

ART ON THE MOVE

ANNUAL REPORT '17

IMAGE CREDIT: MIK GREEN AND CHAD
PEACOCK SHIFTING STATES: MIKROS
KOSMOS, 2014, HD VIDEO.
STILL IMAGE COURTESY THE ARTIST.



IMAGE CREDIT: CORAL LOWRY THE
JOY OF THE POINTY END, 2016.
PHOTOGRAPHER: REBECCA MANSELL

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

IMAGE CREDIT: *BUSH BABIES* EXHIBITION OPENING AT ROCKINGHAM ARTS CENTRE, 2017.
IMAGE COURTESY CITY OF ROCKINGHAM

Making Our Mark

IMAGE CREDIT: MIKAELA CASTLEDINE *EDGAR'S BAD SHIRTS I. II. III.*, 2016, COPPER WIRE, GLASSINE PAPER, COTTON THREAD
IMAGE COURTESY MIKAELA CASTLEDINE



Vision, Mission and Purpose

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

ART ON THE MOVE will be known for:

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

ART ON THE MOVE will be a platform for:

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

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

ART ON THE MOVE is known as a contributor to destination and place-making with visitors and residents aware of each region’s distinctive and unique voice

ART ON THE MOVE is noted for its can-do engaging approach with high-quality exhibitions and programs

Exhibitions and engagement programs result in transformative, artistic and personal experiences

Community activities thrive, with opportunities available to all people, irrespective of background and circumstances on a fair and equitable basis

Creative skills are increased as individuals and communities realise their creative potential

ART ON THE MOVE improves and contributes to the quality of life across WA

Partners, audiences and collaborators are proud ambassadors of ART ON THE MOVE

Artistic capacity of regional galleries is achieved leading to sustainable outcomes

ART ON THE MOVE has a positive impact and makes a difference to everyday lives - spiritually, physically and mentally.

Creative talents will be realised, building community capacity and a sense of place and purpose

Regional venues attract new and diverse audiences

Chairperson’s Report

THE YEAR 2017 HAS BEEN ONE OF CHALLENGES AND CHANGE, OF GREATER AMBITION FOR ART ON THE MOVE ARTICULATED AND ACCOMPANIED BY CAPACITY BUILDING WITHIN THE WHOLE ORGANISATION TO REALISE THESE AMBITIONS. WITH THE LEADERSHIP OF EXECUTIVE DIRECTOR, KIM JAMESON, SURE-FOOTED DIRECTION FROM THE COMMITTEE AND HARD WORK OF THE STAFF, ART ON THE MOVE IS REJUVENATING AND MOVING DOWN THIS ROAD OF RENEWAL AND EVOLUTION.

Because of the long-standing support of the State Government and now, since the State election, via the Department of Local Government, Sport and Cultural Industries, ART ON THE MOVE has been supported and encouraged on this development path. I would like to thank Healthway for its continued support of our education program through the *Smarter than Smoking* campaign, which enabled us to continue our work with artists, schools and galleries.

ART ON THE MOVE has reinvigorated its connection to and become an active member of the National Exhibition Touring Support Network, which is reviewing its own governance and actively planning as a collective body.

I would like to pay tribute to my predecessor Carolyn Marks who chose to step down as Chair in late 2016 to better meet unexpected personal obligations. Carolyn was instrumental in changes to the Committee, governance and leadership of ART ON THE MOVE, which were essential for the renewal process the organisation is undergoing.

We also said farewell to Treasurer Eric Sankey who has given wonderful service to ART ON THE MOVE, as he has for several other Western Australian arts organisations, and Gary Martin from Greenough Museum and Gardens who was a consistent, effective advocate for the interests of regional Western Australian galleries.

I would like to welcome to the Committee Tony Friday, CEO of the Pilbara Regional Council who, among many qualities, brings excellent organisational leadership, experience, governance expertise and a thorough understanding of remote and regional Western Australia. Also Lana Galic as Treasurer, a Project Manager at the Water Corporation, who brings wisdom and good judgement in overseeing our finances. Thanks to the rest of the Committee who continue to contribute passionately and intelligently to the vitality of ART ON THE MOVE.

I would also like to acknowledge the extraordinary service of Julie Thomas who has so expertly, diligently and cheerfully over so many years made tangible ART ON THE MOVE’s mission to bring quality visual arts to all Western Australians. Julie leaves behind an extraordinary legacy and the best wishes of countless artists and people from communities and arts organisations - large and small - from all over the state.

Thank you to our staff members for their commitment to ART ON THE MOVE and their willingness to rise and meet the challenges they have been set.

We look forward to the organisation’s relocation to Fremantle, which practically and symbolically places us close to the network of metropolitan art organisations and communities with which we seek to become more collegiate and effective. As well as offering the staff a more agreeable work environment, the move also delivers us a significant financial saving on rent.

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

Jim Cathcart
Chairperson

IMAGE CREDIT: NGALA WONGGA (COME TALK) VIDEO PROJECTION AT GOLDFIELDS ARTS CENTRE, KALGOORLIE, WA (DETAIL).
PHOTOGRAPHER: MARTINE PERRET



Executive Director’s Report

THE YEAR 2017 WAS ALL ABOUT MAKING OUR MARK. WE PROVED WE WERE UP FOR THE CHALLENGE BY DEVELOPING OUR CULTURAL PRACTICE AND STRENGTHENING ART ON THE MOVE’S GOVERNANCE STRUCTURE. THIS INCLUDED A BOARD AND STAFF WITH CLEAR ROLES, POLICIES AND PRACTICES DEFINED BY OUR VALUES AND STANDARDS, WHICH SET THE TONE FOR OUR WORKING PRACTICES.

We did experience a high turnover of staff, which is usual as change takes place. Roles, responsibilities and new jobs were created to reflect and deal with the changing cultural ecology and our own business and creative needs. Thank you to the small but dedicated team of staff, interns, volunteers and Board members that, despite all the changes, continued to engage with the regions, delivering incredible exhibitions, engagement programs and professional development with skill, integrity and passion.

We were sorry to say goodbye to employee of 27 years, Julie Thomas. The dedication Julie has given to ART ON THE MOVE and the sector at large has been priceless. No matter how much we thank or acknowledge such an amazing person this will never be enough to recognise the enormous amount of time, integrity, skills, expertise, energy, passion, love and devotion she has given to us all.

We place high value on working collaboratively internally and externally to achieve major objectives and goals.

Going forward partnerships and collaborations will continue to drive our working practices. In doing so, we strengthen ourselves, the communities we serve and the sector as a whole. We are stronger together.

ART ON THE MOVE has been diligent and consistent in its advocacy for more recognition, understanding and investment in visual art and regional touring. ART ON THE MOVE encouraged the formation of GalleriesWest which is taking a lead role in public galleries advocacy. We will continue to work with the newly-formed organisation to articulate the capacity of public galleries to receive and present the ever-changing needs of touring visual arts exhibitions. In this way, we build a case for improving existing cultural infrastructure, including people, buildings and technology.

Over the last several years ART ON THE MOVE has built a healthy reserve, which has been drawn on to support operations in 2017 following the loss of funding from the Australia Council for the Arts, enabling us to maintain service level while the organisation re-grouped and planned a new financial approach. It is worth noting, for example, that ART ON THE MOVE seeks to make a significant saving in its relocation to Fremantle. A healthy reserve presents a paradox for a not-for-profit environment – while encouraged to make good financial decisions, this can paralyse the organisation from seeking further investment for future projects because of its current financial health. The accounting anomaly in 2017 makes it appear we are in deficit, however ART ON THE MOVE remains financially healthy.

