement activities were markedly reduced in 2020. The most notable reduction was the cancelling of further regional engagement residencies in collaboration with Riptide Youth Company and the project *Walk With Me*.





In 2020, the Act-Belong-Commit Engagement Program delivered:

- In-person or virtual art workshops and/or artist talks for each exhibition delivered to schools or community groups;
- Act-Belong-Commit Mindful Stitching Activity, created by Susie Vickery, travelled to regional galleries inviting audiences to stitch and share stories of place and belonging;
- Where possible, the Access Arts Artists on the Move program brought artists into regional towns to talk to the community and school groups;
- Access Art Bus Subsidy was available to regional schools to visit exhibitions;
- Print and online learning resources for each exhibition with opportunities to engage the artworks in a meaningful way;
- Interactive gallery activities for *Yagu Gurlbarl*, *Preppers*, *Rules of Summer* and *There Were Moments of Transformation* available to all visitors in the galleries or online at [www.artonthemove.art](http://www.artonthemove.art)

### Act-Belong-Commit Mindful Stitching

In 2019, Healthway and ART ON THE MOVE co-produced a co-branded Act-Belong-Commit Mindful Stitching gallery activity. ART ON THE MOVE commissioned WA artist Susie Vickery to create a tapestry that invited people to stitch their place on a world map, or add to the map in some creative way using the needles and colourful threads that travelled with the tapestry. This gallery activity saw people of all ages engaging in conversations and sharing stories, creating a sense of belonging through the shared activity. In 2020, three sets of the tapestry travelled around regional Western Australia and grew in-depth and character at each location. The Act-Belong-Commit Mindful Stitching Activity will continue to travel with ART ON THE MOVE exhibitions through 2021.

**This page:** Act-Belong-Commit Mindful Stitching Activity by Susie Vickery at the ART ON THE MOVE End of Year Event, November 2019. Image courtesy of Dana Weeks.

# PROFESSIONAL SERVICES

**ART ON THE MOVE** crates and packages to international museum standards for all exhibitions, provides industry-standard documentation for condition reports and exhibition handling, and coordinates all logistics of the tour. In 2020, **ART ON THE MOVE** has completed the production and crating of touring exhibitions *There Were Moments of Transformation*, *Preppers*, *Rules of Summer*, and *Playing the Man*.



In addition to our core business and services, we design and fabricate touring crates and exhibition furniture using our in-house skills, knowledge and extensive workshop facilities.

*“ART ON THE MOVE being included in the WA Showcase again in 2020 has provided the rare opportunity to hear from other regional galleries and organisations in person. The sector is incredibly diverse and it was beneficial to consider our differences and possible synergies. The presence of GalleriesWest was also important, as it’s an organisation that is attempting to advocate for the sector, noting its diversity and amplifying the positive impact it has on the social and economic fortunes of regional communities across Western Australia.”*

– Isaak Karagoglou, Programming Coordinator,  
Goldfields Arts Centre

# ENGAGEMENT WITH THE SECTOR

## PARTNERSHIPS AND COLLABORATIONS

### ART ON THE MOVE hosting venues 2020

- Beach Street Gallery (ART ON THE MOVE)
- Bunbury Regional Art Gallery
- Cannery Arts Centre
- Carnarvon Library and Gallery
- Collie Art Gallery
- East Pilbara Art Centre
- Geraldton Regional Art Gallery
- Goldfields Art Centre Gallery
- Katanning Art Gallery
- Museum of the Goldfields
- Ningaloo Centre

### National Exhibitions Touring Support 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.

### WA Showcase 2020

For the second time, ART ON THE MOVE and GalleriesWest joined Circuit West to present the WA Showcase. Postponed due to COVID-19, the Showcase was held November 9 – 12 at the Subiaco Arts Centre. WA Showcase 2020 allowed regional galleries an opportunity to meet and discuss the impacts of COVID-19 and future planning. This was highly valuable to ART ON THE MOVE and the sector, enabling attendees to examine the challenges brought on by the pandemic. Breakout sessions dedicated to visual arts focused on communicating with local and State Government, strategic planning, community engagement activities, and RETB venue success stories.

### Visual arts sessions:

#### Monday 9 November 2020

'A Strategic Approach to Grant Writing'  
– Kim Jameson

'Dancing with a star' – Ryan Taaffe  
(CircuitWest) and Annette Carmichael

#### Tuesday 10 November 2020

'Making Arts Essential and Reaching Non-Audiences' – Colin Walker (AGWA)

'A Place at the Table'  
– Olivia Nichols (AOTM) and  
Julian Bowron (GalleriesWest)

'The Minister Loves Data'  
– Julian Bowron (GW)

#### Wednesday 11 November 2020

'Conversations with Rain'  
– Lily Blue (AGWA) and Jo Pollitt (ECU)

'ART ON THE MOVE'  
– Theo Costantino (AOTM)

'More Than a New Carpet and a  
Lick of Paint' – James Wood  
(Katanning Art Gallery)



**This page:** CircuitWest Executive Director, Ryan Taaffe, speaking at WA Showcase 2020. Image courtesy of Julian Bowron.



