

ART ON THE MOVE

ANNUAL REPORT 2022





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Acknowledgement To Country

Kaya. ART ON THE MOVE acknowledges First Nations people as the Traditional Owners of this land, which was never ceded. We pay our respects to past, present and future Elders of all Country to which our exhibitions tour, and to the Whadjuk Noongar people as the Traditional Owners of Walyalup, where our offices are located.

Design: Angela Mitchell
Editor: Pia Smith

This page: June Djaagween, *When the Marjar came (blackbirding)*, 2019. Photography by Kevin Smith. **Opposite page:** Charmaine Green & Mark Smith, *Unravelling Archives 1*, 2019. Image courtesy the artists and Geraldton Regional Art Gallery

ABOUT US

ART ON THE MOVE is Western Australia's only organisation dedicated to touring visual art exhibitions into the regions, interstate and beyond. **ART ON THE MOVE** plays a critical role in connecting art, people and place. In addition to our touring exhibition and engagement we support the sector through advocacy, capacity building and opportunities for creative and professional development.

Vision

A diverse, connected and thriving visual arts sector throughout Western Australia and beyond.

Purpose

ART ON THE MOVE champions and connects artists, audiences and the visual arts sector throughout Western Australia and beyond, and supports community wellbeing by providing equitable access to art and learning opportunities. We make a positive contribution to the places we visit and the communities we engage with.

Values

- We are curious, caring and creative
- We are thoughtful, respectful, and listen deeply
- We collaborate and learn together
- We are committed to equity and justice



Goals

DELIVER BEST PRACTICE VISUAL ARTS TOUR MANAGEMENT AND PROGRAMMING

Strategies

- Continue to strengthen the organisation's governance, management, efficiency and effectiveness.
- Build a team culture that supports wellbeing, creativity, collaboration and continuous improvement.
- Reflect the diversity of the communities we work with in our governance, staffing and programming.
- Extend the quality and breadth of our programming through partnerships with aligned organisations.
- Deepen relationships with stakeholders and professional networks to inform responsive and relevant programming.
- Provide best practice art handling, crating and tour management.
- Strengthen our data collection and evaluation to demonstrate our value and impact.

IMPROVE REGIONAL ACCESS TO ENGAGING VISUAL ARTS AND LEARNING OPPORTUNITIES

Strategies

- Deliver high-quality programming that facilitates community access and engagement.
- Explore alternative presentation modes to widen access, impact and opportunities for collaboration.
- Facilitate community engagement with visual arts and promote the benefits of art and creativity for psychosocial wellbeing.
- Support interconnected and reciprocal relationships, collaboration and exchange within and between regional and metro areas, throughout WA and beyond.

BUILD A DIVERSE, CONNECTED AND THRIVING VISUAL ARTS SECTOR IN WA AND BEYOND THAT SUPPORTS COMMUNITY WELLBEING

Strategies

- Provide opportunities for creative and professional development, learning, collaboration and exchange.
- Support the development of life-long careers in the sector.
- Work towards an equitable, accessible and sustainable visual arts sector.
- Support the self-determination and leadership of First Nations artists, arts workers and communities, and promote greater cultural awareness amongst the wider sector.
- Leverage our national profile and partnerships to advocate for the sector and the communities we work with.

Opposite page: ART ON THE MOVE end of year event, 2022. Photography by Raquel Aranda.

REPORTS

GEMMA BEN-ARY ART ON THE MOVE BOARD: STATEMENT

In 2022, ART ON THE MOVE achieved a number of important targets, and contributed in a meaningful way to the connectivity and vibrancy of the state and the sector. These activities included recruiting five new team members who together form a strong, expert team, and I take this opportunity to thank them all for their dedication to the organisation in 2022. I also take this opportunity to thank my fellow board directors for all your hard work during 2022, and especially Dr Pilar Kasat who handed the reins over to me in late 2022. Pilar has stepped into the Deputy Chair role and continues to support the organisation with her expertise and guidance.

The organisation is currently in a healthy financial position. Over the past couple of years, we have built up reserves to enable us to move confidently into the future. Our governance is strong: we have diversified our board to ensure it reflects the communities we serve, and continuously reflect on the skills and knowledge we need to provide ART ON THE MOVE with the best custodianship.

We have developed a suite of new projects that will be rolled out from 2023, toured five exhibitions across the state, represented artists and employed

arts workers across the state, placed artists into residencies, and facilitated funding for ten regional art galleries to undertake venue improvement activities. In practical terms, this has meant freighting art over 12,000 kms, and reaching over 20,000 people directly across WA and 192,000 people with our digital content. This work was made possible through our funding partnerships with the WA Department of Local Government, Sport and Cultural Industries, including the Regional Exhibition Touring Boost, the Australia Council for the Arts, and Healthway.

Considerable effort went into updating our Strategic Plan, deepening our commitment to the development of a diverse, connected and thriving arts sector throughout WA and beyond that contributes to community wellbeing and economic prosperity.

Our goals moving forward are to deliver best practice visual arts tour management and programming, improve regional access to engaging visual arts and learning opportunities, and build a diverse, connected and thriving visual arts sector in WA and beyond that supports community wellbeing. We will continue to champion and connect artists, audiences and the visual arts sector throughout the State, and support community wellbeing by providing equitable access to art and learning opportunities. We work to make a positive contribution to the places we visit and the communities we engage with.

We acknowledge that each place we work with exists in a unique context, and that supporting strong relationships between regional galleries and their local communities is essential to achieve our vision. To make a meaningful contribution, it is important that our team and Board reflect the diversity of the communities we work with, that we listen deeply, and that we are equipped to challenge the systemic inequalities within our society and institutions. We are committed to supporting First Nations self-determination, celebrating First Nations art, culture and heritage through partnerships and appropriate consultation, and promoting greater cultural awareness amongst the wider community.