IMAGE CREDIT: ARTIST MIK GREEN PRESENTING
A COMMUNITY WORKSHOP AT BUNBURY REGIONAL
ART GALLERIES (BRAG) AS PART OF TOURING
EXHIBITION BETA BLOCKER. IMAGE COURTESY BRAG



We joined forces with the Collections Sector Working group, representing a variety of collecting bodies across WA, to explore how best to engage and connect regional and state collections in meaningful and relevant ways. A tangible outcome was *Telling Our Stories*, a two-day intensive training program that focused on curating, preparing, presenting and interpreting an exhibition. The training was delivered in regional WA (Roebourne) and Fremantle, in partnership with Museums Galleries Australia WA. Both sessions were fully attended and two short information videos created as part of our commitment to e-learning.

Working with the Art Gallery of Western Australia, we have embarked on an action-research project. The 2020 Vision program aims to explore opportunities for a collaborative touring program in 2020 and beyond. Thank you to Peel, Goldfields-Esperance, South West and Great Southern for hosting our first visits. We learned so much and look forward to continuing this journey across other regions in 2018.

In 2017, we introduced 4 new exhibitions to our program. With 11 exhibitions per annum, more than any other state-based touring organisations (National Exhibitions Touring Support Australia) and supported over 70 venues in meeting their programming needs we are a major contributor to Western Australia's tourism portfolio by diversifying the regional offer and contributing to place and identity.

Many thanks to our investing partners Healthway and Department of Local Government, Sport and Cultural Industries, our members, audiences and collaborators. It has been a rollercoaster ride in 2017 but we have come out of it stronger, more resilient and ready for our next phase of development which will focus on getting the job done.

The upcoming year will see the implementation of a new brand, new location, new team and new vision, equipping us with the necessary tools to deliver a strong and ambitious program. We look forward to seeing and working with you there.

Kim Jameson
Executive Director

Investment Partners

Grants	Sponsorship	Memberships
Government of Western Australia: <ul style="list-style-type: none">Department of Local Government, Sport and Cultural Industries: Organisational Investment Program	<ul style="list-style-type: none">Healthway: <i>Smarter than Smoking</i> Education Events and <i>Smarter than Smoking</i> ARTBUS	ART ON THE MOVE 2017 Membership: <ul style="list-style-type: none">Category A – 17 membersCategory B – 21 membersCategory C – 25 membersCategory D – 35 membersEducation – 12 members <p>TOTAL: 110 members (24% increase on 2016)</p>

2018 New Exhibitions

Assessment Panel:	
Board Members:	Nadia Johnson (Chairperson), Jim Cathcart, Christophe Canato, Anton Blume, Indra Geidans
External Assessors:	Ron Bradfield (Cultural Advisor), Abdul-Rahman Abdullah
Staff Member:	Kim Jameson
Administrated by:	Olivia Nichols

Yagu Gurlbarl (Big Secret)

Artist: Julie Dowling



Yagu Gurlbarl (Big Secret) presents an exploration by Julie Dowling into the theme of slavery in Australia for First Nations peoples both in past centuries and in current Australian society. The exhibition features a series of highly decorated figurative artworks that will draw in and engage the viewer. Upon closer inspection there is a strong political edge 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 has mythologised colonisation. This is a unique opportunity for the regions to present a solo exhibition featuring a significant Western Australian artist..

IMAGE CREDIT: JULIE DOWLING *AUNTY VIOLET*, 2017.
IMAGE COURTESY OF THE ARTIST

Pujiman

Artists: Spinifex Hill and Martumili Artists



Pujiman is a major collaboration between Spinifex Hill Artists and Martumili Artists. The art centres, both located in the Pilbara region of Western Australia, have united to bring the last pujiman (desert born) generation together with their younger artists. Featuring animation, film, and drawing, as well as the painting practice that has been the foundation of both art centres, *Pujiman* showcases the powerful contemporary Indigenous arts practice of the Pilbara.

IMAGE CREDIT: DELROY GARDINER *MY GRANDFATHER*, 2017.
IMAGE COURTESY ARTIST AND SPINIFEX HILL STUDIOS

2017 Touring Exhibitions and Itineraries



“The exhibition drew positive feedback from the community and visitors, all remarking on the quality of craftsmanship and attention to detail. It was a great experience to have a jewellery exhibition in the gallery as it helped to measure the response from our audience to different forms of art, and will contribute to how we plan for future exhibitions.”

A Year in the Making

Artist Collective Coordinator: Claire Townsend

Artists: Helena Bogucki, Sarah Elson, Claire Moody, Philip Noakes, Julie-Ann Ogilvie, Jill Parnell, Brenda Ridgewell, Leanne Ryan, Jacquie Sprogoe, Claire Townsend, Christel van der Laan, Robin Wells



Developed over a 12 month period, 12 local artists presented 12 different themes showcasing a diverse range of dynamic, conceptual and contemporary jewellery, demonstrating this art form and highlighting the enduring relevance of work made by hand.

Bunbury Regional Art Galleries, Bunbury WA: February 4 – March 26

Courthouse Gallery, Port Hedland WA: August 4 – September 23

Beta Blocker

Artist: Miik Green



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

Goldfields Arts Centre, Kalgoorlie WA: January 20 – March 10

Carnarvon Library and Gallery, Carnarvon WA: March 23 – May 6

Katanning Gallery, Katanning WA: May 22 – June 17

Bunbury Regional Art Galleries, Bunbury WA: September 2 – November 5

ArtGeo Cultural Complex, Busselton WA: December 15 – January 28, 2018

Botanica

Artist: John E. Maloney



Digital photography and contemporary digital printing processes have provided scientists, botanical artists, and artists with a new media in which to capture images. This exhibition presents new interpretations of subjects - in this case mainly banksia flowers.

Ellenbrook Arts, Ellenbrook WA: February 5 – March 5
Greenough Museum, Greenough WA: September 1 – October 29

IMAGE CREDIT: JOHN E MALONEY *BANKSIA PALUDOSA*, 2011.
IMAGE COURTESY THE ARTIST

Bush Babies

Curator / Coordinator: Community Arts Network (CAN)

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



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

Spearwood Seniors Centre, Spearwood WA: April 10 – May 13
Rockingham Arts Centre, Rockingham WA: May 27 – June 11
Community Arts Network (Northbridge Piazza), Northbridge WA: July 3 – July 14

IMAGE CREDIT: GRAHAM SMITH *NANA PURPLE*, 2014.
IMAGE COURTESY THE ARTIST

Creations from the man cave

Artist: Neil Elliott



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

Alcoa Mandurah Art Gallery, Mandurah WA: April 7 – May 20
Carnarvon Library and Gallery, Carnarvon WA: August 24 – October 3
Vancouver Arts Centre, Albany WA: December 1 – January 27, 2018

IMAGE CREDIT: NEIL ELLIOTT *CHAIRROPLANE*, 2012.
IMAGE COURTESY THE ARTIST AND FOTOFACTORY

Dead Centre

Curators: Anna Louise Richardson, Abdul-Rahman Abdullah

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



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

Alcoa Mandurah Art Gallery, Mandurah WA: November 20 – January 14, 2018

IMAGE CREDIT: TONY ALBERT *BROTHER (OUR PRESENT)*, 2013.
IMAGE COURTESY THE ARTIST AND SULLIVAN AND STRUMPF

HomeFRONT

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



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

Bunbury Regional Art Galleries, Bunbury WA: March 25 – May 14
Goldfields Arts Centre, Kalgoorlie WA: November 17 – January 14, 2018

IMAGE CREDIT: ROBYN LEES *WHITE FEATHER FLOTILLA* (DETAIL).
IMAGE COURTESY THE ARTIST AND BO WONG

Machines & Makers

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



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

Wireless Hill Museum, Ardross WA: November 1 – February 11, 2018

IMAGE CREDIT: JUDITH FORREST *BACK STITCH: DECORATING WITH NEEDLES*, 2016. IMAGE COURTESY THE ARTIST

Mudlark (Jilindirri) Metals

Curator / Coordinator: Sarah Trant
Artists: Jilindirri Weavers - Antoinette Roe, Elaine Moncrieff, Marjorie Winmar, Avy Robinson



