

ART ON THE MOVE



ANNUAL REPORT 2016



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Marjorie Winmar *Woven Basket*
Mudlark (Jilinbirri) Metals touring exhibition
Photographer: Anton Blume

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ART ON THE MOVE

The National Exhibitions Touring
Structure for Western Australia

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Celebrating 30 Years

ART ON THE MOVE has served a critical role in developing the Western Australian artistic and cultural landscape for over 30 years. During this time we have:

Delivered more than

350 exhibitions to over
3 million visitors;

Hosted more than

**4,300 emerging and professional
contemporary artists**

as part of the Exhibition Touring Program;

Conducted over

675 workshops

and engaged over

1,400 people

as part of the Professional
Development Program;

worked with over

1,150 schools,

and reached more than

**55,000 teachers
and students;**

And toured from

Christmas Island to Cairns and beyond.

Acknowledgement to country

ART ON THE MOVE would like to acknowledge the traditional custodians of this land and we pay our respects to the Elders both past, present and future, for their unique contribution to the cultural life in communities throughout Australia.

At our heart

Immerse yourself in a visual experience.

Our aim is to create accessible and engaging pathways in looking at, talking about and interacting with art, in order to explore the world in new ways. Active engagement with arts and culture encourages artistic excellence, critical discourse, activates creativity, fosters talent and contributes to our regions sense of self, place, purpose and well-being. Creating resilient, tolerant and welcoming environments to grow, learn, understand, connect and belong; environments that foster growth, learning, understanding, connection and belonging.

Our mission

To tour stimulating visual art exhibitions that challenge and encourage interaction between contemporary artists, audiences, educators and communities, within a dynamic and creative touring and training infrastructure.

Our vision

ART ON THE MOVE aims:

- › to develop and tour diverse and challenging contemporary art exhibitions;
- › to maximise access to touring exhibitions for audiences and the education sector;
- › to raise the level of professional practice and skills to present exhibitions at the highest standards achievable;
- › to maintain a sustainable and vibrant touring organisation and brand; and
- › to contribute to the building of a strong and influential touring network.

Chairperson's Report

2016 has been a tremendous year for ART ON THE MOVE. We celebrated thirty years of service to Australia, and gave pause to reflect on our achievements to set a new, considered direction for action and future sustainability.

Executive Director Kim Jameson was welcomed in June after farewelling Paul Thompson, ART ON THE MOVE's much respected and longest serving Executive Director, and interim Executive Director Catherine Czerw, both of whom had steered the organisation in a new direction and planted seeds for organisational re-evaluation.

Kim's inspired, engaging and passionate leadership has empowered staff and the Management Committee to create a broad, sweeping plan for change; beginning with our Mission and Vision, which underpin the analysis, development and implementation of updated procedural, operational and financial planning.

The Management Committee's focus centred on proactive committee engagement, which provided direction, guidance and support for Kim and her staff, as well as evaluating and updating Management procedures and responsibilities, creating development opportunities for new and existing Board members.

A stylish and enjoyable end of year Christmas pop-up event hosted at Showcase Gallery, North Metropolitan TAFE, presented the work of Miik Green's *BETA BLOCKER* exhibition - supported with an interactive activity. Mollie Hewitt curated the menu, exquisitely catered by Habitué Restaurant. This set the stage for ART ON THE MOVE to discuss industry challenges and change, our collaborative strength, and introduce our fresh and revitalised internal culture.

While appreciating and learning from our past, 2016 concentrated on moving forward amidst a

challenging period of immense industry upheaval. Introducing a change program has to be managed carefully to ensure impacts on operations are not compromised. This could not have been achieved without the dedication and support of the staff. The team: Ilsa, Fiona, Zoe and Julie, handled the numerous internal changes and shifts in leadership with professionalism, energy and continued commitment.

Thank you to Julie Thomas, who continues to be an inspiration and a key team member to everyone at ART ON THE MOVE. Julie ensures all touring logistics are managed effectively and efficiently. Julie has a wealth of experience and knowledge of artists, artworks and the unique challenges that each exhibition faces in meeting the needs of our diverse range of venues. Having signalled her intent to retire in July 2017, we are taking a deep breath and preparing for more change.

Ilsa Bennion has been relentless in our campaign to promote Healthway's *Smarter than Smoking* initiative, managed through the School Tour and Student Engagement programs. Ilsa created a curriculum for schools, educators, students and community groups, which encouraged interpretation of our touring exhibitions through a variety of learning lenses.

Fiona Gavino continues to promote good practice, high standards and educational support through our Professional Development programs. Building capacity of the sector through education and training is key to the future of the organisation and the visual arts sector. More recently, Fiona has taken on an

active exhibition curatorial role as part of her ambitions to grow and develop with ART ON THE MOVE.

Zoe Bloor has been a great asset by creating tailored marketing and PR campaigns for ART ON THE MOVE. She has worked diligently with Julie to ensure the administrative operations of our organisation run smoothly.

Ronny Bernhard, Paul Caporn and Odd Anderson formed the backbone of our production team. They ensured each exhibition was crated and ready for transportation around the regions, and did so by successfully managing the balance of creativity with the practicalities involved in touring.

Krithika Ramnarayan joined the team for a short period of time to brand and promote the Regional Galleries Forum (held in November). She did a sterling job exceeding our target and engaged over 80 people to attend and participate in the event, attracted 38 regional and metro arts organisations and galleries, and 23 artists and creatives.

Amy Russotti is our first office based volunteer. Amy worked tirelessly to help us update a new website, develop evaluation materials, and support administration of the office.

It is with great sincerity that I thank the Management Committee for their unwavering dedication, hard work and support this year. Each and every member stepped up to challenge and question, deliberate and take action. I would particularly like to thank Vice Chair Julian Bowron and incoming Chair Jim Cathcart, whose support and guidance have been highly valued. My thanks also go to our patron Nalda Searles whose wisdom and grace are truly appreciated.

CAROLYN MARKS
Chairperson

Richard Woldendorp *Top of Curtin Island, Cape Capricorn north-east of Gladstone, Queensland, Australia* (detail)
Abstract Earth touring exhibition
Photographer: Richard Woldendorp

An aerial photograph of sand dunes. A large, irregularly shaped area in the center of the image is colored a deep teal or dark green, contrasting with the natural tan and beige colors of the sand. The dunes show various ridges and valleys, with the teal area appearing to follow a specific path or depression. The lighting creates soft shadows, emphasizing the texture of the sand.

While appreciating and
learning from our past,
2016 concentrated on
moving forward in a
time of immense
industry upheaval
and challenge.

Executive Director's Report

Joining ART ON THE MOVE, I felt a responsibility for moving the organisation forward whilst respecting the tremendous work achieved. I thank Paul Thompson for everything he did to create such a dynamic, creative organisation – he is a hard act to follow. Thanks to Catherine Czerw, who put her curatorial and strong vision to good use, creating the pathway for me to build on the change agenda she began.

We are grateful to our funding partners for their vision and investment in ART ON THE MOVE, including the Department of Culture and the Arts, Australia Council for the Arts and Healthway Smarter than Smoking. In 2017, we will start the year with a 10% decrease in core funding as we will no longer receive investment from Australia Council for the Arts. We were not the only organisation in WA that has been affected by this.