Gemma Ben-Ary

Chairperson

ART ON THE MOVE Board



This page: Gemma Ben-Ary, n.d. Image courtesy Gemma Ben-Ary

THEO COSTANTINO EXECUTIVE DIRECTOR: STATEMENT

As the only Western Australian organisation dedicated to touring visual art exhibitions throughout the regions, interstate and beyond, ART ON THE MOVE plays a critical role in connecting art, people and place. Our vision is of a diverse, connected and thriving arts sector throughout WA that contributes to community wellbeing and economic prosperity. We champion artists, arts workers and galleries for the essential role they play in enriching Australian cultural life and creating opportunities for education, reflection, connection and exchange. Through our programs and advocacy work, we aim to increase opportunities for regional audiences to engage with diverse, high-quality art and meaningful cultural experiences.

In 2022, ART ON THE MOVE had five exhibitions on the road and reached over 30,000 audience members in regional WA. We completed the second of the State Art Collection touring shows to emerge from our partnership with the Art Gallery of Western Australia, *There Were Moments of Transformation*, supported by the Regional Exhibition Touring Boost.

We concluded the tour of *Playing the Man* by Graham Miller, which reached almost 14,000 audience members through 2021 and 2022 in six locations between Ningaloo and Katanning. Alongside the exhibition, peer-to-peer workshops in schools and community were facilitated by Man Up WA, building young men's mental health awareness and relational skills in regional WA, reaching around 500 participants.

We launched two new touring exhibitions, *The Alternative Archive*, curated by Anna Richardson and Chris Malcom, a major survey of contemporary art from regional WA featuring 32 artists selected from every region in the state, and *He Is Myself: The Art of Nyaparu* (William) Gardiner, a stunning retrospective of an artist who

experienced an era of unprecedented social and economic change for Western Australia and its Aboriginal peoples, curated and produced by FORM.

We continued our tours of *Roll the Tape* by Trevor Richards, which has sparked off some new public art works for regional towns, and *Peregrinations of a Citizen Botanist* by Susie Vickery, which has included free craft workshops and First Nations-led cultural engagement programming.

We continued to roll out capacity building and sector development work through the Regional Exhibition Touring Boost, placing three trainees in regional arts organisations, bringing regional delegates to Perth for the Australian Museum and Galleries Association's national conference, administering the Public Regional Galleries Improvement Fund, and commissioning a Regional Visual Arts Touring Strategy for WA by Ricky Arnold and Associates. We also continued our Activating Collections project, which places artists in residence with regional museums, archives and collecting organisations, strengthening links between the art and heritage sectors.

ART ON THE MOVE extends our thanks to all the creatives, producers, facilitators, venues, partners and supporters who make our work not only possible, but deeply rewarding. It's our privilege to help increase access to high quality art experiences for regional Western Australians and to support a dynamic and widely dispersed creative sector beyond the metro area.

My personal thanks go to Chairperson Gemma Ben-Ary, the ART ON THE MOVE Board and staff members Kerry Graham, Gemma Weston, Matt Bairstow, Alex Fuller, Mary Wolfla, Minaxi May, Riley Salmon-Lomas, Andy Christie, and our casual team, who are able to step in swiftly to help us achieve sometimes wildly ambitious projects with efficiency and expertise.

Thank you all for supporting ART ON THE MOVE and the regional arts sector.



Dr Theo Costantino

Executive Director

ART ON THE MOVE

This page: Executive Director Theo Costantino, 2022.
Image courtesy of Duncan Wright.

INVESTMENT PARTNERS

GRANTS

The Government of Western Australia

- Department of Local Government, Sport and Cultural Industries:
 - Arts Organisational Investment Program
 - Regional Exhibition Touring Boost
 - Regional Public Galleries Improvement Fund.