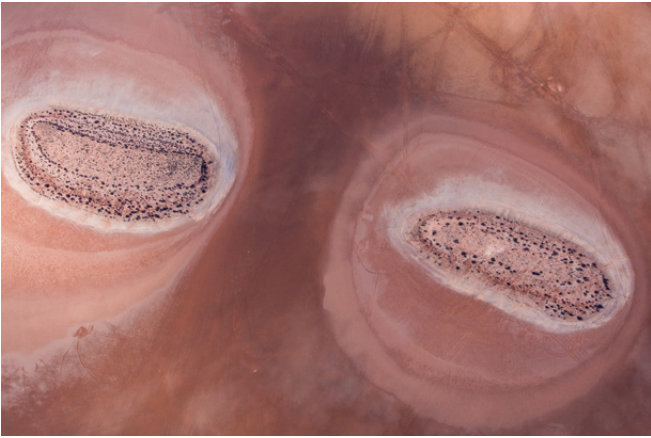
The Jilindirri Weavers have worked together since 2004. They have dedicated their lives to cultural heritage and community through their arts practice, creating a unique and contemporary style that celebrates the Gascoyne region and their community. Through the use of local grasses, and experimenting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

Shark Bay World Heritage Discovery Centre, Denham WA: March 3 – April 30

IMAGE CREDIT: ELAINE MONCRIEFF *WOVEN BASKET*, 2012-14. IMAGE COURTESY THE ARTIST

Ngala Wongga (Come Talk)

Curator / Artist: Martine Perret



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

Carnarvon Library and Gallery, Carnarvon WA: June 15 – July 23

IMAGE CREDIT: MARTINE PERRET *GUNGURRUNGA NGAWA*, 2015. IMAGE COURTESY THE ARTIST

Tilting at Windmills

Curator / Coordinator: Denise V. Brown, Hugh Brown
Artist: Denise V. Brown



A collection of sculptural works that navigate the choppy waters of communication from multiple perspectives. The collection explores issues arising from roaming technology, language difficulties, inadequate education or personality attributes. Brown’s work operates successfully on a number of levels: it connects to wider contemporary art practices and can be linked to issues like dyslexia and literacy.

Contemporary Art Spaces Mandurah, Mandurah WA:
June 9 – July 9

IMAGE CREDIT: DENISE V. BROWN *SHADES OF GREY*, 2008 - 2012.
IMAGE COURTESY THE ARTIST AND SAM BEARD

Closing Exhibitions in 2017



A Story to Tell

- Toured from October 2007 until April 2016
- Exhibited for 716 days
- Travelled to 17 venues
- Connected with 68,694 people across Western Australia and South Australia.

A Year in the Making

- Toured from August 2015 until September 2017
- Exhibited for 361 days
- Travelled to 10 venues
- Connected with 15,473 people across Western Australia.

Botanica

- Toured from January 2015 until end of October 2017
- Exhibited for 352 days
- Travelled to 10 venues
- Connected with 12,950 people across Western Australia.

Tilting at Windmills

- Toured from April 2014 until July 2017
- Exhibited for 369 days
- Travelled to 8 venues
- Connected with 6,687 people across Western Australia

IMAGE CREDIT: *A STORY TO TELL* EXHIBITION INSTALLATION AT WESTERN AUSTRALIAN MUSEUM. IMAGE COURTESY WA MUSEUM.

Learning and Community Engagement

GALLERY EDUCATION IN WESTERN AUSTRALIA IS GOING THROUGH A PARADIGM SHIFT. THE TRADITIONAL CURRICULUM-BASED EDUCATION PACK THAT SPEAKS TO AN EXHIBITION TO FACILITATE LEARNING IS NO LONGER PROVIDING THE DYNAMIC RANGE OF LEARNING TOOLS REQUIRED IN A CONTEMPORARY CLASSROOM.

ART ON THE MOVE responded to the sectorial need by introducing a life-long learning philosophy. By adopting a community engagement model, we spent time exploring and creating a variety of accessible platforms to facilitate the change. The year 2017 was the transitional year that retained the current model of delivery while testing new ideas and areas of development.

ART ON THE MOVE’s learning and community engagement program aims to encourage communities to strengthen connection, belonging and understanding by engaging in arts activities. In 2017, ART ON THE MOVE continued to deliver its engaging, high quality *Smarter than Smoking* Artist on the Move program free of charge and was able to maintain connections with regional audiences.



IMAGE CREDIT: PARTICIPANTS ENGAGING WITH *CREATIONS FROM THE MAN CAVE* EXHIBITION AT CARNARVON LIBRARY AND GALLERY AS PART OF THE *SMARTER THAN SMOKING* EDUCATION PROGRAM. IMAGE COURTESY CARNARVON LIBRARY AND GALLERY

A total of 53 Artists on the Move travelled to the Gascoyne, Mid West, Peel, South West, Great Southern, Goldfields and Esperance and gave educational talks in galleries and schools. They reached 2,351 primary, secondary and tertiary/TAFE students as well as members of the general public.

In addition, ART ON THE MOVE continued its *Smarter than Smoking* ARTBUS program, which provides a subsidy to schools that are not in a position to finance travel to exhibition venues to participate in the program.

In 2017, each ART ON THE MOVE exhibition travelled with an Education Resource. These resources provide background information, assignments and activities, to enable teachers to better integrate the exhibitions into their teaching program. In all, 68 Education Resources were distributed to 34 schools interested in visiting exhibitions and/or participating in a *Smarter than Smoking* Artist on the Move program.

For the first time ever, ART ON THE MOVE created an interactive gallery activity as part of the learning and community engagement program for the *Creations from the man cave* exhibition. The *Batmobile* travelled to each venue, with hands-on activities to encourage audiences to engage with art in new ways. The interactive activity included a step-by-step guide for the *Batmobile* artwork, and a Create your own Superhero activity out of found object cut-outs.

An example of ART ON THE MOVE’s new practice is a collaboration with emerging Mandurah based multi-media artist Helen Coleman and Geraldton Regional Art Gallery. Helen’s participation in a number of ART ON THE MOVE professional development training days culminated in her delivery of an encaustic (hot wax) workshop to the Geraldton community at Geraldton Regional Art Gallery.

“I’ve never studied art before – but now I love it!”

– STUDENT AT EASTERN GOLDFIELDS COLLEGE, WA



IMAGE CREDIT: ART COLLECTIONS: REALISING YOUR POTENTIAL PROFESSIONAL DEVELOPMENT WORKSHOP PRESENTED IN PARTNERSHIP WITH ARTSOURCE. IMAGE COURTESY ART ON THE MOVE

Professional Development

THE 2017 PROFESSIONAL DEVELOPMENT PROGRAM WAS ABOUT EXPANSION AND COLLABORATION, WITH MANY NEW PRESENTERS FACILITATING TRAINING SESSIONS. DRIVEN BY THE NEEDS OF THE VISUAL ARTS SECTOR HERE IN WESTERN AUSTRALIA, ART ON THE MOVE DIVERSIFIED ITS MODEL OF DELIVERY OF DIRECT PROVISION TO BECOME MORE AGILE - CREATING TRAINING OPPORTUNITIES THROUGH PARTNERSHIPS AND DECENTRALISING THE WAY WE DELIVER OUR PROGRAMS.

“It is very important to bring workshops to the Mid West as there are many artists and people interested in learning professional best practice.”

- DEBORAH CAIN

This resulted in a wider reach and development of new training modules including policy development for collections and utilising digital medium in an exhibition environment.