# ADVOCACY

## GalleriesWest

GalleriesWest is an independent body representing 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 Regional Galleries Mapping and Needs Analysis Project.

GalleriesWest also led the development of a COVID-19 recovery plan program for public galleries to support the sector in its return to work.

Two key documents were created in partnership with Museums and Galleries Queensland:

- COVID-19 | Information, Resources and Support for WA Public Galleries
- COVID-19 Safety Plan | Resource for WA Public Galleries

## Conference Attendance and Staff Development

### Executive Director attended:

#### Kim Jameson

- Attended the NAVA Summit - What's next for Australia's visual arts, craft and design sector? 16 July 2020
- Weekly NAVA Advocacy on the Hill programs
- Weekly NAVA sector meetings during COVID-19 situation
- Metro Roundtable Meeting of key peak bodies to develop a coordinated approach to regional development and consider best practice and outcome-based evaluation

## Theo Costantino

- Circuit West WA Showcase 2020
- Thinking Queerly Symposium 2020
- PGAV Curatorial Intensive 2020:
  - Session 2: Managing Curatorial Risk,
  - Session 3: First Nations Cultural Safety
- NAVA Code of Practice Consultation 2020: Loans and Touring

### Exhibitions Touring Coordinator attended:

- Perth Festival Connect Program 2020
- Circuit West WA Showcase 2020

### Marketing and Communications Officer attended:

- Circuit West WA Showcase 2020

### Finance and Administration Officer attended:

- AHA Hospitality and Hygiene COVID-19 Hygiene Officer Course

### Learning and Community Engagement Coordinator

- Circuit West WA Showcase 2020

### NAVA on the Hill Programs - First Nations Advocacy

- Performing Lines Creative Hub - Perth Festival Programing

### Workshop Technician

- AHA Hospitality and Hygiene COVID-19 Hygiene Officer Course

### Speaking Engagements

#### Executive Director Theo Costantino

- Circuit West WA Showcase 2020
- The Australian Gothic: Nalda Searles and Theo Costantino in conversation with Andrew Nicholls, John Curtin Gallery
- Chair, Queer Curating, Thinking Queerly Symposium 2020

## Supporting the Sector

### Boards, committees and working groups

#### Executive Director Theo Costantino

- NETS (National Exhibition Touring Support) Group
- National Public Galleries Alliance
- GalleriesWest Board
- WA Collections Sector Working Group
- Cultural Executives Group, The Chamber of Arts and Culture Western Australia
- NAVA Code of Practice Revision Roundtable
- Regional Arts WA Metro Roundtable
- FutureNow Visual Art and Design Advisory Network
- FutureNow GLAHM Industry Advisory Network

### Exhibitions Touring Coordinator:

- National Public Galleries Benchmarking Working Group

#### ART ON THE MOVE Memberships

- NETS (National Exhibition Touring Support)
- National Public Galleries Alliance
- GalleriesWest
- National Association for the Visual Arts (NAVA)
- Chamber of Commerce
- The Chamber of Arts and Culture Western Australia
- ArtsHub
- Our Community



**This page:** ART ON THE MOVE Executive Director, Theo Constantino, speaking at WA Showcase, 2020. Image courtesy of Julian Bowron. **Next page, left:** ART ON THE MOVE Act-Belong-Commit Engagement workshop at The Cannery Arts Centre for *Rules of Summer* by Shaun Tan, October 2020. Image courtesy of The Cannery Arts Centre. **Right:** Creative Kids Class at Bunbury Regional Art Gallery exploring Julie Dowling's exhibition *Yagu Gurlbarl* (Big Secret),



***“Rules of Summer* was so well received by our community, with over 1,600 people viewing the exhibition during its time here at the Cannery in Esperance, including a couple who made the 10 hour round trip from Albany specifically to view the exhibition! We also welcomed over 500 school students and over 60 school staff, who visited the exhibition as part of a school excursion. To see the students, particularly the younger students, star-struck when interacting with Shaun’s work in the flesh, was pretty special. It was just so wonderful to be a part of creating the opportunity for our regional students to experience the *Rules of Summer* exhibition.”**