SPONSORSHIP

Healthway

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

MEMBERSHIP

ART ON THE MOVE 2022 Memberships

Trailblazers – 6 members

Champions – 8 members

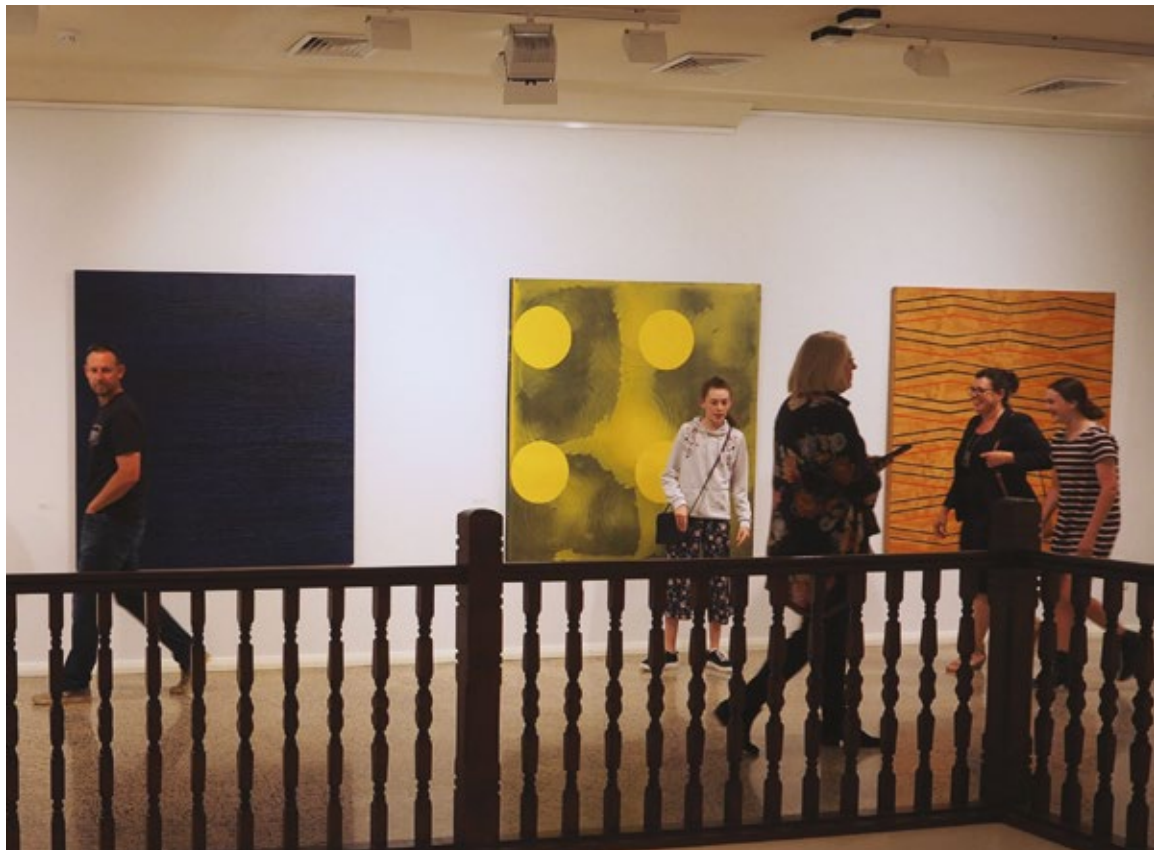
Enthusiasts – 11 members

Lifetime members – 10

Artist members – 4

TOTAL – 39 members

This page: *Roll the Tape* exhibition opening at Geraldton Regional Art Gallery, 2022.
Image credit Trevor Richards.





This page: Allie Doherty, Senior Arts Officer (City of Fremantle); Maxxi May, Learning and Engagement Team (ART ON THE MOVE); Gemma Ben-Ary, Chairperson (ART ON THE MOVE Board) and Gemma Weston, Exhibitions Touring Manager (ART ON THE MOVE) at the ART ON THE MOVE end of year event, 2022.

REGIONAL EXHIBITION TOURING BOOST

The Regional Exhibition Touring Boost (RETB) program is an \$8 million McGowan Government election commitment that aims to share Western Australian culture more widely within Western Australia and attract visitors through the touring of high-quality art exhibitions. The RETB will increase the number of touring visual arts exhibitions and boost regional access to the State's Art Collection. The program will also build the capacity of regional public galleries to receive and present touring visual art exhibitions. It is delivered by key partners the Art Gallery of Western Australia (AGWA) and ART ON THE MOVE (AOTM).



This page: *He is Myself: The Art of Nyaparau (William) Gardiner* exhibition opening at The Goods Shed, Claremont, 2022. Photography by Louise Coghill, image courtesy of FORM.

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

Freighting Ideas

The Freighting Ideas concept recognises the importance of grassroots engagement and is the premise on which RETB has been built. Freighting Ideas challenges traditional exhibition touring by making artists, audiences, questions and creativity central to

engagement with galleries. The model values the development of genuine relationships, meaningful encounters and community connections, and the contribution of diverse voices. The ultimate aim is for audiences to become content creators, playing a significant role in broader public conversations about creativity and the arts.

Audience Ambassador

As Audience Ambassador for Freighting Ideas, Famous Sharron's role is to connect audiences to contemporary art. She reaches out across platforms with her unique 'Shazzisms' through direct engagement, provocations, book launches and site-specific activations.

Throughout 2022, Famous Sharron helped promote regional cultural tourism through the “Where in WA is Famous Sharron?” online video series featuring Katanning and Collie, a continuation of the first instalment, featuring Geraldton, in 2021. The videos are well loved by locals, fostering a sense of pride for their communities and regions.

Activating Collections Artist Residencies

In 2022, ART ON THE MOVE programmed a series of artist residencies that engaged with regional Western Australian collections to activate local histories and narratives of place, and encourage cultural tourism to regional WA. While in residence, the artists engaged with collections and sites to develop creative work, and with regional communities through the presentation of creative work, collaborative artworks, workshops and talks.

Residency Artists and Locations

Sujora Conrad | North Midlands Project, Carnamah Historical Society & Museum

Sohan Ariel Hayes in collaboration with Lorraine Coppin and Michael Woodley | Juluwarlu Art Group, Ganalili Centre, Roebourne

Regional Traineeship program

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

2022 Trainees

North Midlands Project, Carnamah:
Catie Davenport and Louisa Cole

Geraldton Regional Art Gallery:
Erin Cleghorn

Mara Arts Aboriginal Corporation:
Dylan Kerley



This page: Famous Sharron at *How Did I Get Here* opening, Ningaloo Centre, 2019. Photography by Blue Media Exmouth.



Public Regional Galleries Improvement Fund

In 2022, ART ON THE MOVE administered the third round of the Public Regional Galleries Improvement Fund (PRGIF) on behalf of the Department of Local Government, Sport and Cultural Industries. The purpose of the PRGIF is to support the RETB and arts activities through improvements and upgrades to eligible public arts and cultural galleries in regional Western Australia, and to support COVID recovery.

A total of \$161,315 was distributed to ten regional galleries:

Albany Town Hall
Alcoa Mandurah Art Gallery
The Bank Gallery, North Midlands Project
Carnarvon Library and Gallery
Collie Art Gallery
The Courthouse Gallery and Studio
Geraldton Regional Art Gallery
Goldfields Art Centre
Katanning Art Gallery
Painted Tree Gallery



This page: Geraldton Regional Art Gallery, 2022. Image credit Geraldton Regional Art Gallery and Brooke Rafferty.