Our call to action includes reviewing models of delivery, methods of working and engagement to identify a vision for the future that facilitates and fosters a relevant, resilient and adaptable organisation able to attract investment from multiple sources; whilst keeping a strategic eye on the future to check milestones and identify new pathways and opportunities that re-calibrate the journey appropriately.

Articulating the change will be a new strategic plan, which will introduce a revised mission, aims, and new delivery models for our touring exhibitions, education, public programs and professional development.

I am grateful to the Gordon Darling Foundation who funded my trip to NSW and Queensland, to visit regional art galleries to hear, first hand, the successes, challenges and opportunities they face in the current political and social climate. Thank you to

everyone who opened their door to me, and were honest in their views of the sector and our role within it.

The curators and artists involved in our touring exhibitions continue to question the world around us in ever creative ways. From our deep connection to Australian history and heritage with the exhibition *Mudlark (Jilimbirri) Metals*, which explored the world's oldest living culture by presenting the relationships between traditional craft and fine art, to Miik Green's *BETA BLOCKER*, which explored the relationship of science and art, artist and materials.

Thanks to the venues and audiences across the region and beyond who engaged with us whilst facing many challenges themselves, such as underdeveloped infrastructure, lack of investment, the changing nature of artists' works that include multiple digital formats, increased demand of touring exhibitions, and changes in audience expectations. By addressing these challenges together, we aim to reduce the risk of eroding our creative, cultural, social and economic potential within the sector.

ART ON THE MOVE hosted a Regional Galleries Forum to address these issues. This action was a legacy of Paul Thompson, which we were honoured to continue. Thanks to investment from Department of Culture and

the Arts, we are working with the regions to create a roadmap for a regional galleries forum in WA.

In activating our change, 2016 saw us actively engage with a number of new partnerships, including the Collections Sector Working Group. This is a multi-agency partnership that is responsible for collections at a state level, and is seeking to explore how regional and statewide collections can be articulated and presented in new ways.

Working with Country Arts WA through their Regional Arts Partnership Program (RAPP), we aim to tackle some of the priority issues raised by regional arts organisations and artists. Projects created are likely to activate new creative clusters and inter-arts partnerships across the regions.

Supporting and developing the cultural ecology of WA is something we all share. Engaging the regions and beyond in cultural experiences that foster artistic excellence, encourage creativity, build audiences, expand creative capacity, and inform and speak to the unique image and identity of each region, creates a sense of place for visitors, residents and businesses to thrive in. We can do this together because we are stronger together.

KIM JAMESON
Executive Director

Investment Partners

ART ON THE MOVE receives investment support from a variety of income sources.

Grants

Government of Western Australia:

- › Department of Culture and the Arts: Three Year Organisational Investment Program;
- › Department of Culture and the Arts: Regional Public Galleries Forum.

Australian Council for the Arts:
Three Year Multi-Funding
Agreement (ends December 2016)

Gordon Darling Foundation:
Executive Director tour of regional
galleries in NSW and Queensland

Sponsorship

- › Healthway: *Smarter than Smoking* Education Events and *Smarter than Smoking* ARTBUS;
- › Millennium Removals;
- › Showcase Gallery, North Metropolitan TAFE.

Memberships

ART ON THE MOVE 2016
Membership:

- › Category A – 14 members
- › Category B – 14 members
- › Category C – 21 members
- › Category D – 23 members
- › Education – 11 members

TOTAL – 83 members





Philip Noakes *The Bleeding World* 2014
A Year in the Making touring exhibition
Photographer: Bewley Shaylor

Exhibition policy

The majority of exhibitions within the Creative Voices Program aim to:

reflect contemporary art practice and issues / be of high quality / introduce contemporary Western Australian artists to new audiences / tour to a range of venues / form a balanced program / include an education and/or public program component / promote an understanding and appreciation of the professional visual arts and crafts / encourage and assist individuals to acquire organisational and curatorial skills / develop the professional standards of venues and personnel in regional areas / originate from regional Western Australia and / provide access to public and private collections.

2017 New Exhibitions

This was an incredibly strong and competitive round. With less funding due to the loss of the Australia Council for the Arts investment, the assessment panel were faced with some difficult decisions.

Assessment Panel

Board members: Indra Geidans (Chair), Julian Bowron, Christophe Canato, Nadia Johnson, Carolyn Marks

External assessors: Ron Bradfield, Miik Green

Staff member: Kim Jameson

Creations from the man cave

Curator/Artist: Neil Elliott

Medium: sculpture, mixed media

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, whose prime objective is to have fun.



Neil Elliott Mr Roboto 2015
Creations from the man cave touring exhibition
Image courtesy: Fotofactory

Dead Centre

Curators: Anna Louise Richardson, Abdul-Rahman Abdullah

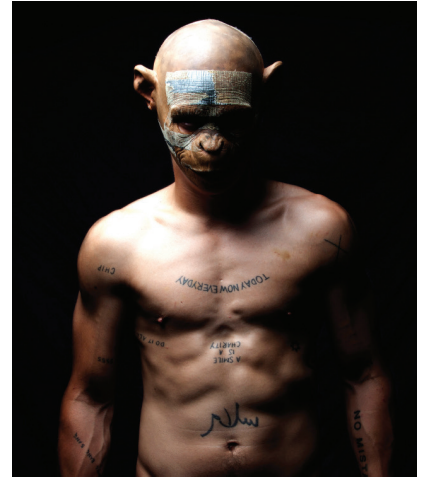
Artists: Tony Albert (NSW), Abdul Abdullah (NSW), Olga Cironis (WA), Barbara aCleveland Institute (NSW), Nathan Beard (WA), Megan Cope (VIC), Liam Colgan (WA), Thea Costantino (WA), Léuli Eshraghi (VIC), Angela Tiatia (NSW)

Medium: new media, 2D photography

"I'm not on the outside looking in, I'm on the inside looking out. I'm dead fucking centre, looking around."

Song by rapper Kendrick Lamar: <https://www.youtube.com/watch?v=8aShfolR6w8>

Artists from WA and Australia unite to form a collective of artistic voices to explore and celebrate marginalised identities from across the broad spectrum of society.



Abdul Abdullah *We are Blood and Bone* 2014
Dead Centre touring exhibition
Image courtesy: Abdul Abdullah, Fehily Contemporary

Machines and Makers: Displaying a Healthy Obsession for Sewing Machines

Organisation: Mundaring Arts Centre Inc.

Curator: Jude van der Merwe

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

Medium: new media, mixed media

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.



Coral Lowry *The Joy of the Pointy End* 2016
Machine and Makers touring exhibition
Photographer Eva Fernandez

Ngala Wongga (Come Talk) - Cultural Significance of Languages in the Goldfields

Curator/Artist: Martine Perret

Digital production, video and sound: Jonathan Mustard

Medium: audio visual installation, 2D photography

Ngala Wongga is a collaboration with the Aboriginal community in the Goldfields, WA. It is a conceptual body of multimedia work, which goes beyond standard documentary and photojournalism, to create an aesthetic, creative platform, highlighting the Elders connection to land whilst illuminating the cultural significance of Australia's endangered languages.



Ngala Wongga video projection installation view Goldfields Arts Centre, Kalgoorlie WA
Ngala Wongga touring exhibition
Photographer: Martine Perret



*“Some of the great benefits of this exhibition include
Jimmy Pike, his unique creative style and connection
to his work. Also a heightened appreciation of the vital
cultural role for Aboriginal people and nationhood.”*

- Broken Hill Regional Gallery, Broken Hill NSW.