The Telling Our Stories program – an initiative of the Collection Sector Working Group - was delivered regionally in the Pilbara at the Ngurin Centre (Roebourne) and in Perth at the Army Museum (Fremantle). It was made possible through the partnership with Museums Galleries Australia WA.

Partnering has also allowed a more fluid and symbiotic industry-responsive approach that meets the needs of both the visual art sector and museum and historical societies. This program was funded by the Department of Local Government, Sport and Cultural Industries.

“There is value in having museums and galleries represented together and also challenges. I think it’s a great concept to get us thinking more holistically across the sector.” Fiona Sinclair – Artistic Director/General Manager, Southern Forest Arts and Project Coordinator, Connect to the Creative Grid Project.

ART ON THE MOVE continues to invest in the cultural landscape of WA through the delivery of training modules in metropolitan, regional and remote areas, and to arts workers, museum professionals and artists.

The 2017 Professional Development Program’s success was due to the strength of the presenters and ART ON THE MOVE would like to thank them for so generously sharing their knowledge and experience.

Professional Services

ART ON THE MOVE CRATES AND PACKAGES TO INTERNATIONAL MUSEUM-QUALITY STANDARD ACROSS ALL EXHIBITIONS, PROVIDES INDUSTRY-STANDARD DOCUMENTATION FOR CONDITION REPORTS AND EXHIBITION HANDLING, AND ALSO COORDINATES ALL OF THE LOGISTICS OF THE TOUR.

In addition to our core business and services, we provide design and fabrication of touring crates and exhibition furniture using our in-house skills, knowledge and extensive workshop facilities. In a time of change for ART ON THE MOVE, 2017 was a busy production year with preparation of 4 new exhibitions for tour.

As well as crating and preparing 4 new exhibitions, ART ON THE MOVE repurposed an old boat into a transportable pirate ship for kids as part of a project with Felicity Groom. The pirate ship has been used for kids’ stories workshops as part of Fremantle Festival, Blazing Swan and other venues.



IMAGE CREDIT: REPURPOSED TRANSPORTABLE PIRATE SHIP RECREATED AS PART OF A PROJECT WITH FELICITY GROOM. IMAGE COURTESY ART ON THE MOVE

Active Engagement in the Sector

PARTNERSHIPS

NETS Australia

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

Art Gallery of Western Australia

An action-research project to explore a collaborative touring program. Phase One: Peel, Goldfields-Esperance, South West and Great Southern.

Propel Youth Arts WA and Perth Centre for Photography

Emerging project - CONNECT - a state-wide partnership that explores creative development of self and place through a series of photo media (or interdisciplinary arts) projects that target a variety of diverse artistic, intergenerational and intercultural communities across regional Western Australia.

Professional Development

ART ON THE MOVE partnered with many diverse arts organisations in 2017 to deliver new, exciting professional development programs to reach new audiences. This included partnering with:

- Artsource – *Art Collections: Realising Your Potential*
- Museums Galleries Australia Western Australia – *Telling Our Stories*
- Perth Institute of Contemporary Arts (PICA) – *A Flying Start: Pitch Perfect – Writing strong exhibition applications* (part of the Hatched Program 2017).



ART ON THE MOVE 2017
ANNUAL REPORT

IMAGE CREDIT: ART ON THE MOVE MAKING YOUR
MARK END OF YEAR EVENT 2017 WITH MACHINES
& MAKERS TOURING EXHIBITION AT WIRELESS
HILL MUSEUM. PHOTOGRAPHER: REBECCA MANSELL

Advocacy

GALLERIESWEST

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

The organisation will advocate and raise awareness of the issues facing public galleries including the continued trend of reduced investment of staffing levels, operating costs, capital development and basic training. GalleriesWest's inaugural speaking engagement will take place at the 2018 Public Galleries Summit in Sydney.

Collections Sector Working Group

This is a working group of state collecting institutions and peak organisations working together to generate a framework for the support and development of the broader collecting sector. Chaired by Alec Coles, CEO of Western Australian Museum, the framework is the product of an assessment of the aspirations and requirements of the sector and its members. Through consultation two key priorities were identified:

1. Skills Development – Museums Galleries Australia WA and ART ON THE MOVE partnered to deliver an integrated Professional Development Program for the museum and visual art sector. Funded through the Department of Local Government, Sport and Cultural Industries, a case study of the project is presented further in this report.
2. Digital Collections Platform – Developing a searchable digital platform for all WA collections to make it possible to share stories of local, state and national significance. A range of options have been considered and with support from the sector we are now in the planning phase of this project.

Regional Arts Partnership Program

The Regional Arts Partnership Program (RAPP) was launched in October 2016 and aimed at bringing together regional artists and arts organisations with key service organisations, to create collaborative partnership groups to drive regional arts development across Western Australia. ART ON THE MOVE was a key service organisation that contributed to the conversation and outcome of the projects created.

Connect to the Creative Grid is a project developed to enhance social, cultural and economic vibrancy in communities across all nine regions of Western Australia through an innovative series of interconnected activities that build capacity across the regional visual arts sector and provide residents access to a greater number of diverse and inclusive arts and cultural opportunities.

Creative Learning Network

ART ON THE MOVE is a part of the Creative Learning Network, a group for creative practitioners to connect, share insights and support one another in and out of the classroom. The network supports people interested in exploring how creativity and the arts can facilitate and support learning and development.

Conference attendance

ART ON THE MOVE team attended the Regional Arts Summit hosted by Country Arts WA in October 2017.

Speaking engagements

- Executive Director presented at WA State Heritage & History Conference – Connections – as part of a team from the Collections Sector Working Group (included Alec Coles and Pauline Joseph) to outline the pilot training and development program, *Telling Our Stories* in May 2017
- Executive Director presented a five minute outline of ART ON THE MOVE as part of the 'Who's Who in the Zoo' program at the Regional Arts Summit hosted by Country Arts WA in October 2017
- Executive Director gave a career development talk to art students at North Metropolitan TAFE in October 2017
- Learning and Community Engagement Officer presented a 90 minute talk at the Catholic Schools Educators Network Day in December 2017.

Staff development

- Marketing Officer participated in Creative Industry Forum hosted by Community Arts Network June 2017
- Learning and Community Engagement Officer attended Robin Pascoe's *Mondays @ Curtin* presentation *Cracking the Curriculum Code*.

Supporting the Sector

- Executive Director was a co-judge at Bassendean Art Award and the City of Busselton Art Award
- Award for the Most Exhibition Ready Student was presented to Susannah Kings-Lynne at Jewellery Graduate TAFE Awards at North Metropolitan TAFE.

Outside ART ON THE MOVE Memberships in 2017:

- Artsource
- Community Arts Network (CAN)
- Museums Galleries Australia WA (MGAWA)
- Country Arts WA
- Chamber of Arts and Culture WA
- ArtsHub
- NETS Australia
- Chamber of Commerce and Industry (WA)
- National Association for the Visual Arts (NAVA).