2022 TOURING EXHIBITIONS

AND ITINERARIES

In 2022, ART ON THE MOVE launched two new exhibitions – *The Alternative Archive* and *He is Myself: The Art of Nyaparu (William) Gardiner*. A total of six exhibitions toured, with 13 presentations in regional public galleries showcasing 58 artists, installing 355 artworks, and travelling over 15,823 kms.



THE ALTERNATIVE ARCHIVE

Artists: Naomie Hatherley, June Dijagween, Peggy Madij Griffiths, Agnes Yamboong Armstrong, Brenda Mingen Ningamara, Mary-Lou Divilli, Marianne Penberthy, Charmaine Green, Mark Smith, Ellen Norrish, Gabrielle Butler, Michelle Slarke, Jeanne Melville, Tania Spencer, Chan Dalgarno, Karen McClurkin, Tina Carmody, Debbie Carmody, Kgukgi Catherine Howard Noble, Serena McLauchlan, Alana Grant, Lyn Nixon, James Walker, Deidre Robb, Maitland Hill, Claudette Mountjoy, Lizzie Troup, Louise Tasker

The Alternative Archive touring exhibition presents a contemporary visual archive of regional Western Australian arts practice, documenting a dynamic anthology of how regional artists relate to the people, homes, towns or regions that they know so well. It showcases work by 31 contemporary artists selected from a series of regionally based exhibitions facilitated by local curators.

The Alternative Archive is the culmination of a three-year project involving 13 regional art galleries, 35 curators and 200 artists and is co-curated by John Curtin Gallery Director Chris Malcolm and Independent Curator/Artist Anna Louise Richardson. It aims to increase understanding of the arts ecology, and the practices and conditions of regional art making in Western Australia.

Geraldton Regional Art Gallery
July 8 – September 4, 2022



HE IS MYSELF: THE ART OF NYAPARU (WILLIAM) GARDINER

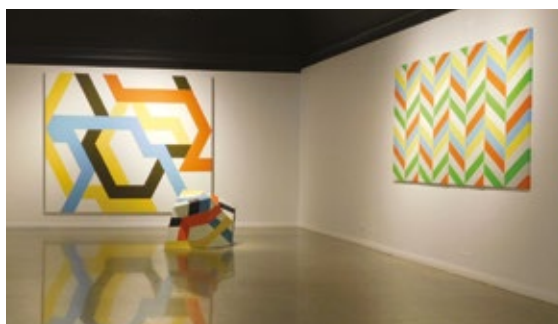
Born in the years leading up to Australia's first Aboriginal workers' strike of 1946 – 1949, Mr. Gardiner (1943 – 2018) lived, worked and raised a family in the country's remote north west regions. Engaged in both pastoral life and mining – two industries that have driven the nation's wealth over the past century – Mr. Gardiner experienced firsthand a period of burgeoning Aboriginal political self-determination, through his association with the iconic Pilbara-based 'Strelley Mob'. *He is Myself: The Art of Nyaparu (William) Gardiner* presents more than 50 artworks created by Mr. Gardiner during the last four years of his life, at Spinifex Hill Studio in South Hedland, including many previously unseen works.

Curated and produced by FORM, this exhibition offers an exceptional insight into the fascinating life of a man who, through his travels and experiences, embodies an era of unprecedented social and economic change for Western Australia and its Aboriginal peoples.

Spinifex Hill Project Space
July 13 – September 10, 2022

The Goods Shed, Claremont WA
November 11 – December 19, 2022

This page, left: *The Alternative Archive* opening night, Geraldton Regional Art Gallery, 2022. Photography by William Upchurch. **Right:** *He is Myself – The Art of Nyaparu (William) Gardiner* exhibition opening, 2022. Photography by Louise Coghill, image courtesy of FORM.



ROLL THE TAPE

Artist Trevor Richards

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

Shark Bay World Heritage Discovery and Visitor Centre, Denham WA

March 3 – April 25, 2022



PEREGRINATIONS OF A CITIZEN BOTANIST

Artist Susie Vickery

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

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

Cannery Arts Centre, Esperance WA

December 10, 2021 – January 23, 2022

Carnarvon Library and Gallery, Carnarvon WA

February 11 – March 24, 2022

Katanning Art Gallery, Katanning WA

April 8 – May 8, 2022

Museum of the Great Southern

May 14 – July 24, 2022

Wanneroo Gallery

August 26 – October 16, 2022

This page, left: *Roll the Tape* exhibition installation at Geraldton Regional Art Gallery, 2018. Image courtesy the artist and Geraldton Regional Art Gallery. **Right:** Susie Vickery at *Peregrinations of a Citizen Botanist* opening at Wanneroo Art Gallery, 2022. Photography by Marnie Richardson.

EXHIBITIONS CLOSED IN 2022



PLAYING THE MAN

Artist Graham Miller

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

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

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

Ningaloo Centre, Exmouth WA

September 24, 2021 – January 28, 2022

Bunbury Regional Art Gallery, Bunbury WA

June 11 – August 14, 2022

Katanning Library & Art Gallery, Katanning WA

August 22 – September 17, 2022

"Playing the Man assisted the Goldfields Arts Centre to cultivate a new audience. Being a sporting community, the exhibit assisted us to engage more with our sporting audiences. The exhibit was interesting, comical and light hearted."

– Goldfields Art Centre, Kalgoorlie-Boulder WA

"I am glad no one was in the gallery at the time as I couldn't stop laughing. It is brilliant. And the message is important."

– Visitor, Tantabiddi Travelling Gallery, Exmouth WA



THERE WERE MOMENTS OF TRANSFORMATION

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

There Were Moments of Transformation is the second exhibition of the WA regional exhibition touring program, Freighting Ideas. The exhibition features a diverse range of artists, including internationally renowned figures such as Rodin and Renoir, alongside local talents. Through sculpture, jewellery, ceramics, glass and video works from the State Art Collection, the exhibition explores the power and fragility of transformation. It invites audiences to contemplate the creation of these works, how materials can change and shape us, and the ways in which they can transform the world around us.