***– Kimberley Jenkins, Co-Manager, The Cannery Arts Centre***



*“Yagu Gurlbarl was one of our most popular exhibitions at BRAG, from an education and public program perspective with over 20 self-guided tours with 447 participants from South West primary and high schools students, as well as community groups. Visitors were not only impressed by the plethora of artistic skills and techniques that Dowling uses to create her unique portraits but also gained important insights into First Nations experience and history.*

*Alongside the exhibition tours, artist Julie Dowling presented an artist talk with our Noongar Arts group in Goomburrup. This was an invaluable talk on arts and activism that participants were inspired and motivated by. In my opinion, I would like to have *Yagu Gurlbarl* on show permanently as it is such an important and impressive exhibition.”*

*– Amber Norrish, Education Manager, Bunbury Regional Art Gallery*





NUMBER OF **FIRST  
TIME AUDIENCES  
FROM REGIONAL/  
REMOTE AUSTRALIAN  
AUDIENCES**

**12,690**

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NUMBER OF  
ATTENDANCES  
FROM **REGIONAL/  
REMOTE WESTERN  
AUSTRALIAN  
AUDIENCES**

**21,149**

---

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

**459**

---

TOTAL **SERVICES  
DELIVERED**

**1,908**

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Opposite page: Act-Belong-Commit Engagement Workshop with Geraldton artist and teacher Shah Jackey at Geraldton Regional Art Gallery as part of Rules of Summer, December 2020. Image courtesy Geraldton Regional Art Gallery. This page: Act-Belong-Commit Mindful Stitching Activity by Susie Vickery at Ellenbrook Arts during Rules of Summer, Jan 2021. Image courtesy Ellenbrook Arts.



# IMPACT AND VALUE

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

|  | TOTAL 2020 |
|--|------------|
| 01.01 Creative Developments                                | 4          |
| 01.02 West Australian New Works                            | 4          |
| 01.03 Existing West Australian New Works                   | 4          |
| 01.04 Australian Work (excluding WA work)                  | 0          |
| 01.05 International Work (excluding Australian work)       | 0          |
| 02.05 Self-curated Exhibitions                             | 0          |
| 02.06 Other Exhibitions                                    | 7          |
| 02.07 Publications (including published recordings)        | 34         |
| 02.09 Seminars and Conferences                             | 1          |
| 02.10 Workshops (not in schools)                           | 5          |
| 02.11 School Program Activities                            | 9          |
| 02.12 Self-defined Activities                              | 2          |
| 03.01 Number of Activities Targeting Specific Demographics | 9          |
| 04.01 Number of Performances                               | 0          |
| 05.01 Exhibition Days - Self-curated                       | 0          |
| 05.02 Exhibition Days - Other Exhibitions                  | 459        |
| 07.01 Free Publications - Non-digital                      | 2,452      |
| 07.02 Free Publications - Digital                          | 835        |
| 09.01 Inbound Tours  | 1          |
| 09.02 Outbound Tours                                       | 16         |
| 11.01 Total Artists Engaged                                | 95         |
| 12.01 Number of Artists Engaged from Specific Demographics | 38         |
| 13.01 Total Services Delivered                             | 1,908      |
| 14.01 Number of Services Targeting Specific Demographics   | 5          |
| 15.04 Unpaid Attendance at Non-ticketed Activities         | 21,669     |
| 15.05 Participants Who Pay a Fee                           | 0          |
| 15.06 Participants Who Don't Pay a Fee                     | 182        |
| 16.01 Broadcast Audience                                   | 0          |
| 17.01 Artists Supported or Represented                     | 95         |
| 17.02 Non-artists Supported or Represented                 | 8          |
| 18.01 Financial Members                                    | 44         |

|       |                                   |         |
|-------|-----------------------------------|---------|
| 18.02 | Non-financial Members             | 46      |
| 19.01 | Subscribers                       | 35,274  |
| 20.01 | Creative Employees FTE            | 2.4     |
| 20.02 | Arts Support Employees FTE        | 2.1     |
| 21.01 | Creative Employees Head Count     | 3       |
| 21.02 | Arts Support Employees Head Count | 3       |
| 22.01 | Employee Head Count Demographics  | 1       |
| 23.01 | Volunteers                        | 30      |
| 24.01 | Estimated Volunteer Hours         | 1,264.5 |
| 25.01 | Board Members                     | 8       |
| 26.01 | Board Member Demographics         | 4       |

