



# ART ON THE MOVE

ANNUAL REPORT 2021







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## Acknowledgement To Country

ART ON THE MOVE acknowledges that Australia’s First Peoples are the traditional custodians of the lands on which we live and work, and we pay 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:** Angela Mitchell  
**Editor:** Tamara Clements

**This page:** Brenda Mingen Ningarmara, Worre-worrem, 2019. Image courtesy of Waringarri Aboriginal Arts. **Opposite page:** Graham Miller, “Bones” Robert McGhie 1973, 2019. Image courtesy of the artist.



# ANNUAL REPORT 2021

## 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 Western Australia by touring high-quality exhibitions in the state 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: Shaun Tan, *Grasslands*, 2012. Image courtesy of the artist.



# REPORTS

## CHAIRPERSON'S STATEMENT

The year was 2021, when the meaning of the word uncertainty reached new levels. Never before have we grappled with compounded and severe natural disasters and a global pandemic simultaneously. And although well-meaning phrases such as “we are all in this together” have been heard repeatedly, the shock of these events is not felt the same by all. Inequality has been brought to the surface globally, and Australia has not been immune to this. Poor, remote, and disadvantaged communities continue to be more adversely impacted by the jolts in the system. ART ON THE MOVE is aware of this. We insert ourselves in these crucial conversations because we want to contribute to regional Western Australia.

Therefore, we focused on deepening our relationships with regional partners and communities. We have done this by listening to what communities want and collaborating with local agencies. We understand that regional communities know what works best for them. Through the Regional Exhibition Touring Boost resources, we have made a meaningful contribution to regional WA by creating regional employment and training. We sponsored two Certificate III Traineeships in Arts Administration. We provided professional development and capacity building opportunities for the regional arts sector through The Alternative Archive Artists and Curators Symposium and the Public Regional Gallery Improvement Fund.

In addition, we had the opportunity to bring artists in residence to work in response to regional archives and collections and reflect on local histories of place through the Activating Regional Collections Artist in Residence program. We are also very proud to have supported First Nations-led engagement activities in the tour of *Peregrinations of a Citizen Botanist* by Susie Vickery. I had the privilege to be at the opening of this remarkable exhibition on the land of Kepa Kurl (Esperance), which was followed by a cultural tour led by Dunbungool Cultural Experiences.

This was a grounding experience highlighting that Noongar history and culture precedes European occupation. Presenting these two narratives in parallel allows for reflection and truth-telling, which is key to reconciliation.

We are also very proud of the video we produced for Graham Miller's *Playing the Man*, which discussed the complex issues of culture, race, gender, and mental health. It is beautifully done with sensitivity and from the perspective of lived experiences. The video and the accompanying workshops provided for young men from Man Up WA aims at redefining masculinity and helping adolescent males become more accountable for their behaviours and stand up for what is 'right.' These were a part of our Healthway Act-Belong-Commit engagement.

As we reflect on the year, we also look to the future. In 2022, we are commissioning the Regional Visual Arts Touring Strategy for Western Australia. This is a strategic and ground-breaking work that will leave a legacy for the visual arts in WA for years to come. We are also launching *The Alternative Archive* and *He Is Myself: The Art of William Gardiner* tours and will be delivering another funding round that supports infrastructure improvement for regional galleries.



Finally, it is essential to highlight that ART ON THE MOVE is in a healthy financial position. In the past couple of years, we have built up reserves to enable the organisation to move into the future confidently. Our governance is strong; we have diversified our board to ensure it reflects the communities we serve and continuously reflect on the skills and knowledge we need to provide ART ON THE MOVE with the best custodianship. I take this opportunity to thank my fellow board directors, especially two longstanding directors, Anton Blume and Julian Bowron, who retired from the Board in 2021, and we greeted new members Gemma Ben-Ary, Samara King and Ashley Yihsin Chang. Thank you also to our Executive Director,

Dr Theo Costantino, who is at the helm of our small yet dedicated, competent, and agile team.

Looking ahead, ART ON THE MOVE will continue to be nimble and capable of responding to the needs and desires of regional Western Australia communities and will face any challenges that come our way.

**Dr Pilar Kasat**

Chairperson

ART ON THE MOVE Board

## EXECUTIVE DIRECTOR'S STATEMENT

**With Western Australia's borders closed to the outside world as the pandemic raged, 2021 was a year in which our geographical isolation proved to be advantageous; as a small touring organisation, ART ON THE MOVE's operations continued largely uninterrupted, for which we are enormously grateful. Our hearts go out to colleagues whose families, communities and livelihoods have been impacted by the pandemic, which continues to unfold, as well as the increasingly frequent natural disasters and extreme weather events wrought by climate change in recent years.**

Writing in early 2022, when news headlines are dominated by catastrophe, it feels untimely to catalogue our achievements and look to the year ahead with optimism. As a nation, we continue to grapple with the impact of COVID-19, natural disasters of unprecedented ferocity, and an urgent and overdue reckoning with systemic inequality within our society and institutions. There is still a lot of work to do, however, there is also much to celebrate; in the past year we were able to support the resilience of Western Australian galleries, artists, arts workers and communities in a range of ways.