Bunbury Regional Art Gallery, Bunbury WA

November 27, 2021 – March 6, 2022

"To have works of this calibre exhibited at a small gallery out in the wilds of the wheat belt does not happen often. And the gallery-going audience got it. They saw artwork here that had only, until now, existed in books, photos and their dreams. It was as if someone had taken notice."

– James Wood, Katanning Art Gallery



This page: *Playing the Man* opening at Geraldton Regional Art Gallery, 2021. Photography by Elliot Brown. Famous Sharron at *There Were Moments of Transformation* opening at Bunbury Regional Art Gallery, 2021. Photography by Putri Taylor of Palmzy Images.

2022 ACT-BELONG-COMMIT

ENGAGEMENT PROGRAMS

ART ON THE MOVE aims to work to, for and with communities by offering bespoke and flexible learning programs. Through our engagement model, we create a variety of accessible platforms that enable new and established audiences to engage with art, encouraging critical discourse and breaking down barriers to participation. In 2022, ART ON THE MOVE collaborated with artists across artforms and created programs that not only enhance visual arts literacy but also inspire communities to engage with their identity and sense of place.



ART ON THE MOVE supports the creation of healthy environments by creating a platform to tell stories through art. With Healthway's support, as part of the Act-Belong-Commit message, throughout 2022 we delivered collaborative and innovative projects, and worked with regional centres and artists to grow active and engaged communities.

In 2022, the Act-Belong-Commit Engagement Program delivered:

- In-person or virtual art workshops and/or artist talks for each exhibition delivered to schools or community groups
- *Painting Tins and Eating Biscuits* with artist Ellen Norrish, Geraldton Regional Art Gallery
- *Playing the Man* artist talk with Graham Miller
- MAN UP WA workshops
- Skate Park painting project with Shark Bay High School, for exhibition *Roll the Tape*
- Act-Belong-Commit Mindful Stitching Activity, created by Susie Vickery, who travelled to regional galleries inviting audiences to stitch and share stories of place and belonging

- Launch of the *Act-Belong-Commit Weaving Waters* gallery activity by Amy Perejuan-Capone
- Where possible, artists into regional towns (through the Access Arts Artists on the Move program) to talk to the community and school groups
- Access Art Bus subsidy for regional primary and secondary schools to visit exhibitions
- Print and online learning resources, where available, for each exhibition, with opportunities to engage the artworks in a meaningful way
- Interactive gallery activities for *Trevor Richards: Roll TheTape* and *Susie Vickery: Peregrinations of a Citizen Botanist*.

Act-Belong-Commit Man Up WA Workshops

From 2021 to 2022, ART ON THE MOVE engaged MAN UP WA to deliver workshops on healthy coping skills and relationships to young men in regional Western Australia. These workshops were held in secondary schools targeting boys in Years 7–12. The young men from MAN UP WA spent a couple of days at different regional schools working in small student groups to talk about healthy ways young men can cope with emotions and where they can go for mental health support in their communities, as well as talking openly about what healthy relationships look like. As a result, many teachers saw a marked improvement in how their male-identifying students handled challenging situations, with some students going to teachers and support workers for self-referred help. These workshops are offered as part of the engagement program that travels with *Playing the Man* by Graham Miller.



This page: Man Up, Bunbury, 2022. Image courtesy Man Up.

PROFESSIONAL SERVICES



ART ON THE MOVE crates and packages to international museum standards for all exhibitions, provides industry-standard documentation for condition reports and exhibition handling, and coordinates all logistics of the tour. In 2022, ART ON THE MOVE completed the production and crating of touring exhibition *The Alternative Archive*.

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

ENGAGEMENT WITH THE SECTOR

PARTNERSHIPS AND COLLABORATIONS

ART ON THE MOVE hosting venues 2022

- Cannery Arts Centre
- Carnarvon Library & Gallery
- Katanning Art Gallery
- Museum of the Great Southern
- Wanneroo Gallery
- Ningaloo Centre
- Bunbury Regional Art Gallery
- Shark Bay Discovery Centre
- Geraldton Regional Art Gallery

National Exhibitions Touring Support Australia

ART ON THE MOVE continues to contribute to the National Exhibitions Touring Support (NETS) Australia network to ensure we are involved in and informing the national agenda for touring visual art exhibitions.



This page: *The Alternative Archive* opening at Goldfields Art Centre, 2022.
Photography by Mellen Burns.

ADVOCACY

Conference Attendance, Sector Engagement and Staff Development Executive Director Theo Costantino attended:

- Mental Health First Aid Training
- Australian Museums and Galleries 2022 National Conference
- The Regional Exhibition Touring Boost: A case study, Australian Museums and Galleries 2022 National Conference
- Danjoo Koorliny Walking Together Summit
- Noongar Language Class at Walyalup Cultural Centre
- Deepening our Cultural Dialogue, presented by the Chamber of Arts and Culture
- OHS Training for supervisors, Chamber of Commerce and Industry
- WHS Seminar, presented by the Chamber of Arts and Culture

Exhibitions & Touring Manager Gemma Weston attended:

- Noongar Language Class at Walyalup Cultural Centre
- Danjoo Koorliny Walking Together Summit
- Australian Museums and Galleries 2022 National Conference
- The Regional Exhibition Touring Boost: A case study, Australian Museums and Galleries 2022 National Conference
- Chamber of Arts and Culture WA: Work Health and Safety working group
- Chamber of Industry and Commerce; Work Health and Safety for Supervisors
- Deepening our Cultural Dialogue presented by the Chamber of Arts and Culture
- Fremantle Arts Centre Revealed Professional Development Program
- WHS Seminar presented by the Chamber of Arts and Culture
- OHS Training for supervisors, Chamber of Commerce and Industry