*...uded a heightened awareness of the art of
...ection to country and culture through his
...ility and depth of Aboriginal art, its
...l identity.”*

2016 Touring Exhibitions and Itineraries

A Story to Tell

Artist: Laurel Nannup

Curator/Coordinator: Brett Nannup

Nyoongar artist, Laurel Nannup, tells her own story through woodcuts, etchings and photographs. The prints are a reflection of Laure's life, both with family and in the Wandering Mission.

Bunbury Entertainment Centre,
Bunbury, WA

March 9 - March 11



Laurel Nannup *Sliding Sister* 2001
A Story to Tell touring exhibition
Image courtesy: Brett Nannup

An Internal Difficulty: Australian Artists at The Freud Museum, London

Curator: Andrew Nicholls

Artists: Thea Costantino, Susan Flavell, Tarryn Gill, Travis Kelleher, Pilar Mata Dupont, Andrew Nicholls, Nalda Searles

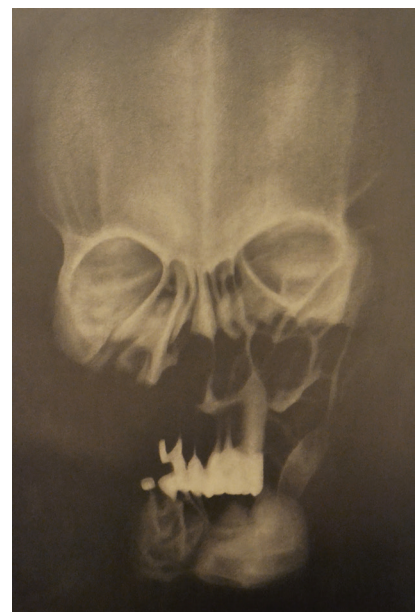
Showcasing the outcomes of a research residency at The Freud Museum in early 2013, seven innovative Australian artists were brought together to reconsider Sigmund Freud and his work in relation to his domestic context.

Geraldton Regional Art Gallery, Geraldton, WA

January 1 - February 13

Collie Art Gallery, Collie, WA

May 13 - June 12



Thea Costantino *Sigmund Freud's Skull* 2013
An Internal Difficulty: Australian Artists at The Freud Museum, London touring exhibition
Photographer: Thea Costantino

Abstract Earth

Curators: Ian L Lloyd, John McDonald

Artist: Richard Woldendorp

A unique and important body of work that challenges how we experience and understand our place within the Australian landscape. While these photographs reveal marvels of topography and geology, they are also the sacred places where ancestral beings left their footprints and stories.

Carnarvon Library & Gallery,
Carnarvon, WA

March 18 - April 30



Richard Woldendorp *Salt lakes surrounded by wheat fields, 50kms north east of Esperance, Western Australia, Australia*
Abstract Earth touring exhibition
Photographer: Richard Woldendorp



Jacque Sprogoe *Fee Fi Fo Fum – Golden Eggs in the Nest of the Giant's Magic Hen* 2014
A Year in the Making touring exhibition
Photographer: Bewley Shaylor

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, Jacque Sprogoe, Claire Townsend, Christel Van Der Laan, Robin Wells

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

Geraldton Regional Art Gallery, Geraldton, WA

January 1 - February 13

Wanneroo Library & Cultural Centre, Wanneroo, WA

March 14 - April 16

Goldfields Arts Centre Gallery, Kalgoorlie, WA

May 5 - June 17

ArtGeo Complex, Busselton, WA

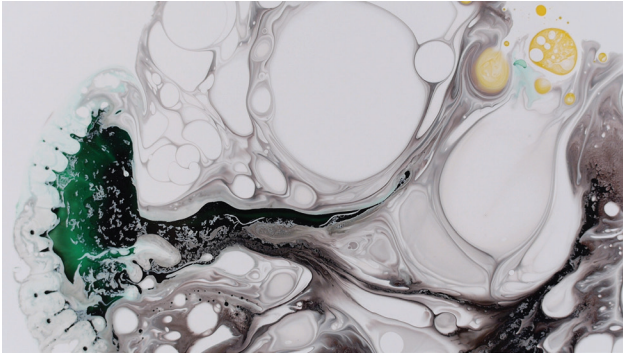
July 12 - August 7

Carnarvon Library & Gallery, Carnarvon, WA

August 17 - October 1

Alcoa Mandurah Art Gallery, Mandurah, WA

December 16 - December 31



Miik Green/Chad Peacock *Shifting states: mikros kosmos* 2014
Still image courtesy: the artist

BETA BLOCKER

Curator/Artist: Miik Green

Exhibition constructed from unlike resistant materials transfixed in resin, capturing the tension originating from a chemical response to a bodily receptor.

"... It is this paradoxical space, set between two extremes in which the work evolves from: a site of conflict and tension where the cellular division of mitosis could also be seen as pathogenic replication."
– Miik Green.

Showcase Gallery, North Metropolitan TAFE,
Northbridge, WA

December 6 - December 9

Botanica

**Project Managed by ART ON
THE MOVE**

Curator/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. The exhibition presented new interpretations of subjects - in this case mainly Banksia flowers.

Alcoa Mandurah Art Gallery,
Mandurah, WA

January 1 - January 16

Goldfields Arts Centre Gallery,
Kalgoorlie, WA

February 4 - April 17

Shark Bay World Heritage
Discovery Centre, Denham, WA

July 22 - September 6

Wireless Hill Museum, Ardross,
WA

September 22 - December 18



John E. Maloney *Banksia spinulosa* Hairpin
Banksia 2011
Botanica touring exhibition
Photographer: John E. Maloney



Wes Gliddon Looking after the past 2014
 Bush Babies touring exhibition
 Photographer: Graham Smith

Bush Babies

Community Art Network (CAN)

Curator/Coordinator: Michelle White

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.

"Apart from being a heartfelt project that pays tribute to Nyoongar Elders and embraces reconciliation, the real beauty of this exhibition is that it has evolved entirely from the community and the goodwill of many individuals."
 – Pilar Kasat, CAN Managing Director

Katanning Gallery, Katanning, WA

April 6 - May 15

Carnarvon Library & Gallery,
 Carnarvon, WA

May 25 - June 25

Wanneroo Library & Cultural
 Centre, Wanneroo, WA

July 21 - August 22

Bunbury Regional Art Galleries,
 Bunbury, WA

September 24 - October 30

Goldfields Arts Centre Gallery,
 Kalgoorlie, WA

November 25 - December 31



Michelle Frantom *The Spoils of War* 2014
HomeFRONT touring exhibition
Photographer: Bo Wong

HomeFRONT

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 pulls apart assumptions embedded in this national day of remembrance.

Alcoa Mandurah Art Gallery, Mandurah, WA

August 6 - September 10

Katanning Gallery, Katanning, WA

November 2 - December 11

Jimmy Pike's Artlines: You Call It Desert, We Used to Live There

Project Managed by ART ON THE MOVE

Berndt Museum, UWA

Coordinator: Prof Sandy Toussaint

Exhibition Team: Kelly Rowe, Dr John Stanton, Pat Lowe, Murungkurr Terry Murray, and Kimberley Aboriginal Law and Culture, Fitzroy Crossing

Artist: Jimmy Pike

A selection of vibrant felt-tip pen drawings that bring to life the Walmajarri artist's homeland in the Great Sandy Desert of Western Australia. A collection of significant work, Pike's artistry provides a rare visual and story-telling insight into changing seasons, daily desert life, spirit beings, animals and plants, desert flowers, traditional lands, and an understanding of his responses to modern non-Indigenous cultures.