In 2021, ART ON THE MOVE had six exhibitions on the road, reaching 28,858 audience members across twelve locations throughout WA. We launched three new tours, supported seven artist residency projects, engaged more than 1,000 regional school children, provided training and employment to twenty-six regional arts workers, supported more than thirty regional artists and curators to access professional development, and provided funding to eleven regional galleries to undertake improvements and upgrades.

As well as providing regional audiences with access to diverse and compelling artworks, our touring exhibitions brought considerable value to their destinations through community engagement programming supported by Healthway's Act-Belong-Commit partnership and

the Western Australian Department of Local Government, Sports and Cultural Industries. ART ON THE MOVE's goal is to strengthen, develop and enrich the cultural landscape of WA, and we achieve this by offering a variety of opportunities for audiences to encounter new experiences and ideas.

Of the exhibitions launched in 2021, Graham Miller's *Playing the Man* enables critical conversations around culture, gender and mental health, complemented by school-based workshops by Man Up WA guiding young men to build healthy relationships and access support. Susie Vickery's *Peregrinations of a Citizen Botanist* encourages reflection on Australian environment, history and culture, and in addition to craft-based workshops, an expanded public program supports engagement with local First Nations culture in each tour location. *Roll the Tape* by Trevor Richards presents a twenty-year retrospective of a seminal WA artist while providing opportunities for regional communities to acquire a public artwork in the artist's distinctive minimalist style to enhance the local built environment.

2021 brought significant change to the organisation. We farewelled staff members Amy Stokes, Sean Byford, Grace Traeger and Olivia Nichols, and welcomed Kerryn Graham, Matt Bairstow, Alexandria Fuller and, in early 2022, Gemma Weston. We regretfully

vacated our office and gallery in Beach Street, which had sustained structural damage, and are now settling into a heritage cottage in Captains Lane.

Despite the uncertainty of the current moment, ART ON THE MOVE has big plans for 2022: we will commission a Regional Visual Arts Touring Strategy for Western Australia, administer a third funding round for regional public galleries, launch two new exhibitions, and initiate a range of standalone projects and capacity building activities that will support the regional arts sector and communities at this crucial time.

I am proud of the work that ART ON THE MOVE has achieved in the past year, and would like to thank our team, Board, members, partners, funding bodies and audiences for making it possible. I look forward to continuing to work together to realise our shared vision in the coming year.

### **Dr Theo Costantino**

*Executive Director*

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

### SPONSORSHIP

#### Healthway:

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

### MEMBERSHIP

#### ART ON THE MOVE 2021 Membership:

<b>Tier One</b>	7 members
<b>Tier Two</b>	7 members
<b>Tier Three</b>	0 members
<b>Tier Four</b>	31 (10 lifelong, 12 paid, 9 artists) members
<b>TOTAL</b>	<b>45 members</b>

## BEACH STREET ACTIVATION

At our Beach Street Gallery we offered artists a creative environment to develop new work and engage with the local community. In 2021 we supported three residency projects, hosting Tony Sarre & Mayma Awaida, Deeva Muir, and Valerie Schönjahn. We also launched the tour of Graham Miller's exhibition *Playing the Man* at the Beach Street Gallery as part of the Fringe season January 17 - February 14.

### ART ON THE MOVE Exhibitions

#### Graham Miller: *Playing the Man*

January 17 - February 14, 2021  
Part of Fringe World Festival

### Multi-Art Form Residencies

#### Tony Sarre & Mayma Awaida

March 22 - May 16, 2021

Collaborators Tony Sarre and Mayma Awaida held an artist talk with Perth Festival Visual Arts Program Associate Gemma Weston, unpacking the development of their three-part audio work, *Rethinking the image*, commissioned for the 2021 Perth Festival, and reflecting on work undertaken during their residency at Beach Street.

*Rethinking the image*, drawn from Erin Coates' exhibition at Goolugatup Heathcote, *Alluvial Gold*, leading with a blind perspective to navigate space using atmospheric sound, description, and conversation. Even in its terming 'visual' arts, there is an implicit bias that sight is the predominant way of interacting with and understanding art. Blindness subverts these assumptions, generating the possibility for alternative and experimental readings wherein audio description can function as its own creative form, transforming our capacity for communication.

#### Deeva Muir

May 17 - July 25, 2021

Deeva Muir's series *Breakaways*, developed during her Beach Street residency, reflects on her connection to culture as a woman living on country in the remote town of Leonora. Muir is

inspired by the natural environment of the desert and her interactions with the landscape based on family connection through spirituality and kinship.

#### Valerie Schönjahn

September 13 - December 5, 2021

Valerie Schönjahn's creative development and research residency, *About here(e)*, explored new possibilities to documenting place in a spatial, immersive and accessible manner. Focussing on introduced, invasive weeds, Schönjahn considered ephemeral and nuanced aspects of site that are easily overlooked but play an important role in our daily engagement and understanding of place. During this project, Schönjahn activated the ART ON THE MOVE Beach Street windows with a selection of works in progress during two evenings in November 2021.





# 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. It is delivered by key partners the Art Gallery of Western Australia (AGWA) and Art on the Move (AOTM).

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. In doing so, we build 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.

## Audience Ambassador

Freighting Ideas exhibitions are promoted and activated by Audience Ambassador Famous Sharron, who is famous for nothing at all; she celebrates the world around her and is only now discovering art and art galleries. As the 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.