IMAGE CREDIT: ART ON THE MOVE MAKING YOUR
MARK END OF YEAR EVENT 2017 WITH MACHINES &
MAKERS TOURING EXHIBITION AT WIRELESS HILL
MUSEUM. PHOTOGRAPHER: REBECCA MANSELL

Impact and Value

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

High quality arts and cultural programs – presentation of existing work

Total number of arts and cultural events/ activities programmed	128
Total number of professional artists engaged	119

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

Number of professional artists/arts workers engaged from communities of practice	1,092
Number of new arts and cultural works created/presented as a result of engaging these communities of practice	73

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

Number of collaborations	3
Regional	3
National	0
Number of professional artists engaged as a result of collaborative works	33
Regional	33
National	0
Total number of works created/presented as a result of collaborations	3
Regional	3
National	0

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

Number of professional skills and/or development programs delivered	63
Total attendances at professional skills and/or development programs	165

Creation of ongoing opportunities through touring and remounting of works

Number of outbound tours of extant works	23
Within Western Australia	23
Interstate	0
Number of weeks of employment during remount periods	201
Number of weeks of employment during outbound tours	145

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

Number of professional skills and/or development programs delivered	63
Total attendances at professional skills and/or development programs	165

Creation of ongoing opportunities through touring and remounting of works

Number of outbound tours of extant works	23
Within Western Australia	23
Interstate	0
Number of weeks of employment during remount periods	201
Number of weeks of employment during outbound tours	145

Leading by example

Number of Board members	9
Number of organisation members (paying)	110
Number of regular Board meetings per year	6

Activities that target and engage regional audiences and participants

Number of regional/remote activities	62
Number of attendances from regional/remote Western Australian audiences	34,565

Number of participants in regional/remote Western Australia	1,697
Number of first time regional/remote audiences to art form/organisation	19,539

Activities that target and engage outer-metropolitan audiences and participants

Number of regional/remote activities	62
Number of outer metropolitan activities	15
Number of attendances from outer-metropolitan Perth	10
Number of participants in outer-metropolitan Perth	2,934
Outer-metropolitan audiences/participants new to art form/organisation	1,466

Programs targeting young people in education settings

Number of programs targeting young people in education settings	46
Number of attendances/participants at programs targeting young people in school settings	775
Targeted age groups	1,046

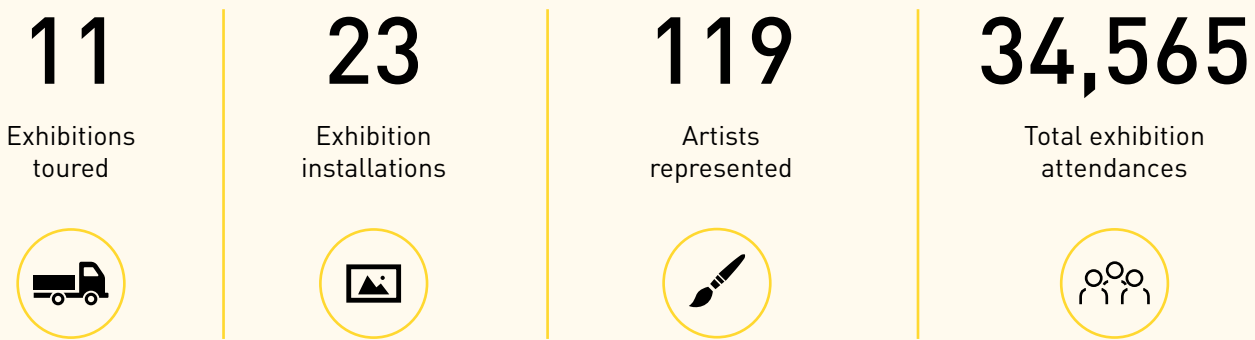
Exhibition	Total number of exhibition days	Average length of exhibition in days	Kilometres travelled
<i>A Year in the Making</i>	74	37	1,815
<i>Beta Blocker</i>	215	43	2,428
<i>Botanica</i>	89	45	393
<i>Bush Babies</i>	51	17	117
<i>HomeFRONT</i>	76	38	933
<i>Mudlark (Jilindirri) Metals</i>	62	62	832
<i>Tilting at Windmills</i>	23	23	93
<i>Dead Centre</i>	45	45	93
<i>Machines & Makers</i>	25	25	33
<i>Creations from the man cave</i>	123	41	1,382
<i>Ngala Wongga</i>	32	32	890

That’s a total of 11 exhibitions, over 815 days, travelling 9,009 kilometres.



IMAGE CREDIT: PARTICIPANTS ENGAGING AS PART OF A WORKSHOP PROGRAM FOR TOURING EXHIBITION *BETA BLOCKER* AT BUNBURY REGIONAL ART GALLERIES (BRAG). IMAGE COURTESY BRAG

Exhibition Touring Program



Education and Public Programs



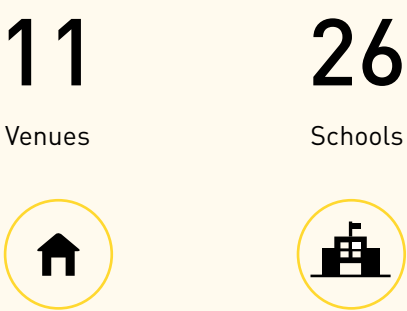
Regions covered



Professional Development



Regional Reach



Gascoyne

1 REGIONAL VISIT
1 EXHIBITION

Pilbara

1 REGIONAL VISIT
2 EXHIBITIONS

Mid West

3 REGIONAL VISITS
1 EXHIBITION

Goldfields
Esperance

3 REGIONAL VISITS
5 EXHIBITIONS

Wheatbelt

2 REGIONAL VISITS

Peel

10 REGIONAL VISITS
2 EXHIBITIONS

South West

4 REGIONAL VISITS
4 EXHIBITIONS

Great
Southern

4 REGIONAL VISITS
2 EXHIBITIONS

Metro Reach



Marketing

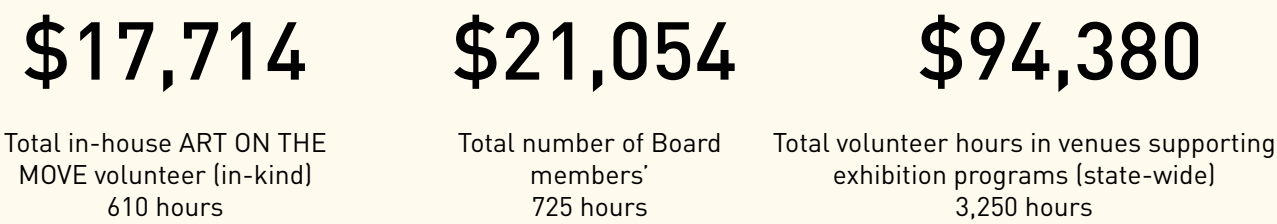


Social media - Facebook



Economic Resources and Impact

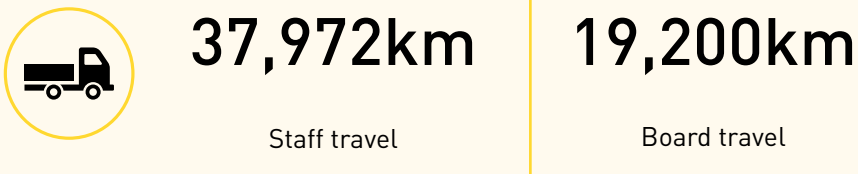
Volunteer hours and economic worth



That amounts to a total of **4,585** volunteer hours, providing **\$133,148** value of in-kind work

ART ON THE MOVE
On the Move

Travelling metro and regionally across WA and beyond



ART ON THE MOVE 2017
ANNUAL REPORT

IMAGE CREDIT: TILTING AT WINDMILLS
EXHIBITION OPENING WITH ARTIST DENISE V.
BROWN AT CONTEMPORARY ART SPACES HANDURAH
(CASH). IMAGE COURTESY CASH



Case Studies



IMAGE CREDIT: TELLING OUR STORIES PROFESSIONAL DEVELOPMENT PROGRAM PRESENTED IN PARTNERSHIP WITH MUSEUMS GALLERIES AUSTRALIA WA AT THE NGURIN CENTRE, ROEBOURNE, WA. IMAGE COURTESY ART ON THE MOVE



IMAGE CREDIT: ARTIST MIIK GREEN ENGAGING WITH PARTICIPANTS FOR THE SMARTER THAN SMOKEING EDUCATION PROGRAM IN-SCHOOL EVENT AT EASTERN GOLDFIELDS COLLEGE AS PART OF BETA BLOCKER TOURING EXHIBITION. IMAGE COURTESY EASTERN GOLDFIELDS COLLEGE

“Visiting Western Australia’s regional centres with my touring exhibition *BETA BLOCKER* has allowed a new perspective on my arts practice. I’ve found that regional communities receive my work through specific filters, and a unique challenge is adapting the language and premise of my practice to suit these specific contexts.”