Shark Bay World Heritage Discovery Centre, Denham, WA

May 18 - July 3





Marjorie Winmar Woven Basket
Mudlark (Jilinbirri) Metals touring exhibition
Photographer: Anton Blume

Mudlark (Jilinbirri) Metals

Curator/Coordinator: Sarah Trant

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

The Jilinbirri Weavers have worked together since 2004. They have dedicated their lives to cultural heritage and community through their arts practice, creating a unique and contemporary style that celebrates the Gascoyne region and their community.

Through the use of local grasses, and experimenting with wire, seeds, banana fibre and wool, the Weavers have translated their woven forms into innovative cast-metal objects.

Wanneroo Library & Cultural
Centre, Wanneroo, WA

January 21 - February 20

WA Museum - Albany, WA

May 6 - July 13



Jimmy Pike *Jiljiwarnti (Sandhills)* circa 1990 – 2000
Jimmy Pike's *Artlines: You Call It Desert, We Used to Live There* touring exhibition
Image courtesy Berndt Museum, The University of Western Australia
Loan Estate Jimmy Pike
© the estate of the artist

Pinjarra Massacre Memorial

Pinjarra Katijin

Curator/Coordinator: Karrie-Anne Kearing

Artists: Barry Bellotti, Troy Bennell, Jody Broun, Lance Chadd, Julie Dowling, Sharyn Egan, Athol Farmer, Ron Gomboc, Sandra Hill, Gloria Kearing, Norma MacDonald, Sally Morgan, Laurel Nannup, Shane Pickett, Ben Pushman, Primus Ugle, Graham 'Swag' Taylor, Richard Walley

This exhibition presents a major historical event through an artistic context. The project aims to educate audiences and spark conversations regarding the massacres that occurred during the 1800s. This is a great reminder how the arts can break boundaries and introduce a small town's history to larger audiences.

"We hope the Pinjarra Massacre Memorial exhibition encourages people to explore their own stories. This wasn't the only massacre in Western Australia, we offer this story as a symbol to people whose massacres were not recorded." – said Karrie-Anne Kearing, Chairperson of Pinjarra Katijin.

NEXIS Gallery, Narrogin, WA

June 23 - July 17



Barry Bellotti *Ny-atch*
Pinjarra Massacre Memorial touring exhibition
Image courtesy: artist

The Knife's Edge: Video Recently Seen in Beijing

Curator: Erin Coates

Artists: Kan Xuan, Jin Shan, Li Ming, Li Yongbin, Morgan Wong Wing-fat, Wang Qingsong, Zhao Yao.

Perth-based curator, Erin Coates, developed this exhibition during a six-month residency in Beijing in 2010. The selected artworks each articulate strikingly individual ways of perceiving and being in the world. Displacing simple acts and daily rituals from familiar contexts, these videos suspend time and draw us into moments that are intensely subjective, visually poetic and ultimately celebratory in their assertion of the individual over the general.

Vancouver Arts Centre, Albany, WA

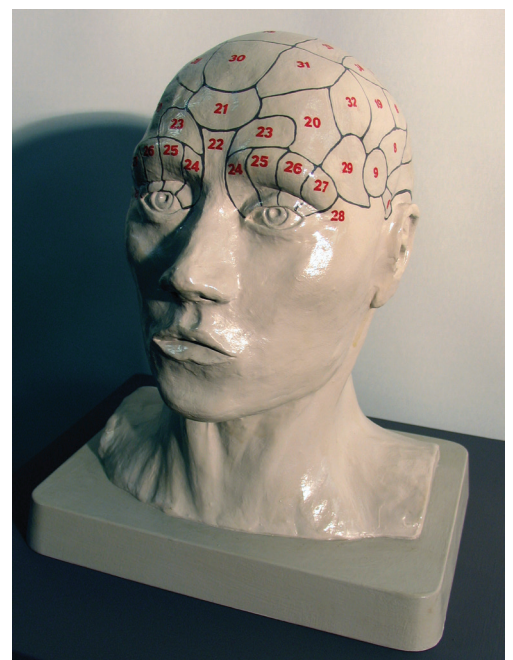
June 16 - August 6

The Cannery Arts Centre, Esperance, WA

September 17 - October 16



Morgan Wong Wing-Fat *Plus-Minus-Zero* 2010
The Knife's Edge: Video Recently Seen in Beijing touring exhibition
Video still courtesy: artist



Denise V. Brown *Social Network* 2012
Tilting at Windmills touring exhibition
Photographer: Denise V. Brown



Mabel Wakarta Karlamilyi 2009
We Don't Need a Map: A Martu Experience of the Western Desert touring exhibition
 Image courtesy: Fremantle Arts Centre, Martumili Artists

We Don't Need a Map: A Martu Experience of the Western Desert

Project Managed by ART ON THE MOVE

Fremantle Arts Centre, Martumili Artists Newman, Kanyifninpa Jukurrpa

Curators: Erin Coates, Gabrielle Sullivan, Kathleen Sorensen

Artists: Yunkurra Billy Atkins, Miriam Atkins, Nancy Chapman, May Chapman, Ngamaru Bidu, Jakayu Biljabu, May Brooks, Yikartu Bumba, Pukina Burton, Amy Frency, Kupaya Girgiba, Sohan Ariel Hayes, Lily Hibberd, Thelma Judson, Noreen Kadibil, Milly Kelly, Lily Long, Mulyatingki Marney, Minyawwe Miller, Yuwali Janice Nixon, Nora Nungabar, Nancy Patterson, Dadda Samson, Anya Judith Samson, Helen Dale Samson, Muni Rita Simpson, Curtis Taylor, Ida Taylor, Muuki Taylor, Nancy Taylor, Wakka Taylor, Tobias Titz, Lynette Wallworth, Mabel Wakartu, Bugai Whyoulter, Nora Wompi, Rosie Williams, Slim Williams, Sonia Williams

This multi-faceted exhibition features more than thirty artists, and redefines boundaries by bringing together traditional paintings, digital animation, immersive video installations, aerial desert photography, finely-wrought traditional cultural objects and photographic portraits of the artists.

Works ranging from paintings by senior artists documenting Martu culture to contemporary snapshots by younger artists of camel hunts and football matches, all give the viewer a rich insight into Martu culture.

Araluen Arts Centre, Araluen, NT

January 1 - March 20

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.

Goldfields Arts Centre Gallery, Kalgoorlie, WA

January 1 - January 31

Bunbury Regional Art Galleries, Bunbury, WA

April 9 - June 5



*“An increase in school group
achieved in line with the gall
improve youth participation*

– Julie Ann Sproule, Geraldton Regional Art Gallery, Geraldton, WA



*participation was
every's new strategy to
.”*

Inglewood Primary school students engaging with artworks for
the Smarter than Smoking Education Program as part of touring
exhibition BETA BLOCKER
Photographer: Dave Carson

Education and Public Programs

ART ON THE MOVE's Education and Public Programs explore multiple curriculum themes such as Humanities and Social Science (History), The Arts (Media and Visual Arts), and activities that focus on 'responding' and 'making' in Visual Arts. These programs bring to life touring exhibitions by utilising a variety of curriculum based learning and interpretative tools, which encourage educators and students to look at their world in new ways through art.