## EXHIBITION STATISTICS

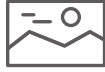
| Exhibition                                  | Total attendance | Total number of exhibition days | Average length of exhibition in days | Kilometres travelled |
|---|------------------|---------------------------------|--------------------------------------|----------------------|
| <i>Pujiman</i>                              | 243              | 30                              | 20                                   | 620                  |
| <i>Machines &amp; Makers</i>                | 3,519            | 65                              | 49                                   | 382                  |
| <i>How Did I Get Here?</i>                  | 3,716            | 116                             | 26                                   | 6,242                |
| <i>Preppers</i>                             | 1,666            | 59                              | 24                                   | 2,700                |
| <i>Yagu Gurlbarl (Big Secret)</i>           | 6,319            | 122                             | 48                                   | 828                  |
| <i>Rules of Summer</i>                      | 2,657            | 62                              | 27                                   | 2,270                |
| <i>There Were Moments of Transformation</i> | 3,491            | 51                              | 22                                   | 3,520                |
| <b>TOTALS</b>                               | <b>21,611</b>    | <b>505</b>                      | <b>31</b>                            | <b>16,562</b>        |

## EXHIBITION TOURING PROGRAM



**7**

Exhibitions  
toured



**17**

Exhibition  
installations



**84**

Artists  
represented



**21,669**

Total exhibition  
attendances

## EDUCATION AND PUBLIC PROGRAMS



**27**

Schools  
participated



**8**

Act-Belong-  
Commit Artist  
on the Move  
talks



**600**

Students  
participated  
in Act-Belong-  
Commit ARTBUS



**2,200**

Audiences  
reached



**1,950**

Act-Belong-  
Commit Learning  
Resource



**6**

Regions  
covered

## METRO REACH



**1**

Venues



**2**

Metro visits



**1**

Exhibitions



**12**

Schools

## MARKETING



**19**

Press  
mentions



**2**

Radio and  
Television



**21,937**

Website visits

**SOCIAL MEDIA  
FACEBOOK**

**130**

Facebook posts

**1,999**

Page likes



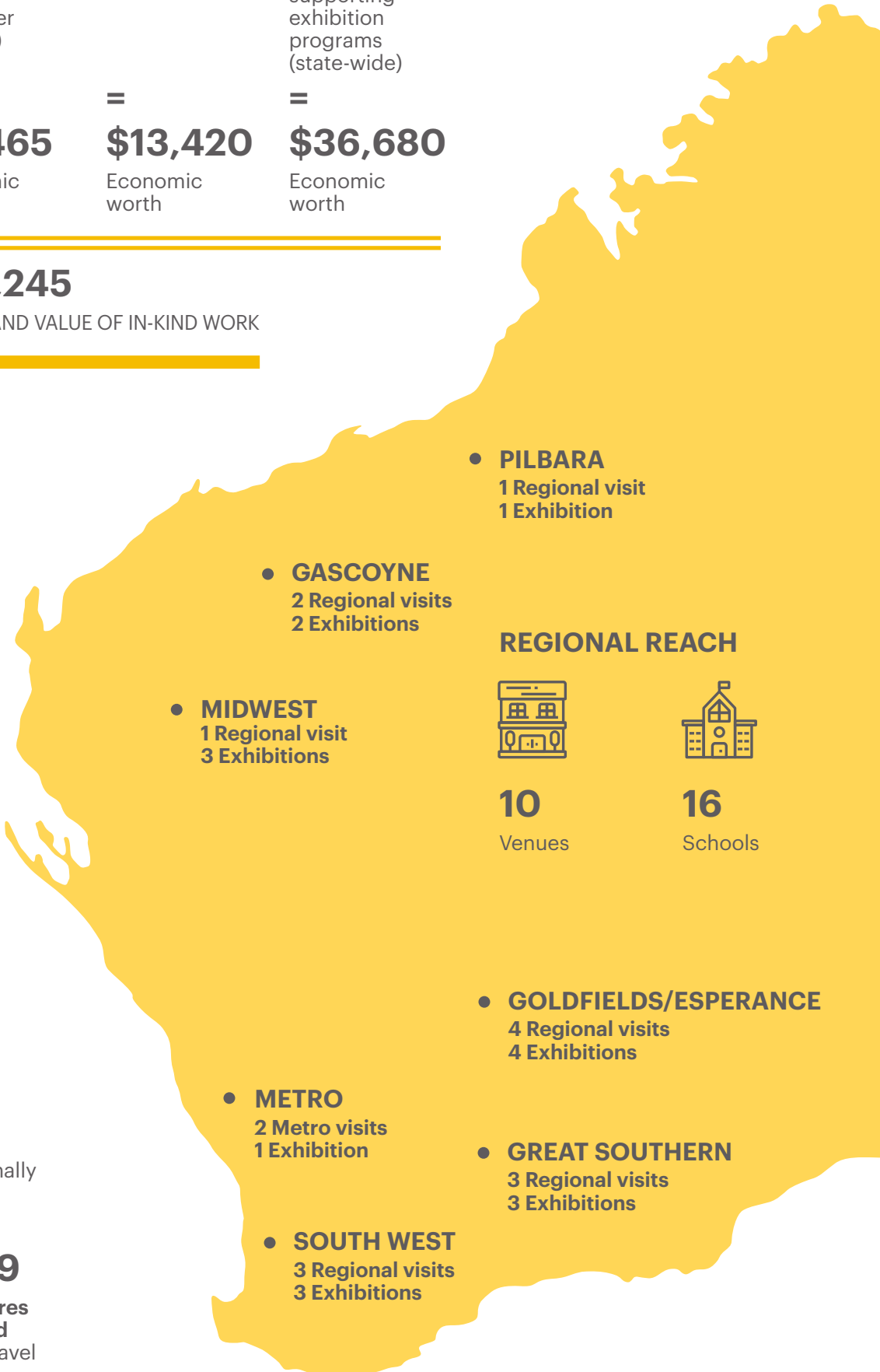
ECONOMIC RESOURCES AND IMPACT

Number of volunteer hours and economic worth

|  |   |                |   |
|--|---|----------------|---|
| 48 HRS                                       | 99 HRS                                    | 244 HRS        | 1,048 HRS   |
| In-house ART ON THE MOVE volunteer (in-kind) | ART ON THE MOVE staff volunteer (in-kind) | Board members' | Volunteer hours in venues supporting exhibition programs (state-wide) |
| =  | =   | =              | =   |
| \$1,680                                      | \$3,465                                   | \$13,420       | \$36,680  |
| Economic worth                               | Economic worth                            | Economic worth | Economic worth  |

1,439 HRS = \$55,245

TOTAL VOLUNTEER HOURS AND VALUE OF IN-KIND WORK



**ART ON THE MOVE**  
ON THE MOVE  
Travelling metro and regionally across WA and beyond

|                                      |                                      |
|--------------------------------------|--------------------------------------|