Learning and Engagement Officer Mary Wolfla attended:

- Mental Health First Aid Training
- Australian Museums and Galleries 2022 National Conference
- Deepening our Cultural Dialogue, presented by the Chamber of Arts and Culture
- The Regional Exhibition Touring Boost: A case study, Australian Museums and Galleries 2022 National Conference

Learning and Engagement Officer Rachel Salmon-Lomas attended:

- OHS Training for supervisors, Chamber of Commerce and Industry

Marketing & Communications Officer Alexandria Fuller attended:

- Mental Health First Aid Training
- Australian Museums and Galleries 2022 National Conference

Administration and Finance Officer Kerryn Graham attended:

- Noongar Language Class at Walyalup Cultural Centre
- Mental Health First Aid Training
- Finance for Charities – Our Community
- End of Year Payroll – Reckon Software
- Growing Gender Equity through Governance – Our Community

Boards, committees and working groups

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

ART ON THE MOVE Memberships

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



This page: Panel: Regional Galleries in Conversation, Australian Museums and Galleries 2022 National Conference, 2022. Image courtesy ART ON THE MOVE.

IMPACT AND VALUE

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

	TOTAL 2022
01.01 Creative Developments	10
01.02 West Australian New Works	9
01.03 Existing West Australian New Works	1
02.06 Other Exhibitions	12
02.09 Seminars and Conferences	2
02.10 Workshops (not in schools)	15
02.11 School Program Activities	14
02.12 Self-defined Activities	9
03.01 Number of Activities Targeting Specific Demographics	23
05.02 Exhibition Days – Other Exhibitions	558
09.02 Outbound Tours	13
11.01 Total Artists Engaged	37
12.01 Number of Artists Engaged from Specific Demographics	18
13.01 Total Services Delivered	64
14.01 Number of Services Targeting Specific Demographics	4
15.04 Unpaid Attendance at Non-ticketed Activities	22,177
15.06 Participants Who Don't Pay a Fee	768
16.01 Broadcast Audience	215,000
17.01 Artists Supported or Represented	65
17.02 Non-artists Supported or Represented	21
18.01 Financial Members	25
18.02 Non-financial Members	11
19.01 Subscribers	35,406
23.01 Volunteers	20
24.01 Estimated Volunteer Hours	300
25.01 Board Members	7
26.01 Board Member Demographics	2

EXHIBITION STATISTICS 2022

Exhibition	Total attendance	Total number of exhibition days	Average length of exhibition in days	Kilometres travelled
<i>There Were Moments of Transformation</i>	15,929	67	35	88
<i>Graham Miller: Playing the Man</i>	5,804	132	37	2,135
<i>Trevor Richards: Roll the Tape</i>	757	53	39	1,796
<i>Susie Vickery: Peregrinations of a Citizen Botanist</i>	9,447	156	38	6,638
<i>The Alternative Archive</i>	1,870	58	58	844
TOTALS	33,807	466	207	11,501

EXHIBITION TOURING PROGRAM



6

Exhibitions
toured



12

Exhibition
installations



58

Artists
represented



20,691

Total exhibition
attendances

EDUCATION AND PUBLIC PROGRAMS



12

Schools
participated



4

Act-Belong-
Commit Artist
on the Move
talks



24

Act-Belong-
Commit
Activities



373

Audiences
reached

METRO REACH



1

Venues



1,046

Metro visits



1

Exhibitions



2

Number of
schools

MARKETING



13

Press
mentions



28,967

Website visits

SOCIAL MEDIA

FACEBOOK

137 Posts

182,240 Reach

5,200 Engagement

2,387 Page likes

INSTAGRAM

48 Posts

17,411 Reach

1,513 Engagement

2,203 Page likes

ECONOMIC RESOURCES AND IMPACT

Number of volunteer hours and economic worth

20

Total number of volunteers

300 HRS

Estimated volunteer hours

144 HRS

Total number of Board member's hours

=

\$6,384

Economic worth

=

\$7,200

Economic worth

444 HRS = \$13,584

TOTAL VOLUNTEER HOURS AND VALUE OF IN-KIND WORK



ART ON THE MOVE ON THE MOVE

Travelling metro and regionally across WA and beyond

42,834

Kilometres travelled
Staff travel

2,792

Kilometres travelled
Board travel

TEAM



CURRENT TEAM

Executive Director

Theo Costantino

Finance and Administration Officer

Kerryn Graham

Marketing and Communications Officer

Alexandria Fuller

Exhibitions Touring Manager

Gemma Weston

Learning and Engagement Team

Maxxi, Minaxi May, Andrew Christie, Rachel Salmon-Lomas

Workshop Technician

Matthew Bairstow

TEAM MEMBERS WHO LEFT IN 2022

Learning & Engagement Coordinator

Mary Wolfla – Maternity Leave

This page: ART ON THE MOVE Team, L to R: Kerryn Graham, Matt Bairstow, Theo Costantino, Andrew Christie, Maxxi Minaxi May, Gemma Weston, Rachel Salmon-Lomas, Alexandria Fuller, 2023. Photography by Duncan Wright.