Supported by the Healthway *Smarter than Smoking* campaign, the Education and Public Programs have been able to offer FREE education events and transport subsidies to facilitate access for schools to visit the touring exhibitions at venues across the regions of Western Australia. This is a critical part of our education activities to ensure access for the most remote students.

Healthway's *Smarter than Smoking* program also supports artists/curator talks to school groups and the public at regional venues, bringing life and an added level of interpretation to ART ON THE MOVE touring exhibitions.

In 2016, thirty-four artists and curators presented to schools as part of the *Smarter than Smoking* ARTIST ON THE MOVE Education Program – an increase of 2% from 2015. We also saw an increase in the number of schools participating in education activities, with over eighty talks in over fifteen venues, resulting in

2,565 primary, secondary and tertiary/TAFE students extending their understanding of contemporary art. Over 817 students accessed the *Smarter than Smoking* ARTBUS subsidy.

Highlights included travelling to Albany with Jilinbirri Weaver Elaine Moncrieff and her daughter, Tanya, to present to and engage with students and teachers as part of the *Mudlark (Jilinbirri) Metals* touring exhibition. ART ON THE MOVE also achieved new in-school incursion talks and workshops with Inglewood Primary School and Palmyra Primary School for artist Miik Green's touring exhibition *BETA BLOCKER*.

ART ON THE MOVE extends our thanks to Healthway Sponsorship Officers Thea Ibbs, Jessica Matthews, and Arts Program Manager Shane Pavilinoch, for their ongoing support.

Professional Development and Training Programs

ART ON THE MOVE's Professional Development Program offers a series of modules that are designed to meet the needs of galleries and exhibition venues throughout Western Australia. The modules target key visual arts sector skills, the gallery environment and public attendant skills, curating, installation, collection, venue management, education and public programs.

In 2016, the Program delivered professional development to 163 visual arts workers, artists, students and volunteers in both regional and metropolitan Western Australia. 90% of participants reported positive feedback of their experience, and those with extended industry experience stated that they enjoyed polishing their skills and learnt something new on the day.

The Professional Development Program is an investment in the capacity of the WA visual arts community. We would like to acknowledge and thank all those who participated in the 2016 program, and those industry experts who shared their knowledge and skills to ensure the quality of the training remained high and relevant.

Professional Services

ART ON THE MOVE provides design and fabrication of touring crates and exhibition furniture using our in-house skills, knowledge and the extensive workshop facilities.

We provided professional services for:

- › University of Western Australia
- › Berndt Museum
- › Project Management Services for the national tour of *Jimmy Pike Artlines: You Call It Desert, We Used to Live There*
- › Fremantle Arts Centre, Martumili Artists Newman, Kanyiminpa Jukurrpa
- › Project Management Services for the national tour of *We Don't Need a Map: A Martu Experience of the Western Desert*
- › Waringarri Aboriginal Arts, Kununurra
- › Crating services for the national tour of *In the Saddle On the Wall*
- › WA Museum - Perth
- › Crating and labour services for the WA Museum's *Lustre* touring exhibition
- › Benedictine Community of New Norcia
- › Design and production of gallery furniture and storage equipment
- › City of Perth
- › Crating services for Greg Pryor's artwork to Taipei

Partnerships

NETS AUSTRALIA

ART ON THE MOVE continues to contribute to the The National Exhibitions Touring Support (NETS) Australia for touring program assistance.



ART ON THE MOVE Professional Development Workshop at Shark Bay World Heritage and Discovery Centre, Denham, WA
Image courtesy: ART ON THE MOVE

Advocacy

Regional Galleries Forum

The Regional Galleries Forum united the visual arts sector with eighty-eight people in attendance, including thirty-eight regional and metro arts organisations and galleries represented from across Western Australia, and twenty-three artists and creatives.

The purpose of the first Regional Galleries' Forum - hosted by ART ON THE MOVE at Mandurah Performing Arts Centre - was to gauge the sector's current position and development needs for the future. It was supported by the Department of Culture and the Arts as part of its Visual Arts Sector Review.

The turn out and debate was exceptional and evidenced the commitment for development of the sector. A full report is available on ART ON THE MOVE's website.

Key Priorities

The key priorities of the Forum were to

- › create a working party to explore the potential of developing an independent body to represent Western Australia Regional Galleries;
- › establish a bi-annual conference that brings the entire sector together, explore good practice, give visibility to regional activities, monitor key per issues for sector, invite speakers from other regional forums, conference networking etc.;
- › develop a statewide feasibility study about the state of regional art galleries – identify capital/staffing needs, new capital projects; and
- › encourage investment for partnership project activities that engage communities and regions.

Feedback from participants:

"The over all feeling of the conference was that it was important for all parties to work together and be a united voice."

"The forum offered good opportunities for every person present to have their voice heard."

"There were many great speakers sharing their views and participants were given the chance to discuss these issues in the facilitation sessions to gain a collective voice for the sector."

Active Engagement in the Sector

ARTS ON THE MOVE worked
with the following organisations
on a number of initiatives:

Artsource / Community Arts
Network (CAN) / Museums
Australia / Country Arts WA /
Chamber of Arts and Culture
(WA) / ArtsHub / NETS Australia
/ and Chamber of Commerce
& Industry (WA).

We also worked closely with our
primary ART ON THE MOVE
Education partners:

The Visual and Media Arts
Educators' Network (VAEMEN)
/ and The Art Education
Association of Western Australia.

Conferences Attended

In 2016, ART ON THE MOVE was fortunate to attend important arts and cultural conferences throughout Australia:

- › Marketing Officer and Executive Director attended *Australian Indigenous Tourism Conference (AITC)* at the Bunbury Regional Entertainment Centre in March 2016. As a stallholder representative we:
- › showcased Laurel Nannup's *A Story to Tell* exhibition, which was received very warmly; and
- › also presented were Indigenous exhibitions, which were touring alongside the education programs.
- › Education and Public Program Officer attended the *National Visual Art Education Conference (NVAEC)* at the National Gallery of Australia in Canberra, January 19 – 22, 2016;
- › Key staff attended Museums Galleries Australia (WA) State Conference: *Engaging Communities – New Times, New Strategies* at the Perth Cultural Centre in October 2016; and
- › Executive Director attended *Artlands Dubbo Conference*, October 2016

Conferences Speaker

On behalf of the Collections Sector Working Group, we were proud to speak at the 2016 Museum Galleries Australia, Western Australia State Conference, Perth: *Engaging Your Community – New Times, New Strategies*.



Staff Professional Development

Marketing

- › Department of Culture and the Arts *Culture Counts* Introductory Session;
- › Creative Partnerships Australia *Fundamentals of Fundraising* PD Workshop; and
- › Chamber of Arts and Culture WA *Social Media 101* PD Workshop.

Education

- › Participated in *Creative Learning Forum* at Goods Shed hosted by FORM in August, 2016; and
- › Hosted network meeting of Visual and Media Arts Educators at ART ON THE MOVE to bring together ideas about working in the regions

Supported the Sector

Advanced Diploma Course in Visual Arts (presenting awards to two students - membership and free PD with ART ON THE MOVE)

Above left: ART ON THE MOVE team at the 2016 End of Year Event at Showcase Gallery, Northbridge, WA
Photographer: Ben Dennis

Above right: ART ON THE MOVE supporters at the 2016 End of Year Event at Showcase Gallery, Northbridge, WA
Photographer: Ben Dennis

Impact + Value



Graham Smith Nana Purple – Hazel Winmar 2014
Bush Babies touring exhibition
Photographer: Graham Smith

Working with the Department of Culture and the Arts, the following performance indicators were created to meet funding outcomes.