2021 was a busy year for our Audience Ambassador! Famous Sharron presided as Mistress of Ceremonies for the Western Australian State Collection exhibition *There Were Moments of Transformation* in Collie, Albany, Geraldton and Bunbury.

She hosted regional artists and curators undertaking professional development connected to The Alternative Archive at John Curtin Gallery. She also promoted regional cultural tourism in Geraldton through the first in a series of short videos, 'Where in WA is Famous Sharron?' The video garnered over 50,000 views and was covered in the regional press, strengthening her reputation as the face of WA.

*"Where has the time gone? Three years as Glambassador for ART ON THE MOVE and the Art Gallery of WA and counting. This year I was so grateful to leave the house and explore this glorious state. Of course, the paparazzi were chasing me constantly because ART ON THE MOVE hired them... Along the way we met some fabulous artists, heard many great stories and had so many candid adventures. I think I could get used to being the Face of Wah (WA)."*

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

## Activating Regional Collections Artist Residencies

In 2021, ART ON THE MOVE programmed a series of artist residencies that engaged with regional Western Australian collections and archives to activate local histories and narratives of place; aiming to encourage cultural tourism to regional WA. While in residence, artists responded to collections and sites, engaging regional communities through the presentation of creative work, collaborative artworks, workshops and talks.

## Residency Artists and Locations

Sohan Ariel Hayes in collaboration with Yindjibarndi Leaders Lorraine Coppin and Michael Woodley | Juluwarlu Group Aboriginal Corporation / Ganalili Centre, Roebourne

Nathan Beard | Museum of the Goldfields, Kalgoorlie

Emilie Monty | Museum of the Great Southern, Albany

Martien van Zuilen | North Midlands Project / Carnamah Historical Society & Museum, Carnamah

## Regional Traineeship program

ART ON THE MOVE is sponsoring trainees to gain employment and build professional skills in regional arts organisations, resulting in a Certificate III of Arts Administration from North Metropolitan TAFE, administered by Maxima. This initiative adds value to on-the-job training with a recognised industry qualification, increases the employability of emerging arts workers in the regions and provides alternative pathways to further learning. This program is offered as a pilot model for building the capacity of the cultural industries and widening opportunities for emerging workers to build a career in the arts.

## 2021 Trainees

North Midlands Project, Carnamah: Catie Davenport

Geraldton Regional Art Gallery, Geraldton: Erin Cleghorn

## Regional Artists & Curators Symposium 12 – 15 May, 2021

Coinciding with the Perth launch of *The Alternative Archive* in 2021, ART ON THE MOVE partnered with John Curtin Gallery, Southern Forest Arts and GalleriesWest to present an intensive skills development and networking opportunity for regional curators, arts workers and artists. Over four days, participants engaged with the curatorial cultures and practices of some of Western Australia's leading galleries, explored strategies for strengthening arts management and curatorial practice in the regions, and deepened connections with colleagues from a range of locations. This provided an opportunity for metro audiences to engage with regional art practices, and for regional artists, curators and arts workers to connect with the broader sector.

## Dynamic Engagement: Gallery Activator training 2020 - 2022

As part of the broader engagement programming for the State Collection exhibition *There Were Moments of Transformation*, Gallery Activators from the local community have been trained and employed in each hosting venue to ensure the safety of artworks, engage gallery visitors, operate gallery talks and facilitate workshops.







## Public Regional Galleries Improvement Fund

In 2021, ART ON THE MOVE administered the second round of the Public Regional Galleries Improvement Fund (PRGIF) on behalf of the Department of Local Government, Sport and Cultural Industries. The purpose of the PRGIF is to support the RETB and arts activities through improvements and upgrades to eligible public arts and cultural galleries in regional Western Australia, and to support COVID-19 recovery.

A total of \$346,379 was distributed to eleven regional galleries in 2021.

## Grant recipients

The Bank Gallery, Carnamah  
 Beverley Station Arts, Beverley  
 Carnarvon Library & Gallery, Carnarvon  
 Cannery Arts Centre, Esperance  
 Collie Art Gallery, Collie  
 Courthouse Gallery and Studio, Port Hedland  
 Manjimup Art Gallery, Manjimup  
 Martumili Artists, Newman  
 Painted Tree Gallery, Northcliffe  
 Rose de Freycinet Gallery, Denham  
 Sandalwood Gallery, York

# RETB CASE STUDY

## NORTH MIDLANDS PROJECT, CARNAMAH

"The Regional Exhibition Touring Boost had a significant impact on North Midlands Project in 2021. We received a funded traineeship, undertook gallery improvements and hosted an Activating Collections residency.

The funded traineeship has been an incredible opportunity to boost local employment while building the skills of a new arts worker in our region. The outcomes from this traineeship and others around Western Australia will be reaped for many years to come, as they have actively developed the passion and skills of a new generation.

Through the Public Regional Galleries Improvement Fund, we upgraded the lighting within The Bank Gallery in Carnamah and made a range of smaller, yet significant improvements, including repairs to wooden window frames and the installation of an outdoor power-point to facilitate broader public programming. These improvements have equipped our gallery to host an expanded range of exhibitions.