EXTENDED ART ON THE MOVE TEAM

Project Officer

Kristen Brownfield

Public Regional Galleries Improvement Fund Officer

Nina Raper

Workshop & Installation Contractors

Dan Bourke

Alex Coles

Elizabeth Knuckey

Gabby Loo

Nina Raper

Edward Reilly

Marnie Richardson

Cara Teuser-Gartland

Hugh Thomson

Jack Wansbrough

TOURING EXHIBITION PROGRAM EOI ASSESSMENT PANEL

Anna Louise Richardson

Gemma Ben-Ary

Glenn Iseger-Pilkington

Gemma Weston

Theo Costantino

REGIONAL EXHIBITION TOURING BOOST (RETB) – AGWA TEAM

Director

Colin Walker

Manager of Regional Exhibitions and Touring

James Davies

Senior Objects Conservator

David Graves

Senior Registrar of Collections

Jude Savage

Senior Works on Paper Conservator

Kate Woollett

Learning and Creativity Research Manager

Lilly Blue

Curator of Contemporary Art

Robert Cook

Marketing and Promotions Manager

Sharyn Beor

Director Marketing and Commercial Development

Penny Tassone

Exhibition Designer

Dani Lye

Curatorial Affairs Curator

Melissa Harpley

Volunteer Gallery Guides Coordinator

Stephanie Watson

RETB AUDIENCE AMBASSADOR

Famous Sharron

Bonnie Davies, Gelo

RETB – COMMUNICATION AND PR TEAM

Melissa McGrath: Senior Partnerships Officer, Department of Local Government, Sports and Cultural Industries

Ardien Freeman: Senior Communications Officer, Capability and Performance – Corporate Communications, Department of Local Government, Sports and Cultural Industries

Theo Costantino: Executive Director, ART ON THE MOVE

Alexandria Fuller: Marketing & Communications Officer, ART ON THE MOVE

James Davies: Director of Exhibitions, Art Gallery WA

Colin Walker: Director, Art Gallery WA

Sharyn Beor: Marketing and Promotions Manager

Penny Tassone: Director Marketing and Commercial Development

RETB – REGIONAL TRAINEESHIP PARTNERS

Maxima

FutureNow

North Metropolitan TAFE

North Midlands Project

Geraldton Regional Art Gallery

RETB – ACTIVATING REGIONAL COLLECTIONS ARTISTS IN RESIDENCE

Sohan Ariel Hayes with Michael Woodley and Lorraine Coppin, Juluwarlu Group Aboriginal Corporation

Sujora Conrad, North Midlands Project / Carnamah Historical Society and Museum

RETB – REGIONAL ARTISTS AND CURATORS SYMPOSIUM

Presented by John Curtin Gallery, ART ON THE MOVE, Southern Forest Arts and GalleriesWest

Coordinators: Julian Bowron, Fiona Sinclair and Anna Louise Richardson

RETB – PUBLIC REGIONAL GALLERY IMPROVEMENT FUND ASSESSMENT PANEL

Gemma Ben-Ary

James Davies

Ashley Yishin-Chang

Theo Costantino

Gemma Weston

Independent observer: Melissa McGrath, DLGSC

RETB – ACTIVATING REGIONAL COLLECTIONS ARTISTS IN RESIDENCE ASSESSMENT PANEL

Ron Bradfield

Theo Costantino

Catherine Salmaggi

Marta Perona

David Bowman-Bright

Gemma Weston

FRAMING AND CONSERVATION

Plastic Sandwich

Guest Fine Art

FREIGHT & ART HANDLING

IAS

Millenium Removals

CULTURAL ADVISOR

Yarns R Us – Ron Bradfield

Gee Consultancy

ARTISTS/CURATORS ON TOUR

There Were Moments of Transformation

Giampaolo Babetto

Kirsten Coelho

Jacob Epstein

Ian Fairweather

Mari Funaki

Holly Grace

Tony Jones

Inge King

William Kentridge

Bethamy Linton

James W R Linton

Jeremy Lepisto

James Lynch

Gabriella Mangano

Silvana Mangano

Nick Mount

Eubena Nampitjin

Rosie Nanyuma

John Nixon

Wendy Ramshaw

Pierre-Auguste Renoir

Auguste Rodin

Michael Rowe

Alister Yiap

Lucy Yukenbarri

Roll the Tape

Trevor Richards

Playing the Man

Graham Miller

Peregrinations of a Citizen Botanist

Susie Vickery

Trish Bygott

Nathan Crotty

The Alternative Archive

Naomi Hatherley

June Dijagween

Peggy Madj Griffiths

Agnes Yamboong Armstrong

Brenda Mingen Ningamara

Mary-Lou Divilli

Marianne Penberthy

Charmaine Green

Mark Smith

Ellen Norrish

Gabrielle Butler

Michelle Slark

Jeanne Melville

Tania Spencer

Chan Dalgarno

Karen McClurkin

Tina Carmody

Debbie Carmody

Kgukgi Catherine Howard Noble

Serena McLauchlan

Alana Grant

Lyn Nixon

James Walker

Deidre Robb

Maitland Hill

Claudette Mountjoy

Lizzie Troup

Louise Tasker

He is Myself

Mr Gardiner

AUDITOR

Francis A Jones

BOOKKEEPING SUPPORT

Fintech Business Solutions

ACT BELONG COMMIT ENGAGEMENT PROGRAM

Raymond Edney

Marion Crowe

Susie Vickery

Carnarvon Arts and Crafts Inc.