| 9,878                                | 5,779                                |
| Kilometres travelled<br>Staff travel | Kilometres travelled<br>Board travel |

# CASE STUDIES



## ENGAGEMENT

### Preppers Interactive Website

#### CONNECT

ART ON THE MOVE's exhibition of *Preppers* was due to open and begin touring shortly after the COVID-19 lockdown came into place in Western Australia. Like many art organisations, we began looking at ways we could adapt our exhibitions to attract a digital audience.

In discussion with *Preppers* artists, Dan McCabe, Guy Loudon, Loren Kronemyer and Tiyana Baker we commissioned the creation of the *Preppers* Gallery website to connect with audiences across the state and beyond.

#### ENGAGE

The *Preppers* Gallery website was created with funds provided by ART ON THE MOVE's Healthway, Act Belong Commit Access Art funding, as well as a grant received from the Australia Council for the Arts Adapt Grant program. With this funding, the *Preppers* artists were able to commission one digital artist, two authors and one marketing assistant to help bring the website together.

#### UNDERSTAND

The *Preppers* artists curated a web-based destination that presents existing works from the exhibition alongside new digital content contextualising the circumstances the COVID-19 pandemic brought to the world in 2020. The works are presented through web design that unfolds dynamically, revealing original texts, web-based artworks and interactions that drive users to actively engage and mentally explore.

#### BELONG

Website engagement statistics 2020

- 991 users who initiated at least one session
- 1,424 total number of user sessions, time spent actively engaging with the site.
- 6,028 page views

# TEAM



## CURRENT TEAM

### **Executive Director**

Theo Costantino  
(commenced August 2020)

### **Finance and Administration Officer**

Amy Stokes

### **Marketing and Communications Officer**

Grace Traeger

### **Exhibitions Touring Coordinator**

Olivia Nichols

### **Workshop Technician**

Sean Byford

### **Learning and Engagement Coordinator**

Alexandria Fuller  
(interim February - March 2020)  
Mary Wolfla  
(commenced March 2020)

## TEAM MEMBERS WHO LEFT IN 2020

### **Learning and Engagement Coordinator**

Sarah Weber (January 2020)

### **Training Officer**

Fiona Gavino (role made redundant January 2020)

### **Executive Director**

Kim Jameson (July 2020)

## EXTENDED ART ON THE MOVE TEAM

### **REGIONAL EXHIBITION TOURING BOOST (RETB) - AGWA TEAM**

#### **Director**

Colin Walker

#### **Senior Objects and Projects Conservator**

David Graves

#### **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

#### **Acting Director Audience and Engagement**

Sharyn Beor

#### **Acting Marketing Manager**

Siaw Chai

#### **Exhibition Designer**

Dani Lye

#### **Curator of 19th Century Arts and Manager of Collections**

Melissa Harpley

#### **Volunteer Gallery Guides Coordinator**

Stephanie Watson

### **RETB AUDIENCE AMBASSADOR**

Famous Sharron

Bonnie Davies, *Gelo*

Vince Cargeeg, *Gelo*

Dora DeLucas, *Gelo*

Colleen Sutherland, *Gelo*

Esther Longhurst, *Gelo*



**This page, top:** ART ON THE MOVE team members at the 2020 End of Year Event. Image courtesy of Dana Weeks. **Bottom:** Freighting Ideas Audience Ambassador Famous Sharron at the opening night of *There Were Moments of Transformation* at Goldfields Arts Centre, November 2020. Image courtesy of Melissa Drummond.