Towards the latter part of 2021, we were honoured to host an Activating Collections residency. We appreciated the investment for the project, the professionalism and guidance of ART ON THE MOVE and the calibre of the expressions of interest. In collaboration with the Carnamah Historical Society & Museum, we hosted felt artist Martien van Zuilen for three months. The length of the residency allowed for a deep immersion by the artist and the opportunity for real connections to be formed between the artist and local people. The practice, skills and passion shared by Martien was life-changing for some members of our community.

Hosting the residency collaboratively with the Carnamah Historical Society & Museum has brought our two organisations closer together and resulted in the (now ongoing)

repurposing of a disused portion of the 152-year-old Macpherson Homestead, which accommodated Martien during her stay.

Amid exploring the history of sheep farming in local collections, Martien created a body of new work and engaged the communities of Carnamah, Coorow, Eneabba, Mingenew, Perenjori and Three Springs with over a dozen workshops - while also operating from an open studio at our multipurpose venue 'The Exchange' in Carnamah. Martien's residency culminated with the exhibition *HOLDING* which ran for two weeks and captivated local and visiting audiences (many of whom travelled to specifically see the exhibition from as far away as Jurien Bay, Geraldton and Perth). Audiences were impressed with the quality of the work, as well as the symbolism and meaningfulness it brought to the community.

Through these three very different projects, the Regional Exhibition Touring Boost elevated our team, our gallery and community engagement with the arts; while also playing a role in boosting local tourism."

## Andrew Bowman-Bright

Co-Chairperson

North Midlands Project





# 2021 TOURING EXHIBITIONS AND ITINERARIES

In 2021, ART ON THE MOVE launched three new touring exhibitions: **Graham Miller: *Playing the Man***, **Trevor Richards: *Roll the Tape*** and **Susie Vickery: *Peregrinations of a Citizen Botanist***. A total of six exhibitions toured, with 19 presentations in regional public galleries, showcasing 34 artists, installing 463 artworks, and travelling over 12,240km.



## 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. This 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.

**Katanning Art Gallery, Katanning WA**  
December 12, 2020 - January 1, 2021

**Collie Art Gallery, Collie WA** January 30 - March 14, 2021

**Geraldton Regional Art Gallery, Geraldton WA** May 1 - June 18, 2021

Albany Town Hall, Albany WA  
July 3 - August 15, 2021

**Bunbury Regional Art Gallery, Bunbury WA**  
November 27, 2021 - March 6, 2022



## PLAYING THE MAN

**Artist** Graham Miller

Childhood memories were the trigger for Graham Miller's photographic series *Playing the Man*.

The playful and humorous images are a celebration of football and a nostalgic look at the past. Referencing Scanlens bubble-gum football cards from the 1970s and 80s, as well as press images from the era, Miller recreates himself as boyhood football heroes to explore issues of masculinity, identity, and cultural difference. Compared to today's highly stylised and groomed celebrities on Instagram and social media, football luminaries on cards from this period are refreshingly unmanicured. Larrikin grins, dishevelled hair, hammed up poses and indifferent photography coalesce into comical portraits which defy the revered status with which these players were held. Hard men look surprisingly soft.

Miller emphasises the absurdity through the use of masquerade, using it as a strategy to question ingrained ideals of Australian masculinity and to comment on the difficulties of conforming to traditional notions of Australianness, growing up as a person of mixed heritage.

**Beach Street Gallery (AOTM), Fremantle WA**  
January 17 - February 11, 2021

**Goldfields Arts Centre, Kalgoorlie WA** May 14 - June 19, 2021

**Geraldton Regional Art Gallery, Geraldton WA** August 14 - September 19, 2021

**Ningaloo Centre, Exmouth WA**  
September 24, 2021 - January 28, 2022



## ROLL THE TAPE

**Artist** Trevor Richards

Roll the Tape surveys works by esteemed Western Australian artist Trevor Richards from the past 20 years. Richards is known for hard-edge abstract paintings and three-dimensional wall works that feature bold colour, geometric motifs and sleek surfaces. His work draws on a wide range of historic and contemporary sources, including Islamic and mosaic tile patterning, architectural modelling and tessellations, distilled through a distinctive minimalist aesthetic. Richards also takes his work into the built environment through site-specific interventions in galleries and public space, applying pattern and colour to floors, walls, windows and roads.

**Goldfields Art Centre, Kalgoorlie WA**  
July 30 - August 29, 2021



## PEREGRINATIONS OF A CITIZEN BOTANIST

**Artist** Susie Vickery

*Peregrinations of a Citizen Botanist* is an immersive and finely crafted installation by Susie Vickery which takes the form of a cabinet of curiosities, charting the journey of the 18th century French botanist Jacques-Julien Houtou de Labillardière, who came to Western Australia in 1792 on the ship *Recherche*, captained by Bruni d'Entrecasteaux.

Vickery presents an alternative history of Labillardière's journey, with the botanist gradually shedding his European preconceptions as he encounters a rich and ancient land. At a time of accelerating climate crisis, this exhibition invites viewers to reflect on our relationships with home and history, to imagine an alternative future for the Australian environment.