High quality arts and cultural programs - presentation existing work	
Total number of arts and cultural events/activities programmed	191
Total number of professional artists engaged	285
Artists from specific communities of practice are engaged in the creation and presentation of work	
Number of professional artists/art workers engaged from communities of practice	3,075
Number of new arts and cultural works created/presented as a result of engaging these communities of practice	99
Collaborations with regional/remote, national and international artists and/or communities to create and present new work	
Number of collaborations	4
Regional	3
National	1
Number of professional artists engaged as a result of collaborative works	108
Regional	101
International	7
Total number of works created/presented as a result of collaborations	4
Regional	3
National	1
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	44
Total attendances at professional skills and/or development programs	124
Creation of ongoing opportunities through touring and remounting of works	
Number of outbound tours of extant works	31
Within Western Australia	30
Interstate	1
Number of weeks of employment during remount periods	416
Number of weeks of employment during outbound tours	290
Leading by example	
Number of board members	9
Number of organisation members (paying)	83
Number of regular board meetings per year	5
Activities that target and engage regional audiences & participants	
Number of regional/remote activities	74
Number of attendances from regional/remote Western Australian audiences	34,072
Number of participants in regional/remote Western Australia	2,881
Number of first time regional/remote audiences to art form/organisation	20,324

Activities that target and engage outer-metropolitan audiences & participants

Number of outer metropolitan activities	18
Number of attendances from outer-metropolitan Perth	20
Number of participants in outer-metropolitan Perth	2,541
Outer-metropolitan audiences/participants new to art form/organisation	1,398

Programs targeting young people in education settings

Number of programs targeting young people in education settings	715
Number of attendances/participants at programs targeting young people in school settings	46
Targeted age groups	Young people & children (under 17)

High quality service delivery to communities of interest

Number of service delivery agreements	96
Number of partnerships with local communities organisations for service delivery	77
Number of services delivered annually	173

Progressive approaches to engaging audiences and participants

Number of attendances/participants at public programs	3,268
Percentage of positive feedback from client surveys	83%
Number of interpretative materials supporting programs	6,483
Number of social media platforms	4

Providing high-quality volunteering opportunities

Number of volunteers engaged	120
------------------------------	-----

Exhibition	Total number of exhibition days	Average length of exhibition in days	Kilometres travelled
<i>Abstract Earth</i>	44	44	3,554
<i>An Internal Difficulty: Australian Artists at The Freud Museum, London</i>	75	37.5	2,442
<i>A Year in the Making</i>	210	35	7,976
<i>Beta Blocker</i>	4	4	57
<i>Botanica</i>	255	56	5,927
<i>Bush Babies</i>	164	33	6,740
<i>HomeFRONT</i>	76	38	1,520
<i>Jimmy Pike's Artlines: You Call It Desert, We Used to Live There</i>	47	47	3,286
<i>Mudlark (Jilindirri) Metals</i>	100	50	1,763
<i>Pinjarra Massacre Memorial Project</i>	25	25	795
<i>The Knife's Edge: Video Recently Seen in Beijing</i>	83	42	4,566
<i>Tilting at Windmills</i>	89	45	1,957
<i>We Don't Need a Map</i>	80	80	3,601

That's a total of **14 exhibitions**, over **1,225 days**, travelling **44,961 kms.**

Exhibition Touring Program

Exhibitions toured



14
Total
exhibitions

31
Total
installations

30
Toured in
WA

1
Toured
interstate



285
Artists represented

Quality assessment



Assessment on the quality of each exhibition in the Exhibition Touring Program from receiving venues.

32%
Excellent

52%
Very good

16%
Good

47,222
Total exhibition
attendances

Art forms represented

Exhibitions may have been represented in more than one medium

5



Indigenous



Mixed media



Photography

4



Painting

3



Sculpture



Drawing



Print making



Textiles



Jewellery



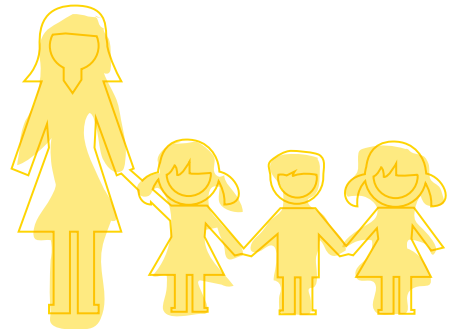
New media

Education and Public Programs

66
Schools
visited

Smarter than Smoking
ARTBUS participants

817
students and teachers



34
Artists
employed

Total school attendances
2,565
students and teachers



Installations with
education kits



Touring
exhibitions with
education kits



620

Education kits distributed in:

80
Metro WA

20
Interstate

520
Regional WA

66 89
Artist/curator talks

Total public programs

817
attendees



Ilsa Bennion engaging with Inglewood Primary school students for the Smarter than Smoking Education Program as part of touring exhibition BETA BLOCKER
Photographer: Dave Carson

Professional Development

Skills Development
Workshops are presented
across the State.

163
participants

8
locations

Specialists
services procured

2 digital
specialists

1 promotion &
social media
specialist.

Other training implemented by Fiona Gavino.

Marketing

Plans are underway to invest more time into resources
to create appropriate evaluation of all our programs.