- ARTIST MIIK GREEN

Learning in the Regions

Connect

- In ART ON THE MOVE touring exhibition *BETA BLOCKER*, artist Miik Green combined unlike materials, injecting, dragging, and extracting liquid materials then allowed the painting to evolve independently of his hand
- Miik Green engaged students with a one-week Artist in Residence program at Eastern Goldfields College in Kalgoorlie
- Working with over 350 students and Art Teacher April Garforth, Miik encouraged students to explore different artistic techniques and creative practice, teaching skills that facilitated students’ confidence in interpreting artwork.

Engage

- The Artist in Residence program engaged over 350 students across 16 classes and groups
- ART ON THE MOVE touring exhibition *BETA BLOCKER* was exhibited at Goldfields Arts Centre for 45 days with 290 people engaging with the exhibition
- Miik Green presented 16 artist talks and workshops as part of the Artist in Residence program and exhibition.

Understand

- Students developed their artistic skills and gained greater understanding of the myriad of artistic styles and techniques
- Encouraged students to discover their own creative language to interpret and understand art
- Engaged with multiple mediums that connect science and arts – gaining knowledge of how the arts can inform other curriculum areas
- Understanding how different materials can interact with each other
- Encouraged people from an early age to engage with abstract art
- Building blocks for sustaining audiences – encouraging students to engage with a variety of art-forms at an early age, breaking down the barriers of looking at and talking about art
- Creative development – Miik Green has expanded his skills in speaking to multiple regional audiences and has been exposed to new regional areas and venues
- Students exposed to a potential career path through artist engagement.

Belong

- The Artist in Residence program had an incredibly positive impact on the school and wider community giving students the ability to interpret art in new ways, and expand their artistic skills, techniques and creative practice.

Telling Our Stories

Connect

- *Telling Our Stories* was presented in partnership by ART ON THE MOVE and Museums Galleries Australia WA, supported by the Collections Sector Working Group and Department of Local Government, Sport and Cultural Industries
- The training program activated the Collections Sector Working Group ambition to meet a sectorial need
- The two-day training course focused on curating, preparing, presenting and interpreting an exhibition, whether artistic or historic
- Training events in 2017 were held in Roebourne (September 28 – 29) and Fremantle (November 2 – 3).

Engage

- Participants included representatives from small community organisations to large cultural/heritage institutions including educators, curators, archivists, historians, conservators, researchers, visual artists, gallery operators, lifelong learners, galleries and exhibition and volunteer staff
- Engaging participants from across the regions including Newman, Tom Price, Karratha, Port Hedland and Roebourne, there was a clear need with both events over subscribed requiring a waiting list
- ART ON THE MOVE and Museums Galleries Australia WA formed a cross-sectorial partnership contributing shared practice and standards to expand skillsets of professionals across WA
- 100% expectations were met
- 90% thought the content material was useful and relevant (58% excellent, 32% very good)
- 75% believe all skills relevant were covered.

Understand

- Capacity building across the arts sector to enhance professional industry standards
- Community and participants gained a greater understanding of industry standards within historical and artistic contexts of exhibitions, learning practical skills including object handling, engaging audiences and curating practices
- Participants obtained new skills, confidence and understanding to utilise within the industry, benefiting their own professional practices and contributing to the community to tell the stories of Western Australia.

Belong

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

Team

Current Team	Team Members who left in 2017	Retirement of Julie Thomas	Extended ART ON THE MOVE Team
Executive Director Kim Jameson	Touring and Administration Officer Julie Thomas (retired August 2017)	In 2017, ART ON THE MOVE farewelled Julie Thomas who made an incredible contribution to the organisation. Julie...	Education Resources and Activities Abdul-Rahman Abdullah Helen Coleman Gary Cooper Leila Doneo Shiona Herbert Megan Hyde Ignite Your Audience Alex Kopp Ella Nail
Finance and Administration Officer Amy Eccles (commenced September 2017)	Education and Public Programs Officer Ilsa Bennion (long term leave in February 2017)	<ul style="list-style-type: none">Gave 27 years of service to ART ON THE MOVEHelped tour over 80 exhibitions across regional WA and beyondConnected and engaged over 200 venuesWorked with over 800 artists across regional WA and beyondEngaged and connected communitiesEncouraged critical discourse through artEngaged the disengagedContributed to the well-being of individuals and communitiesEncouraged creativity and artistic development.	Professional Development Training Ilsa Bennion Janet Carter Penny Coss Fiona Gavino Mollie Hewitt Robert Mitchell GT Media Olivia Nichols Roly Skender
Workshop Technician Odd Anderson	Learning and Community Engagement Officer Kerise Delcore (April – June 2017) Fiona Brown (Temporary)		Professional Learning Nathan Beard Sharyn Egan Jude van der Merwe
Marketing Officer Zoe Bloor	Finance and Administration Officer Mitch Howard-Bath (July – August 2017)		
Training Officer Fiona Gavino			
Exhibitions Touring Officer Olivia Nichols (commenced July 2017)			
Learning and Community Engagement Officer Sarah Weber (commenced August 2017)			

ART ON THE MOVE 2017
ANNUAL REPORT

“Half of the artists in Perth have at one time or another been involved with ART ON THE MOVE, which means Julie and her immense knowledge of the intricacies of touring an exhibition. I have lost track of how many ART ON THE MOVE travelling exhibitions I have participated in, but in each case - Julie you were there with your wisdom and your kindness. Thank you for your dedicated contribution to steering us all through the many convoluted highways and byways of Australian arts touring.”

- ART ON THE MOVE’S PATRON NALDA SEARLES REFLECTING ON JULIE’S JOURNEY

Artists/Curators on Tour	Neil Elliott Stuart Elliott Sarah Elson Renee Farrant Eva Fernandez Margaret Fleay Judith Forrest Michelle Frantom Indra Geidans Jillian Green Miik Green Nikki Green Karen Keeley Robyn Lees Coral Lowry John E. Maloney Angela McHarrie Erica McQueen Elaine Moncrieff Claire Moody Rachel Mordy Jonathan Mustard Tash Nannup Tee Ken Ng	Philip Noakes Julie-Anne Ogilvie Jill Parnell Martine Perrett Terri Pikora Nat Radivojevic Anna Louise Richardson Brenda Ridgewell Sue Riley Avy Robinson Antoinette Roe Leanne Ryan Nalda Searles Jarrad Seng Graham Smith Jacquie Sprogoe Sheryl Stephens Ross Storey Curtis Taylor Claire Townsend Sarah Trant Susie Vickery Helen Warrilow Robin Wells	Jay West Michelle White Marjorie Winmar Christel van der Laan Jude van der Merwe Linda van der Merwe
		Interns Ben Mitchell (Marketing) Ella Nail (Education) Amber Norrish (Marketing)	Photographer – End of Year Event Rebecca Mansell



IMAGE CREDIT : ART ON THE MOVE MAKING YOUR MARK
END OF YEAR EVENT 2017 WITH MACHINES & MAKERS
TOURING EXHIBITION AT WIRELESS HILL MUSEUM.
PHOTOGRAPHER: REBECCA MANSELL