**Cannery Arts Centre, Esperance WA**  
December 10, 2021 - January 23, 2022

*'This was one of the most captivating and popular exhibitions we have ever had. Helped by the fact it was a story involving our town, we had large numbers of audience travel long distances to attend. What joy this exhibition has brought.'*

*Thank you, ART ON THE MOVE!*

- Jessica Ricciardo, Artistic Director, Cannery Arts Centre



## EXHIBITIONS CLOSED IN 2021



### 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.

**Museum of the Goldfields, Kalgoorlie WA** December 14, 2020 - February 19, 2021

**Albany Town Hall, Albany WA** May 21, 2021 - June 27, 2021

**Cannery Arts Centre, Esperance WA** August 13 - September 7, 2021



### 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.

**Ellenbrook Arts, Ellenbrook WA** January 15, 2021 - February 14, 2021

**Goldfields Art Centre, Kalgoorlie WA** February 24 - March 20, 2021

**Shark Bay World Heritage Discovery Centre, Denham WA** April 2 - May 31, 2021

**Bunbury Regional Art Gallery, Bunbury WA** June 19 - August 22, 2021

**Katanning Art Gallery, Katanning WA** October 7 - November 7, 2021



# 2021 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 our 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 2021, **ART ON THE MOVE** collaborated with artists across artforms, creating programs that not only enhance visual arts literacy, but also inspire communities to engage with their identity and sense of place.



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 2021 we delivered collaborative and innovative projects, employed artists, worked with venues throughout the state, and engaged regional communities, supporting connections between art and mental health.

In 2021, the Act-Belong-Commit Engagement Program:

- Delivered in-person or virtual art workshops and/or artist talks for each exhibition to schools and community groups.
- Toured the Act-Belong-Commit Mindful Stitching Activity, created by Susie Vickery, to regional galleries, inviting audiences to stitch and share stories of place and belonging.
- Commissioned a new Act Belong Commit Gallery activity, Woven Waters by Amy Perejuan-Capone, launching in January 2022.
- Brought artists into regional towns to talk to communities and school groups through the Access Arts Artists on the Move program.
- Supported regional primary and secondary schools to visit exhibitions through the Access Art Bus Subsidy.

- Provided print and online learning resources for each exhibition with opportunities to engage with artworks in meaningful ways.
- Presented interactive gallery activities for Trevor Richards: Roll the Tape, Shaun Tan: Rules of Summer, Susie Vickery: Peregrinations of a Citizen Botanist, and the creation of Act Belong Commit video for Playing the Man by Graham Miller.

## Act-Belong-Commit Man Up WA Workshops

In 2021, ART ON THE MOVE engaged MAN UP WA to deliver workshops on healthy coping skills and relationships for young men in regional Western Australia. These workshops were held in secondary schools targeting years

7-12 male-identifying students. The young men from MAN UP WA spent a couple of days at different regional schools working in small student groups to talk about healthy ways young men can cope with emotions, where they can go for mental health support in their communities, as well as talking openly about what healthy relationships look like. As a result, many teachers saw a marked improvement in how participating students handled challenging situations, with some students going to teachers and support workers for self-referred help. These workshops are offered as part of the engagement program that travels with *Playing the Man* by Graham Miller and will continue to be available for regional schools through September 2022.





## 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 touring logistics. In 2021, ART ON THE MOVE completed the production and crating of touring exhibitions *Roll the Tape* and *Peregrinations of a Citizen Botanist*.

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.



**This page:** *Peregrinations of a Citizen Botanist* at Cannery Arts Centre, 2021.  
Image courtesy of Olivia Nichols.

## ENGAGEMENT WITH THE SECTOR

### PARTNERSHIPS AND COLLABORATIONS

#### ART ON THE MOVE hosting venues 2021

- Albany Town Hall, Albany
- The Bank Gallery, Carnamah
- Beach Street Gallery (ART ON THE MOVE), Fremantle
- Bunbury Regional Art Gallery, Bunbury
- Cannery Arts Centre, Esperance
- Collie Art Gallery, Collie
- Ganalili Centre, Roebourne
- Geraldton Regional Art Gallery, Geraldton
- Goldfields Art Centre, Kalgoorlie
- Katanning Art Gallery, Katanning
- Museum of the Goldfields, Kalgoorlie
- Museum of the Great Southern, Albany
- Ningaloo Centre, Exmouth
- Shark Bay World Heritage Discovery Centre, Denham

#### 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.



# ADVOCACY

## GalleriesWest

GalleriesWest is an independent advocacy body dedicated to connecting and strengthening the public galleries sector in Western Australia to offer residents and visitors access to the best possible visual arts and cultural experiences. Key projects in 2021 include working in partnership with ART ON THE MOVE, John Curtin Gallery and Southern Forest Arts to deliver a professional development symposium for regional artists and curators connected to *The Alternative Archive* exhibition.

## Conference Attendance and Staff Development

### Executive Director Theo Costantino attended:

- Australia Council: Arts and Wellbeing Forum
- Chamber of Arts and Culture WA: Work Health and Safety Act 2020 (WA)
- Chamber of Arts and Culture WA: Employment Law, Contracting and HR Considerations for Arts and Culture Organisations
- Institute of Community Directors Australia: Financial Reporting Update

### Exhibitions & Touring Manager Olivia Nichols attended:

- Circuit West WA Showcase 2021
- Chamber of Arts and Culture WA Work Health and Safety Act 2020 (WA)
- General Assembly: How to be an Effective Manager