44
Number of
press coverage

37
Number of
radio coverage



17,933

Number of **website visits**



Number of Facebook posts and number of Likes

163

2016 Facebook posts



Likes from
January 1 2016

753

to December 31 2016

1,054

Metro reach

3

Venues

5

Exhibitions

20

Staff visits

30

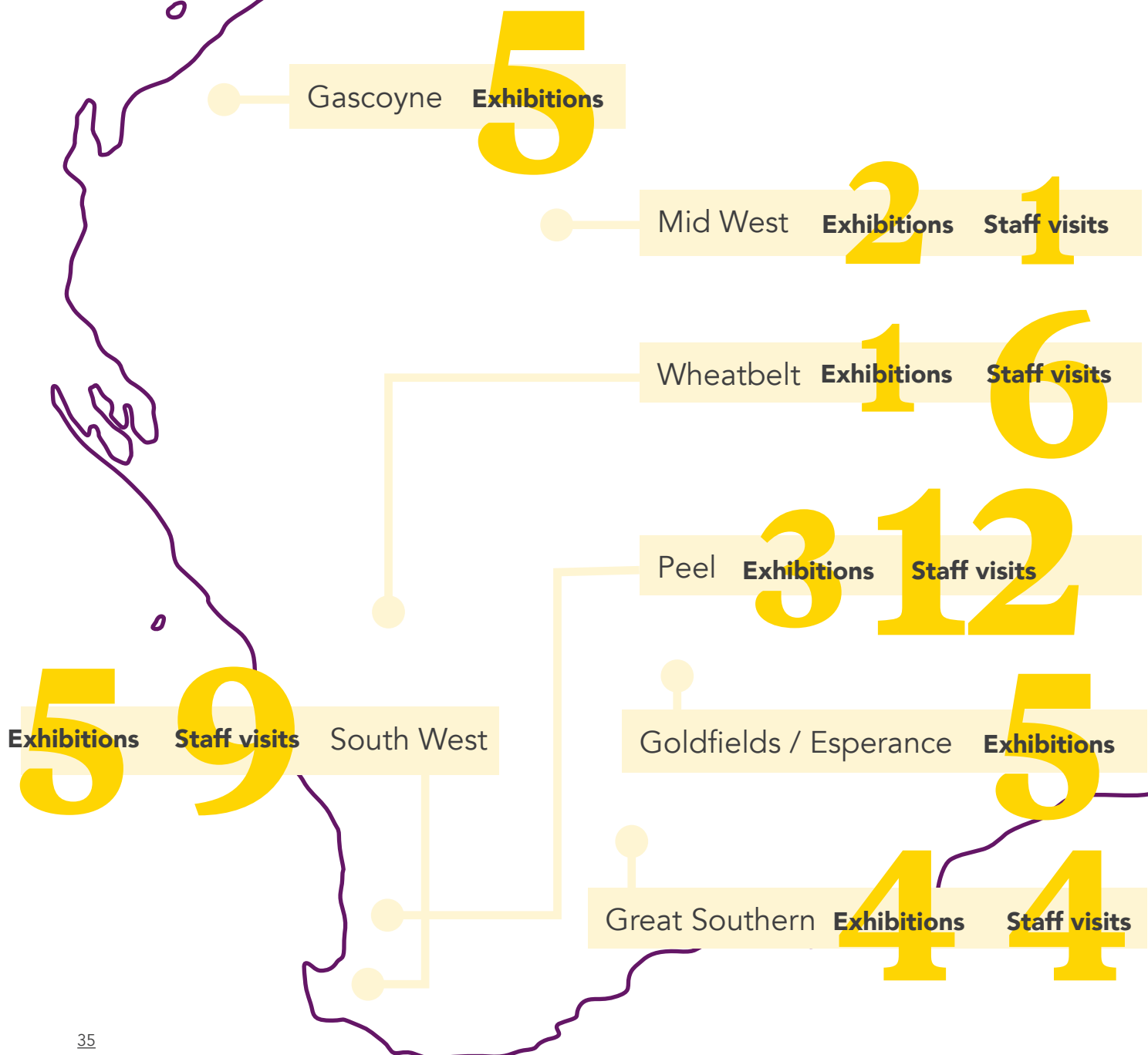
Schools

Regional reach

12
Venues

30
Exhibitions
installations

36
Schools



Economic Resources and Impact

Volunteer hours and economic worth

Total **in-house**
ART ON THE MOVE
volunteer (in-kind)
hours

129
economic worth
\$3,746

Total number of
board members'
hours

720
economic worth
\$20,909

Total volunteer hours
in venues supporting
exhibition programs
(statewide):

4,032
economic worth
\$117,089

That's a total of
4,881 hours and **\$141,744**
value of in-kind work.

Team

Executive Director

Catherine Czerw (resigned March 2016)

Executive Director

Kim Jameson (commenced June 2016)

Touring & Administration Officer

Julie Thomas

Education & Public Programs Officer

Ilsa Bennion

Professional Development & Training Officer

Fiona Gavino

Administration Assistant

Zoe Bloor

Marketing Officer

Zoe Bloor

Cabinet Maker

Mark Smithers (resigned January)

Workshop Production Manager

Ronald Bernhard (May - August)

Short Term Workshop Contractors

Paul Caporn, Odd Anderson

O H & S Consultant

Janet Carter

Professional Development Training

Janet Carter

David Carson

Kate Mullen

Fiona Gavino

Professional Development Education

Sharyn Egan

Claire Townsend

Ilsa Bennion

Financial Support

Carol Bell

Carol Bell Accounting

Marketing Consultant

Krithika Ramnarayan

Volunteer

Amy Russotti

Patron

Nalda Searles

Committee Members

Carolyn Marks (Chairperson) (Mandurah)

Julian Bowron (Deputy Chairperson) (Bunbury)

Gary Martin (Secretary) (Greenough)

Eric Sankey (Treasurer) (Metro) (retired December)

Lana Galic (Treasurer) (Metro) (appointed December)

Anton Blume (Carnarvon)

Christophe Canato (Metro)

Jim Cathcart (Metro)

Indra Geidans (Albany)

Nadia Johnson (Metro)

Sub Committee Members

Governance; Funding & Advocacy:

Carolyn Marks, Julian Bowron, Jim Cathcart (Chairperson), Eric Sankey

Digital Strategy:

Carolyn Marks, Christophe Canato, Anton Blume (Chairperson), Nadia Johnson, Jim Cathcart

Exhibitions:

Carolyn Marks, Julian Bowron, Christophe Canato, Indra Geidans (Chairperson)

External panel members:

Ron Bradfield (Cultural advisor), Miik Green (artist)

Education & Marketing:

Carolyn Marks (Chairperson), Jim Cathcart, Anton Blume, Indra Geidans, Gary Martin

Professional Training/Publications:

Carolyn Marks, Anton Blume, Jim Cathcart, Nadia Johnson (Chairperson), Gary Martin

Committee Meetings in 2016

April 27

March 15

July 11

December 5

AGM

April 27



Andrew Nicholls & Travis Kelleher *Untitled Study* 2013
An Internal Difficulty: Australian Artists at The Freud Museum, London touring exhibition
Image courtesy: the artists with thanks to the Freud Museum London

NATIONAL EXHIBITION TOURING STRUCTURE
FOR WESTERN AUSTRALIA INC.

Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2016

Ray Woolley Pty Ltd
17 Russley Grove
Yanchep
WA 6035

Income Statement

For the year ended 31 December 2016

	2016 \$	2015 \$
Income		
Dept. of Culture & the Arts Grant	448,004.96	507,414.39
Australian Council for the Arts Grant	69,270.00	69,270.00
Healthway Funding	42,852.54	49,531.71
Membership	6,545.00	6,362.73
Interest Received	2,275.55	3,862.31
Sundry Income	130,481.47	92,556.44
	699,429.52	728,997.58
Expenses		
Production and Venue Expenses	116,400.17	120,761.26
Exhibition Touring Fund Expenses	7,050.54	45,597.08
Marketing & Promotion Expenses	29,080.93	4,817.96
Public Program Expenses	17,903.44	23,721.47
Depreciation & Amortisation	28,864.85	33,605.56
Administration Expenses	527,878.50	529,105.56
Total Expenses	727,178.43	757,608.89
Operating (Deficit) for the Year	-27,748.91	-28,611.31
Transfers from Reserves		
Marketing Reserve	21,658.00	0.00
Project Reserve	59,820.00	0.00
Surplus (Deficit for the Year)	53,729.09	-28,611.31

The accompanying notes form part of these financial statements.