Board

Patron	Julian Bowron (Bunbury) Nadia Johnson (Metro) Eve York (Geraldton) Indra Geidans (Albany) Christophe Canato (Metro)	Digital Strategy: Christophe Canato, Anton Blume (Chairperson), Nadia Johnson, Jim Cathcart Exhibitions: Julian Bowron, Christophe Canato, Indra Geidans (Chairperson), Nadia Johnson, Anton Blume, Jim Cathcart Exhibitions panel members: Ron Bradfield (Cultural advisor), Abdul-Rahman Abdullah	Education and Marketing: Jim Cathcart (Chairperson), Anton Blume, Indra Geidans Professional Training/ Publications: Anton Blume, Jim Cathcart, Nadia Johnson (Chairperson) Committee Members who retired in 2017 Carolyn Marks Eric Sankey Gary Martin
Committee Members	Jim Cathcart (Chairperson) (Metro) Anthony Friday (Secretary) (East Pilbara) Lana Galic (Treasurer) (Metro) Anton Blume (Carnarvon)	Sub-Committees Governance – Funding and Advocacy: Julian Bowron, Jim Cathcart (Chairperson), Lana Galic, Anthony Friday (Secretary)	

Financial Statements

For the year ended 31 December 2017



IMAGE CREDIT: ART ON THE MOVE
PACKAGING FOR MACHINES & MAKERS
TOURING EXHIBITION
IMAGE COURTESY ART ON THE MOVE

Income Statement

For the year ended 31 December 2017

	2017 \$	2016 \$
INCOME		
Dept. of Culture & The Arts Grant	488,699.36	448,004.96
Australian Council for the Arts Grant	0.00	69,270.00
Healthway Funding	38,080.00	42,852.54
Membership	4,670.00	6,545.00
Interest Received	4,057.58	2,275.55
Sundry Income	119,873.89	130,481.47
	655,380.83	699,429.52
EXPENSES		
Production and Venue Expenses	92,985.52	116,400.17
Exhibition Touring Fund Expenses	46,434.13	7,050.54
Marketing & Promotion Expenses	29,399.59	29,080.93
Public Program Expenses	38,370.70	17,903.44
Depreciation & Amortisation	17,483.18	28,864.85
Administration Expenses	620,684.19	527,878.50
Total Expenses	845,357.31	727,178.43
Operating (Deficit) for the Year	-189,976.48	-27,748.91
Prior Year Adjustment- see Note 2		
Income received in year previously carried forward	0.00	53,652.31
Transfers from Reserves		
Marketing Reserve	38,342.00	21,658.00
Project Reserve	23,178.00	59,820.00
Building Reserve	81,037.00	0.00
Surplus (Deficit) for the Year	-\$47,419.48	\$107,381.40
Summary for two years		
Surplus 2016	107,381.40	
Deficit 2017	-47,419.48	
Surplus for the two years	\$59,961.92	

The accompanying notes form part of these financial statements.

Balance Sheet

NATIONAL EXHIBITIONS TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.

For the year ended 31 December 2017

	2017 \$	2016 \$
MEMBERS' FUNDS		
Building Reserve	0.00	81,037.00
Marketing Reserve	0.00	38,342.00
Project Reserve	0.00	23,178.00
Retained Surplus Brought Forward	505,073.86	397,692.46
Operating Surplus for the year	-47,419.48	107,381.40
TOTAL MEMBERS' FUNDS	\$457,654.38	\$647,630.86
Represented By:		
CURRENT ASSETS		
Cash on Hand	85.35	2.40
Cash at Bank	181,597.40	331,604.41
Cash on Deposit	225,062.50	228,531.68
Trade Debtors	16,700.00	8,525.00
Prepayments	2,607.33	35,003.90
Malaga Bond	24,567.00	24,567.00
TOTAL CURRENT ASSETS	450,619.58	628,234.39
NON-CURRENT ASSETS		
Office Equipment-cost	67,526.06	71,680.76
Less: Accumulated Depreciation	-44,825.75	-51,135.48
	22,700.31	20,545.28
Gallery Fittings & Equipment-cost	21,048.41	28,010.76
Less: Accumulated Depreciation	-14,854.40	-18,670.45
	6,194.01	9,340.31
Plant & Equipment-cost	122,119.88	150,904.21
Less: Accumulated Depreciation	-82,889.80	-100,186.56
	39,230.08	50,717.65
Leasehold Improvements-cost	16,655.75	16,655.75
Less: Accumulated Amortisation	-16,655.75	-16,600.53
	0.00	55.22
TOTAL NON-CURRENT ASSETS	68,124.40	80,658.46
TOTAL ASSETS	518,743.98	708,892.85
CURRENT LIABILITIES		
Trade Creditors	26,020.50	4,860.54
Sundry Payables and Accrued Expenses	2,450.62	3,124.84
Funding in Advance	0.00	0.00
Sponsorship in Advance	0.00	0.00
Other	0.00	0.00
Provision for Annual Leave Entitlements	13,885.59	15,384.53
Provision for Long Service Leave Entitlements	6,181.85	30,963.74
TOTAL CURRENT LIABILITIES	48,538.56	54,333.65
NON-CURRENT LIABILITIES		
Provision for Long Service Leave Entitlements	12,551.04	6,928.34
TOTAL LIABILITIES	61,089.60	61,261.99
NET ASSETS	\$457,654.38	\$647,630.86

The accompanying notes form part of these financial statements.

Statement of Cash Flows

NATIONAL EXHIBITIONS TOURING
STRUCTURE FOR WESTERN AUSTRALIAN INC.

For the year ended 31 December 2017

	2017 \$	2016 \$
Cash Flows from operating activities		
Receipts from Members	4,670.00	6,545.00
Receipts from Dept. of Culture & The Arts Grant	488,699.36	482,508.00
Receipts from Australian Council for the Arts Grant	0.00	69,270.00
Receipts from Healthway Funding	38,080.00	37,770.00
Interest Received	4,057.58	2,275.55
Other Receipts	111,698.89	119,723.66
Payment to suppliers and employees	-794,789.22	-737,059.28
Net cash provided by operating activities	-147,583.39	-18,967.07
Cash Flows from Investing Activities		
Purchase of Fixed Assets	-6,895.31	-21,282.59
Cash Flows from Financing Activities		
Proceeds from Disposal of Fixed Assets	1,085.46	26,953.92
Net increase (decrease) in cash held	-153,393.24	-13,295.74
Cash at beginning of the year	560,138.49	573,434.23
Cash at the end of the year	\$406,745.25	\$560,138.49
Surplus (Deficit) for the year	-47,419.48	53,729.09
Depreciation	17,483.18	28,864.85
Profit on Sale of Assets	860.73	-12,376.04
Transfers from Reserves	-142,557.00	-81,478.00
Changes in:		
Trade Debtors	-8,175.00	5,071.86
Prepayments	32,396.57	1,895.59
Malaga Bond	0.00	0.00
Trade Creditors	21,159.96	1,388.31
Sundry Payables and Accrued Expenses	-674.22	-6,249.14
Funding in Advance	0.00	34,503.04
Sponsorship in Advance	0.00	-5,082.54
Other	0.00	-3,453.63
Provision for Annual Leave Entitlements	-1,498.94	-10,158.08
Provision for Long Service Leave Entitlements	-19,159.19	-25,622.38
Net Cash from Operating Activities	-\$147,583.39	-\$18,967.07

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the year ended 31 December 2017

	Retained Surplus	Building Reserve	Marketing Reserve	Project Reserve
Balance at 1 January 2016	397,692.46	81,037.00	60,000.00	82,998.00
Movement in the Year	107,381.40	0.00	-21,658.00	-59,820.00
Balance at 31 December 2016	505,073.86	81,037.00	38,342.00	23,178.00
Movement in the Year	-47,419.48	-81,037.00	-38,342.00	-23,178.00
Balance at 31 December 2017	457,654.38	0.00	0.00	0.00

Notes to the Financial Statements

For the year ended 31 December 2017

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

NATIONAL EXHIBITIONS TOURING STRUCTURE FOR WESTERN AUSTRALIA INC.

a. Income Tax

The incorporation is exempt from income tax.

b. Property, Plant and Equipment

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

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

ART ON THE MOVE 2017 ANNUAL REPORT

c. Trade and Other Receivables

Trade receivables are recognised initially at cost and are subsequently measured at cost less any provision for impairment. Most sales are made on the basis of normal credit terms and are not subject to interest. Where credit is extended beyond normal credit terms and is more than 12 months, receivables are discounted to their present value.