### Learning & Community Engagement Coordinator Mary Wolfla attended:

- Circuit West WA Showcase 2021

## Sector Engagement

### Executive Director Theo Costantino attended:

- Speaker, The Alternative Archive Regional Artists and Curators Symposium
- Judge, 2021 City of Joondalup Community Art Exhibition
- Selection panel, 2021 Mid West Art Prize
- PhD Examiner, Centre for Theatre and Performance, Monash University
- Contributor, NETS Group submission to the Parliamentary Inquiry into Australia's creative and cultural industries and institutions

### Boards, committees and working groups:

- NETS (National Exhibition Touring Support) Group
- National Public Galleries Alliance
- GalleriesWest Board
- Cultural Executives Group, The Chamber of Arts and Culture Western Australia
- NAVA Code of Practice Revision Roundtable
- Regional Arts WA Metro Roundtable

### 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:** Shaun Tan: *Rules of Summer* opening at Ellenbrook Arts, 2021. Image courtesy of Sean Breadsell.



# 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 2021
01.01	Creative Developments	14
01.02	West Australian New Works	12
01.03	Existing West Australian New Works	3
02.05	Self-curated Exhibitions	0
02.06	Other Exhibitions	8
02.09	Seminars and Conferences	13
02.10	Workshops (not in schools)	70
02.11	School Program Activities	37
02.12	Self-defined Activities	94
03.01	Number of Activities Targeting Specific Demographics	73
04.01	Number of Performances	2
05.02	Exhibition Days - Other Exhibitions	580
09.01	Inbound Tours	1
09.02	Outbound Tours	13
11.01	Total Artists Engaged	78
12.01	Number of Artists Engaged from Specific Demographics	20
13.01	Total Services Delivered	1,944
14.01	Number of Services Targeting Specific Demographics	43
15.04	Unpaid Attendance at Non-ticketed Activities	29,126
15.05	Participants Who Pay a Fee	0
15.06	Participants Who Don't Pay a Fee	1,279
16.01	Broadcast Audience	250,000
17.01	Artists Supported or Represented	78
17.02	Non-artists Supported or Represented	14
18.01	Financial Members	25
18.02	Non-financial Members	19
19.01	Subscribers	36,031
20.01	Creative Employees FTE	2.5
20.02	Arts Support Employees FTE	3.1
21.01	Creative Employees Head Count	10
21.02	Arts Support Employees Head Count	1

22.01	Employee Head Count Demographics	0
23.01	Volunteers	30
24.01	Estimated Volunteer Hours	541
25.01	Board Members	9
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>Preppers</i>	10,321	118	39.3	3,378
<i>Shaun Tan: Rules of Summer</i>	11,680	206	41.2	3,782
<i>Graham Miller: Playing the Man</i>	7,021	180	45	5,464
<i>Trevor Richards: Roll the Tape</i>	575	25	25	1,176
<i>There Were Moments of Transformation</i>	8,279	218	65	2,968
<i>Susie Vickery: Peregrinations of a Citizen Botanist</i>	1,118	33	33	2,961



## EXHIBITION TOURING PROGRAM



**6**

Exhibitions  
toured



**19**

Exhibition  
installations



**34**

Artists  
represented



**28,858**

Total exhibition  
attendances

## EDUCATION AND PUBLIC PROGRAMS



**37**

Schools  
participated



**6**

Act-Belong-  
Commit Artist  
on the Move  
talks



**500**

Students  
participated  
in Act-Belong-  
Commit ARTBUS



**28,858**

Audiences  
reached



**5**

Regions  
covered



**5**

Act-Belong-  
Commit Learning  
Resource (2 Roll the  
Tape, 2 Peregrinations  
of a Citizen Botanist, 1  
Video, Playing the Man)

## METRO REACH



**2**

Venues



**406**

Metro visits



**3**

Exhibitions

## MARKETING



**6**

Press  
mentions



**1**

Radio and  
Television



**9,197**

Website visits

### SOCIAL MEDIA FACEBOOK

**129**

Facebook posts

**2,210**

Page likes

## ECONOMIC RESOURCES AND IMPACT

Number of volunteer hours and economic worth

**541** HRS

ART ON  
THE MOVE  
volunteer  
(in-kind)

**286** HRS

Board members

**1,395** HRS

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

=

**\$18,935**

Economic  
worth

=

**\$15,730**

Economic  
worth

=

**\$41,850**

Economic  
worth

**2,222** HRS = **\$76,515**

TOTAL VOLUNTEER HOURS AND VALUE OF IN-KIND WORK

## REGIONAL REACH



**14**

Venues

- **PILBARA**  
2 Capacity building activities  
1 Other project

- **GASCOYNE**  
2 Exhibitions  
2 Capacity building activities

- **MIDWEST**  
1 Exhibition  
4 Capacity building activities  
2 Other projects

- **WHEATBELT**  
2 Capacity building activities

- **GOLDFIELDS/ESPERANCE**  
6 Exhibitions  
1 Other project

- **METRO**  
2 Exhibitions  
1 Capacity building activities  
3 Other projects

- **GREAT SOUTHERN**  
4 Exhibitions  
1 Capacity building activities  
2 Other projects

- **SOUTH WEST**  
3 Exhibitions  
5 Capacity building activities  
1 Other projects