## **RETB – COMMUNICATION AND PR TEAM**

**Senior Partnerships Officer,  
Department of Local  
Government, Sports and  
Cultural Industries**

Jade Balfour

**Corporate Communications  
Assistant, Office of Director,  
Department of Local  
Government, Sports and  
Cultural Industries**

Nina Richards

**Former Executive Director,  
ART ON THE MOVE**

Kim Jameson

**Executive Director,  
ART ON THE MOVE**

Theo Costantino

**Marketing and Communications  
Officer, ART ON THE MOVE**

Grace Traeger

**Director of Exhibitions,  
Art Gallery WA**

James Davies

**Director, Art Gallery WA**

Colin Walker

**A/Director Audience and  
Engagement Art Gallery WA**

Sharyn Beor

**Marketing and Communications  
Coordinator Art Gallery WA**

Siaw Chai

**Visitor Development Assistant  
Art Gallery WA**

Phoebe Mulcahy

## **RETB - SPECIALIST CONSULTANTS**

**Strategic Planning  
and Evaluation**

Ricky Arnold

**FRAMING AND  
CONSERVATION**

Plastic Sandwich

**FREIGHT AND ART  
HANDLING**

IAS

Millenium Removals

**CULTURAL ADVISOR**

Yarns R Us - Ron Bradfield

## **ACT-BELONG-COMMIT ENGAGEMENT PROGRAM**

Lilly Blue

Jo Pollitt

Bonnie Davies

Esther Longhurst

Julie Dowling

Carol Dowling

Jude Van der Merwe

Susie Vickery

Melissa Harpley

Stephanie Watson

Sharyn Beor

Ron Bradfield

Dan McCabe

Guy Loudon

Shah Jackey

Pat McCarthy

Kado Muir

## **ACT BELONG COMMIT DYNAMIC ENGAGEMENT DEVELOPMENT AND DELIVERY**

Lilly Blue

Mary Wolfla

Sharyn Beor

Stephanie Watson

Melissa Harpley

Amber Norrish

## **ARTISTS/CURATORS ON TOUR**

**Machines & Makers**

Paul Caporn

Mikaela Castledine

Geoffrey Drake-Brockman

Stuart Elliott

Eva Fernandez

Judith Forrest

Coral Lowry

Angela McHarrie

Linda van der Merwe

Tee Ken Ng

Nalda Searles

Susie Vickery

**Yagu Gurlbarl (Big Secret)**

Julie Dowling

**Pujiman**

Spinifex Hill

Martumili Artists

**How Did I Get Here?**

Tony Albert

Michael Cook

Petrina Hicks

Graham Miller

David Rosetzky

Toni Wilkinson

Anne Zahalka.