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

Other receivables include loans granted by the incorporation and are discounted to present values using the interest rate inherent in the loan.

d. Investments

Investments include equity securities (i.e. shares) of listed and unlisted entities. The incorporation recognises and measures these investments at cost less any accumulated impairment losses.

e. Impairment of Assets

At the end of each reporting period, property, plant and equipment, intangible assets and investments are reviewed to determine whether there is any indication that those assets have suffered an impairment loss. If there is an indication of possible impairment, the recoverable amount of any affected asset (or group of related assets) is estimated and compared with its carrying amount. The recoverable amount is the higher of the asset’s fair value less costs to sell and the present value of the asset’s future cash flows discounted at the expected rate of return. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount and an impairment loss is recognised immediately in profit or loss.

f. Trade Payables

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

g. Employee Benefits

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

h. Provisions

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

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

i. Cash and Cash Equivalents

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

j. Revenue and Other Income

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

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

Revenue is recognised when received which is a change in accounting policy from previous years. The Balance Sheet comparative figures have been amended to reflect this change and the Income Statement shows an adjustment to income of \$53,652.

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

k. Goods and Services Tax (GST)

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

NOTE 2 PRIOR YEAR ADJUSTMENT

The association has decided to account for grant income and expenditure in the year it is received and expensed in line with the grantors reporting requirements. This has resulted in a prior year adjustment of \$53,652. The results for 2017 reflect that expenses were incurred in 2017 for income received in the prior year and also incurred in 2017 when the grant will be received in 2018, hence the large deficit this year. If the two years are looked at together the surplus is \$59,961.92.

Board of Management’s Declaration

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

The board of management declares that:

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

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



Chairperson



Treasurer

Dated this 29 day of March 2018

Independent Auditor’s Report

Opinion

We have audited the accompanying financial report, being a special purpose financial report, of National Exhibitions Touring Structure for Western Australia Inc. (the association), which comprises the Committee’s report, the balance sheet and statement of changes in equity as at 31 December 2017, the income statement and the cash flow statement for the year then ended and notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Committee.

In our opinion, the financial report presents fairly, in all material respects, the financial position of National Exhibitions Touring Structure for Western Australia Inc. as at 31 December 2017 and its financial performance for the year then ended in accordance with the accounting policies described in note 1 to the financial statements, and the requirements of the Associations Incorporation Act of WA and the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act 2012).

Basis of opinion

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

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

Emphasis of Matter- Basis of Accounting

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

Committee’s responsibility for the financial report

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

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

Auditor’s responsibilities for the audit of the financial report

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

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

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

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee.
- Conclude on the appropriateness of the Committee’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the association’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with the Committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Ray Woolley Pty Ltd
Ray Woolley
Registered Auditor No 16396
29 March 2018

17 Russley Grove
Yanchep
WA6035

IMAGE CREDIT: NGALA WONGGA (COME TALK)
INSTALLATION VIEW AT CARNARVON LIBRARY AND
GALLERY, 2017. PHOTOGRAPHER: MARTINE PERRET.



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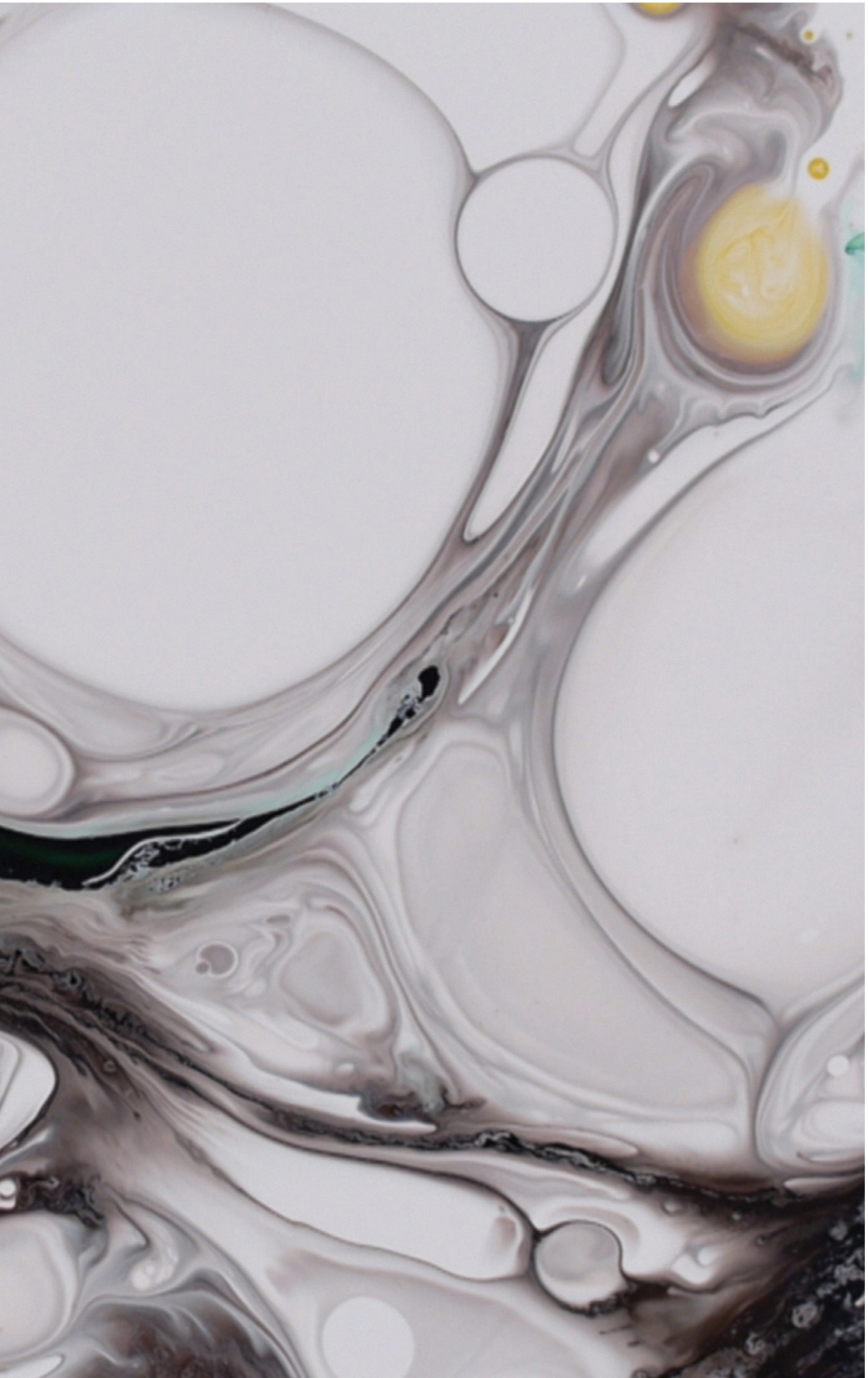


IMAGE CREDIT: MIK GREEN AND CHAD
PEACOCK SHIFTING STATES: MIKROS
KOSMOS, 2014, HD VIDEO.
STILL IMAGE COURTESY THE ARTIST.