### ART ON THE MOVE ON THE MOVE

Travelling metro and regionally  
across WA and beyond

**68,266**

Kilometres  
travelled  
Staff travel

**4,524**

Kilometres  
travelled  
Board travel



# TEAM



## CURRENT TEAM

- Executive Director**  
Theo Costantino
- Finance and Administration Officer**  
Kerryn Graham
- Marketing and Communications Officer**  
Alexandria Fuller
- Exhibitions Touring Manager**  
Gemma Weston
- Workshop Technician**  
Matt Bairstow
- Learning and Engagement Coordinator**  
Mary Wolfla

## TEAM MEMBERS WHO LEFT IN 2021

- Marketing & Communications Officer**  
Grace Traeger
- Exhibitions Touring Manager**  
Olivia Nichols
- Finance & Administration Officer**  
Amy Stokes
- Workshop Technician**  
Sean Byford

## EXTENDED ART ON THE MOVE TEAM

- REGIONAL EXHIBITION TOURING BOOST (RETB) - AGWA TEAM**
  - Director**  
Colin Walker
  - Senior Objects & Projects Conservator**  
David Graves
  - Manager of Regional Exhibitions and Touring**  
James Davies
  - Registrar of Collections**  
Jude Savage
  - Manager Visitor Experience**  
Kate Roberts
  - Works on Paper Conservator**  
Kate Woollett
  - Educator & 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
  - Colleen Sutherland, Gelo
  - Esther Longhurst, Gelo



This page: ART ON THE MOVE current team, 2022. Image courtesy of Duncan Wright.

This page: Susie Vickery: Peregrinations of a Citizen Botanist opening at Cannery Arts Centre Esperance, 2021. Image courtesy of Honny and Matt Storey.



**RETB - REGIONAL  
TRAINEESHIP PARTNERS**

Maxima  
FutureNow  
North Metropolitan TAFE  
North Midlands Project  
Geraldton Regional Art Gallery

**RETB - ACTIVATING  
REGIONAL COLLECTIONS  
ARTISTS IN RESIDENCE**

Sohan Ariel Hayes with Michael  
Woodley and Lorraine Coppin,  
Juluwarlu Group Aboriginal  
Corporation / Ganalili Centre  
Nathan Beard, Museum of the  
Goldfields  
Emilie Monty, Museum of the Great  
Southern  
Martien van Zuilen, North Midlands  
Project / Carnamah Historical  
Society and Museum

**RETB - REGIONAL ARTISTS  
AND CURATORS SYMPOSIUM**

Presented by John Curtin Gallery,  
ART ON THE MOVE, Southern  
Forest Arts and GalleriesWest  
Coordinators: Julian Bowron,  
Fiona Sinclair and Anna Louise  
Richardson

**RETB - PUBLIC REGIONAL  
GALLERY IMPROVEMENT  
FUND ASSESSMENT PANEL**

Julian Bowron  
Theo Costantino  
James Davies  
Olivia Nichols  
Ryan Taaffe

**FRAMING AND  
CONSERVATION**

Plastic Sandwich  
Guest Fine Art

**FREIGHT & 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  
Jude Van der Merwe  
Susie Vickery  
Melissa Harpley  
Stephanie Watson  
Sharyn Beor  
Ron Bradfield

Dan McCabe  
Guy Louden  
Shah Jackey  
Pat McCarthy  
Kado Muir  
Graham Miller  
Trevor Richards  
Susie Vickery  
Kathleen Mulholland Szalay  
Fionn Mulholland  
Katie White

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

Lilly Blue  
Mary Wolfla  
Sharyn Beor  
Stephanie Watson  
Melissa Harpley  
Amber Norrish

**ARTISTS ON TOUR**

***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**  
Tiyen Baker  
Loren Kronemyer  
Guy Louden  
Dan McCabe  
Thomas Yeomans  
**Rules of Summer**  
Shaun Tan

***Roll the Tape***

Trevor Richards

***Playing the Man***

Graham Miller

***Peregrinations of a Citizen  
Botanist***

Susie Vickery  
Trish Bygott  
Nathan Crotty

**WORKSHOP & INSTALLATION  
CONTRACTORS**

Dan Bourke  
Jack Wansbrough

**FINANCIAL SUPPORT**

Francis A Jones

**BOOKKEEPING SUPPORT**

Fintech Business Solutions

**INTERNS/VOLUNTEERS**

Sharon Baker - Marketing and  
Communications  
Mia Davis - Marketing and  
Communications  
Rachel Ranford - Community  
Engagement and Learning

**PHOTOGRAPHERS/  
VIDEOGRAPHERS**

Fionn Mulholland  
Chad Peacock  
Ascend Films  
Chuck Thomas  
Elliot Brown  
Jayde Guess  
Putri Taylor, Palmzy Images  
Tamati Smith  
Honni and Matt Storey, Ascend  
Films

**DESIGNERS**

Ella Winterbottom - Graphic  
Designer  
Grace Mander - Graphic Designer  
Grace Traeger - In House Graphic  
Designer  
James Xavier Burrow - Web  
Designer  
Simone Ericsson Graphic Design -  
Graphic Designer  
Studio Papa - Graphic Designer  
Angela Mitchell - Graphic Designer

**ORGANISATIONAL CULTURE**

Social Ventures Australia

**OTHER**

Candid Cleaners - Cleaners  
Jims Tag and Testing - Electricians  
Tamara Clements - Editor  
Torque IT - IT Consultants