Balance Sheet

For the year ended 31 December 2016

	2016 \$	2015 \$
Members' funds		
Building Reserve	81,037.00	81,037.00
Marketing Reserve	38,342.00	60,000.00
Project Reserve	23,178.00	82,998.00
Retained Surplus Brought Forward	397,692.46	426,303.77
Operating Surplus for the year	53,729.09	-28,611.31
Total members' funds	\$593,978.55	\$621,727.46
Represented By:		
Current assets		
Cash on Hand	2.40	300.00
Cash at Bank	331,604.41	346,109.86
Cash on Deposit	228,531.68	227,024.37
Trade Debtors	8,525.00	13,596.86
Prepayments	35,003.90	36,899.49
Malaga Bond	24,567.00	24,567.00
Total current assets	628,234.39	648,497.58
Non-current assets		
Office Equipment - cost	71,680.76	70,496.21
Less: Accumulated Depreciation	-51,135.48	-47,257.09
	20,545.28	23,239.12
Gallery Fittings & Equipment - cost	28,010.76	28,010.76
Less: Accumulated Depreciation	-18,670.45	-15,853.71
	9,340.31	12,157.05
Plant & Equipment - cost	150,904.21	130,805.78
Less: Accumulated Depreciation	-100,186.56	-85,308.97
	50,717.65	45,496.81
Motor Vehicle - cost	0.00	31,983.72
Less: Accumulated Depreciation	0.00	-13,637.68
	0.00	18,346.04
Leasehold Improvements - cost	16,655.75	16,655.75
Less: Accumulated Amortisation	-16,600.53	-13,076.17
	55.22	3,579.58
Total non-current assets	80,658.46	102,818.60
Total assets	708,892.85	751,316.18
Current liabilities		
Trade Creditors	4,860.54	3,472.23
Sundry Payables and Accrued Expenses	3,124.84	9,373.98
Funding in Advance	51,363.12	16,860.08
Sponsorship in Advance	2,216.47	7,299.01
Other	72.72	3,526.35
Provision for Annual Leave Entitlements	15,384.53	25,542.61
Provision for Long Service Leave Entitlements	30,963.74	56,586.12
Total current liabilities	107,985.96	122,660.38
Non - current liabilities		
Provision for Long Service Leave Entitlements	6,928.34	6,928.34
Total liabilities	114,914.30	129,588.72
Net assets	593,978.55	621,727.46

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 31 December 2016

	2016 \$	2015 \$
Cash Flows from operating activities		
Receipts from Members	6,545.00	6,362.73
Receipts from Dept. of Culture & the Arts Grant	482,508.00	466,589.82
Receipts from Australian Council for the Arts Grant	69,270.00	34,635.00
Receipts from Healthway Funding	37,770.00	35,700.00
Interest Received	2,275.55	3,862.31
Other Receipts	119,723.66	87,435.93
Payment to suppliers and employees	-737,059.28	-702,706.01
Net cash provided by operating activities	-18,967.07	-68,120.22
Cash Flows from Investing Activities		
Purchase of Fixed Assets	-18,282.59	-3,306.37
Cash Flows from Financing Activities		
Proceeds from Disposal of Fixed Assets	26,953.92	0.00
Net increase (decrease) in cash held	-10,295.74	-71,426.59
Cash at beginning of the year	573,434.23	644,860.82
Cash at the end of the year	563,138.49	573,434.23
Surplus (Deficit) for the year	53,729.09	-28,611.31
Depreciation	28,864.85	33,605.56
Profit on Sale of Assets	-12,376.04	0.00
Transfers from Reserves	-81,478.00	0.00
Changes in:		
Trade Debtors	5,071.86	-8,371.86
Prepayments	1,895.59	-1,804.80
Malaga Bond	0.00	0.00
Trade Creditors	1,388.31	-3,180.99
Sundry Payables and Accrued Expenses	-6,249.14	6,546.07
Funding in Advance	34,503.04	-75,459.57
Sponsorship in Advance	-5,082.54	-13,831.71
Other	-3,453.63	3,251.35
Provision for Annual Leave Entitlements	-10,158.08	9,747.35
Provision for Long Service Leave Entitlements	-25,622.38	9,989.69
Net Cash from Operating Activities	-18,967.07	-68,120.22

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the year ended 31 December 2016

	Retained Surplus \$	Building Reserve \$	Marketing Reserve \$	Project Reserve \$
Balance at 1 January 2015	426,303.77	81,037.00	60,000.00	82,998.00
Movement in the Year	-28,611.31	0.00	0.00	0.00
Balance at 31 December 2015	397,692.46	81,037.00	60,000.00	82,998.00
Movement in the Year	53,729.09	0	-21,658.00	-59,820.00
Balance at 31 December 2016	451,421.55	81,037.00	38,342.00	23,178.00

Note 1: Summary of significant accounting policies

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

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

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

a. Income Tax

The incorporation is exempt from income tax.

b. Property, Plant and Equipment

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

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

c. Trade and Other Receivables

Trade receivables are recognised initially at cost and are subsequently measured at cost less any provision for impairment. Most sales are made on the basis of normal credit terms and are not subject to interest. 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 \$23,002.

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 recognition relating to the provision of services is determined with reference to the stage of completion of the transaction at the end of the reporting period and where outcome of the contract can be estimated reliably. Stage of completion is determined with reference to the services performed to date as a percentage of total anticipated services to be performed. Where the outcome cannot be estimated reliably, revenue is recognised only to the extent that related expenditure is recoverable.

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: Funding agreements

The association had the following funding agreements in place as at 31 December 2016:

The Australian Council for the Arts - contract extension agreement expiring 31 December 2016

Government of Western Australia - Department of Culture and the Arts (DCA) - OIP 3 year multi funding agreement expiring 31 December 2018.

Government of Western Australia - Department of Culture and the Arts (DCA) - Regional Public Galleries Forum, OIP additional activity funding.

Western Australian Health Promotion Foundation sponsorship agreement expiring 31 December 2016.

Gordon Darling Foundation - Travel Grant for executive director to travel to New South Wales and Queensland.

Note 3: Funding received

The following funding was received during the year. The amounts shown are excluding gst:

	2016 \$	2015 \$
Department of Culture & the Arts	465,608	465,608
Department of Culture & the Arts - Regional Public Galleries Forum	16,900	-
Australian Council for the Arts	69,270	34,635
Healthway	37,770	35,700
Gordon Darling Foundation	3,000	-
	592,548	535,943

Board Of Management's Declaration

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

The board of management declare that:

1. The attached financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012; and
2. in the board of management' 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 a resolution of the Australian Charities and Not-for-profits Commission Regulation 2013:



Chairperson



Treasurer

Dated this 27 day of February 2017

Independent Auditor's Report

We have audited the accompanying financial report, being a special purpose financial report of National Exhibition Touring Structure For Western Australia Inc., which comprises the balance sheet and statement of changes in equity as at 31 December 2016 and the income statement and statement of cash flows for the year then ended, notes comprising significant accounting policies and other explanatory information and the board of management's declaration.

Board of management's Responsibility for the Financial Report

The board of management are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act). The board of management's responsibility also includes such internal control as the board of management determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

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

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

Opinion

In our opinion, the financial report of National Exhibition Touring Structure For Western Australia Inc. the year ended 31 December 2016 has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving a true and fair view of the incorporation's financial position as at 31 December 2016 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis of Accounting

Without modifying our opinion, 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 board of management financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose.

Ray Woolley Pty Ltd

Ray Woolley
Registered Auditor No 16396
6 February 2017
17 Russley Grove
Yanchep
WA 6035





Nic Montagu & Matt Dragan *Carmela*
Eight Paths, One Journey touring exhibition
Image courtesy: Nic Montagu



Government of **Western Australia**
Department of **Culture and the Arts**



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ART ON THE MOVE

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Antoinette Roe Bronze Basket
Mudlark (Jilimbiri) Metals exhibition
Photographer: Anton Blume