## **There Were Moments of Transformation**

Giampaolo Babetto

Kirsten Coelho

Jacob Epstein

Ian Fairweather

Mari Funaki

Holly Grace

Tony Jones

Inge King

William Kentridge

Bethamy Linton

James W R Linton

Jeremy Lepisto

James Lynch

Gabriella Mangano

Silvana Mangano

Nick Mount

Eubena Nampitjin

Rosie Nanyuma

John Nixon

Wendy Ramshaw

Pierre-Auguste Renoir

Auguste Rodin

Michael Rowe

Alister Yiap

Lucy Yukenbarri

## **Preppers**

Tiyan Baker

Loren Kronemyer

Guy Loudon

Dan McCabe

Thomas Yeomans

## **Rules of Summer**

Shaun Tan

## **WORKSHOP AND INSTALLATION CONTRACTORS**

Dan Bourke

Julia Remmert

Jack Wansbrough

## **FINANCIAL SUPPORT**

Francis A Jones

## **INTERNS/VOLUNTEERS**

### **Front of House**

Emilie Monty

### **Marketing and Communications**

Ella Winterbottom

### **Community Engagement and Learning**

Rachel Rainford

## **PHOTOGRAPHERS/ VIDEOGRAPHERS**

### **Videographer**

Curtis Talyor

Browning Media

## DESIGNERS

### **Graphic Designers**

Ella Winterbottom  
Grace Mander  
Simone Ericsson Graphic Design  
Studio Papa

### **In House Graphic Designer**

Grace Traeger

### **Web Designer**

James Xavier Burrow

## OTHER

### **Creative writer**

Bradley Garrett

### **Writer**

Cassie Lynch

### **Editor**

Tamara Clements

### **Presenter**

Emilia Galatis

Ingrid Horn

### **Preppers Marketing**

Georgina Wills

### **Catering**

The Red Chair

### **IT Consultants**

Torque IT

### **Element**

### **Jims Tag and Testing**

### **Cleaners**

Candid Cleaners

---

## BOARD

### **PATRON**

Nalda Searles

### **CULTURAL ADVISOR**

Yarn R Us – Ron Bradfield

### **COMMITTEE MEMBERS**

Dr Pilar Kasat  
(Chairperson)

Karen Mahar  
(Treasurer)

Jim Cathcart  
(Vice-Chairperson)

Ryan Taaffe  
(From May 2020)

Anton Blume (Busselton)

Julian Bowron (Bunbury)  
(Secretary)

Eve York (Geraldton)

Indra Geidans (Albany)  
(Resigned May 2020)

Theaker Von Ziarno (Carnarvon)  
(From May 2020)

### **SUB-COMMITTEES**

#### **Governance, Funding and Advocacy Sub-Committee**

Dr Pilar Kasat  
(Chairperson)

Karen Mahar  
(Treasurer)

Jim Cathcart  
(Vice-Chairperson)

Julian Bowron  
(Secretary)

# ANNUAL FINANCIAL STATEMENTS

Francis A Jones 154 High Street Fremantle WA.  
The full 2020 Annual Financial Statements are contained in a separate document and are available upon request.

## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2020

|   | 2020           | 2019            |
|---|----------------|-----------------|
|   | \$             | \$              |
| <b>REVENUE</b>  |                |                 |
| ATO Income  | 157,460        | -               |
| Member Subscriptions                                  | 3,811          | 941             |
| Healthways  | 44,201         | 83,729          |
| Department of Culture and The Arts Grant              | 1,154,244      | 668,149         |
| Interest Received                                     | 472            | 629             |
| Sundry Income   | 62,618         | 77,601          |
| Other Grants  | 27,469         | -               |
| <b>EXPENDITURE</b>                                    |                |                 |
| Employee Benefits Expense                             | (449,921)      | (407,391)       |
| Depreciation and Amortisation                         | (49,358)       | (16,695)        |
| Production and Venue Expenses                         | (242,293)      | (111,777)       |
| Marketing and Promotion Expenses                      | (21,396)       | (11,976)        |
| Public Program Expenses                               | (15,056)       | (68,018)        |
| RETB Expenses   | (177,975)      | (110,078)       |
| Administration Expenses                               | (105,218)      | (139,244)       |
| <b>Profit Before Income Tax</b>                       | <b>389,058</b> | <b>(34,130)</b> |
| Income Tax Expense                                    | -              | -               |
| <b>Profit/(Loss) for the Year</b>                     | <b>389,058</b> | <b>(34,130)</b> |
| <b>Other Comprehensive Income/(Loss)</b>              | <b>-</b>       | <b>-</b>        |
| <b>Total Comprehensive Income/(Loss) for the Year</b> | <b>389,058</b> | <b>(34,130)</b> |



# STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2020

|                                      | 2020             | 2019           |
|--------------------------------------|------------------|----------------|
|                                      | \$               | \$             |
| <b>ASSETS</b>                        |                  |                |
| <b>CURRENT ASSETS</b>                |                  |                |
| Cash and Cash Equivalents            | 2,239,115        | 773,775        |
| Trade and Other Receivables          | 31,409           | 20,650         |
| <b>TOTAL CURRENT ASSETS</b>          | <b>2,270,524</b> | <b>794,425</b> |
| <b>NON-CURRENT ASSETS</b>            |                  |                |
| Property, Plant and Equipment        | 110,132          | 151,130        |
| <b>TOTAL NON-CURRENT ASSETS</b>      | <b>110,132</b>   | <b>151,130</b> |
| <b>TOTAL ASSETS</b>                  | <b>2,380,656</b> | <b>945,555</b> |
| <b>LIABILITIES</b>                   |                  |                |
| <b>CURRENT LIABILITIES</b>           |                  |                |
| Trade and Other Payables             | 4,101            | 5,937          |
| Lease Liabilities                    | 42,109           | 39,956         |
| Provisions                           | 12,377           | 14,741         |
| Income Received in Advance           | 1,637,996        | 542,418        |
| Sundry Payables and Accruals         | (2,047)          | 3,330          |
| <b>TOTAL CURRENT LIABILITIES</b>     | <b>1,694,536</b> | <b>606,382</b> |
| <b>NON-CURRENT LIABILITIES</b>       |                  |                |
| Lease Liabilities                    | 26,925           | 69,034         |
| <b>TOTAL NON-CURRENT LIABILITIES</b> | <b>26,925</b>    | <b>69,034</b>  |
| <b>TOTAL LIABILITIES</b>             | <b>1,721,461</b> | <b>675,416</b> |
| <b>NET ASSETS</b>                    | <b>659,195</b>   | <b>270,139</b> |
| <b>EQUITY</b>                        |                  |                |
| Retained Earnings                    | 659,195          | 270,139        |
| <b>TOTAL EQUITY</b>                  | <b>659,195</b>   | <b>270,139</b> |

## STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2020

|                                    | Retained<br>Earnings<br>\$ | 2019<br>Total<br>\$ |
|------------------------------------|----------------------------|---------------------|
| <b>Balance at 1 January 2020</b>   | <b>270,139</b>             | <b>270,139</b>      |
| Profit/(Loss) For the Year         | <b>389,058</b>             | <b>389,058</b>      |
| Rounding                           | <b>(2)</b>                 | <b>(2)</b>          |
| <b>Balance at 31 December 2020</b> | <b>659,195</b>             | <b>659,195</b>      |

|                                    | Retained<br>Earnings<br>\$ | 2018<br>Total<br>\$ |
|------------------------------------|----------------------------|---------------------|
| <b>Balance at 1 January 2019</b>   | 304,269                    | 304,269             |
| Profit/(Loss) For the Year         | (34,130)                   | (34,130)            |
| <b>Balance at 31 December 2019</b> | 270,139                    | 270,139             |

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2020

|   | 2020<br>\$       | 2019<br>\$ |
|---|------------------|------------|
| <b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>              |                  |            |
| Receipts from customers                                   | <b>1,439,516</b> | 832,953    |
| Payments to suppliers and employees                       | <b>34,185</b>    | (636,232)  |
| Net cash provided by/(used in) operating activities       | <b>1,473,701</b> | 196,721    |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>              |                  |            |
| Proceeds from sale of plant and equipment                 | -                | 636        |
| Purchase of property, plant and equipment                 | <b>(8,361)</b>   | -          |
| Net cash provided by/(used in) investing activities       | <b>(8,361)</b>   | 636        |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>              |                  |            |
| Net increase/(decrease) in cash and cash equivalents held | <b>1,465,340</b> | 197,357    |
| Cash and cash equivalents at beginning of year            | <b>773,775</b>   | 576,418    |
| Cash and cash equivalents at end of financial year        | <b>2,239,115</b> | 773,775    |

## STATEMENT BY MEMBERS OF THE BOARD

The board of management have determined that the charity 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:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



**Chairperson**

Dated 19 April 2021



**Treasurer**



# INDEPENDENT AUDIT REPORT

## AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

### OPINION

We have audited the accompanying financial report being a special purpose report of ART ON THE MOVE, which comprises the statement of financial position as at 31 December 2020, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the board.

In our opinion the financial report of ART ON THE MOVE has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Charity's financial position as at 31 December 2020 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### BASIS FOR 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 Charity in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to 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 for the purpose of fulfilling the Charity's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### RESPONSIBILITIES OF RESPONSIBLE ENTITIES FOR THE FINANCIAL REPORT

The responsible persons of the Charity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible persons are responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the Charity or to cease operations, or have 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 Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the 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 Charity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.
- Conclude on the appropriateness of the responsible entities' 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 Charity'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 Charity 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 those charged with governance 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.



Daniel Papaphotis CPA  
Registered Company  
Auditor # 410503

Francis A Jones Pty Ltd  
154 High Street  
Fremantle WA 6160  
Dated: 19 April 2021



## 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 2020 presented by ART ON THE MOVE is funded by Healthway promoting the Act-Belong-Commit message and is presented by ART ON THE MOVE.

FREIGHTING  
IDEAS



## Freighting Ideas

This is an ART ON THE MOVE and Art Gallery of WA touring program developed as part of the 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 page:** Freighting Ideas exhibition *How Did I Get Here?* opening event at Bunbury Regional Art gallery, January 2020. Image courtesy Bunbury Regional Art Gallery. Tony Wilkinson *Uncertain surrenders* #9, 2009. The State Art Collection, Art Gallery of Western Australia. Purchased through the Art Gallery of Western Australia Foundation: TomorrowFund, 2010.

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Front cover: Shaun Tan, *Never drop your jar*, 2012. Courtesy of the artist.



# ART ON THE MOVE

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Structure for Western Australia

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