Trevor Richards

Katie White

Dabungool Cultural Experiences

Man UP

Kurrah Mia Pty Ltd,

Kathleen Szalay

PHOTOGRAPHERS/ VIDEOGRAPHERS

Margaret Ellen Burnes

Fionn Mullholland, The Filmmaker

Viewtech

Chad Peacock, Peacock Visuals

Marnie Richardson

William Upchurch
Elliot Brown
Duncan Wright
Connie Fletcher
Krysta Guille
Melle Branson, Till Death
Lewis Potts
Melissa Mills

DESIGNERS

Angela Mitchell

OTHER

Candid Cleaning – Cleaners
Pia Smith – Editor
Torque IT – IT Consultants

BOARD

Dr Pilar Kasat
(Chairperson 21/22,
Deputy Chairperson 22/23)
Ryan Taaffe
(Secretary 21/22, Treasurer 22/23)
Gemma Ben-Ary
(Acting Chairperson 22/23)
Samara King
(Secretary 22/23)

COMMITTEE MEMBERS

Ashley Yihsin Chang
Marina Baker
Andrew Varano
Christina Chau

RETIRING COMMITTEE MEMBERS

Karen Mahar
(Treasurer 21/22)
Jim Cathcart
(Deputy Chairperson 21/22)

PATRON

Nalda Searles

CULTURAL ADVISOR

Ron Bradfield

SUB-COMMITTEES

Governance Sub-Committee

Pilar Kasat
(Deputy Chairperson)
Gemma Ben-Ary
(Acting Chairperson)
Ryan Taaffe
(Treasurer)
Andrew Varano
Samar King
(Secretary)

ANNUAL FINANCIAL STATEMENTS

Francis A Jones 154 High Street Fremantle WA.
The full 2022 Annual Financial Statements are contained in a separate document and are available upon request.

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
REVENUE		
Member Subscriptions	2,864	3,182
Healthways	83,000	102,719
Department of Culture and The Arts Grant	1,390,939	1,291,591
Interest Received	–	175
Sundry Income	90,189	44,780
Other Grants	101,150	50,000
EXPENDITURE		
Administration Expenses	(160,303)	(87,967)
Depreciation and Amortisation	(11,067)	(49,576)
Employee Benefits Expense	(440,227)	(482,824)
Marketing and Promotion Expenses	(8,995)	(9,110)
Production and Venue Expenses	(210,698)	(348,286)
Public Program Expenses	(37,730)	(58,163)
Relocation Expenses	(1,174)	–
RETB Expenses	(549,049)	(288,446)
Profit Before Income Tax	248,899	168,075
Income Tax Expense	–	–
Profit/(Loss) for the Year	248,899	168,075
Other Comprehensive Income/(Loss)	–	–
Total Comprehensive Income/(Loss) for the Year	248,899	168,075

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2022

	2022	2021
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	2,892,931	2,525,193
Trade and Other Receivables	17,600	44,990
TOTAL CURRENT ASSETS	2,910,531	2,570,183
NON-CURRENT ASSETS		
Property, Plant and Equipment	33,958	59,737
TOTAL NON-CURRENT ASSETS	33,958	59,737
TOTAL ASSETS	2,944,489	2,629,920
LIABILITIES		
CURRENT LIABILITIES		
Trade and Other Payables	34,402	(55)
Lease Liabilities	–	23,571
Provisions	34,082	8,224
Income Received in Advance	1,796,366	1,715,912
Sundry Payables and Accruals	3,711	51,642
TOTAL CURRENT LIABILITIES	1,868,561	1,799,294
NON-CURRENT LIABILITIES		
Lease Liabilities	–	3,354
TOTAL NON-CURRENT LIABILITIES	–	3,354
TOTAL LIABILITIES	1,868,561	1,802,648
NET ASSETS	1,075,928	827,272
EQUITY		
Retained Earnings	1,075,928	827,272
TOTAL EQUITY	1,075,928	827,272

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2022

	Retained Earnings \$	2022 Total \$
Balance at 1 January 2022	827,272	827,272
Profit/(Loss) For the Year	248,899	248,899
Rounding	(243)	(243)
Balance at 31 December 2022	1,075,928	1,075,928

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2022

	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	1,695,289	1,478,867
Payments to suppliers and employees	(1,317,851)	(1,192,789)
Net cash provided by/(used in) operating activities	377,438	286,078
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment	(9,700)	-
Net cash provided by/(used in) investing activities	(9,700)	-
CASH FLOWS FROM FINANCING ACTIVITIES:		
Net increase/(decrease) in cash and cash equivalents held	367,738	286,078
Cash and cash equivalents at beginning of year	2,525,193	2,239,115
Cash and cash equivalents at end of financial year	2,892,931	2,525,193

STATEMENT BY MEMBERS OF THE BOARD

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

The board of management declare that:

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

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

A stylized, handwritten signature in black ink, appearing to read 'GBA'.

Chairperson

Dated 18 April 2023

A stylized, handwritten signature in black ink, appearing to be a cursive 'R'.

Treasurer

INDEPENDENT AUDIT REPORT

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

OPINION

We have audited the accompanying financial report being a special purpose report of ART ON THE MOVE, which comprises the statement of financial position as at 31 December 2022, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the board.

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

- (i) giving a true and fair view of the Charity's financial position as at 31 December 2022 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

BASIS FOR OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Charity in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

EMPHASIS OF MATTER - BASIS OF ACCOUNTING

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Charity's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

RESPONSIBILITIES OF RESPONSIBLE ENTITIES FOR THE FINANCIAL REPORT

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

In preparing the financial report, the responsible persons are responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Charity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.
- Conclude on the appropriateness of the responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Charity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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



Daniel Papaphotis CPA
Registered Company
Auditor # 410503

Francis A Jones Pty Ltd
154 High Street
Fremantle WA 6160
Dated: 18 April 2023



ART ON THE MOVE

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

Act-Belong-Commit Engagement Program 2022 presented by ART ON THE MOVE is funded by Healthway promoting the Act-Belong-Commit message and is presented by ART ON THE MOVE.

FREIGHTING
IDEAS



AGWA



Freighting Ideas

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

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



ART ON THE MOVE

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

10 Captains Lane,
Fremantle WA 6160

PO Box 550,
North Fremantle WA 6159

T: (08) 9335 6011

W: artonthemove.art

E: admin@artonthemove.art

ABN: 31 357 657 743

Facebook: [/artonthemove.art](https://www.facebook.com/artonthemove.art)

Instagram: [@artonthe_move](https://www.instagram.com/artonthe_move)
#artonthemove #artmoves