**BOARD**

Dr Pilar Kasat  
(Chairperson)  
Jim Cathcart  
(Deputy Chairperson)  
Karen Mahar  
(Treasurer)  
Ryan Taaffe  
(Secretary)

**COMMITTEE MEMBERS**

Gemma Ben-Ary  
Samara King  
Ashley Yihsin Chang

**RETIRING COMMITTEE  
MEMBERS**

Anton Blume (Busselton)  
Julian Bowron (Bunbury) (Secretary)  
Eve York (Geraldton)  
Theaker Von Ziarno (Carnarvon)

**PATRON**

Nalda Searles

**CULTURAL ADVISOR**

Ron Bradfield

**SUB-COMMITTEES**

***Governance Sub-Committee***

Dr Pilar Kasat  
(Chairperson)  
Jim Cathcart  
(Vice-Chairperson)  
Karen Mahar  
(Treasurer)  
Ryan Taaffe  
(Secretary)





# ANNUAL FINANCIAL STATEMENTS

Francis A Jones 154 High Street Fremantle WA.  
The full 2021 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 2021

	2021	2020
	\$	\$
<b>REVENUE</b>		
ATO Income	-	157,460
Member Subscriptions	3,182	3,811
Healthways	102,719	44,201
Department of Culture and The Arts Grant	1,291,591	1,154,244
Interest Received	175	472
Sundry Income	44,780	54,235
Other Grants	50,000	27,469
<b>EXPENDITURE</b>		
Administration Expenses	(87,967)	(105,218)
Depreciation and Amortisation	(49,576)	(49,358)
Employee Benefits Expense	(482,824)	(449,921)
Marketing and Promotion Expenses	(9,110)	(21,396)
Production and Venue Expenses	(348,286)	(242,293)
Public Program Expenses	(58,163)	(15,056)
RETB Expenses	(288,446)	(177,975)
<b>Profit Before Income Tax</b>	<b>168,075</b>	<b>380,675</b>
Income Tax Expense	-	-
<b>Profit/(Loss) for the Year</b>	<b>168,075</b>	<b>380,675</b>
<b>Other Comprehensive Income/(Loss)</b>	<b>-</b>	<b>-</b>
<b>Total Comprehensive Income/(Loss) for the Year</b>	<b>168,075</b>	<b>380,675</b>

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2021

	2021	2020
	\$	\$
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash and Cash Equivalents	2,525,193	2,239,115
Trade and Other Receivables	44,990	31,409
<b>TOTAL CURRENT ASSETS</b>	<b>2,570,183</b>	<b>2,270,524</b>
<b>NON-CURRENT ASSETS</b>		
Property, Plant and Equipment	59,737	110,132
<b>TOTAL NON-CURRENT ASSETS</b>	<b>59,737</b>	<b>110,132</b>
<b>TOTAL ASSETS</b>	<b>2,629,920</b>	<b>2,380,656</b>
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Trade and Other Payables	(55)	4,101
Lease Liabilities	23,571	42,109
Provisions	8,224	12,377
Income Received in Advance	1,715,912	1,637,996
Sundry Payables and Accruals	51,642	(2,047)
<b>TOTAL CURRENT LIABILITIES</b>	<b>1,799,294</b>	<b>1,694,536</b>
<b>NON-CURRENT LIABILITIES</b>		
Lease Liabilities	3,354	26,925
<b>TOTAL NON-CURRENT LIABILITIES</b>	<b>3,354</b>	<b>26,925</b>
<b>TOTAL LIABILITIES</b>	<b>1,802,648</b>	<b>1,721,461</b>
<b>NET ASSETS</b>	<b>827,272</b>	<b>659,195</b>
<b>EQUITY</b>		
Retained Earnings	827,272	659,195
<b>TOTAL EQUITY</b>	<b>827,272</b>	<b>659,195</b>

## STATEMENT OF CHANGES IN EQUITY

### FOR THE YEAR ENDED 31 DECEMBER 2021

	Retained Earnings	2021 Total
	\$	\$
<b>Balance at 1 January 2021</b>	<b>659,195</b>	<b>659,195</b>
Profit/(Loss) For the Year	<b>168,075</b>	<b>168,075</b>
Rounding	<b>2</b>	<b>2</b>
<b>Balance at 31 December 2021</b>	<b>827,272</b>	<b>827,272</b>

  

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

## STATEMENT OF CASH FLOWS

### FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	<b>1,478,867</b>	1,439,516
Payments to suppliers and employees	<b>(1,192,789)</b>	34,185
Net cash provided by/(used in) operating activities	<b>286,078</b>	1,473,701
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>		
Purchase of property, plant and equipment	-	(8,361)
Net cash provided by/(used in) investing activities	-	(8,361)
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
Net increase/(decrease) in cash and cash equivalents held	<b>286,078</b>	1,465,340
Cash and cash equivalents at beginning of year	<b>2,239,115</b>	773,775
Cash and cash equivalents at end of financial year	<b>2,525,193</b>	2,239,115

## 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 27 April 2022



**Treasurer**



# INDEPENDENT AUDIT REPORT

## REPORT ON 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 2021, 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 2021 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: 29 April 2022



### 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 2021 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

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

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Front cover: Trevor Richards, *Patterns 5*, 2013. Image courtesy of the artist.



# ART ON THE MOVE

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